

THE GREGORIAN MODES

Dom Daniel Saulnier

Translated by *Edward Schaefer*

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Preface to the English Edition

The translation of a text from one language to another always presents certain challenges. How does the translator interpret phrases for which there are no direct equivalents between the two languages? What is the appropriate balance between “dynamic equivalency,” that is, translating the original language into an idiomatic form of the second language, and literal translation?

For this text, the former principle has generally been employed when the meaning of the original could be expressed clearly in this way. More literal translations have been supplied when necessary for accuracy. Thus, certain terms that may seem a bit atypical appear from time to time, for example such terms as “embroidery”, “ornamented to”, and “attractive notes”. Such terms are explained at their first appearances by means of additional notes. When necessary, additional notes have been employed to explain various translation issues.

The French convention of using the third person singular pronoun, “on”, has been translated generally as “we”, except in the quotes of earlier writers where the word “one” has been retained intentionally.

The term *Pien* was retained from Chinese to French in the original edition because there was no equivalent in the French. The term has also been retained in the English edition.

Latin terms, most of which are common vocabulary in the context of discourse regarding the modes, have been left in the Latin. Occasional typographical errors in these terms have been corrected without comment.

I am especially grateful for the patience and support offered to me in this project by Dom Saulnier and for the assistance of my colleagues, in particular Rev. Kenneth Krall, SJ and Ben Semple.

Finally, I offer this work in hopes of whatever benefits it may provide for the continuing work of liturgical renewal in the Church, especially those efforts led by the monks of Solesmes, and I dedicate this volume to my friends of *Le Chœur Grégorien de Paris*.

Edward Schaefer

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Preface to the French Edition

The question of the Gregorian modes has always generated interest. A simple glance at a century of bibliography shows mixed and contradictory theories side by side. Today, however, the processes of internal criticism and comparative study of the ancient Latin repertoires, joined to the decisive contribution of ethnomusicology, permit us to reach a renewed understanding of Gregorian modality.

However, we must start by asking two fundamental questions: *What is Gregorian chant? What is a mode?*

On these bases, the pages that follow would hope to offer a presentation of the modes that is accessible, while remaining in conformity to the musical truth of the repertoire. They would hope pedagogically to simplify and to structure the topic, without ever betraying facts. Is this not a real challenge, facing such a complex and nuanced reality?

Part One, *Gregorian Modality*, is organized into tables that successively clarify the principal aspects of the problem. Somewhat independent from each other, these aspects can be studied separately, to a certain extent. This exposé leans extensively on the works of Dom Jean Claire, even if it specifies and nuances them on occasion.

At the end of this discourse, the reader will have the necessary keys to approach Part Two: *The Gregorian Octoechos*, where each of the eight modes is studied individually. Canon Jean Jeanneteau (d. 1992) must be considered as the primary inspiration for this second part. His reflections on the ethos of every mode – so original and so personal – are cited here literally.

The pedagogical goal of this work has required us to restrict notes to indispensable bibliographic indications only. The musical illustrations are limited to the most significant examples, grouped at the end of the work. These examples have been borrowed from the convenient editions in use rather than the medieval manuscripts. However, some melodic corrections have been made when it was necessary. The reader will also remember that the solfège terminology used herein has evolved considerably in its ten centuries of use in the history of music. In spite of its imperfections in describing the mechanisms of Gregorian composition, its use was difficult to escape.

May Madame Marie-Noël Colette find here the expression of our heartfelt gratitude for her cordial and competent advice from which the final edition of this work benefits.

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Abbreviations used :

Ā.	Antiphon
Al.	Alleluia
AM	<i>Antiphonale monasticum</i> , Solesmes 1934.
Co.	Communion
Ct.	Canticle
EG	<i>Études grégoriennes</i> , Solesmes.
Gr.	Gradual
GT	<i>Graduale triplex</i> , Solesmes 1979.
Hy.	Hymn
In.	Introit
Of.	Offertory
OT	<i>Offertoriale triplex</i> , Solesmes 1985.
PM	<i>Psalterium monasticum</i> , Solesmes 1981.
Ṛ.	Responsory
Ṛ. br.	Short Responsory
RG	<i>Revue grégorienne</i>
Tr.	Tract
Ṳ.	Verse

The numbers in brackets [] refer to musical examples, grouped at the end of the work (table p. 108).

Part One
MODALITY

Chapter I

HISTORIC AND AESTHETIC POLES

The musical notation – square notes or medieval neums – confer on the Gregorian repertoire an apparent unity that is profoundly different from reality. Indeed, to leaf through the pages of the *Graduale triplex*, is to survey a collection of pieces that were composed over the course of eight centuries and in many different regions.

The concept of mode was not necessarily the same in all these centuries or in all these regions. It is, therefore, judicious to point out the principal stages that led to the Gregorian compositions.

1. CANTILLATION

The first structure which underlies the sacred chant of the Mediterranean – in a way its birth – is the public reading of the Word of God. The sacred text is chanted, but the musical developments are entirely dictated by and tied to the declamation. The musical clothing of the words is simple and rudimentary. The reading is no more simply speaking, but it is not yet an elaborate chant. It is a cantillation, that is, a universal procedure for transmitting a solemn teaching [1]. This stylization of oratorical delivery is inherited directly from the liturgy of the Jewish synagogue.

2. PSALMODY WITHOUT REFRAIN

After having heard the reading, the liturgical assembly responds to the Word of God by singing a Canticle or a Psalm, itself taken from Holy Scripture. This chant after the reading is an archaic musical form of the Christian liturgy. Its compositional style is simple, similar to that of cantillation. It can, however, be ornamented by melismas.

In its primitive form (1st-2nd centuries), this chant is reserved to a soloist, the cantor or psalmist, who would sing successively all the verses of the Psalm, “ d’un trait, ”²⁹ from the first to the last, without any interpolation by the people. This is called *psalmody without refrain* or *direct psalmody* (*psalmody in directum*) [2].

The liturgy today has preserved only vestiges of this form of psalmody : the Canticles of the Easter Vigil, the Tracts of the Sundays of Lent and the Versicle of Vespers.

3. RESPONSORIAL PSALMODY

Next, this ancient procedure for singing the Psalms is adapted with a view toward more active participation by the assembly. Beginning at the end of the fourth century, during the time of Saints Ambrose and Augustine, the people respond to the soloist by singing a short, easily memorized refrain at the end of each verse or each strophe of the Psalm. The refrain is sometimes ornamented with a melisma [3]. However, while this manner of singing the psalms spreads in the West, the more ancient manner continues to be practiced.

Today this *responsorial psalmody* is found in the Responsorial Psalm and the Gradual of the Mass, and in the Short Responsory (*responsorium breve*) and the Great Responsory (*responsorium prolixum*) of the Office.

4. THE ALTERNATION OF THE PSALMODY

With the development of Western monasticism and of the common recitation of the Psalter, the singing of the verses of the psalm are ultimately confided to the entire monastic community, divided into two choirs. This change in the "singing personnel" does not represent, formally, a new stage in compositional development. Indeed, the singing of the verses in alternation is compatible with both traditional types of psalmody, that is, with or without refrain.

In the responsorial form, this alternated execution eventually moves the primitive "respond" to the beginning and the end of the psalm. Thus is born the antiphon, which little by little gains its own autonomy and sees, from that point on, its compositional style amplified considerably.

5. THE SCHOLA CANTORUM

In large part, the composition of the Western liturgical repertoire takes place during the course of the fifth and sixth centuries in the principal cities of Christianity: Rome, Milan, Lyon, Seville, etc. With the end of the persecutions and the liberation of the Church, the worship becomes public; it undergoes new developments and receives an increased splendor. From this point on, every moment of the liturgical celebration demands musical accompaniment, and the old forms of psalmody by the soloist seem rather rudimentary within the ample architecture of the edifices.

There are groups of professional musicians near this or that basilica, and they want to combine their talents and place them in the service of the li-

turgy. Thus is born the *schola cantorum*. This group is comprised of both boys and young men who study the arts of reading and of singing, and who are often – but not always – destined for the priesthood.

In the course of the fifth and sixth centuries, then, the *schola cantorum* develops a new repertoire. It is the *schola* who composes the chant of the Introit to accompany the entrance procession of the celebrant. The *schola* also creates the chants needed for new liturgical celebrations (feasts or special ceremonies).

In addition, the *schola* also revises the former patterns used by the soloist for singing the Psalms after the readings, and gives to them a new, much more elaborate ornamentation, sometimes shortening considerably the actual text of the psalm in the process. Thus are born the Tract and the Gradual.

Again, it is the *schola cantorum* that composes the collection of chants for Communion. Indeed, up to then and throughout the Mediterranean basin, Communion has been accompanied by a simple singing of the Psalm 33' [4].

The research allows us to confirm that by the time that Gregory I assumes the Chair of Peter, a great part of the corpus of melodies used in Rome has already been composed. It is also probable that this end of the sixth century, within fifty years, marks a *terminus ad quem* for the elaboration of the repertoire in the other Western cities. However, we are not always certain about the chronology of these melodies.

Gradually, the influence of the *schola* is also felt in other parts of the repertoire: Antiphons and Responsories of the Office, and popular chants for hymns and for the Ordinary of the Mass (*Kyrie, Gloria*, etc.).

In all the stages of compositional development, from the psalmody of the soloist up to the learned productions of the *schola*, improvisation always plays a fundamental role. The structures – text, liturgical form and modality – constitutes an imposed framework, but the application of ornamentation, variable according to the occasion, the time and the place, is left to the inspiration of the singers. Only the development of notation, at the end of the ninth century, freezes definitively this freedom of play between the formulas and the ornamentation.

6. THE FRANKISH-ROMAN REMODELING

In the course of the second half of the eighth century, the repertoire of the Roman liturgy is imported to Gaul, at the request of the Frankish sove-

reignty, with the intention of replacing the old Gallican chant. In reality, however, rather than a substitution of one for the other, there is instead a kind of confluence of the two repertoires. The Roman repertoire imposes its text and often the general nature of its melody, but the Frankish cantors re-clothes this Roman substratum with the ornamentation of the Gallican chants. The result is a new repertoire that one might call "Frankish-Roman," but which will, a century later, be baptized as "Gregorian" chant. Under the pressure of the Frankish sovereignty, this new chant, reputed to be of Roman origin, spreads throughout all of Western Europe, replacing little by little the local repertoires. Of many of these repertoires only traces will remain.

This Frankish-Roman "overhaul" during the second half of the eighth century strongly respects the Roman tradition in various layers of its composition, but it presents it with an unparalleled ornamentation, which renders the whole an exceptional masterpiece. In addition, this "overhaul" is accompanied by the promotion of new musical creations (the canticles of the Easter Vigil are completely revised) and by the systematization of a modal framework for the pieces (modal theory and the *Octoechos*).

Elaborated in the context of the first Carolingian Renaissance, this process of musical hybridization also makes a large impact in the rhetorical dimension of the chanted text. The *ars bene dicendi* or *recte loquendi*, cultivated by the Carolingian humanists², profoundly impacts the aesthetic of the Frankish-Roman repertoire. The association between melody and text becomes a veritable symbiosis: it accords a previously unknown reverence in the Roman repertoire to pronunciation and articulation (of syllables), to accentuation (of words and of incises) and to the general economy of the phrase. At all levels, however, the articulation of the text is vigorously supported by the modal framework: the melodic phrase and the literary sentence are constructed together.

7. SUBSEQUENT MELODIC ALTERATIONS

From the eleventh century, modifications of the melodic tradition appear increasingly in the manuscripts of Gregorian chant. Certain modal notes tend to disappear and be replaced by other, more attractive notes³⁰ (*b* by *c*, and *e* by *f*). The infatuation of the Middle Ages with musical studies, conjoined with the new possibilities offered by notation, led theorists and copyists to correct the melodies according to their own concepts (the quality of *b*,

notably). This process constitutes a genuine enrichment to the degree that it accompanies the development of new musical forms. However, when the melodic modifications affect the ancient pieces of the repertoire, it constitutes a veritable alteration of the authentic melody, which must then be the object of a work of restoration.

Certain of these variants are yet present in the practical editions of the Gradual, which, therefore, must be read and cited with circumspection³.

*
* *

The Gregorian repertoire ultimately presents itself as a complex whole, structured with numerous layers of composition. Each of these successive strata corresponds to different modal conceptions. The notion of mode that we are going to retain, therefore, must be sufficiently supple to embrace them all, without excluding any.

Chapter II

WHAT IS A MODE ?

Before describing the Gregorian modes, we must answer this question, for it is here that the theories multiply and contradict each other.

After putting together all the evidence and brooding over this “imbroglio” for a long time, one current musicologist concludes :

“*The notion of mode is not ONE notion, valid for all times and all countries. It transforms itself over the course of the centuries in such a manner that one can only define it as a function of the epoch and the place in which one examines it. The error of nearly all the commentators has been, for ten centuries, [...] to take the concept of mode that they had in their own time and then research its application to theories or to music that understood it in completely different ways.*”⁴

One cannot come out of the inextricable scrub, where theoreticians with the best of intentions led us astray, wipe the slate clean and take the affair back to its origins.”⁴

In the case of the Gregorian repertoire, to wipe the slate clean of theories and to take the affair back to its origins is to reacquaint ourselves with the framework of the ancient compositions, that is, an oral tradition and improvisation. In so far as this context is lost today, it is from the study of traditional musics yet living that we will borrow the four principal criteria for a definition of a mode.⁵

1. A DEFINED SCALE, WITH ITS STRUCTURE

The scale of the mode is the catalogue from which the degrees of the composition are chosen. The structure is the organization of the intervals that separate the degrees. It is also the strength and the quality proper to each degree.

The scale, with its structure, is a fundamental basis which the composers inherit and of which they barely have hold⁶. When we deal with the scale and with its structure, we can, in one way, speak of an etymological foundation, of an “etymology” of the composition.

Example : Communion *In splendoribus* [5].

The melody of this chant goes back to the eighth century. A solfegic reading of it was only elaborated three centuries later (mid-eleventh century). However, in spite of the anachronism that this represents, we can simplify

the task by designating the degrees of the melody’s scale by the names of the notes : *d, f, g, a* and *c*.

Thus, the scale is composed of five degrees :

1 (*d*) 2 (*f*) 3 (*g*) 4 (*a*) 5 (*c*).

The distance between any two adjacent degrees is either that of a whole step, as between 2 and 3 or 3 and 4, or that of a minor third, as between 1 and 2 or 4 and 5.

At first glance, degree 2 (*f*) seems endowed with a superior vitality to that of the others : the melody arrives on this degree repeatedly, creating a kind of vibration : *splendoribus, ante, genui*.

2. A HIERARCHY AMONG THE DEGREES OF THE SCALE

The composer chooses from the degrees in the catalogue which constitute the scale, and he arranges them into a melody. In doing this, he imposes a specific role or function on each of these degrees. This is the hierarchy of the degrees of the scale. It is the work of composers.

Of course, this hierarchy is determined by a quantitative ordering : the strength and frequency of use of each degree in the composition. However, it must also be understood in a qualitative sense : each degree exercising a particular function or role in the economy of the piece.

To study a mode, then, is to examine the proper role of each degree of the scale in the composition. First, we begin by distinguishing the architecture from the ornamentation. Then we determine the specific quality of each of the degrees.

Example : Introit *Puer* [6]

The scale of the Introit for the Mass of Christmas Day is composed of the degrees

<i>g</i>	<i>a</i>	<i>b</i>	<i>c</i>	<i>d</i>	<i>e</i>	<i>f</i>
		1/2-step			1/2-step	

In this scale, *c*, clearly has a particular vitality (unison vibrations), while *b* is nearly absent (in the first two lines).

The composer creates a foreground by giving architectural roles to the degrees

re : *Puer, nobis, magni*, psalmodic tenor

do : *natus est, datus est, imperium, super humerum, et vocabitur nomen*

sol : final cadence on *angelus* and intermediate cadence on *nobis*.

The other degrees have purely ornamental roles: they are employed as embroidery or passing notes. Among them a distinguishes itself by preparing the two intermediate cadences on *humerum eius* and *nomen eius*.

The “modal” notes

When a note has a strong architectural role, it is typically called a modal note. This, however, is a slight misuse of the language. Indeed, all the notes of the scale, in the functions that the composition attributes to them, contribute to the design and construction of the modal visage of the piece. In a certain sense, then, they are all “modal”. Of course, the architectural notes stay more present to the ear, to the degree that the melody emphasizes them (recitations, rhythmic pauses, cadences, etc.). On the other hand, the ornamental notes are forgotten more quickly. However, even they exercise a decisive role in the sonorities of the mode. Indeed, it is in hearing the relationship between the architectural notes and the ornamental notes that the ear can recognize and identify the architectural degrees. In Gregorian chant the ornamentation is not optional. The ornamental note might be less strong (not always), but without it the composition loses its intelligibility. The term “ornament”, then, cannot be understood in the same sense that later music gives this term.

Interaction between the scale and the hierarchy of the degrees

In the course of the analysis of a melody, it is not always easy to distinguish whether the importance of a degree comes from the structure of the scale or from the hierarchy introduced by the composer. For example, in the preceding example (*Puer*), *c*, which is already etymologically strong in the scale, is also accorded an important function in the composition. Both of these influences, that is, scalar structure and compositional hierarchy, contribute to the elaboration of the modal language. Depending on the case, the two influences can complement each other, reinforce each other, or, contrarily, conflict with each other. This phenomenon explains the variety of modal colors in Gregorian chant. Concretely, it is in comparing the pieces, one against the other, and in familiarizing ourselves with the whole of the repertoire that we gain, little by little, competence in this type of modal analysis.

3. CHARACTERISTIC MELODIC FORMULAS

A modal composition supposes the use of characteristic melodic formulas. The formulas are bound to the processes of composition and of memorization in the oral tradition.

For the listener, the formula constitutes a reference mark that permits him to identify familiar music immediately, and, therefore, to recognize it as belonging to the heritage.

For the singer, the melodic formula represents a valuable support in the process of memorization. For example, an opening formula that uses a characteristic melodic pattern, permits a sure entry into the sonorities of the mode. The formulas have also a role in the general economy of the composition. Certain ones serve as intonations, others as cadences, and others and important accents, while yet others announce the conclusion. Example: the Canticles of the Easter Vigil [7].

The composition of these pieces is realized entirely with the aid of formulas, connected to each other by the recitations, which are themselves more or less developed⁷. There is a single formula that opens all the canticles and which is never heard again in the interior of the pieces. This very ancient formula goes back to the archaic modality, that is, to the eighth century. It permits the listener to embrace without reticence the whole composition, even if the various developments should bring some novelties. The other formulas are bound to the verses of the canticles: they play roles of mediant and termination. The final formula is longer than the others and contains a long melisma. Not heard anywhere else in the verses, it is charged with the duty of solemnly announcing the conclusion of the canticle.

In a former epoch, certain archaic formulas were each characteristic of a particular mode, and of that mode alone. But, as the procedures of centonization progressed, these formulas were gradually integrated into the vocabulary of several modes, often losing a part of their specificity⁸.

Inversely, one could also say that the complexification of the language of modes was, little by little, elaborated by newer formulas, which were outgrowths from single modal categories.

Note: Characteristic formulas are an important criterion for the recognition of a mode. However, it is a criterion that comes logically after the two preceding ones. Indeed, these formulas, in general, are formed from melodic patterns that are, in turn, bound to architectural degrees of the compositional scale and that have, therefore, already been identified as such.

4. MODAL SENTIMENT: ETHOS

In the modal music that is yet a living part of contemporary cultures, we note that "a modal sentiment (ethos) is bound to each notion of mode."⁹

This concept appears much more difficult to discern for Gregorian chant than for oriental music. In the latter, music and ethos are perceived in a much different, less systematic fashion than in the Western music – at least in the twentieth century. Nevertheless, it does seem that this notion of modal sentiment is very much a traditional value in the Occident also.

The idea of a connection between the states of the soul and the diverse categories of musical discourse is clearly expressed by Plato and the philosophy of Greek antiquity. During the Middle Ages, the passion for exploiting Greco-Roman heritage, no doubt, explains why this theme returns in force in the eleventh century under the pen of commentators and the chisel of sculptors.

Too, the notion of musical ethos is far from being absent in Holy Scripture and in the works of the Fathers of the Church. Music exercises an influence on the states of the soul; it can also express them. How could the music of the Christian liturgy stay a stranger to this phenomenon? Even more, how could music – both contemplative and lively –, charged with the lyric commentary of Revelation, ignore such an efficacious means of both influence and expression?

Of course, the oral tradition has been interrupted, and numerous centuries have gone by since the composition of the Gregorian melodies. The histories of music, thought and religious sentiment have known many evolutions. Even if we cannot claim today to restore the ethos of the Medieval modes with all its components, the commentaries of the epoch remain full of the valuable indications.

Let us look, for example, at two such commentaries that have come down to us.

Guido d'Arezzo writes in the eleventh century that the diversity of the modes

"adapts well to the various states of the soul: one is charmed by the broken lines of deuterus authentic, while another prefers the pleasure of tritus plagal; one is pleased by the sensuousness of tetrardus authentic, while another appreciates the smoothness of the same mode in the plagal, and so forth."¹⁰

This exposé offers the benefits of considering both the subjective sentiment (of the listener) and the objective foundation (in the musical construction).

At the beginning of the twelfth century, Jean d'Afflighen (Jean Cotton) offers these reflections:

"Indeed, in the same way that all mouths do not savor foods in the same way – one appreciates more those things that are a little stronger while another prefers those that are sweeter –, so too all ears are not delighted by various sounds in the same way. So, the tranquil and solemn march of the first mode delights some, while the gravity of the second satisfies others; the austere and somewhat indignant leap of the third pleases some, while others are attracted by the flattering sonorities of the fourth; some are moved by the modest ardor of the fifth and by its unexpected descent to the final, while others are literally brought to tears by the sixth; certain ones gladly listen to the expressive jumps of the seventh; others love the harmonious and almost thunderous sonority of the eighth."¹¹

Such ideas are voiced again and popularized in the eighteenth century. We see them under the pen of the Abbot Poisson, as a series of epithets, which he attributes to "some moderns" but which is probably much older¹²:

<i>Primus</i>	<i>gravis</i>	serious
<i>Secundus</i>	<i>tristis</i>	sad
<i>Tertius</i>	<i>mysticus</i>	mystical/mysterious
<i>Quartus</i>	<i>harmonicus</i>	harmonious
<i>Quintus</i>	<i>laetus</i>	cheerful
<i>Sextus</i>	<i>devotus</i>	devout
<i>Septimus</i>	<i>angelicus</i>	angelic
<i>Octavus</i>	<i>perfectus</i>	perfect.

The complete study of modal sentiment in Gregorian chant remains to be done. It is beyond the scope of this pedagogical work. However, we have concluded the survey of each mode with an example of a well-informed and personal "meditation" on its ethos, in every case, extracted from notes that the Canon Jean Jeanneteau had intended to publish.

Chapter III

THE ARCHAIC MODES OF CANTILLATION

The Gregorian repertoire finds its first source in the cantillation of the Word of God, that is, in the public reading of Holy Scripture. The style of this process of composition is easy enough to recognize.

The constitutive element is a sort of horizontal melodic line on which the words come to rest, that is, the tone of recitation or of cantillation.

The text materializes in a supple succession of syllables sung on the tone, while the rhythm of the text animates this structure with its dynamism and gives birth to different types of musical ornaments.

The dynamism of word accents raises the melody above the tone, while that of textual punctuation draws the melody lower at the ends of the incises.

In addition, a third dynamism, of the lyric and affective order, inspires vocalization on a single syllable: the jubilus. This melisma was traditionally placed on the last syllable of a word situated in the penultimate division of the text. It has sometimes been preserved in this traditional place of *pre-punctuation*, but often it is displaced in order to ornament an important word.

Example of cantillation: the beginning of the "Ambrosian" *Gloria* [8].

In the more ancient cantillations, the scale of the mode is limited to a few degrees. A single one of these degrees assures the architectural unity of the composition, while all the others play ornamental roles. Modally, the archaic cantillation is structured on a single compositional pole: the recitation tone (or cantillation tone) and the final are the same tone.¹³

The Gregorian repertoire has preserved three modal categories for the most ancient cantillations. We call these the archaic modes or the mother-modes. As such, they remain only in the oldest layers of the repertoire: recitations and antiphons of the ferial Office. However, in the later, more evolved pieces, we can see vestiges of them.

1. THE ARCHAIC MODE OF C

Examples

♯. *Tu es Deus* [9], ♯. *Ne in ira* [10], ♯. br. *Constitues eos* [11]

The Scale

The scale of the archaic mode of C has at least three degrees, and more often five or six:

*g a * C d e (f)*

or the intervallic equivalents:

*c d * F g a (b-flat)*

*d e * G a b (c).*

The degree on the top of the minor third (*c*, *a* or *g*) is endowed with a particular strength and stability. Strongly attractive, it receives in the pieces of the Mass a specific type of ornamentation: the melodic-rhythmic developments at the unison [12].

Occasionally, compositions have a note inside the minor third. However, if it is too weak for the melody ever to lean on it. Too, it is mobile. Frequently drawn to a high position (*b*-natural) by the attraction to *c*, it can, however, also take a low position (*b*-flat) when the melodic development descends: ♯. *Placebo Domino in regione vivorum* [164].

The Role of the Degrees

In the cantillations in the archaic mode of C, the degree *c* assures all of the architectural functions. It is the tenor of the recitations, and the final of the piece. The other degrees play secondary roles.

D (and possibly *e*) is employed as an accent of the tone *c*.

A and *g* are utilized for intermediate cadences. They are also heard as part of the intonation, which moves to the tone (*c*). The succession of the three degrees *g-a-c* skips the half-step; this succession is called the mother cell of the mode of C. It is one of the characteristic vestiges.

When *b* is used, it is only as an ornament.

In this mode, the hierarchy of degrees (*c* architectural) and the structure of the scale (*c* etymologically strong) reinforce one another. This results in a surprising compositional stability. For the same reason, this mode contains the largest number of pieces without a half-step.

Characteristic Formulas

The succession *g-a-c*, already cited, is an ancient formula of the mode, an intonation that rises to the cantillation tone.

Another formula concludes certain compositions. We see it in the archaic antiphons and their psalm tone [9-10], and in the Respond of the responsorial psalmody [14].

In the ornate pieces of the Mass we see other characteristic formulas of the mode – generally more developed –, for example, the intonation of the Introit *Omnes gentes* [15], the Communion *Pascha nostrum* (*at itaque*) [16] and in the Offertory *Viri Galilæi* [17] and in other places. In these examples, it is written in *f*, but it also appears in all the possible transpositions: *c* and *g* in the Gradual *Dilexisti* [18], and even *b-flat* in the Gradual *Propter veritatem* [19].

We also see this formula at the conclusion of the Offertory *Domine convertere* [20] and of the Communion *Tu es Petrus* [21], with its strong tendency toward the melisma.

Ethos

The archaic mode of *C* makes itself easily recognized by the attraction and the vibratory energy of its principal degree. Along with what seems to us like a “hole” in the scale – that we tend to qualify as “defective,” but which in reality must be understood as a large interval of the scale – these characteristics confer on the mode a demeanor of strong acclamation, tempered by a certain transparency.

Vestiges

Due to the exceptional stability of this mode, a few pieces of the ornate repertoire of the Mass have preserved its archaic style perfectly: Communion *In spendoribus* [5], Communion *Tu es Petrus* [21], Offertory *Domine convertere* [20]. Also, the whole of the repertoire of the 5th and 6th modes, structured on the tones *a* and *c*, makes abundant references to this archaic mode (recitations, characteristic formulas, etc.).

2. THE ARCHAIC MODE OF *D*

Examples

Versicle *Dirigatur* [22], *Alleluia* [24].

Examples

The compositions in the archaic mode of *D* fashion their degrees into the following scale:

*a * c D e (f)*

or the intervallic equivalents:

*d * f G a (b-flat)*

*e * g A b (c).*

The proper qualities of the degrees of the scale are somewhat similar to those of the archaic mode of *C*. The degree on the top of the minor third (*c*, *f* or *g*) is endowed with a particular strength and attractiveness. The degree inside the minor third is always weak and mobile.

The Role of the Degrees

In this mode, the hierarchy of the degrees is profoundly different from that in the mode of *C*. Here it is the degree *d* that assumes all the architectural functions, that is, the recitations and finals.

The other degrees play secondary roles. The accents are found on *e* and *f*, exceptionally on *c*, and rarely on *a*: *♯. O Sapientia* [25].

We can also talk of a mother cell in the mode of *D*. These are the degrees borrowed from the ancient intonation: *a-c-d* (or its transpositions *d-f-g* or *e-g-a*).

Characteristic Formulas

The three examples cited above [22, 23, 24] contain a very ancient formula characteristic of this mode, that of the melisma that concludes the primitive cantillation, preserved in the versicle *Dirigatur* [22].

The intonation *a-c-d* [127] and the intermediate cadences of the type *d-c-a* [126] are also very ancient formulas.

Ethos

In this mode, the structure of the scale and the hierarchy of the degrees complement each other harmoniously. From the point of view of the scale, the degree *d* is unremarkable. Its neighboring tones are equidistant from it: a whole-step above and a whole-step below. If the ambitus is extended, it develops a second level of symmetry, that of the two fourths *d-e-g* ascending and *d-c-a* descending.

The mode of *D*, then, is characterized by an equilibrium and by a marked resonant presence: it will be a particularly fertile origin of various evolutions.

Vestiges

The vestiges of the archaic mode of *D* are encountered in practically all the evolved modes and in all the styles. They are found in the recitations on *d*, *g* or *a*, often confirmed by the presence of the mother cell *a-c-d* (or one of its transpositions).

The characteristic formula in the versicle *Dirigatur* makes its way into all the Gregorian repertoire and continues to animate compositions for centuries. Its astonishing journey deserves to be reviewed here.

It enters rapidly into the centonization vocabulary of both the antiphons and the hymns, in practically all the modes. It preserves, first of all, a concluding function: ♯. *Angelus ad pastores* [26], ♯. *Dum medium* [27]. However, it can also serve as an intonation: ♯. *In illa die* [28]; or in intermediate development: ♯. *Euge... in modico fidelis* [29]. It receives progressively some surprising amplifications: ♯. *Angelus autem* [30], Ct. *Cantemus Domino* [31]; and ultimately leaves traces of a powerful dynamism in the more ornate pieces of both the Office: ♯. *Magnum hæreditatis* [32], ♯. *Sancta et immaculata* [33]; and of the Mass: Al. *Verba mea* [34], Gr. *Lætatus sum* [35].

The most ancient layers of the Roman repertoire have no trace of the cantillation on *d*. The archaic mode of *D*, therefore, must have entered the Gregorian repertoire as a heritage of the Gallican chant.

3. THE ARCHAIC MODE OF *E*

Examples

♯. br. *Ostende nobis* [36], ♯. *In cymbalis* [37], Al. *Constitues* [38].

Examples

c d E (f) g

or the intervallic equivalents:

f g A (b-flat) c,

g a B (c) d.

In these pieces, the half-step is heard much more often than in the preceding modes. Melodic developments that descend a minor third from *c* are rare. Thus, *b* descending is hardly ever heard.

The Role of the Degrees

The archaic cantillations of this mode use the degree *e* as a unique architectural pole: it is the tenor of the recitations and the final degree of the pieces.

The other degrees are utilized as ornaments. The accentuation of the tone *e* is easily moved to *f* or even to *g* when the upward dynamism is strong enough. The degrees *d* and *c* furnish the lower cadences.

A Specific Interaction

In the case of the archaic mode of *E* we note a very specific and somewhat complex interaction between the structure of the scale and the hierarchy of the degrees.

From the point of view of the scale, *e* does not have the strength that the degree *c* has in the mode of *C*, nor the equilibrium that the degree *d* has in the mode of *D*. Structurally, it comprises part of the structural degrees of the scale, but with an ordinary quality. With only the slightest effort, the cantillation habitually moves a half-step above *e*, a kind of ornamentation that is more subtle than the whole-step, and without architectural significance. We can suppose that, along with this mode, the archaic mode of *C* was also used in the same regions and at the same times. The half-step above for the cantillation of the mode of *E*, then, offers the ear a similar color to the half-step below for the cantillation of the mode of *C*. When the melodic developments of the archaic mode of *E* utilize the ornamental half-step above *e*, the ear of the singer is drawn to this neighboring degree (*f* or *c* in a transposition) by its strongly attractive sonorities. Very soon – the Medieval manuscripts showing it from the end of the tenth century – the melody is changed: several architectural *e*'s (*b*) are raised to *f*'s (*c*). With this change, the composition loses the half-step and leaves the vocabulary of the archaic mode of *E* and acquires the appearance of the mode of *C*: In. *Misericordia Domini* [39].

Characteristic Formulas

The responsorial psalmody of Advent [36] has preserved an ancient melodic formula in the antiphon *In cymbalis* [37].

Another very ancient formula of this mode supplies the melody for the ferrial antiphons of the type *Clamavi* [40]: they are identical to the psalm tone that accompanies them.

It is also likely that a melisma from the primitive cantillation in this mode is preserved in the mediant of the ancient hymn for Lauds of Easter, *Aurora lucis* [41].

Certainly, there is also the archaic intonation of the mode, which uses the degrees of the mother cell: *c-d-e*.

More than in the other archaic modes, the ancient formulas of this mode have a tendency to become diluted in the ornamented melodies, thus becoming harder to identify.

Ethos

The cantillation of the archaic mode of *E* spontaneously ornaments itself with the half-step above. The melodious and sometimes subtle character that flows from this renders these compositions easily recognizable and particularly expressive.

In contrast to this richness, the mode also has a certain fragility when it is juxtaposed with the archaic mode of *C*.

Vestiges

When we examine the melodic restorations, we discover that the archaic mode of *E* has had a wide lineage. Numerous ornate pieces have preserved elements of its vocabulary.

We can recognize its trace in most of the ornate recitations at the half-step above. It is encountered in practically all the modes.

It is remarkable that the most ancient chants of the *Kyrie* are all in the modality of *E*, either archaic [42-43] or somewhat evolved. The traditional chant of the litany, in Rome, was also in the archaic mode of *E*.

Chapter IV

MODAL EVOLUTION

The pieces in the Mass that are composed in archaic modality are extremely rare. Even in the repertoire of the Office, these pieces are only encountered in the most ancient layers: the responsorial psalmody and some of the antiphons of the ferial Office. Early indeed, an evolution of the compositions began toward more complex modal structures.

1. PALEOGRAPHIC FACTS

If we compare an antiphon of archaic modality in different Medieval manuscripts, we note that sometimes the modal composition of this antiphon, or the agreement with the psalm that follows it, varies depending on the manuscripts.

First Example, Antiphon *Expugna*

This antiphon is written in *a* in the manuscripts from Lyon and Langres. (See the following page.) Its dominant¹⁴ and its final are *a*, as well as its psalm tone; it has a timbre characteristic of the archaic mode of *E*.

In the manuscript from Châlons-sur-Marne, its final is *g*.

In the manuscript from Metz, its final is *f*.

In the manuscript from, its final is *e*.

In these last three cases, the psalm tone stays unchanged, as does the first part of the antiphon (*Expugna*). However, from this point on the modality is no longer limited to a single pole. The composition continues with two structural poles: *a* and *g* in Châlons; *a* and *f* in Metz; *a* and *e* in Troyes.

Second Example, Antiphon *In ecclesiis*

The antiphon is written in *g* in the manuscript from Lyon. Its final and its psalmodic tenor are *g*. It relies on the archaic mode of *D*.

In the manuscript from Troyes, the antiphon is written in *g*, but the psalmody is on *c*, a fourth above the final. In this manuscript, therefore, the antiphon is no longer in archaic modality, since it carries two compositional poles, *g* and *c*.

Note: The principal accent of the piece, *benedicite*, is on *b*-flat in Lyon and Troyes; it is on *b*-natural in Metz, and on *c* in Aachen and Tours.

Ly
La
C
M
Tr

Ex-púgna impugnántes me. e u o u a e

Ly
Tr
M
A
To

In ecclé-si-is benedí-ci-te Dómi-no. e u o u a e

M
P
A
C
B

Tu es De-us qui fa-cis mi-rá-bi-li-a. e u o u a e

- A Aachen, Bibl. cap. 35, Psalter from Aachen, 15th c.
 B St-Paul-en-Carinthie, 26-2-6, Antiphonar from Bamberg, 14th c.
 C Paris, BNF lat. 802, Breviary from Saint-Nicaise de Châlons, 13th c.
 La Los Angeles, Dawson, Breviary from Saint-Pierre de Langres, 13-14th c.
 Ly Lyon, Musée des Tissus, R 70, Breviary from Lyon, early 14th c.
 M Metz 461, Breviary from the Cathedral of Metz, late 13th c.
 P Charleville 86, Breviary from Paris, 13th (first part).
 To Tours 149, Breviary from Saint-Martin, 14th c.
 Tr Troyes 571, Breviary from Saint-Loup de Troyes, late 11th, early 12th c.

Third Example, Antiphon *Tu es Deus*

This antiphon is in archaic modality of *C* in the manuscript from Metz. Its dominant, final and psalm tone are *c*.

In Aachen and Châlons, the composition of the antiphon is identical, except for some details of ornamentation. However, the psalm tone is on *e*, major third above the final. The architecture, therefore, has two poles, *c* and *e*.

In contrast to these two, the psalm tone and the first part of the antiphon in the Paris manuscript stay unchanged, on *c*, but the final of the antiphon is a fifth lower. The modality here has two poles, *c* and *f*.

2. THE LAWS OF MODAL EVOLUTION

Thus we see that the medieval manuscripts have preserved traces of an important phenomenon which marks the history of Gregorian composition: that of the archaic modes beeing touched by several evolutionary processes.

The descent of the final

In the first example, *Expugna*, we see a displacement of the antiphon's final to a lower note, the psalm tone and the dominant of the antiphon resting unchanged. This modal evolution has been called descent of the final (*descente de la finale*). The same process is encountered in the third example, *Tu es Deus*, in the manuscript from Paris.

This "descent" of the final is easily explained in the light of the laws of cantillation discussed earlier. The dynamic of text punctuation affects the end of the phrases and tends to draw them lower.

The final cadence of the piece is the privileged place for this lower displacement. However, the weight of the final, of the incises, and even of specific words, is felt in the totality of the composition. In numerous cantillations – and even in the later pieces – we encounter descending intermediate cadences¹⁵. The degree situated just below the tone of cantillation, a distance of a whole-step or a minor third, plays a privileged role in this regard. In the ornate pieces, we see the incipient foundation of the later concept of "sub-tonic".

The ascent of the tenors

In the second example, we note that in certain manuscripts, the antiphon *In ecclesiis* adopts a psalm tone that is higher (a fourth) than the dominant

of the composition. The phenomenon has been called the ascent of the tenors (*montée des teneurs*). It is very different from the preceding phenomenon. Indeed, here the composition of the antiphon rests absolutely unchanged. The only modification is in the tenor of the psalm, which is chanted after the antiphon.

The same phenomenon is noted in the third example, in the manuscripts of Bamberg, Châlons and Aachen.

This “ascent” of the psalm tone could have several origins. It is, first of all, an extremely simple way to alleviate the monotony of the archaic psalm. There is a logic of variety, of contrast and of enlarging of the intervals that is quite consistent with that which we know through the general laws of music.

Second, at the initiative of the cantor, it is also a means for the soloist to put his voice to best advantage, that is more brilliant on the higher notes, without the slightest inconvenience to the people, whose contribution (the antiphon) remains unchanged. Thus, the musical composition evolves with full respect to the oral tradition.

The ascent of the tenors is also due to the influence of medieval theorists. The Carolingian Renaissance promulgated the theory of the Octoechos in the eighth century, as the tonary “Saint-Riquier” shows¹⁶. As a consequence of this theory, the melody of a piece must have two architectural poles, its final and its psalm tone. The antiphons composed in the archaic modality, which were very popular sometimes, could not fit into this system. Their addition of a higher psalm tone was a simple way to address the problem without altering the melody of the piece. Thus, the addition of a tenor a fourth higher comfortably transformed the antiphon *In cymbalis (E)* to deuterus plagal, or the fourth mode [37].

The ascent of the accents

These new choices for the psalmodic tenors – whatever the origins of them might be – are concomitant with an evolution in the antiphon melodies. Correlative to the rising of the tenor of the psalm, we also see in the antiphon a tendency toward melodic ascension on the accents. (Indeed, each word of the Latin text rises naturally at its accent.) Under the influence of this dynamic, the composition’s ambitus stretches upward. At first the new degrees are purely ornamental, but soon they clothe themselves in intermediate cadences, progressively becoming the secondary tenors, new melodic architectural poles.

Compare, for example, the antiphons *Iubilare Deo* [44], *Habitabit* [45], *Ne reminiscaris* [46], *Tulit ergo* [47], and *Omnes autem* [48].

3. IMPORTANT REMARKS

All of the phenomena that have just been described in a very simplified fashion, were grouped under the term modal evolution in course of the 1960’s.

However, these concepts are extremely delicate to handle. They are only valid to the degree that we stay in close and constant contact with the manuscripts, the only witnesses we have of the regional melodic variants in medieval Europe.

The introduction of these concepts into our reflections on modality and aesthetics must not lead us to suppose that all the Gregorian modes are the end point of an evolution from the archaic modes. The music does not pass in an organic fashion, continuously and progressively, from the archaic modes to the Octoechos. Nevertheless, archaic modality and modal evolution do illuminate some of the problems that we encounter in the Gregorian compositions.

These phenomena have been clearly identified in the ancient layers of the repertoire of the Office: Versicle, Short Responory, antiphons of the ferial Office and – to a certain degree – in the Office of the ancient feasts in the “*Temporale-Sanctorale*” (Proper of the Time and Proper of the Saints). They have also been noted in certain chants of the Ordinary of the Mass (*Kyrie* and *Gloria*, in particular). *In contrast, the manuscripts do not contain a single trace of this phenomenon for the Proper of the Mass.*

It is, therefore, neither legitimate to speak of modal evolution nor to use the specific terminology of “descent of the final” or “ascent of the tenors” when we study the pieces of the Proper of the Mass. Even if we note elements analogous to those encountered in certain pieces of the Office, the chants of the Proper of the Mass were composed directly in a much more complex modal framework. The version that the medieval manuscripts transmit to us, is not, to our knowledge, the result of an evolution to the Gregorian repertoire.

This said, the repertoire for the Proper of the Mass does contain a discreet confirmation of modal evolution. The more ancient genres, Tracts and Canticles, are in two modes (2 and 8). The Graduals, a little less ancient, in four modes (1, 3, 5, and 7, with the family of the 2nd mode on *a*), and the Introits and the Communions, more recent, in the eight official modes...

Chapter V

THE PENTATONIC SCALE

The three archaic modes are the first Latin cantillations. Each one comes from a specific geographic and cultural horizon. Thus, while the most ancient compositions of the Roman Office ignored the archaic mode of *D*, those of the Milanese liturgy accorded it a place of choice from their origins. Thereafter, the process of centonization constructed melodic formulas proper to each of these modes. Thus were born the more complex compositions, combining elements of a vocabulary belonging to several archaic modes.

To study modal evolution, then, it is useful to view side by side the three scales proper to each of the archaic modes: (We have already noted their numerous points in common.)

Mode of <i>C</i>	-	<i>g a * C d e (f)</i>
Mode of <i>D</i>	-	<i>a * c D e (f)</i>
Mode of <i>E</i>	-	<i>c d E (f) g</i>

In doing so, we obtain a pentatonic or pentaphonic scale, which the medieval manuscripts hand down to us in three equivalent forms:

<i>g a * c d e * g a</i>
<i>c d * f g a * c d</i>
<i>d e * g a b * d e</i>

This scale is very close to the Chinese gamme. In fact, we see here what is the compositional substratum of numerous traditional musics from around the entire world: China, Korea, Japan, Vietnam, Mongolia, Australia, Greek, Hungary, Ural, West Africa and Latin America.

THE PIEN

We note that this scale has no half-step (*asemi-tonic*). Certainly, it is true that there are some Gregorian pieces without any half-steps: Co. *In splendoribus* [5], Hy. *Immense cæli conditor* [49]. However, these cases are extremely rare exceptions. Most often, when the melody traverses the minor third or develops around one of its poles, the cantor sings the note inside the minor third as an ornament.

An analogous phenomenon is encountered in other traditional musics.¹⁷ In the Chinese gamme, this mobile note is called the *pien*. Western musico-

logists took this concept of the *pien* and progressively expanded its sense, applying it first to the whole of Eastern music, then to diverse traditional musics, and finally to Gregorian chant.

Even though the word has no root in Western medieval musicology, we will employ the term *pien* to designate, in Gregorian composition, the ornamental, mobile note inside the third minor that might be modified as a function of the development of the melody.

The manuscripts of Gregorian chant written on staves have preserved for us two positions for this *pien*, high and low, or *b-natural*¹⁸ and *b-flat*, inside the minor third *a-c*.

THE STRONG DEGREES

The degree at the top of the minor third (*c* or *f* in the current notation) is endowed with a particular strength. When it is evoked by the melody, it easily becomes “resonant” and supports unison melodic – rhythmic developments [12] that don’t occur on other degrees.

It is also an extremely attractive degree the mere presence of which typically suffices to draw the *pien* into the high position.

FROM THE PENTAPHON TO THE HEXACORD

The progressive fixation of the first *pien* in the higher position tends to transform the pentaphonic scale into the “hexachord”:

g a b c d e or *c d e f g a*.

During the time Guy d’Arezzo promulgated his pedagogical methods – nearly three centuries after the composition of the old foundational Gregorian melodies – this scale of six notes was considered sufficient for the realization of the Gregorian melodies. The mnemonic melody composed by Guy d’Arezzo for the hymn *Ut queant laxis* of Saint John the Baptist [50] signifies this.

When the melody rises a little above *a*, the adage “*Omnis nota super la semper canitur fa*”¹⁹ shows that the note above *a* is a *b-flat* (*a – b-flat = e – f*). Thus, the second *pien*, drawn down by the center of gravity of the melody stays in the low position.

If the melody rises distinctly higher (than *a*) one continues the reading by using a new hexachord and transposing a fourth or fifth higher. A piece with a large ambitus could thus be read as a succession of hexachordal fragments.

The hexachordal system, then, appears to be a practical tool for music reading, invented by one of the most brilliant pedagogues in history. Properly speaking, however, the hexachord does not constitute a Gregorian scale.

The real scale, underneath the composition, remains the pentaphonic scale with its *pien*. Depending on the mode of the piece, the *pien* appears in the melody more or less, and sometimes not at all. Always depending on the mode, it is fixed in the high or low position. In certain cases, however, it remains mobile within the piece: *♩. Hic est discipulus ille* [71], Co. *Beatus servus* [51]. At this level of analysis, it is no longer the scale that determines the position of the *pien*, but the hierarchy that the composer imposes – or tries to impose – on its degrees.

Chapter VI

THE BIPOLAR MODES

The laws of modal evolution, in conjunction with the concept of the pentaphonic scale, allow us to explain the modality of a large number of simple pieces of the Office.

The compositional framework of a majority of the antiphons of the Office is no longer that of the archaic modality, but of a bipolar modality: their melodic construction is centered, in general, on two architectural poles. These compositions were elaborated in a modal framework that is the fruit of an evolution from the archaic modes.

When an antiphon has three architectural poles, it is usually possible to consider it as the result of several successive evolutions going back to the archaic modes, or as the centonization of several fragments of different archaic modes.

In the examples that will follow, we do not pretend that the pieces are themselves definitively the result of a modal evolution. It is sometimes the case, but rarely. Rather, we would say that they have been composed in an architectural framework, which, itself, is the result of such modal evolution.

A pictorial comparison might clarify this remark. Let us suppose the situation of a child who learns to paint and who has three colors, yellow, blue and red. In the beginning, he can only paint in the three colors. If, in the course of his work, the yellow and the blue mix, the child discovers green. Thereafter, green is for him a color produced by the combination of blue and yellow. Then, his palette is no longer three colors but four. If he teaches his art to another child, the new apprentice has immediately at his disposal four colors. He probably ignores the fact that one of them is a mixture of two of the others.

We consider successively, therefore, the “progeny” of each of the three archaic modes, which developed by means of the ascent of the tenors and the accents and the descent of the finals.

1. THE PROGENY OF THE ARCHAIC MODE OF C

By the ascent of the accents and of the tenors

at the second

Verse of the *ṛ.* br. *Quam magnificata* [14]

The secondary tenors on *g* in the pieces of the 6th mode [246-247]

at the third

Ṛ. Modicum [52]

at the fourth

Ṛ. Adhæsit [53]

C, the tenor of the psalm does not assume a comparable importance in the antiphon, where it is only the *pien* in the pentatonic substratum.

By the descent of the final

at the second

The phenomenon is considerably difficult to determine where *c* is a strong pentatonic degree and *b* is its *pien*. Nevertheless, we can note some rare cadences on *b* in the verses of the Graduals of the 5th mode [54].

at the third

Ṛ. Oblatus [55]

at the fourth

Ṛ. Post dies octo [56]

at the fifth

Ṛ. Lætamini [57]

2. THE PROGENY OF THE ARCHAIC MODE OF D

By the rising of accents and of the tenors

at the second

Ṛ. Nos qui vivimus, with the first part of the *tonus peregrinus* [58]

at the third

Ṛ. Dominus tamquam [59]

at the fourth

Ṛ. Dabo in Sion [60]. In this particular antiphon the *pien* is absent.

If *c* assumes importance in the antiphon, the *pien* is fixed in the high position (*b*-natural):

Ṛ. Petite [61]

By the descent of the final

at the second

The phenomenon is encountered only rarely.

Deus in adiutorium festive [62].

at the third

Ṛ. In mandatis [63]

Since the cadence corresponds to the *pien* of the pentatonic substratum, we can assume that it shows a more recent aesthetic.

at the fourth

Ṛ. Domine magnus [64]

In certain of the antiphons, the *pien* has preserved its mobile character:

Ṛ. Sion [65]

at the fifth

Ṛ. Suscepit Deus [66]

The antiphon is already a bit centonized: it opens with an intonation from below and begins to place a secondary tenor on *c* (*humiles*). However, the archaic formula on *D* is clearly repeated three times.

3. THE PROGENY OF THE ARCHAIC MODE OF E

By the ascent of the accents and of the tenor

at the second

The evolution to the second above is extremely easy, as this study of the archaic mode has already shown. The official system of the eight modes

does not propose a single psalm tone adapted in such a way. Certain medieval manuscripts, however, do show this practice:

♫. *In tua iustitia*, ms. Metz 461, f° 20^v

at the third

♫. *Habitabit* [45]

at the fourth

♫. *Domine audivi* [67]

By the descent of the final

at the second

♫. *Deus in adiutorium* solemn [68]

at the third

This case is rare in the Gregorien repertoire. We saw it in the manuscript of Metz for the antiphon *Expugna*: dominant and psalm on *a*, final of the antiphon on *f*. We also encounter it in the chants of the Ordinary (*Kyrie* of the Mass for the Dead).

at the fourth

The phenomenon is rare, because the final cadence must fall on the *pien* of the pentatonic substratum.

♫. *Expugna* [69]

at the fifth

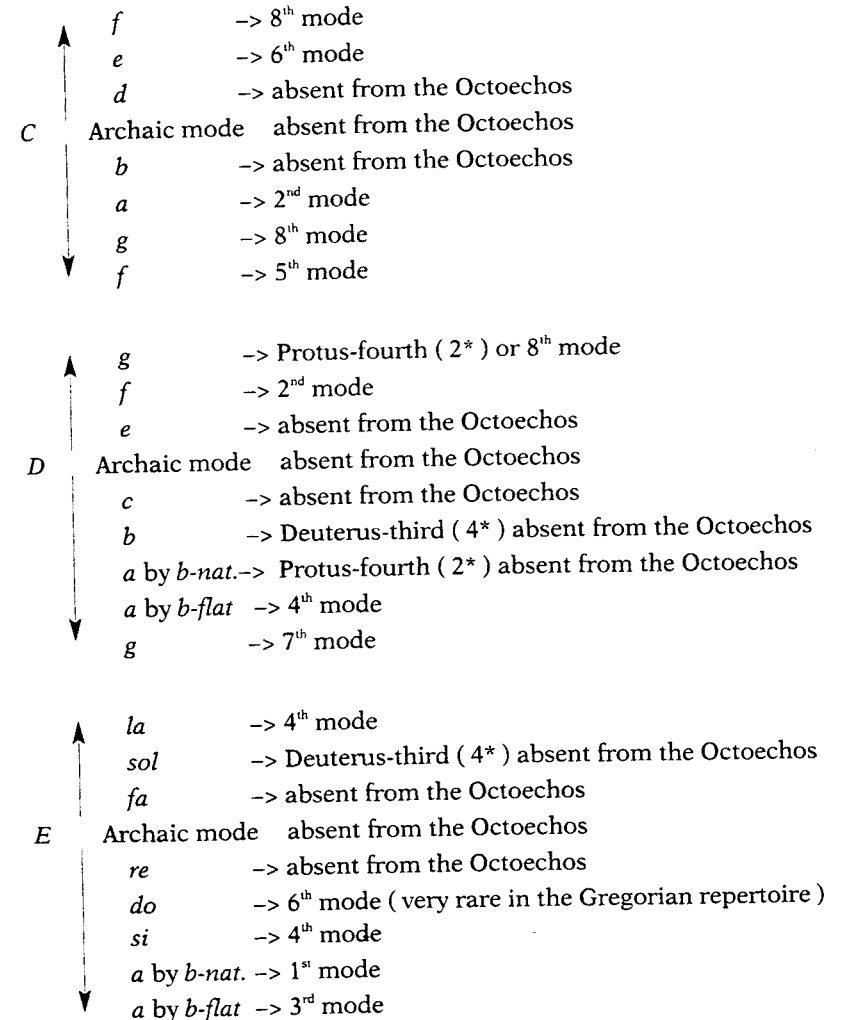
♫. *Laudate Dominum* [70]: the *pien* is fixed in the upper position.

♫. *Hic est discipulus ille* [71]: the *pien* stays mobile.

♫. *Hic est discipulus meus* [72]: the *pien* is fixed in the lower position.

Summary Schemas

The following schemas summarize this genesis of bipolar modes resulting from modal evolution. When the bipolar mode fits into one of the categories of the Octoechos, we note it.



The bipolar modes that we have just summarized constitute the musical foundations for the Gregorian repertoire of the Office: these are the real modes. In the eighth century, the musical remnants of the Roman repertoire saw, in the Frankish milieu, the creation of new compositions and the establishment of the theoretical system of eight modes called the Octoechos.

The archaic and bipolar modes must have been integrated into this system. Certain of them fit without any problems into one of the eight categories. Some of the eight categories even proved to be large enough to accommodate several of the ancient modes.

The archaic modes, by contrast, must have accepted a higher psalmodic tenor in order to become bipolar and thus to find a category into which they could fit.

Certain pieces did not correspond to the official theory. They were often given new tenors, variable by region. Sometimes even their finals were modified. Thus, they could be found in different categories of the Octoechos, depending on the manuscripts.

Note: In the course of this first part, the majority of examples have been chosen from the repertoire of the Office. Indeed, a great number of the chants of the Office were elaborated in the context of the archaic modality and the bipolar modality. The chants of the Mass, in the versions that have come down to us, are in general later. However, not all are. The most ancient, like the tracts of mode 2 and certain chants for the *Kyrie* and the *Gloria*, were also born in the context of the archaic modality and the first modal evolutions.

Part Two

THE GREGORIAN OCTOECHOS

The Gregorian Octoechos

Before beginning a systematic study of the eight Gregorian modes, it is prudent to recognize that the word Octoechos, applied to Gregorian chant, is not without some ambiguity.

In a very general sense, it designates the system of eight modes into which the medieval manuscripts classify all of the Gregorian pieces. It is a data base that appears in the oldest musical witness of the Gregorian repertoire (the tonary of St-Riquier²⁰, copied a little after the year 800 in the north of France), and that is maintained thereafter.

However, things quickly reveal themselves to be more complex than the impression given by our general definition. Indeed, certain sources, those influenced by the theoreticians, consider the eight modes as a fundamental structure of composition. Others, those who represent more the world of singers, see in the Octoechos a simple rule of agreement between the antiphon and its psalm tone.

Nevertheless, everyone ultimately agrees to fit each Gregorian piece into one of the eight official modes. These modes are designated by a number (1 to 8) or by a term of Greek origin. The classification is based on two criteria : the final of the piece and its psalmodic tenor (or its “ dominant ”, if it is sung without the psalm).

Protus authentic	1 st mode	final <i>d</i>	tenor <i>a</i>
Protus plagal	2 nd mode	final <i>d</i>	tenor <i>f</i>
Deuterus authentic	3 rd mode	final <i>e</i>	tenor <i>b</i>
Deuterus plagal	4 th mode	final <i>e</i>	tenor <i>a</i>
Tritus authentic	5 th mode	final <i>f</i>	tenor <i>c</i>
Tritus plagal	6 th mode	final <i>f</i>	tenor <i>a</i>
Tetrardus authentic	7 th mode	final <i>g</i>	tenor <i>g</i>
Tetrardus plagal	8 th mode	final <i>g</i>	tenor <i>c</i>

The words *protus*, *deuterus*, *tritus* and *tetrardus* are Latinized imitations of Greek words. They mean 1st, 2nd, 3rd and 4th. The word *authentic* means principal, and the word *plagal* means derived or relative. This terminology seems to establish a relationship with Greek music, but which and from what epoch ?

In fact, the origin of this system is far from being clearly elucidated today. Assiduous study of the Gregorian repertoire shows that numerous pieces do not fit into this simplified framework. In fact, this table bears no relation to the rules of composition for the melodies. It is the medieval musicologists who insisted on fitting the repertoire into these eight categories.

In our exploration of the Gregorian modes, we will certainly refer to this framework – which is today traditional, but without letting ourselves be hampered by the theorizing that it represents. We will simply expose the musical facts, that is, study each of the eight modal categories with reference to its repertoire and its characteristics.

For each mode, we will begin with a concrete musical analysis of an example.

We will then present the scale of the mode, with its principal notes and the role of each of the degrees, all of which we will summarize – as well as possible – in a summary table. We will also present some elements, that is, characteristic formulas, of the modal vocabulary. The number of these characteristic formulas will necessarily be very limited: The reader will pursue a personal study, while systematically reviewing the pieces of the repertoire given for each mode.

To assure the connection with the first part of this work, we will try to re-discover the different archaic and bipolar modes that might be at the origin of each mode of the Octoechos – even if we know that the ornate pieces of the Mass are not directly born of such modal evolution.

We will conclude the exposé of each mode with a reflection on the ethos of that mode, a reflection that grows out of the study of the repertoire of the mode. In each case, this very personal meditation was done in the course of the 1980's by Canon Jean Jeanneteau. Not at all definitive, these reflections or meditations invite further research.

THE FIRST MODE

1. STUDY OF AN EXAMPLE: INTROIT *STATUIT* [73]

Statuit ei: classic intonation formula *d-a-b-a*, followed by a recitation on *a*;

Dominus: intermediate cadence on *g*;

testamentum pacis: melodic outline of the fifth *a-d* introducing a first redundant cadence on *d*;

et principem: reintonation and a short recitation on *g*;

fecit eum: return of the cantillation on *a*; up to this point *b* has always been flat;

ut sit illi: the cantillation continues on *a*, but *c* above³¹ – itself an ornament to *d* – is very present;

sacerdotii dignitas: brief episode on *c* linked with a cadence on *a*; the *b* is natural;

in æternum: melodic outline recapping the notes of the fifth *a-d*; the neums underline the first *g* and the first *a*, which have been important in the composition; ornamented redundant cadence on the final, *d*.

The psalmodic tone, on *a*, is ornamented to *c* above; the ornamentation of *f* in the pentasyllabic termination is characteristic.

2. PRINCIPAL NOTES

The principal notes of composition in the first mode are high *a* and *g*, and low *d*. The pieces also have frequent developments on *f*. More rarely, we encounter recitations on high *c*.

A is the tenor of the psalmodic tone, and *d* is the final of the pieces.

3. INDIVIDUAL STUDY OF EACH DEGREE

High *D*

It is the upper limit of the ambitus. In the ancient pieces, it appears always as an ornament of *c*; but in the later pieces, it can become important and give birth to the modal octave. Compare in this regard the last invocation of *Kyrie X* (*c* architectural / *d* ornamental) with that of *Kyrie IX* (*d* architectural / *c* ornamental) [74] [75].

High C

It is, first of all, an emphatic ornament of *a*: ♯. *Hodie... hodie exsultant* [76]. Its influence draws the *pien* into the position of *b*-natural. Thus, the melodic formulas above *a* – to almost a fifth – are identical to those that center around low *d*: In. *Misereris omnium* [77], Hy. *Aurea luce* [78], ♯. *Si offers* [79].

C can also become a true note of recitation. The composition then takes on an enthusiastic and almost triumphalistic character: In. *Suscepimus* [80], Gr. *Ecce quam bonum* [81]. These developments in the upper range, along with unison ornaments, cadences on *a* and even the reintonations on *f-a-c* approximate very closely the 5th mode.

B

It can be found in two positions. In general, drawn by the center of gravity of the melody (*a-g-f*), it is flat. However, if high *c* becomes important, *b*, drawn toward it, becomes natural. In any case, it always has only an ornamental role. It is usually the embroidery³² of *a*.

Outside of the cases where *b* is clearly flat: In. *Factus est Dominus protector meus* [82], and of the cases where it is surely natural: *et eduxit me in latitudinem* [82], its position is sometimes quite difficult to determine. The ancient manuscripts, which were tied to a living oral tradition, do not worry about precisely marking the quality of *b*. There is not, however, the need to accord an excessive amount of attention to this problem when *b* is a pure ornament. It is perhaps the nature of our modern ears to want exact precision regarding what is a matter of simple embroidery.

A

“Official” dominant of the mode in the sense of the Octoechos, it is often the principal note of the composition. It is also the tenor of the Psalm that follows the antiphons and the note of recitation in the verses of the Responsories. However, there are also pieces in which its role is considerably reduced: Co. *Manducaverunt* [83], Co. *Petite* [84], ♯. *Germinavit* [85]. In such pieces, the true dominant of the piece is *g* or *f*.

G

The note of open cadences for recitations on *a*, it is also the second most important note of the mode, and the true dominant in numerous pieces: Co.

Manducaverunt [83], ♯. *Domus mea* [83]. Conjointly with *a*, it is also the note of composition in the verses of the Responsories. The authentic pieces of the first mode, therefore, carry frequent developments or intermediate cadences on *g*.

By reason of their juxtaposition in the scale of the mode, the two notes *a* and *g* play contrasting roles in the composition. Their alternation furnishes a remarkable inspiration in the composition of certain pieces: ♯. *Hodie Christus* [76] or ♯. *Tribus miraculis* [87].

F

Important in all the modes as a strong degree of the pentatonic substratum, it provides for the first mode intermediate cadences and numerous recitations: ♯. *Germinavit* [85]. Most often, it rests in the service of *a* and *g*. However, it frequently recalls its etymological weight in certain melodic developments: Of. *Super flumina* [88], or in nuancing certain details indicated in the neums (post-quilismatic).

E

As the *pien*, it is the least important of all the degrees of the scale. Hardly noticed most of the time, it always confines itself to the role of ornament: embroidery of *f* or *d*. It is often a quilismatic note indicating the passage through the interior of the minor third: ♯. *Germinavit* [85].

One cannot, however, pass over silently certain pieces attributed to the first mode by reason of their range and their final *d*, which have important intermediate cadences on *e*: Of. *In die* [89]. In fact, there exists a certain scalar rapport between the first mode (*a-g-f-e-d*) and the fourth (*a-g-f-e*). A simple oscillation of a tone of the final cadence permits the passage from one mode to the other.

Low D

It is the final of the pieces.

Rarely enough, it is the note for short recitations: ♯. *Ecce venit* [90]. More often, it is enveloped in melodic developments characteristic of the archaic mode of *D*: ♯. *Tribus miraculis* [87]. Its role is essentially conclusive, but the development and the theory of the Octoechos leads it to make itself heard at the beginning of pieces too. The intonation frequently drives to *a*, sounding the modal fifth characteristic of the authentic modes: In. *Statuit* [73], ♯. *Euge serve bone* [29].

Low C

This is the lower ornament of *d*. By its etymological weight, it provides *d* with a solid base: *Ā. Euge serve bone* [29]. It is frequently employed as an intermediate cadence before a new departure of the melody: *Gr. Custodi me Domine* [91].

Low A

This degree is almost never heard. Rather, it is part of the vocabulary of the second mode. As modes I and II have in common the degree of the final, *d*, they can exchange, by this degree, elements of vocabulary. This procedure accords to the mode an unusual sense of inspiration, sometimes a bit artificial: *In. Inclina* [92], but sometimes profoundly convincing: *In. De ventre* [93].

4. SUMMARY TABLE

Degree	Recitation	Cadence	Ornament	Modal Relationship
<i>d</i>	secondary		of <i>c</i>	5 th
<i>c</i>			of <i>a</i>	
<i>b</i>			of <i>a</i> (if <i>c</i> influences)	
<i>b-flat</i>	principal psalmodic tenor	intermediate	of <i>a</i>	4 th (rare)
<i>a</i>			of <i>g</i>	
<i>g</i>			of <i>a</i>	
<i>f</i>	important	intermediate		2 nd
<i>e</i>	strong degree	intermediate		
<i>d</i>	rare	final	of <i>d-f</i>	4 th (rare)
<i>c</i>		suspensive		2 nd
<i>a</i>		intermediate (very rare)	strong of <i>d</i> ornament (rare)	

5. SOME CHARACTERISTIC ELEMENTS

The intonation is a formula very characteristic of the first mode.

Open fifth: *Ā. Fontes* [94], *Ā. Vos amici* [95]

With ornamented accents: *In. Statuit* [73]

With pretonics: *In. Gaudeamus* [96]

Melismatic schema: *Gr. Ecce quam bonum* [81]

Another type: *Ā. Qui vult venire* [97], *Ā. Pueri hebræorum* [98]

Similar but ornamented: *In. De ventre* [93]

Contracted: *Ā. Hodie* [76]

6. ETYMOLOGY

The distant origin of the first mode is found in the cantillations of the archaic mode of *E* in which the final descends a fifth.

A ↓ d: *Ā. Clamor meus* [99] / *Laudate Dominum* [70]

In the course of this descent, the melody encounters the degrees *g* and *f* of the pentatonic substratum. It can first use them as temporary supports, and then adopt them to support new recitative developments. The vocabulary of the archaic mode of *D*, then, makes its appearance on the degree *g* while the formulas of the archaic mode of *C* can ornament the degree *f*.

In this situation, the ornament above *a* can only be *b-flat*.

Alternatively, the ornamentation of the recitations on *a* by the *c* above draw the *pien* into the position of *b-natural*. When *b* is natural, the similarities between *a* and the *d* below can give a new face to the mode and open to it the doorway to a higher range. In such cases, *a* assumes the vocabulary of the archaic mode of *D*.

Finally, in the late evolutions, the mode "conquers" high *d* (modal octave): *Kyrie IX* [75], so that the *a* below permits the mode to fuse with the second mode.

7. ETHOS

"*Primus gravis*", said the ancients... This does not mean, "heavy", "weighty", or "aged", but "serious", or "mature". The first mode is a mode of acquired maturity – with an air of dignity and noble simplicity – that come from experience and reflection. It has grandeur, energy, and firmness; it is a piety without sentimentality. It invites us to grand things, but knows how to be magnificent and serious without being pompous.

“It is not the sentimentality or the sweetness of contemplation that first moves it; it has nothing of the spontaneous or of the juvenile, as the seventh; nothing of the charming or of the ingenuous, as the sixth. Rather, it seems reflective. It expresses the interior quality that is fitting to strong affirmation, to certainty, to vision of the essential.

“This mode, which can seem like a minor scale, is a mode of a full-fledged adulthood that is characteristic of a secure faith: *†. Tecum principium* [100].

“Its fifth *d-a* is ample and solemn.

“If it does not have the sonorous burst of the eighth mode, it is, nevertheless, also brilliant when it launches itself upward. However, that which it sings thus is more its conviction, its certitude than the happiness of admiration, even though it is capable of enthusiasm: In. *Suscepimus* [80], or of rejoicing: Al. *Iusti epulentur* (GT 461), In. *Gaudete* (GT 21), In. *Gaudeamus* (GT 545), Al. *Lætatus sum* (GT 19), yet without losing its calmness or its serenity.

“When one compares these attributes with those given for the sixth mode, the second mode, or any other, the comparison, as usual, will affirm and refine the contrasts” (J. Jeanneteau).

THE SECOND MODE

1. STUDY OF AN EXAMPLE : INTROIT *DOMINUS ILLUMINATIO* [101]

Dominus : classic intonation *a-c-d*, recitation on *d*; —

illuminatio mea : cantillation on *d* highly ornamented to *f* and introduced by the formula *c-d-f*;

et salus mea : intonation *c-d-f* and recitation on *a* followed by a cadence on *c*;

quem timebo : cantillation on *d* ornamented to *f* and to *g*;

Dominus : intonation *d-f-g*, short recitation on *g*;

defensor vitæ meæ : recitation on *f* and cadence on *d*;

a quo trepidabo : intonation *d-f-g*, extended to *a* above at the end of the incise;

qui tribulant me : *d-f-g*, recitation on *g*, cadence on *d* while passing through repeated *f*;

inimici mei : cantillation on *d*, ornamented to *f* and intermediate cadence on *c*;

infirmati sunt : cantillation on *f* and temporary pause on *d*;

et ceciderunt : final cadence (parallel to that of *timebo*) : *d* conclusive, ornamented to *f*.

Psalmodic tone on *f*, with the ornamented intonation *c-d-f*; termination on *d*.

2. PRINCIPAL NOTES

The second mode has three principal notes of composition : *d*, final ; *f*, official dominant and psalmodic tenor ; and also *g*.

3. INDIVIDUAL STUDY OF EACH DEGREE

High C

This is not, speaking properly, an element of the mode. It appears only in very rare cases: the verse of the Gr. *Adiutor meus* [102] and the melisma of the Al. *Confitemini... invoke* [103].

High B-flat

Somewhat rare, this ornamental degree is generally ornamental to *g* and sometimes to *a*. Upward accent of the mode, it announces, for example, the

concluding formula of the tracts [104]. The climax of the “O” antiphons, actually restored as a *b*-natural, perhaps should be a flat [25].

High A

At the top of the mode and most often ornamental, this degree is sometimes employed for particularly eloquent melodic points: In. *Cibavit eos... saturavit* [105], In. *Dominus illuminatio... trepidabo* [101], Co. *Domine Dominus... quam admirabile est* [106], *¶. O sapientia... fortiter* [25].

The procedure, however, never makes *a* a full-fledged note of recitation. The most ample developments of *a* are always underlain by a very-present, architectural *g*: Tr. *Deus Deus meus ¶. Libera me* [107], *¶. Hodie sanctus Benedictus... erectis* [108].

G

In numerous pieces *g* reveals itself as a veritable dominant, leaving to *f* only the role of psalmodic tenor or of secondary note: In. *Mihi autem* [109].

If *g* does not clothe itself in this importance all the time, we must, however, note that most of the second mode pieces of the Mass carry at least an episode on *g*, as a temporary support or short recitation.

F

This is the official dominant of the mode, its psalmodic tenor, and the first note of composition of the verses of the Responsories.

It is frequently used as note of a recitation, with its customary unison vibrations³³. It can also serve as an intermediate cadence. Nevertheless, even when it is not put hard to work in one of these ways, its character as a strong degree of the pentatonic substratum most often shows.

The dialectic *f-g*

The rapport between these two notes plays an important expressive role in the pieces. The recitations on *g*, with their dynamic character, contrast themselves to *f* which functions as a note of repose.

There are, therefore, pieces where *g* dominates, so that it might temporarily rest on *f*: In. *Mihi autem* [109]. In other contexts, the dominant *f* is illuminated for one instant by a luminous *g* on an important word: In. *Dominus dixit... meus* [110]. These two possibilities can also alternate in contrasting sonorous plans, both at the service of the text: In. *Me expectaverunt* [111].

E

It is a simple ornament, embroidery of *d* or of *f*, and note of passage in the minor third.

When *f* dominates, *e* corresponds to the *pien* of the pentatonic substratum, endowed with minimum importance.

But when *d* is architectural, *e* is an ordinary degree of the pentatonic scale. In this role it can acquire a certain weight and assume the function of the intermediate cadence: Co. *Ierusalem surge... iucunditatem* [112], Of. *Benedicite... vitam* [113], Al. *Veni Sancte... amoris* [114], Al. *In exitu Israel... Iacob* [115].

D

As with the other plagal modes, the final degree is the principal note of composition. *D* is notably the second note of the verses of the Responsories.

Therefore, the recitations on *d*, often ornamented with the vocabulary of the archaic mode of *D*, are an integral part of the aesthetic of the second mode: Tr. *Qui habitat* [116].

D, ornamented to *e* and *f*, or even to *g*, can also constitute the veritable dominant of the composition: In. *Exsurge Domine* [117], Al. *Laudate Dominum* [118], *¶. De Sion* [119], *¶. O Sapientia* [25]. *F* was only adopted as the psalmodic tenor of these pieces to permit them to fit into the theoretical framework of the Octoechos.

C

Strong degree of the pentatonic substratum, it assures a solid base for *d*. The frequent intermediate cadences on *g* play the role of punctuation in the melodic-textual discourse: In. *Dominus dixit* [110], *¶. Dominus tamquam* [59].

Low B

This is a rare degree and always ornamental – except in Of. *Exaltabo te* [120] where it acquires a little weight. Indeed, it corresponds to the uncertain zone of the *pien* of the pentatonic substratum. The medieval alphabetical notations do not distinguish between *b*-flat and *b*-natural, but represent them both by a upper case *B*. It is sometimes impossible to determine between the two possibilities.

The musical facts, however, illuminate two particular contexts:

– when the melody descends from *b* toward *g* below, *b* is always flat: *Collegerunt... concilium* [121], *ῥ. Emendemus... miserere* [13], *ῥ. Repleti... multitudo dicentium* [122].

– when the melody rises to *c* or *d*, even if it leaves from *g*: *Collegerunt pontifices... facit* [121], *ῥ. Me etenim* [123], or when the relationship *a-c* is important: *Co. Narrabo omnia* [124], *b* is always natural.

The semiological indications of the ancient manuscripts seems sometimes to contradict the melodic restorations of the Vatican edition, as in *Co. Lætābimur... magnificābimur* [125]. How can the *h* (*humiliter*) of Laon 239 signify a half-step? Could it not also indicate *a*?

Low A

This is the normal low limit of the mode and the note that begins the classic intonation formulas: In. *Lætetur cor* [126], In. *Ecce advenit* [127]. The descending fourth *d-a*, or *d-c-a*, inherited from the archaic mode of *D*, is a sumptuous descending ornament: Al: *Dies... venite* [128], Of. *De profundis... meam* [129]. It can develop into an intermediate cadence: In. *Dominus fortitudo... sui est* [130], *ῥ. In spiritu... hodie* [131].

Low G

This low degree of the mode constitutes – from the point of view of the notation – the lowest note in the Gregorian repertoire.

A solid element of the pentatonic substratum, the low *g* can be a simple ornament of *a*: Of. *Ad te levavi... expectant* [132], Of. *Veritas... exaltabitur* [133]; or play the role of intermediate cadence: *Collegerunt... concilium* [121], *ῥ. Emendemus... miserere* [13].

4. SUMMARY TABLE

Degree	Recitation	Cadence	Ornament	Modal Relationship		
<i>b-flat</i>	important principal psalmodic tenor strong degree	intermediate	of <i>g</i> or <i>a</i>	1 st ?		
<i>a</i>			of <i>g</i>			
<i>g</i>			intermediate	of <i>f</i>	5 th et 8 th	
<i>f</i>			intermediate	of <i>g</i>		
<i>e</i>			intermediate if <i>d</i> important	of <i>d</i> and <i>f</i>		
<i>d</i>			principal	final		1 st
<i>c</i>				intermediate	of <i>d</i>	
<i>b</i>					of <i>c</i> or <i>a</i>	
<i>b-flat</i>					of <i>g</i>	
<i>a</i>				intermediate	of <i>c</i> or <i>d</i>	
<i>g</i>		intermediate	of <i>a</i>			

5. SOME CHARACTERISTIC ELEMENTS

The descending fourth is a fairly characteristic element of the mode (as it is of the eighth mode, cf. p. 100).

In. *Lætetur cor... quærite* (2nd time) [126]

Co. *Narrabo* [124]

Of. *Vir erat* [134]

Gr. *Adiutor meus* [135]

6. ETYMOLOGY

The second mode has two principal origins, depending on the dominance of *d* or of *f*.

The developments on *d* come from the archaic mode of *C*, evolved by the ascent of the accents and of the tenor. We often see the archaic intonation *a-c-d*, sometimes a bit amplified: In. *Ecce advenit* [127], or even enormously decorated: Gr. *Adiutor meus* [135]. This etymology explains the pieces in which *d* is the only note of composition: *ῥ. O sapientia* [25]. The concession of a tenor *f* permitted these pieces to fit into the Octoechos.

The developments on *f* come from the archaic mode of *D*, evolved by the descent of the final a minor third. This explains the intonations of the type *c-d-f*.

These two “types” of the second mode follow each other several lines apart in the Office of Holy Thursday: *Ā. Dominus tamquam* [59] et *Ā. Oblatus est* [55]. Everything separates the aesthetic of these pieces, which in fact come from two different modes. Only the “solfege” rapport between the final and the tenor gives them a minimal resemblance, but one sufficient to unite them in the same theoretical category, that of the “protus plagal” in the Octoechos.

Secondarily, the vocabulary of the archaic mode of *D* gives to the second mode a third etymology, that of numerous developments on *g*, which sometimes exploit the resonances of the fourth: In. *Dominus illuminatio... Dominus... tribulant* [101].

7. ETHOS

“In trying to characterize the second mode, the authors of the Middle Ages often speak of its sadness: *secundus tristis*. This label is just, but incomplete, because this mode is just as apt to express a sort of contentment and a sort of security. We will see that these two characteristics, in spite of their apparent contradiction, can be the result of a single psychology.

“Indeed, its descents and its restrained ascents invite us to think of it as sad, or contrite, tired, tearful, but without uneasiness or despair. Witness the Tracts of Lent. The Gregorian singer is humble to be a sinner and he recognizes it, as in the expressive Responsory of Ash Wednesday (*Emendemus*). He expresses also a certain drama, that of human catastrophes: the misfortunes of Job are expressed in Of. *Vir erat* (which one must read with its four verses and refrain [OT n° 71, p. 1220]); *Collegerunt* of Palm Sunday is the dramatic narrative and the sorrowful meditation on the condemnation of Christ.

“When the melody suspends itself on high *f* and implores, it knows also to sing of its privilege of tranquility or of good spiritual nourishment: In. *Dominus fortitudo* [130]. It loves also the majestic rises, but without making outbursts of them.

“These two aspects of sadness and of peace might seem contradictory. However, in both cases, the singer is occupied with the same, which is introspective and subjective. Exempt of passion (the leap of the fifth is rare),

so different from the ambitious lines of the third mode or the sumptuous solemnity of the eighth, the second mode draws inward to itself. We could say that it is most egotistical of the eight modes... Indeed, as it moans of its feebleness or of its burdens, as it rejoices of its fortune and of its privilege, it contemplates less directly, or less exclusively, on the Lord than the other modes. If it contemplates on the Lord, it is through the blessing of His creation. Even when it giving thanks, it talks of that which touches it and seems to please itself in this: In. *Cibavit* [105].

“So the second mode appears to us as the most human mode. This attitude of the soul occupied with itself is not within the ambiance of the other modes. Indeed, this attitude of the soul, reflecting a bit of humility and a lot of good sense or realism, is one of the states of the soul of confident sinners. This attitude is at the same time very human and very spiritual. There had to be a mode to express this equilibrium, this double prayer.

“If Gregorian chant can express piety across the centuries, it is because it is the prayer of all and not of an individual. It is, for each, more a revelation than the return to oneself, more a perception or a proclamation of the sublime than the sublimation of personal sentiments or the concern of creating an ambiance, in a more or less artificial and temporary effort.” (J. Jeanne-teau)

8. PARTICULAR QUESTION: THE SECOND MODE WITH THE FINAL A

The repertoire of the Mass carries a certain number of pieces attributed to the second mode and notated with a final *a*. These pieces fall into three categories.

Simple transpositions

The Introsits *Sitientes*, *Venite adoremus*, *Sacerdotes eius*, *Multæ tribulationes*; Alleluia *Confitemini... invocate*; the Offertories *Dextera Domini*, *Exaltabo te*, *Vir erat*, *Meditabor*, *In omnem terram*; the Communion *Exiit*.

Possessing, in fact, the general aesthetic of the second mode, all these pieces (except for Of. *Vir erat*) would, with a final *d*, have to resort to the low *b*-flat. The notation with the final *a* is more clear, avoiding the ambiguity of the low *b*.

Two particular cases involving the limits of the mode

Of. *Tollite portas*: its last melisma is poorly restored and should end on *g*. [136].

Co. *Cantabo*: its original melodic developments have variants in different manuscripts (*GT* 283).

The family of graduals in IIA

The 23 graduals of the type *Iustus ut palma* [137] constitute perhaps the most visited monument of the Gregorian repertoire. They are encountered in nearly all the important circumstances of the liturgical year. It is a melodic type, that is to say, a melody which, in the Gregorian repertoire, has been adapted to several different texts – without us necessarily knowing the text which carried the original melody. With three notes of recitation, *a*, *c* and *d*, this melodic type has already been the subject of numerous studies. We limit ourselves here to a brief comparison of its modality with respect to the typical characteristics of the second mode.²²

The high point of the melody is much richer and more structured, with *e* and *f* strongly emphasized in the final melisma of the Respond and in the recitations of the verse on *d*.

The triad *a-c-e* (or *e-c-a*) is much more present than its equivalent *d-f-a* in the ordinary second mode.

The final *a* is developed lower through a major third *a-g-f*, rather than a fourth. If the low *e* is sometimes heard in an intonation, it is as a simple ornament. The low *f* itself constitutes very often the penultimate cadence of the Respond and/or of the verse.

“Is it yet possible to speak of the ethos for a ‘timbre’ that is congenially adapted to 23 different texts? The melody of the graduals of ‘IIA’ is animated, live and verbose in the melismas. It burns with a fire that is unknown in the other pieces of the second mode. After having witnessed profoundly, solemnly and with tranquil conviction in the Respond, it sings in the verse with a triumphant enthusiasm while still losing nothing of its serenity. It is perhaps the premier form of the major Gregorian works, capable of expressing that which is most profound in the human soul, the universal capacity for beauty, for poetry, for prayer of love.” (J. Jeanneteau)

THE THIRD MODE

Preliminary: the authentic melodic restoration

At the end of the tenth century, the pieces of the third mode underwent a melodic alteration in a large part of Europe: numerous architectural *b*'s (recitations, finals of words, neumatic articulations) were raised to *c*. This change is analogous to that which affects *e* in the fourth mode (cf. p. 70 [167-168]). The study of the third mode requires, above all, that we correctly restore the melodies. The Beneventan (and to a certain degree the Aquitanian) manuscripts, confirmed by the graphics of St-Gall and Laon, permit us to arrange an authorized melodic version here.

1. STUDY OF AN EXAMPLE: INTROIT *VOCEM IUCUNDITATIS* [138]

Vocem iucunditatis annuntiate: classic intonation from *e* to *b*, pushed on the salicus at the unison *e-e-f*; short recitation on *b*, ornamented by a rich *c*; return to *e* for an intermediate cadence; in the ascent as well as the descent, it leans on *g* and *a*;

et audiat: cadence of the phrase on *e*, highly ornamented to *a* (itself ornamented to *c*), then to *g* and to *f*;

nuntiate: reintonation similar to the first (*g* and *a* are important);

usque ad extremum terræ: recitation on *b*, ornamented by *c*, *d*, and *e*, intermediate cadence on *g*, with appoggiatura on *a*;

liberavit: intonation *g-a-b*;

Dominus populum suum: recitation on *g* ornamented to *c* and *b*, intermediate cadence on *a*;

alleluia: ornamented melodic course from *a* to *d*;

alleluia: final cadence on *e*, preceded by a melodic recapitulation of the principal notes of the piece.

Psalmic tone on *b*.

2. PRINCIPAL NOTES

The authentic upper note of recitation is *b*, very often concealed in abundant ornamentation by *c*. There do exist, however, pieces in which high *c* is the veritable note of recitation: Of. *Filiæ regum* [139].

The primitive psalmodic tenor is *b*, but in numerous medieval manuscripts from northern Europe and in the modern editions, this tenor is raised to *c*.

The final cadence rests on *e*.

3. INDIVIDUAL STUDY OF EACH DEGREE

In the case of the third mode, this study proves to be particularly delicate for two reasons. First, it is characteristic of the third mode to permit each of its degrees to take a relative importance in the composition. Second, and consequently, the quality of each of degrees of the scale varies appreciably from one piece to another, or even within the same piece.

Let us say immediately that the profound reasons for this phenomenon go beyond the confines of this pedagogic work. Besides, the research on this matter is not yet complete. Nonetheless, the fact is clear: the third mode possesses a specific palette of expression, complex and quite superior to those of the other modes. To respect this musical fundamentum, we prefer not to give the usual summary table at the end of the chapter. It would require a kind of reduction that would result in a caricature.

High *F*

The highest degree of the ambitus, somewhat rare: Gr. *Tibi Domine*, ψ. *Ut quid Domine* [140].

High *E*

This is a simple ornament, called only rarely to play the role of a small articulation in the interior of a neum (cf. preceding example).

High *D*

Usually an ornament of *c* or of *b*, it can assume a bit of importance, as an articulation in the interior of a neum: Gr. *Eripe me*, ψ. *Liberator... a viro* [141], Gr. *Exaltabo te*, ψ. *Domine... sanasti* [142]; or even, exceptionally, as the support of a short recitative episode: In. *Si iniquitates... Domine quis* [143].

C

Usual ornament of *b*, with unison developments (sometimes plethoric), it also, later, becomes the psalmodic tenor.

In certain cases, the *c* is a true note of composition: Of. *Filiæ regum* [139]. As is normal in such cases, the *b* then becomes ornamental.

According to the quality of the *c*, then, we have two distinct modal types within the third mode.

B

This is the primitive note of recitation at the height of the mode and the original psalmodic tenor of pieces sung with a Psalm. The abundance of ornamentations to *c* tend sometimes to conceal the architectural function of *b*: In. *Dum sanctificatis... vobis... universis terris... dabo* [144].

In the highly ornate repertoire, the two functions of *b* and of *c* seem to be able mesh closely within the same piece. There are astonishing exchanges between the two notes: Of. *Deus tu convertens* [145], In. *Intret oratio* [146], Gr. *Exsurge Domine et intende*, ψ. *Effunde... adversus eos* [147]. In the final analysis, this subtle play and shimmering of the half-step permits the efficacious description of the aesthetic of the mode. We reach here the limits of the notion of architectural note, as a defining element of the mode.

B-flat

Even though *b*-natural is the principal note of composition of the mode, certain formulas of the mode contain true *b*-flats, generally in relationship with *g* and particularly near cadences on the "sub-final" *d*: Gr. *Benedicite Dominum... virtute* [148]. However, not all the *b*-flats of the Vatican edition are sure, especially when they are found in relation to *a*: Co. *Qui meditabitur... ac* [149].

A

This degree is the occasion of numerous intermediate cadences: Co. *Gustate et videte* [150]; of small recitative developments: In. *Vocem iucunditatis... suum* [138]; or of neumatic articulations: Gr. *Exsurge Domine non prevalet*, final formula of the verse [151]. It is often introduced by a salicus beginning on *e*.

G

Also the note of numerous intermediate cadences: In. *Cognovi... veritate tua... humiliasti me* [152], and of short recitations: In. *Ego autem sicut oliva... speravi* [153], it is often introduced by a rising line from *e*.

F

This typical embroidery of *e* provides important ornamental developments at the unison: In. *Dum sanctificatus* [144], In. *Ecce occuli... noster est* [154], Gr. *Iuravit Dominus* [155]. The vocabulary here is largely in common with that of the 4th mode.

For intermediate cadences (especially inverted cadences), see the discussion about the *f* of the 4th mode.

E

Degree of the final cadence, it supports rare recitative episodes: In. *Confessio... in sanctificatione* [156], similar to those encountered in the 4th mode: Co. *Memento... in humilitate* [207].

Low D

This low ornament of the final assures a solid base for *e* and can play the role of intermediate cadence, frequently in complementarity with *f*: In. *Cognovi... carnes meas* (GT 525), Gr. *Benedicite Dominum* [148].

Low C

This low limit of the composition is heard only on rare occasions, in the course of developments similar to those of the 4th mode: Gr. *Tibi Domine*, intonation [157].

4. SOME CHARACTERISTIC ELEMENTS

The intonation formulas of the fifth, parallel to those of the 1st mode, but ornamented differently, are particularly typical.

Simple intonation: *¶. Ecce Dominus noster* [158]

Direct third: *¶. Nigra sum* [159], In. *Omnia* [160]

Ornamented third: Of. *Sperent in te* [161]

Intonation of the fifth: *¶. Dum complerentur* [162]

Ornamented equivalents: In. *Dum clamarem* [163], In. *Dum sanctificatus* [144], Co. *Beatus servus* [51]

The formula of the final cadence on *e* is often common with that of the 4th mode.

5. ETYMOLOGY

Complex, the third mode necessarily has several sources that have often been mingled in the process of centonization.

A premier source of the mode is the archaic mode of *E*, evolved by the descent of the final a fifth and with the *pien* being fixed in the low position. These pieces are generally notated with the tenor *b* (= *E*) and the final *e*. If we put aside the degree *f*, which is only infrequently heard as the *pien*, these pieces strongly resemble pieces of the 1st mode, fruit of the same evolution: *¶. Hic est discipulus meus* [72]. In certain cases, the *pien* has preserved its mobile character: *¶. Hic est discipulus ille* [71].

Another important source of the third mode is the archaic mode of *C*: doubly evolved by the ascent of the tenor a third and the descent of the final a third. The *pien* here is again fixed in the low position. These pieces, notated with the final *e*, recognize the importance of *g*, which often preserves a recitative function: *¶. Placebo* [164] and *¶. Qui odit* [165].

The archaic mode of *C*, evolved by the descent of the final a sixth provides another source of the third mode, which explains those pieces in which *c* is the true dominant, such as Of. *Filiæ regum* [139]. In this piece, *e* is not otherwise heard, except at the last moment. The intermediate cadences are on *c*, *a*, and *g*. This piece, whose range is limited to *c-a* or *c-g* in the old Roman chant, is perhaps one of the very rare cases where there is a modal evolution (by descent of the final) at the moment of the chant's passage from the Roman Mass to that of Gaul.

To these three principal sources is added episodic developments on the various degrees of the scale, such as the vestiges of the archaic mode on *D* around the degrees *a* and *g*: *¶. Quando natus es ineffabiliter ex virgine* [166], In. *Cognovi... veritate tua* [152].

6. ETHOS

“The most mysterious of all the modes’, as Dom Gajard used to say, cannot be approached without prudence or caution. The difficulties of interpretation, the heaviness of the execution, a too ostentatious ardor, sentiments poorly contained or not expressed, often prevent us from grasping the true nature of its profound lyricism.

“In addition, time has stripped this mode of its primitive character, its interior charm, of its mystery, in order to make it more affirmative with the new and satisfying *c*, in imitation of the 8th mode. This alteration (of *b* to *c*) again obscures its essence.

“Let us recall that in order to judge properly the ethos of the 3rd mode, it is necessary, first of all, to restore the pieces to their primitive melodic purity, that is, to take back to *b*'s the *c*'s that are not authentic. Often, the conclusion of a recitative or the resting of a cadence on *b* constitutes a sort of waiting, and the melodic ascent to *c* drives forward to a more profound contemplation of the mystery that one sings. However, the intonation that, through faulty restoration, ends on *c*, tends to give the pieces a triumphal air that is too glorious for the profound primitive sense of the mode. In place of triumph and of satisfaction, we must aspire to find again and to admire. It is completely introspective, in a movement that cannot fully resolve. It is a chant, not disappointed, but not yet achieved. Compare, for example, the two versions of *Pange lingua*. The one on *b* is more interior without losing its elan; the other, more focused on *c*, takes on an air of triumph.

“What do the authors who have written before us say? What do the specific characteristics of this mode impose on us?

“Echoing his predecessors, Poisson writes:

‘This mode is proper to the texts marked with a great deal of impetuosity, of vehement desires, of movements of anger, of ardor, of speed and readiness. It expresses felicitously orders, commandments and threats. It strikes one with its vivaciousness. It has leaps in its progressions and suits topics that announce pride, the haughtiness, cruelty, hard words, and word relevant to spiritual and corporal conflict. It stirs affections of the heart with more promptness than any other mode. It is full of pathos. On this mode movements of strength, size, nobility and sweetness can be aptly varied. But neither counterpoint nor faux-bourdon has yet found the means to agree respectably with it, as admit the best symphonists.’²³

“This last remark, which refers to the difficulty of treating the 3rd mode harmonically, demonstrates how it is a mode apart, the most resistant to our modern tastes. Poisson's text insists on not only the originality, but also on the vigor of this mode, its ardor, its nobility, its “its leaps in its progressions,” its happy variations in the sentiments, from strength to sweetness.

“In the middle of the nineteenth century, the Abbot Tardif writes:

‘The third mode, or the Phrygian mode, designated under the somewhat vague epithet of mystical, is diversely appreciated. While some name it religious and divine, others call it vehement and passionate. One can, however, reconcile this apparent contradiction, because the term that indicates the violence of passion, expresses also inspiration under the influence of divinity [witness the Greeks]. What is certain is that the essential character of this mode is that of an irregularity that resulting from this mode's aban-

donment of harmonic division so that it may fall upon other modal notes in opposing positions. Let us add to this the power with which it establishes its dominant on the sixth, and the affection that it has – more than all other modes – for wide and disjunct intervals. Let us also add the sweetness of the minor thirds and the half-step on which it often starts and always ends, in an inebriation of ecstasy, and one will understand the striking melange of exaltation and of soft pleasure that make the Phrygian mode so gripping, after one has conquered its difficulties.

This mode is equally suited to paint the battles of time and the aspiration toward the joys of eternity.’²⁴

“The ancients called it ‘the mystical’: *Tertius mysticus*. What was the sense of the word *mysticus* for the authors of the Middle Ages? Among the senses and nuances possible, there are, fundamentally, two ideas at the same time: ‘mysterious’, and ‘relating to religious mysteries’. The mystic is ‘initiated’, more specialized, more refined in the knowledge and the contemplation of the mysteries. This is the sense traditionally held in the Church, one that is employed when talking about the great mystics or mystical states.

“The capital (column) at Cluny gives the following inscription for the 3rd mode: *Tertius impigit Christumque resurgere fingit*. One often translates this as: ‘the third mode depicts the resurrection of Christ’, but one should say, with more accuracy and precision: ‘the third mode obliges us to imagine Christ in his resurrection’, because the verb *impingo*, ‘to push strongly’, is not the verb *pingo*, ‘to paint’.

“Does the artist of Cluny say this because the first Responsory of Matins of Easter, *Angelus Domini*, is in the 3rd mode? Certain authors have, indeed, qualified the ethos of the modes in a somewhat simplistic manner while citing a major piece of this or that liturgical feast. But after seeing the other texts on these capitals, it is clear that this is not the case with the artist of Cluny.

“The resurrection is the liberation from death and from material things, and the ascent above the earth... that which the mystic seeks in his contemplation. Without a doubt, all the modes are, each in its own manner and to its own degree, contemplative. The third mode, then, is the most mystical of all. Dom Gajard, without wanting to commit an error, cautiously wrote:

‘One can well say that in all the Gregorian art, the deuterus forms a world apart, as distinct from the other ancient modes as from our modern music.’²⁵

“This incessant movement of the 3rd mode makes it appear more mobile than the other modes – mobile, but at the same time penetrating. It is the expression of a profound wisdom, in so far as personified wisdom is ‘subtle, agile, penetrating’, ‘more moving than all movement’, and at the same time, ‘firm, sure, restful’. (Sg 7, 22)

“Do these characteristics not agree with the 3rd mode: the mystical and the wise, so powerful, both in its contemplation and in its expression? One admits, then, that the 3rd mode is difficult to understand in its totality and also difficult to execute in its incessant movement.

“How do we, in an appropriate formula, suitable to express the ethos, reconcile these multiple forms, these numerous aspects, these judgments so diverse?

“The master word for translating the ethos of the 3rd mode, seems to us to be the fervent ardor, interior and exterior, of the mystic, an expression of the dynamism of the mystique in contemplation of holy desires, of praising joy, and always of the “living flame of love”. One sees this ardor in diverse states of the soul, in its mystical form in the ‘Spiritual Canticle’ of St. Jean de la Croix, one of the greatest writers of the Spanish ‘Golden Age’.

One finds, indeed, in this third mode ‘that does not finish’, the paradoxes or contrasts of the mystic.

“It searches without announcing. It cannot formulate what cannot be expressed, and begins its discourse anew. As a result, it is verbose in announcement, but not in its definition of a reality that cannot be possessed.

“Its text also tries to make seen that which is hidden, the invisible and indiscernible phenomenon, and one passes from one aspect to the other, without the rapport of one to the other being able to be defined. The commentary then necessarily loses itself in the confusion of the transitory elocutions...

Without a doubt it is a mysterious and mystical mode, at the limit of spiritual lyricism, a lyricism not understood because a corrupting evolution has atrophied it. However, well understood, it is marvelous. This exuberance of riches, ardent and mystical, makes it difficult, without a doubt. Because of this difficulty, the execution often becomes heavy, and this defective execution, in turn, prevents the understanding of its dynamism and its excellent qualities. Easily animated, it can seem agitated, whereas at its foundation, it is so quiet and often full of sweetness and serenity, undulating around the note *b*. It is very rapid in its succession of nuances, since all the

notes can seem to appear important modally. For certain interpreters, it will seem to lack stability, whereas in truth it is so solid, like the 8th mode with which it aligns itself so well.

“Let us save, then, the word “ardent” for speaking about the ethos of the 3rd mode, even if this qualification is imperfect and incomplete.

“This ardor explodes as much in supplication (Offertory *Domine exaudi*, GT 156) as in awestruck, wondrous contemplation: In. *Vocem iucunditatis* [138].

“It is evidently difficult to conserve this interior breath, without grandiloquence or agitation, which is contemplation of a new spiritual world, because the performance of the voice, of the style, or of the soul is barely within the grasp of everyone. This is the privilege of the contemplatives... who sing daily and meditate constantly on the highest plane.

“Among the eight modes consecrated to different states of the soul in the piety and the meditation of Holy Scripture, it was normal that one of them become the interpreter of mystic profundities: this is the special character of the 3rd mode and constitutes its grandeur.

“Certainly, as all great art, the 3rd mode died out in its “flamboyant” phase. However, historically, it went beyond the others, integrating and surpassing them. It delivers to us both the calm and the immaculate splendor of the high mountain summits and the boiling of the lava in its crater. Here we find ourselves far beyond natural music and dilettantism, beyond even asceticism and piety. *Tertius mysticus!*” (J. Jeanneteau)

THE FOURTH MODE

Preliminary : authentic melodic restoration

At the end of the tenth century, the pieces of the fourth mode underwent a melodic alteration in all of northern Europe: the numerous architectural *e*'s (recitations, finals of words, neumatic articulations) were raised to *f*, as shown by a comparison of the two versions of the Responsory *Subvenite* given in the *Graduale triplex* on pages 692 (altered version) [167] and 878 (better restoration) [168]. The study of the fourth mode requires, then, that before anything else we restore the melodies correctly.

1. STUDY OF AN EXAMPLE : THE RESPONSORY *ECCE QUOMODO* [169]

Ecce : Ornamented intonation *c-d-e* ;

quomodo moritur : recitation on *e*, ornamented to an important *f* ;

iustus : classic cadence on *e* ;

et nemo : ornamented reintonation *c-d-e* ;

percipit : development on *f*, rise to *g* on the final of the word ;

corde : classic inverted cadence on *e* ornamented to *f* ;

et viri iusti : reintonation from below toward a recitation on a ornamented to *b-natural* ;

tolluntur : redescent from *a* to an intermediate cadence on *e* while passing an important *g* ;

et nemo considerat : rise to *a* supported on *g* ; the recitation on *a* is ornamented to *c* and to *b-natural* ;

a facie iniquitatis : classic intonation *e-g-a*, recitation on *a* (*b-natural*) and descent to an intermediate cadence on *e* through an important *g* ;

sublatus est iustus : melodic course *e-g-a* and intermediate cadence on *d* ;

et erit in pace : important *g*, ornamented from *b-flat* ;

memoria eius : quasi-recitation on *g* (ornamented to *a*) and return to *e* for a classic final cadence.

The verse has two notes of recitation : *g* and *e* ; the note *g* is preceded by a "preparatory recitation" on *a*, and the final formula of the verse repeats the penultimate cadence of the Respond.

2. PRINCIPAL NOTES

The fourth mode is structured on three notes : *e*, *g* and *a*.

Depending on the piece, any of these three degrees can be utilized as a note of recitation. The first two are the notes of composition of the verses of the Responsories. *A* is the psalmodic tenor. *E* is the final.

While not properly of a note of composition, the *f* has a strong presence.

3. INDIVIDUAL STUDY OF EACH DEGREE

High C

This high limit of the mode plays an important role as an ornament of *a*. If there is enough strength to attract the *b* into the high position, the developments *g-a-c* take on a temporary allure of the 8th mode : In. *Salus populi... tribulatione* [170], In. *Exaudivit de templo... in conspectu eius introivit* [171].

The ornamental *c* is also compatible with *b-flat*, as the semiology clearly indicates : Of. *Confortamini... ipse veniet* [172], Of. *Intonuit... apparuerunt* [173].

B

B is always an ornament, either of *a* or of *g*.

However, to judge its quality (*b-natural* or *b-flat*) is a delicate question for the melodic restoration of the 4th mode.

When *g* is the principal note of recitation, *b* is generally flat : In. *Deus in nomine tuo... virtute tua* [174].

When *a* is the principal note of recitation, *a fortiori* if high *c* is present, *b* is natural : In. *Salus populi... tribulatione* [170].

However, the two notes of recitation often mesh closely within the same piece. These criteria are not sufficient to cover all cases : In. *Nos autem... in cruce Domini nostri Iesu Christi* [175]. In addition, it is clear that, in the ornate pieces, the composer used both options. He might have wanted to play freely between *b-flat* and *b-natural* without us knowing his criteria for choosing.

In exceptional cases, *b* can be exploited as the note of recitation : Of. *Benedixisti... remisisti iniquitatem* [176]. Rather than an element of the vocabulary of the mode, we must see here an exchange with the third mode, favored by certain common elements, in particular the final *e*.

A

This is the principal note of recitation, and psalmodic tenor. From above, it is typically ornamented by *b*-natural and *c*.

When *a* is important the ornaments on *c* can give the impression of an episode in the 8th mode. (cf. *supra*, under *High C*.)

A is not necessarily always the dominant of the composition : it can also be an ornament of recitations on *g*.

G

This is the second upper note of composition for the 4th mode and the first note of recitation of the verses of the Responsories.

G sometimes constitutes the dominant of the composition, relegating *a* to the role of simple ornament : In. *Resurrexi* [177], *Triduanas* [178].

The rapport between *g-e* in numerous pieces of the repertoire shows that a mode with recitation on *g* and final on *e* existed before the systematization of the Octoechos. This earlier mode, which we might baptize “deuterus tierce”, could not fit into the official categories of the medieval theoreticians, who then adopted a psalmodic tenor on *a*, which was completely strange to the earlier mode.

F

Even in good melodic restorations, *f* remains often important in the pieces of the fourth mode. As a typical and frequent ornament of the note of recitation *e*, it has, of course, little solidity. However, as we have explained above²⁶, *f* can clothe the composition and almost overtake it with unison developments. However, the statistical abundance of *f*'s must not deceive : it is not a note of recitation, but a privileged ornament.

Concretely, *f* can play several roles :

1. simple ornamental note or note of passage : *Est secretum... tibi volo dicere... qui nimio... custodit corpus* [179].

2. support of the melodic developments at the unison.

The *f*'s are numerous and apparent, with the unison developments, often of tristropha : Of. *Tui sunt* [180]. The melody seems to recite on *f*, which thus takes on the appearance of a tenor : Of. *Illumina* [181]. “In reality, the *f* hangs over the *e* and in each case the melody does find the structural *e*. It continues to sing otherwise as if it always had something more to say. It

does not want to stop and does not consent to finish. The *f*, as a note of waiting, forms a sort of ‘balcony’ above *e*.” (J. Jeanneteau)

This is the aesthetic of the Introit *In voluntate tua* [182], with its six ornamental tristropha, in the melodic context of a quasi-recitation on *e*.

3. Temporary cadence.

The cadences on *f* are somewhat frequent. Notated with a salicus, they have the very particular character of “inverted” cadences : In. *Nos autem... oportet/in cruce* [175], In. *Exaudi Domine... ad te/adiutor* [183].

Very temporary, these cadences are followed by a redeparture of the melody upward : *d-g-a*. As the salicus indicates, the cadence instinctively rests on modal *e* and then reverses itself melodically, rising temporarily to *f*, which prepares the melody to drive forward.

E

Final of the piece, *e* is a true note of recitation, as are the finals of the other even-numbered modes. It is the second note of recitation in the verses of the Responsories.

In certain contexts, *e* even plays the role of dominant : *In cymbalis* [37]. Such pieces were admitted into the categories of the Octoechos by adopting a higher (up a fourth) tenor. Certain ornate pieces of the Mass have preserved this aesthetic : In. *Reminiscere* [184].

D

This is ordinarily a low ornament of *e*, capable of furnishing solid intermediate cadences.

As has been noted above, there is a substantial relationship between the fifth *a-d* of the first mode and the fourth *a-e* of the fourth mode. Certain pieces, thus, seem to hesitate between the two modes : their final is *e*, but they have important intermediate cadences on *d*. A simple oscillation of the final degree seems to be able to make them pass from one mode to the other : Of. *Intonuit* [173], Al. *Dextera Dei* [185].

In addition, we encounter sometimes the podatus *d-a* : *Anxius est* [186], or the scandicus *d-a-b*, articulated around the *a* : *Pater iuste* [187]. This figure strongly evokes the classic intonation of the first mode : *Ave Maria* [188]. However, they are two different things. The high note *a* is certainly common to the two modes. But the *d* does not have the same value in both contexts. If it is present in this formula in the fourth mode, it is present

as an ornament, a fifth below the note *a*. It provides an interval more euphonious than the fourth *e-a*; but it does not acquire a notable importance in the architecture of the mode. In the first mode, contrarily, it is the foundation of the modal fifth, an equal part with the *a*.

C

This is the ordinary low limit of the mode. It appears in rare intermediate cadences and in the intonation formulas that drive to *e*: *Ṛ. Ecce quomodo... et nemo* [169]. The interval *c-e* sounds with a very original modal color in a certain number of alleluias of Aquitainian origin: Al. *Oportebat* [189], Al. *Constitues eos* [38], Al. *Post partum* (GT 414), Al. *Amavit* (GT 495).

Low B

The actual books propose one – doubtful – in Al. *Oportebat* [189]. In. *In voluntate tua* [182] probably carries one – poorly restored in the Vatican edition – on *universa*. This degree, then, can be considered as virtually nonexistent in the fourth mode. This is not surprising since it is in the zone of the *pien* below the major third *e-d-c* of the pentatonic substratum. Contrary to the other even modes, then, the fourth mode does not have the interval of the fourth below the final.

Low B-flat

This degree is too rarely heard to affect the aesthetic of the mode. We encounter it as an intermediate cadence in Co. *Tanto tempore... vobiscum sum* [190], *Ṛ. Subvenite... offerentes eam* (AM 1270), and as simple embroidery in *Ṙ. Turba multa... Domini* [191].

It also appears in pieces transposed a fifth (that is, with a final *b*): intermediate cadence in the communions *Tollite* (GT 338), *Dilexisti* (GT 506), *Per signum crucis* (GT 600), *Ab occultis* (GT 113), and as simple embroidery in Of. *Domine fac mecum* (GT 104).

4. SUMMARY TABLE

Degree	Recitation	Cadence	Ornament	Modal Relationship
<i>c</i>			of <i>a</i>	8 th
<i>b</i>	exceptional		of <i>a</i>	3 rd
<i>b-flat</i>			tied to <i>g</i>	
<i>a</i>	principal psalmodic tenor	intermediate	of <i>g</i>	1 st ?
<i>g</i>	important deuterus-third	intermediate	of <i>a</i>	
<i>f</i>	pseudo-tenor strong degree	intermediate inverted	of <i>e</i>	
<i>e</i>	important	final		3 rd
<i>d</i>		intermediate	of <i>e</i>	1 st
<i>c</i>		intermediate	tied to <i>e</i>	
<i>b</i>			very rare	
<i>b-flat</i>			very rare	

5. SOME CHARACTERISTIC ELEMENTS

Psalmodic intonation: *Ṙ. Est secretum... angelum Dei* [179]

Reintonation, brought by an inverted cadence: In. *Nos autem... oportet, in cruce Domini* [175]

The principal formula for the final cadence in common with that of the 3rd mode.

6. ETYMOLOGY

The fourth mode possesses three principal etymologies.

The cantillations on *e*, characterized by the ornaments *f* and *g* and the intonations of the type *c-d-e*, are a vestige of the archaic mode of *E*, evolved by the ascent of the accents a third and a fourth: Al. *Oportebat* [189].

The recitations on *a*, ornamented to *b*-natural go back to the archaic mode of *D* evolved by the descent of the final a second and a fourth: *Gloria XV* [192].

The pieces with the dominant *g* and the final *e* attach themselves to the archaic mode of *D* by the descent of the final a minor third: *Ṙ. In mandatis* [63], even if we must not exclude a raising of the archaic mode of *E* to *g*.

The very specific intervention of *f*, explained above, enriches even more the palette: In. *Resurrexi* [177].

The pieces in which the centonization has combined all these possibilities benefit by means of a variety and a richness that are surprising for such a restrained in an even mode.

7. ETHOS

“All the authors have recognized the contemplative character of the 4th mode.

“To those who are filled with sensations of the major or minor scale, each with its two half-steps, – the effect of the leading tone and the dominant seventh chord – the 4th seems incomplete, waiting for a necessary continuation and for a conclusion. For the connoisseur, this is not at all the case. For him this mode is, among the eight of the Octoechos, the ecstatic mode par excellence. Very introspective, it is content with a restrained range to express its sweet and agreeable confidence: *♯. Est secretum* [179], or secret reflection: *♯. Quid faciam* [193].

“To go from *e* to *g* can suffice for it: *♯. Triduanas* [178]. Often it lingers a long time on *f*: Of. *Oravi* [194], having yet something else to say before resting on *e*, the modal tonic. It is not vague or indecisive, rather it is incomplete.

“It scrutinizes, it continues to contemplate; it has, yet and always, something to say, being unwilling to accept an inability to express the ineffable.

“Dom Gajard liked to say, in comparing it to our two modern modes: ‘It is a mode that does not finish.’

“Disposed of a restrained ambitus, and, therefore, of few notes, it is able and wants to keep a sense of intimacy: ‘*intelligenti pauca, amanti pluria.*’ Nevertheless, even though these notes are few in number, it retells them without ceasing, and in a thousand ways, from the antiphon *Est secretum* for the feast of St. Cecilia to the triumphal and interior *Te Deum* (AM 1250), and finally to the hymn for the Feast of the Dedication [195].

“In spite of this reserve, when it passes from its deuterus-tritus *e-g*, and takes its flight on *a*, it is capable of enthusiasm, of becoming lyric in its own manner. It stays alert on the *g*, in serene contemplation, but it continues to sing on the finals of words or incises. One sees this in the four great offertories of Christmas: *Lætentur cæli* [196] and *Tui sunt* [180]; of Easter: *Terra tre-*

luit [197]; and of Pentecost: *Confirma hoc* [198]. Sometimes its contemplation leads it to be lyric in its sadness or indignation: *♯. Ecce quomodo* [169].

One of the old couplets, which characterize so soberly – and, most of the time, so judiciously – the eight Gregorian modes, says: ‘*Quartus harmonicus.*’ However, to translate *harmonicus* as ‘harmonic’ is very modern and, without a doubt, too simple and somewhat imprecise.

“Could one, perhaps, propose the following hypothesis?

“The word *harmonicus* is a technical term of Greek musical theory – again partially familiar to the people of the Octoechos. It designates that which we call today the mode. It follows then that there is a cohesion, an organization of degrees. The 4th mode would be *harmonicus*, ‘the mode par excellence’, unified more than the others, with a firm and precise cohesion of its degrees, which are few in number but fully utilized, and utilized in a manner which characterizes all of them in their own well defined values. The 4th mode, for the authors of the Middle Ages, is more than the others, ‘a mode’. In this sense, they qualify it as *harmonicus*.

“In addition, the Greek mode par excellence was the ‘dorian’, in the scale of *e*, built on the Greek tetrachord *e-f-g-a*. This is our 4th mode – that is, the mode that was for the Greeks the mode par excellence, the *harmonia*.

“So among the qualities attributed to each of the eight modes, why would one explain only that of the 4th as technical and not psychological.

“The rapport, according to the theory of the Octoechos, between the 3rd and 4th modes, under the name of deuterus, appears somewhat artificial. The 4th mode has nothing to do with the vehemence, the exterior ardor of the 3rd. On the contrary, it rests discreet, sweet, loving; it avoids the uproar. Chant of the inner soul, it does not push to be exteriorized. Absorbed in contemplation, it does not try to make seen that which it sees.” (J. Jeanneteau)

8. SPECIAL QUESTIONS

The notation in *b*

The limited repertoire of pieces in the 4th mode with their finals on *b* are of two types.

Simple transpositions

The five cases mentioned above in the discussion of the degree Low *B-flat* (Co. *Tollite, Dilexisti, Per signum crucis, Ab occultis, et Of. Domine fac mecum*) are not very different from the pieces with the final on *e*. The trans-

position of these pieces simply eliminates the necessity of resorting to the low *b*-flat, which is not always notated clearly in the ancient alphabetical notations.

Some pieces of the Kyriale

Gloria I, Sanctus I, Agnus I, Kyrie XV, Kyrie XVI and XVIII: these pieces have a different aesthetic than the pieces with the final *e*.

a. *G* here is important and often has the allure of a tonic. The relationship *g-b* is strong.

b. High *e* is only rarely utilized, in relationship to *a*: *Gloria I... Domine Deus... qui sedes [199], Sanctus I... Pleni sunt [200]*.

c. The mode is established on a second third, *b-d*, above its final. However, the fifth *g-d* is not a fifth of the 7th mode.

d. The *b*, final, is not a note of recitation and not ornamented by a half-step above.

The antiphons in IVA

This melodic type of four incisives has been adapted to certain antiphons of the Office. It is constructed on the fourth *d-a*, with *b*-natural in the third incise: ♯. *Annuntiate [201]*. Musically, then, it is the protus-fourth, a mode unknown in the Octoechos. However, in certain cases, the last incise has a *b*-flat: ♯. *Emitte agnum [202]*, which permitted the theoreticians to fit these antiphons into the fourth mode.

THE FIFTH MODE

1. STUDY OF AN EXAMPLE: OFFERTORY *REGES THARSIS [203]*

Reges Tharsis: recitation on *c*, sumptuously ornamented at the unison;

et insulæ: cantillation on *c*, ornamented to *a* and to *e*;

munera offerent: melodic development of the sixth *d-f* by two successive motives, one in imitation of the other; temporary support on *a*, cadence of the phrase on *f*;

reges Arabum; architectural *a-g-f*;

dona adducent: return to the cantillation on *c*, ornamented by a sustained *d*, with an intermediate cadence on *a*;

et adorabunt eum: cantillation on *c*, intermediate cadence on *f*;

omnes reges terræ: architectural *g*, ornamented by *a* and *c*;

servient ei: melodic development recapping all the notes of the sixth *d-f*; final cadence on *f*.

All through the piece, the quality of *b* is variable.

2. PRINCIPAL NOTES

C, official dominant of the mode, is the psalmodic tenor and principal note of composition.

F is the final of the mode.

The two principal degrees of the mode, then, are also the strong degrees of the scale. The hierarchy of the degrees and the structure of the scale are in full resonance here.

3. INDIVIDUAL STUDY OF EACH DEGREE

High *G*

Exceptional ornament of high *f*: Gr. *Probasti... et non est [204]*.

High *F*

Normally the highest degree of the mode, it is a simple ornament of *e* or of *c*: Gr. *Bonum est confiteri... misericordiam [205]*. Its etymological strength permits it to ornament itself at the unison: Gr. *Omnēs... illuminare [206]*, Gr. *Timebunt... Sion (GT 265-266)*; or even to be an embroidery of high *g*: Gr.

Christus... illum [208]. However, in the ancient pieces, it does not enter into resonance at the octave with low *f*.

E

This is the upper limit of the major third which frequently ornaments *c*: Of. *Intende... quoniam ad te* [209].

D

Ornament of *c* as simple embroidery: In. *Deus in loco* [210], or note of passage in the major third *c-e*, it can also become more important, as witnessed in the neumatic indications: Gr. *Quis sicut... Suscitans* [211], Gr. *In Deo... Deus meus* [212].

C

This is the principal note of composition of the mode, psalmodic tenor and only recitation of the verses of the Responsories. The recitations on *c* inherit from the vocabulary of the archaic mode of C. The principal ornaments are the lower *a* and the major third above. With the abundance of unison developments, this ornamentation by a single degree (the dominant itself) proves to be of a surprising richness and variety: Gr. *Ex Sion... Congregate* [213], Gr. *Prope est... Laudem Domini* [214], Gr. *Tollite hostias... Dominus* [215], Gr. *Anima nostra... adiutorium nostrum in nomine* [54].

B

When *c* is important, *b* is natural and a simple ornament, as it relates to the *pien* of the pentatonic substratum: Gr. *Viderunt... salutare Dei nostri* [216]. Certain recitations on *c* in the Graduals of the 5th mode, however, present an exceptional cadence on *b*-natural: Gr. *Ad Dominum... clamavi... iniquis* [217].

When the melody rises above *f*, but maintains *f* as its center of gravity, *b* is generally flat: Of. *Sicut in holocausto arietum* [218].

When these two influences conflict, notably around the cadences on *a*, it is quite difficult to determine whether *b* is natural or flat.

Among the flats in the Vatican edition, a certain number were adopted late in order to avoid the tritone. In reality, however, Gregorian chant, while it never considers the augmented fourth as an architectural structure, does not have a repugnance for singing the tritone in an ornamental order. In the 5th mode, the rapprochements between *f* and *b*-natural are frequent.

The fact that the *b*-natural often possesses the characteristics of the *pien* does not signify that *b* is always a mobile degree in the fifth mode. Indeed, *b*-flat is sometimes a degree entirely apart from the scale of the mode, as in the final cadence *plebi suæ* of In. *Deus in loco* (GT 310), or in the last incise *et nomen novum* of *ŕ. Vincenti dabo* [219]. In these contexts, it is, rather, the *a* that is unstable.

The *b*-flat of the Vatican edition can also be the result of a rising from *a* up a half-step: In. *Lætare... qui diligitis... tristitia... ab uberibus* [220].

Finally, when the *b*-flat is constant, it becomes part of the aesthetic of the mode: *ŕ. Vestri capilli* [221]; especially in a certain number of late pieces: *ŕ. O sacrum convivium* [222], *ŕ. Alma Redemptoris* [223]. The sonorities then are near to those of the 7th mode. From the point of view of the notation, one can pass from the 7th mode to a transposed 5th mode by a constant *b*-flat.

A

Outside of the rare cases where it is an ornament of *b*-flat, *a* provides frequent intermediate cadences when the melody is descending from *c*: In. *Deus in loco... domo... virtutem* (GT 310), Of. *Exspectans... meum... meum* [224].

In frequent episodes, *a* is an architectural note half-way between *c* and *f*. However, only rarely does it acquire the character of a note of recitation.

G

Ornament of *f*, ordinary note of passage between *f* and *a*, it is also the note of intermediate cadences especially in melodies descending from *c*: Of. *Reges Tharsis... terræ* [203], Co. *Servite... disciplinam* [225].

F

This is the final of the pieces and the support of some recitations: Gr. *Bonum est confidere* [226], Co. *Quinque prudentes* [227], Gr. *Suscepimus... in civitate* [228]. The fifth *f-c* (or *c-f*) is present and solid, ornamented by *a* in intonations: Gr. *Adiuvaabit* [229], Gr. *Viderunt* [216]; and by *g* in intermediate cadences: Gr. *Timebunt gentes... terræ* [230], Gr. *Respice... tuorum* [231].

The developments on *f* often have the allure of an episode in the 6th mode: Co. *Quinque* [227].

E

This is a rare ornament of the lower minor third *f-d*.

D

This is the privileged ornament below *f*. It provides some intermediate pauses: Co. *Quinque prudentes* [227], and it constitutes with *f* and *c* a common element between the low ends of the 5th and 6th modes.

C

Low limit of the mode, this is, with *d*, a low ornament of *f*. It provides some intermediate cadences, which are similar to those in the vocabulary of the 6th mode: Gr. *Prope est... invocant eum* [214].

4. SUMMARY TABLE

Degree	Recitation	Cadence	Ornament	Modal Relationship
<i>g</i>			of <i>f</i> and <i>d</i>	
<i>f</i>			of <i>e</i>	
<i>e</i>			of <i>c</i> and <i>d</i>	
<i>d</i>			of <i>c</i>	
<i>c</i>	principal psalmodic tenor	intermediate		8 th 2 nd
<i>b</i>		very rare	of <i>c</i> and <i>a</i>	
<i>b-flat</i>			from below	(7 th)
<i>a</i>	rare	intermediate	of <i>c</i>	
<i>g</i>		intermediate	of <i>f</i>	
<i>f</i>	sometimes	final		6 th
<i>e</i>			of <i>d</i> and <i>f</i>	
<i>d</i>		intermediate	of <i>f</i>	
<i>c</i>		intermediate	of <i>f</i> and <i>d</i>	

5. SOME CHARACTERISTIC ELEMENTS

This mode does not have a truly characteristic intonation formula. Like the 3rd, this odd-numbered mode does not have the open fifth as the beginning interval. It is always ornamented: Gr. *Viderunt* [216], In. *Verba mea* [232].

In fact, it is the affirmation of the strong structure of the fifth *c-f* that characterizes the composition more than any particular melodic formula.

Outside of that, the ornamental developments on *c* and the play between *b-flat* and *b-natural* constitute a characteristic vocabulary.

6. ETYMOLOGY

The fifth mode finds an important source in the archaic mode of *C*. It even has all the appearances of an evolution of this mode by the descent of the final a fourth.

However, such an evolution necessarily supposes a sort of pentatonic scale, since *f* is in the position of the *pien* in the pentatonic substratum of low *C*. From this point of view, the 5th mode would be more recent than the other modes. Indeed, the composition of the pieces witnesses that the birth of this mode is the fruit of an evolution which occurred in several stages: it is not rare to find intermediate cadences on *a* or on *g*. Some Offertories even seem to oscillate between the 2nd and the 5th modes: Of. *Exaltabo te* [120], with low *f* important and a final on *a*; Of. *Exspectans* [224], where the low *f* only appears in the last incise.

Vestiges of the archaic mode of *C* are found in the developments around the final *f*. The relationship with the 6th mode here is close.

The 5th mode can also go back to the archaic mode of *D*, by descent of the final, first of all to *a*, then to *f*: Co. *Dico vobis* [223]

The pieces with constant *b-flat* can be connected to the archaic mode of *D*, evolved by descent of the final a fifth and notated in *c*. The 5th and the 7th modes here are related: the central fifth is identical; that which differs is the degree under the final (a half-step in the 5th mode and a whole-step in the 7th) and the third above the dominant (major in the 5th and minor in the 7th).

7. ETHOS

“The numerous authors who have spoken about the ethos of the modes have all been in agreement in qualifying the 5th as joyous: *laetus*. In fact, most of the time, its allure is that of a straightforward joy, simply affirmed or triumphant.

“It springs from the start and maintains its vigor and its breath, sometimes impetuously, while leaning on the strong framework of its fifth *f-c*. It can triumph without effort, keeping its brilliance without boasting. One see this well, for example, in the verses of the Graduals, in *Sanctus IX [234]* or In. *Ecce Deus [235]*.

“In its exterior joy, the 5th mode seems to us less introspective, less confidential, than the others. It displays its joy more easily, and that is sufficient for it.

“Regarding this point, the late pieces have even less interior concentration. The *Sanctus IX [234]* is simply happy, full of good spirits and without complexes. It does not have the profound, more penetrating rejoicing of Of. *Reges Tharsis [203]*, nor *a fortiori* the lofty enthusiasm of the 7th mode.

“However, as with the ethos of all the modes, it is necessary to nuance this affirmation of joy. Indeed, five pieces that are not joyous actually contradict this label:

“In the Gr. *Christus factus est [208]*, a copy of the Gr. *Ecce sacerdos magnus* (GT 486), one can see – from the hesitation often expressed concerning its modal number – that the first part of this Gradual is distinctly composed in the 6th mode, while the verse clearly belongs to a triumphant 5th mode, adapted to this text of exaltation.

“The *ῥ. Caligaverunt [236]*, is a chant of mourning, a call to the Lord for pity, filled with sorrow and anguish, with its cadences on *a* and *g*.

“In the *ῥ. Ierusalem luge [237]* (or *surge* in the practical editions), the melody, which is particularly tormented, exploits the relationship between *f* and *b* in atypical fashion.

“However, in spite of all their anguish, the melodies of *Caligaverunt* and *Ierusalem luge* are solidly established on the ardent and affirmative structures of the 5th mode.

“The *ῥ. Plange [238]*. In this invitation to sadness at the death of Christ, there is the poignant sorrow of *ululate*, the anguish of *amara valde*. All through the piece, there is suffering, not joy. In spite of the fact that the verse is a melodic type for the verses of the Responsories of the 5th mode, the modality is a bit complex, with traces of the 7th mode, and a completely atypical intonation for the 5th. The joy and the triumph give way here to pathos, but the animation remains: the 5th mode is always animated and passionate while rising, more affectionate and even sweet while descending.

“The *ῥ. Ecce vidimus [239]* is classified in the 5th mode because of its final and its verse type. However, the whole of this major work of Holy Week is of an imprecise modality, at least for those who are anxious to label every piece without savoring the unity, the balance and the lyricism of such a Responsory, and without searching the cause of its unity.

“In fact, the modality of this piece is complex. The beginning, on the note *b*, is in the 4th mode, up to the inverted cadence on *speciem*. Then with *c* having assumed some importance, the melody descends to a cadence on *f*, by way of *b-flat*. The vocabulary of the 6th mode is retained up to the cadence on *f* at *non est*. Then comes a leap of a fifth and an octave that introduces the bubbling and affirmative vocabulary of the 5th mode. Then the note *c* established unity with three successive cadences: *g*, *a*, and *f*.

“Only a lot of experience with modal analysis permits the understanding of such pieces, in which – one could say – the modality goes beyond modality, in the sense that “true eloquence cares not a whit about eloquence.”

“The more recent pieces, such as *ῥ. O sacrum convivium [222]*, are less sober, less direct; their style is more affected, a bit softened. They have lost the elementary lines and the solid armature of the mode, along with its obvious beams of support and its centonized motives.

“With its simple architecture and its prefabricated (centonized) materials, the 5th mode can allow easy development of melodies, without requiring completely original inspiration. In the marvelous Graduals of this mode, it achieves a veritable triumph in the dovetailing of its formulas and of its very simple procedures.

“The repertoire also reveals to us a mode capable of a lyricism as subtle as that of many other modes.²⁷

“The firmness of the melodic line of the 5th mode is achieved first of all from the affirmation of the fifth *f-c* and from the solid and comfortable base of *f*, a veritable modern tonic. Contrary to the other modes, the 5th does not have the possibility of posing temporarily on a “sub-tonic” (*c* of protus, *d* of deuterus or *f* of tetrardus). Even the 6th can rest itself on *d*, but the 5th does not have this facility nor this richness.

“At the upper end of the register, it would one day rise as high as *f*, to become part of the modern octave *f-f*. It has this tendency, certainly, but it has not yet reached this point. The play of *b*, oscillating between *b-natural* and *b-flat*, prevents this, as well as does its flight from that which will be one day the ‘sensitive’ *e-f*.

“The 5th mode, then, reveals itself to be very ancient: by this absence of the ‘sensitive’, by the firmness of its dominant *c*, by the incessant flow of its rich vocabulary of formulas. It is also very modern: by the attractive quality of its tonic, by its tendency toward the integral octave – supported on a solid fifth and a firm third and by the play of the *b*-flat – which is not yet a chromaticism, but which is going to give birth to it.

“Perhaps its late appearance explains this hybrid situation that announces the modern major mode. It is a mode of transition between modal monody and tonal music.” (J. Jeanneteau)

THE SIXTH MODE

1. STUDY OF AN EXAMPLE: INTROIT *IN MEDIO* [240]

In medio ecclesiae: intonation *d-f* and recitation on *f*;

aperuit os eius: intonation *c-d-f* and recitation on *f*;

implevit eum: intonation *f-g-a*, brief recitation on *a*, ornamented to *b*-flat and to high *c*;

Dominus: return to *f*;

spiritu sapientiae et intellectus: cantillation on *f* with intermediate cadence on *c*;

stolam gloriae induit eum: recitation on *f* ornamented by a push to low *c* and final cadence on *f*.

Psalmodic tone with two tenors: *a* before the mediant and *f* after.

2. PRINCIPAL NOTES

The 6th mode possesses only one note of composition: *f*, the final of the pieces. For the psalmody, it resorts to *a*, even if it has been infrequently heard in the piece.

3. INDIVIDUAL STUDY OF EACH DEGREE

C

High limit of the mode, it is an ornament of *a*: In. *In medio... eum* [240]. If it assumes importance, it attracts *b* in the high position: Co. *Qui manducat... sanguinem meum* [241], and thereby furnishes a “bridge” with the 5th mode: Co. *Dicit Dominus: implete... Servasti vinum bonum usque adhuc. Hoc signum* [242].

B

Outside of the cases where the importance of *c* draws it to the high position, *b* is normally flat, an ornament of *f*: In. *Quasi modo... rationabiles* [243]; of *g*: In. *Hodie scietis* [244]; or of *a*: Co. *De fructu... vinum* [245].

A

This is the tenor of the psalm that follows the antiphons (at least for the first stique, in the solemn psalmody). Official “Dominant”, it often does not

have a single structural role in the composition: In. *Quasi modo* [243], but it can serve for auxiliary recitations: Of. *Gloriabuntur... quoniam tu* [12].

G

Embroidery of *f* or a note of passage in the third *f-a*, it can assume a certain importance on the finals of words or in “mini-recitations”: Co. *Lutum fecit... credidi* [246], Of. *Desiderium... posuisti in capite eius coronam* [247]. In some instances, this procedure breaks up the constant beginning of phrases on *f*, illuminating the composition with a new light.

F

Final of the pieces, strong degree of the pentatonic substratum and second note of recitation of the psalm for the Introit, this note is the actual dominant of the composition. It supports the principal recitations and is ornamented with several unison developments: In. *In medio* [240], In. *Hodie scietis* [244].

E

This is a rarely heard ornament. There is never a “significant” effect. Most of the *e*’s that appear in a “significant” situation have been poorly restored: they should have carried the alteration of the flat or been transformed to low *d*. An exceptional case is that of the final cadence of the Co. *Exsultavit... summum eius* [248]. The *e* is authentic, but there is here not a single intention of “significance”.

It is concerning the *e* that we must note a curious piece. The Of. *Iustitiae Domini* (GT 309) is composed entirely in the vocabulary of the most ordinary 6th mode. However, it is classified in the 4th mode due to a completely unexpected *e* on the last word.

D

Low ornament of *f*, it provides intermediate cadences.

C

This is the low limit of the mode and support of intermediate cadences when the melody descends from *f* or *d*.

4. SUMMARY TABLE

Degree	Recitation	Cadence	Ornament	Modal Relationship
<i>c</i>			of <i>a</i>	5 th
<i>b</i>			of <i>a</i> and <i>c</i> (if <i>c</i> influences)	
<i>b-flat</i>			of <i>f</i> , <i>g</i> and <i>a</i>	
<i>a</i>	auxiliary psalmodic tenor		of <i>g</i>	
<i>g</i>		intermediate	of <i>a</i>	
<i>f</i>	strong degree	final		5 th
<i>e</i>		rare		
<i>d</i>		intermediate		
<i>c</i>		intermediate		

5. SOME CHARACTERISTIC FORMULAS

The most characteristic formulas of the 6th mode are actually those of the archaic mode of *C* (cf. p. 24).

6. ETYMOLOGY

The etymology of the 6th mode is particularly simple: it is the archaic mode of *C*, barely evolved by the ascent of accents. The adoption of the psalmodic tenor *a*, even though often enough strange to the composition, permits to this very old mode to fit into the official categories of the Octoechos.

More than all the other modes, it has preserved remnants of pentatonicism, even in the pieces of the Mass: Co. *In splendoribus* [5], Co. *Tu es Petrus* [21].

7. ETHOS

“The capitals at Cluny say for the 6th mode: ‘If you desire to feel piety, sing in the 6th mode’, and the commentators, who diverge sometimes in their appreciations, are all in agreement for the 6th mode. ‘*Sextus, devotus*’: it is the mode of piety.

“This simple mode seems to have few means at its disposal: a narrow tessitura, a light and calm recitation on *f*, a restrained use of the dominant *a* to recite and to take off a bit without losing its breath, and light pauses on *d*

and *c* – all in sweetness. We can also include tranquil codas with simple and smooth embroideries: Co. *Qui manducat* [241], Co. *Circuibo* (*GT* 297), Of. *Domine in virtute* (*GT* 512).

“However, this poverty of means must not deceive us. In fact, it is a very profound mode, the mode of simplicity, of infancy, of smooth devotion. Its enthusiasm always remains discreet; its interior warmth does not allow itself to be seen. It is truly the mode of piety, in the spiritual sense of the term: the gift of the Holy Spirit, of filial trust, of spiritual innocence and of holy abandon. It expresses true innocence with its freshness and its smiling grace: In. *Quasimodo* [243]; as much as acquired maturity that always returns to confidence: Of. *Desiderium* [247], Of. *Domine in auxilium* (*GT* 331); or to consoled hope: In. *Requiem* [249]. In a kind of holy naïveté, a happy child, pure and fresh, only sees the charm of things; a peaceful old man only sees the divine essential in persons, in holy simplicity: In. *In medio*, composed for St. John [240].

“According to Poisson,

‘This mode is characteristic of devout, tender, affectionate, pious texts of congratulations, of thanksgiving, of supplication, of confidence, of invitation, of moderated joy, of sweetness and friendship. It joins grandeur and gravity with joy and affability. In its composition, one must, while touching the notes by mostly conjunct degrees, take care to avoid leaps and skips, which are contrary to the sweetness and the modesty of this mode; although for some extraordinary expressions it can – very rarely – borrow some notes from the fifth, but without leaping or skipping.’

“When one sees this mode in its simple and clear form, one can then better understand the difference between the joyous 5th mode and the more restful 6th mode, and see just how artificial the grouping of the modes two by two is. The two forms of tritus are as different in their ethos as they are in their construction. The later grammar of the Octoechos arbitrarily joins them because of the common cadence on *f* and the central fifth, which is, moreover, accessory to the 6th mode, and in any case less bold. On the other hand, the 5th mode, with its joyous ethos, its direct affirmations and its sometimes hardy allure, is quite removed from the limpid and simple calm of the 6th mode.

“Finally, could one not explain this difference between the two modes by the difference between the great antiquity of the 6th mode, in which the final and tenor are identical, and the later 5th mode, which appears to be one of the last-born, if not the last of the Octoechos?

“Consequently, in the interpretation, one must insist on the character that modal analysis of the 6th mode demands: a light movement in the low fourth, without heaviness nor special elongation of the cadences on *d* and *c*. Nothing needs to swell: this is the mode of childhood, and children are neither so vigorous nor so pretentious. But one must advance the melodies very rapidly, with suppleness and always without apparent effort: the true piety is restful and abandoned.” (J. Jeanneteau)

THE SEVENTH MODE

1. STUDY OF AN EXAMPLE : COMMUNION *FACTUS EST REPENTE* [250]

Factus est : classic intonation *g-d* ;

repente de caelo sonus : recitation on *d*, ornamented to *f* ;

advenientis : cantillation on *d* ;

spiritus vehementis : cantillation on *c*, intermediate cadence on *b* ;

ubi erant : cantillation around *c* ;

sedentes alleluia : cadence of the phrase on *g*, discreetly ornamented to *b* ;

et repleti sunt omnes : reintonation *g-a-c-d*, cantillation on *d* ;

Spiritu Sancto : accent of the phrase on *e* ;

loquentes magnalia Dei : melodic development of the return from *d-g*, ornamented by *c*, then *b* ;

alleluia alleluia : final cadence on *g*, ornamented to *b*.

2. PRINCIPAL NOTES

The principal notes of the 7th mode are *d* for the high cantillations and the psalmodic tone, and *g* for the final.

The auxiliary notes *c* and *b* can take on notable importance.

3. INDIVIDUAL STUDY OF EACH DEGREE

High *B*

It is an exceptional ornament and the highest note of the Gregorian repertoire (according to the notation), heard twice in *ꝛ. Ecce Agnus Dei* [251] from Matins of Christmas.

High *A*

It is an upper ornament of *g* and somewhat rare : Al. *De profundis... exaudi* (*GT 367*), *ꝛ. Te gloriosus... laudat* [252].

High *G*

It is the normal high limit of the mode. This ornament, which creates the interval of a fourth with *d*, can assume notable weight : Gr. *Dirigatur... incensum* [253], Al. *Pascha... immolatus* [254].

F

This is an ordinary and strong ornament of *d*, capable of blooming in unison developments : In. *Exaudi nos... benigna est misericordia* [255], Gr. *Lætatus sum... in virtute... abundantia* [35].

The rapprochement with *b*-natural is not avoided : In. *Puer... imperium* [6], Gr. *Clamaverunt... Iuxta est Dominus* [256].

E

It is the ordinary ornament of *d*.

D

This is the first note of composition, psalmodic tenor and second note of recitation in the verses of the Responsories. *D* is easily embroidered to *f* above and often employs the ornaments of the archaic mode of *D* : *ꝛ. Suscepit Deus* [66].

C

This is an auxiliary note of composition and the support of numerous intermediate cadences. In counterpoint with the drive of *d*, it can become a note of repose : In. *Puer... datus est* [6], In. *Viri Galilæi... aspicientes in caelum* [257]. Its unison ornaments are frequent : In. *Puer... vocabitur... nomen* [6].

B

Auxiliary note of composition, it provides intermediate cadences and short recitations : In : *Respice Domine... anima* [258], *ꝛ. Tu es Petrus* [259]. The Vatican edition has sometimes poorly restored it by replacing it with *c* : In. *Viri Galilæi... ascendentem in caelum* [257].

In principal, the architectural *c* is accompanied by the ornamental *b* and vice-versa. The ornate repertoire clearly has pieces that – beside *d* – play the two notes *c* and *b* against each other in this manner : In. *Respice Domine* [258]. In joining these two possibilities, which are (theoretically) so very distinct from each other, the process of centonization produces particularly shimmering sonorities.

A

It is a lower ornament of *c* and a frequent support of intermediate cadences.

G

This is the final of the pieces with a strong relationship with *d* in the interval of the fifth. The fifth is almost always heard as an intonation, either open: In. *Puer* [6]; partially filled: In. *Iudicant sancti* [260], In. *Venite benedicti* [261]; ornamented: In. *Viri Galilæi* [257]; or even luxuriously ornamented: Of. *Eripe me* [262].

F

It is the privileged ornament and solid base of *g* and support of intermediate cadences: Gr. *Audi filia... aurem tuam* [263]. The rapprochement with *b*-natural is not avoided: ♯. *Loquebantur... alleluia* final [264].

Low E

It is a very rare low ornament: ♯. *Ego veritatem... expedit... Paraclitus* [265].

Low D

This is a somewhat frequent ornament a fourth below *g*. It can support temporary pauses: Gr. *Benedictus Dominus... colles* [266], ♯. *Ecce apparebit... veniet... tardabit* [267].

In the low fourth, the vocabulary is near to that of the 8th mode.

4. SUMMARY TABLE

Degree	Recitation	Cadence	Ornament	Modal Relationship
<i>b</i>			exceptional	
<i>a</i>			rare	
<i>g</i>			important	
<i>f</i>			of <i>d</i> , strong	
<i>e</i>			of <i>d</i>	
<i>d</i>	principal psalmodico teno			
<i>c</i>	auxiliary strong degree	intermediate	of <i>b</i>	8 th
<i>b</i>	auxiliary	intermediate	of <i>c</i>	
<i>a</i>		intermediate		
<i>g</i>	rare	final		8 th
<i>f</i>		intermediate	of <i>g</i>	
<i>e</i>			very rare	
<i>d</i>		intermediate		

5. SOME CHARACTERISTIC ELEMENTS

The 7th mode, in general, is affirmed by a characteristic intonation formula.

Open fifth: In. *Puer* [6], In. *Oculi* [268]

Ornamented fifth: Co. *Fidelis servus* [269], ♯. *In paradisum* [270], In. *Viri Galilæi* [257], In. *Venite benedicti* [261]

6. ETYMOLOGY

The premier source of the 7th mode is the archaic mode of *D*, evolved by descent of the final a fifth. The principal degrees encountered in this evolution are *c* and *a*, the notes of principal intermediate cadences. By reason of its strength in the pentatonic substratum, *c* easily supports important developments, that is, recitatives or unison ornaments. In this perspective, *b*, equivalent to the *pien* of the pentatonic substratum, is of negligible importance. Thus is explained the pieces of the type represented by In. *Puer* [6], in

which the structure of the mode, *d-c-a-g*, appears in a particularly transparent manner.

As for the developments on *b* are, they are originally from the archaic mode of *E*, doubly evolved by the ascent of its tenor a minor third and the descent of its final a major third. This type of piece is exemplified in the antiphons of the timbre *Tu es Petrus* [259], in which the *b* is the true dominant. In these passages, the *c* is evidently a simple ornament of *b*, but with all the potentialities characteristic of the archaic mode of *E*.

The centonization has artistically plaited these two possibilities even within the ornate pieces, constituting thus a new vocabulary, entirely specific to the 7th mode.

7. ETHOS

“The 7th mode is transparent. It is easy to recognize its armature under the ornaments, its armor under the decorations – much more so than the 1st or the 3rd modes. The trunk of the modal tree, solid and full of life, remains quite visible under the lightness of the ornamental vegetation.

“For this mode is simple, without affectation; it has youthfulness without complexity or ulterior motives; it has confident and natural enthusiasm.

“This mode, *angelicus* the ancients called it, is winged in *In paradisum* [270], *Puer* [6], *Angelus* [26] or *Adorate* (*GT* 264). It is as if without weight, of a light joy, bounding in the large intervals upward, and maintaining itself without effort in the heights: Al. *Pascha nostrum* [254].

“This is the highest mode, and it takes flight easily, to the most high, beyond all constraint. It does not like the low; it has no need to go back there to take a breath. Most of the time in its flights, the pause on *c* suffices, even in the pieces that are difficult and full of notes: Gr. *Clamaverunt* (*GT* 454), Gr. *Audi filia* (*GT* 406).

“This mode, joyous and ‘angelic’ is not fitting for the supplication of the *Kyrie*. The two *Kyrie*’s of the 7th mode, IB (*GT* 711) and VI (*GT* 731), are mixed, that is to say, they complete the vocabulary of the 8th mode with that of the 7th. In their beautiful architecture of the 8th mode, the 7th arrives only at the end to complete the eloquence of the 8th mode.

The pieces of the 7th mode that are not enthusiastic or happy are rare. They retain only the ardor of the 7th and lose their lightness. The ardor then

becomes that of supplication: Al. *De profundis* (*GT* 367), Al. *Domine exaudi* (*GT* 334); or the assured ardor of compassion: Ṛ. *Eram quasi agnus* [271], Ṛ. *Recessit pastor* [272].

“According to Poisson,

“The mode is proper to great subjects, to grand movements, to virile exclamations, to surprising, shocking, explosive events; it is majestic and imperative; it excites and animates joy; it expresses itself with grandeur; its progressions are made with sweet and melodious jumps and leaps; it inspires in the taste of celestial things; it is admiring; it marches with an air of confidence, of male boldness and of courage... One must understand how much the seventh mode is pompous, grand, majestic. If there are persons who regard it as hard, it is because they execute it poorly or because it is poorly composed. There is a chant for the *Gloria in excelsis* in this mode that is one of the most beautiful and most melodious and that is too high only for those who do not know how to take a note correctly from the choir.’

“This is a mode for the light tenor, who can enjoy a moment of freedom in the high vocalises, released from the prison of words and from the constraint of the syllables. It is happy, and it relaxes in the absence of pusillanimity: Co. *Dicite pusillanimes* [273].” (J. Jeanneteau)

THE EIGHTH MODE

1. STUDY OF AN EXAMPLE: INTROIT *SPIRITUS DOMINI* [274]

Spiritus Domini: note *g* intoned from the fourth below; intermediate cadence on *f*;

replevit orbem terrarum: recitation on *c* introduced by the triad *f-a-c*;

alleluia: cadence of the phrase on *g*;

et hoc quod continet: recitation on *g* ornamented a fourth upward to *c*;

omnia: recitation on *b*;

scientiam habet vocis: the *c* becomes important, intermediate cadence on *a*;

alleluia: development on *a*, intermediate cadence on *f*;

alleluia: development on *d* introduced by the triad *f-a-c*;

alleluia: final cadence on *g*.

Psalmodic tone on *c*; the termination descends a fourth to *g*.

2. PRINCIPAL NOTES

The eight mode has two upper notes of recitation: *c* (psalmodic tenor) and *b*.

The lower note of recitation, *g*, is also the final of the pieces.

B and *g* are the notes of recitation for the verses of the Responsories.

3. INDIVIDUAL STUDY OF EACH DEGREE

E

This is a high ornament, somewhat rare, and utilized for expressive reasons: *♩. Scriptum est* [275], *♩. Zachæe* [276].

D

This is an ordinary ornament of *c*. A temporary recitation on *d* can orient the composition toward the vocabulary of the 7th mode: *♩. Dixit Iesus... afferte* [277], In. *Miserere... quoniam ad te* [278].

C

This is an important note of recitation that is often ornamented with unison developments: In. *Ad te levavi... Deus meus... non... neque* [279]. It can have a strong relationship with *g*, a fourth lower: In. *Ad te levavi animam... ir-*

rideant me inimici [279]. However, it can leave the role of dominant of the composition to *b* and especially to *g*.

B

It is the second note of high recitation, ornamented by *c*: Ct. *Vinea... Et maceriam circumdedit* [7], In. *Victricem... et linguas* [280]. By reason of the attraction exercised by *c*, the ornamental *b* is usually natural.

B-flat

Ornamental and rare, it appears in relationship to some recitations on *g* or *a*, where it is pushed lower by the influence of *g* and *a* and situated far from the influence of high *c*: In. *Dum medium silentium* [281]. Without a doubt, the quality of *b*, that is, natural or flat, is sometimes difficult to determine. The Vatican edition has placed several questionable flats, such as the first two in In. *Lux fulgebit* [282].

A

This normally upper ornament of *g* provides numerous temporary pauses: *♩. Spiritus Sanctus in te... Maria* [283], and even some short recitations: Co. *Hoc corpus... meam commemorationem* [284].

G

Final and note of recitation, it is often the true dominant of the composition: *♩. In illa die* [28]. This degree is marked by an equilibrium and a grand symmetry. Indeed, it has two neighboring ornaments, both at the distance of a whole-step: *f* and *a*; and two farther ornaments the distance of a fourth: low *d* and high *c*.

G can also be ornamented to *e* below, when *b* is important: Co. *Venite post me... secuti sunt* [285].

F

This lower ornament of *g* easily becomes a true base and frequently supports important intermediate cadences. The “reprise” of the melody is often marked by the triad *f-a-c*, a characteristic trait of the eighth mode: In. *Spiritus... replevit... the penultimate alleluia* [274], In. *Ad te levavi... confido* [279], *♩. Hodie cælesti... quoniam* [286].

E

This is a lower ornament of *g*: Al. *Deus iudex* [287], in particular in the contexts where *b* is important: In. *Invocabit... adimplebo* [288], Al. *Dulce lignum* (GT 598).

D

The opulent descending fourth *g-d* is a characteristic ornament of the 8th mode. In spite of the material relationship with the vocabulary of mode I, we do not find here true exchanges with the 1st mode: Co. *Ego clamavi* [289], *q̇. Animam meam dilectam* [290].

C

The low limit of the mode: *q̇. Surgens Iesus... de qua* [291], it can play the role of solid base for the fourth *g-d*: *q̇. Cum venerit Paraclitus* [292].

4. SUMMARY TABLE

Degree	Recitation	Cadence	Ornament	Modal Relationship
<i>e</i>			rare	
<i>d</i>	episodic		of <i>c</i>	7 th
<i>c</i>	principal psalmodic tenor		(of <i>b</i>)	5 th 2 nd
<i>b</i>	auxiliary		(of <i>c</i>)	3 rd
<i>b-flat</i>			rare	
<i>a</i>	rare	intermediate	of <i>g</i>	
<i>g</i>	important	final		
<i>f</i>		intermediate	strong	
<i>e</i>			of <i>g</i>	
<i>d</i>		intermediate	important	
<i>c</i>		intermediate	of <i>d</i>	

5. SOME CHARACTERISTIC ELEMENTS

The pieces of the eighth mode like to use the two fourths, *g-d* and *g-c*.

The triad *f-a-c*, frequently heard in the eighth mode and often after an intermediate cadence on *f*, must be distinguished from its equivalent in the 5th mode. Indeed, in the latter case, it constitutes an architectural element of the piece. However, in the eighth mode, even though the triad is certainly frequent and strong, it exists as an element of the vocabulary of the ornamentation of the mode.

6. ETYMOLOGY

The etymology of the 8th mode is somewhat complex.

The pieces in which *c* is the principal note of recitation find their origin in the archaic mode of C, easily recognizable in their ornamentation: *q̇. Post dies octo* [56].

The recitations on *g* can have two origins.

When *f* is important in the low four notes of the mode and there is no high recitation, the origin is clearly the archaic mode of D, evolved by the ascent of the accents and of the psalmodic tone a fourth: *q̇. In illa die* [28]. In these pieces *b* is never important. The adoption of *c* as the tenor permits these pieces to fit into the framework of the Octoechos.

When *e* is important in the low four notes of the mode or when *b* is important in the upper register, then the piece is related to the archaic mode of C, evolved by the ascent of the accents a third and the psalmodic tone a fourth: *q̇. Adhæsit* [53].

In the ornate repertoire, the process of centonization has, for a long time, mixed all of these aesthetic elements, and thus it is surely impossible to attach any particular piece to a particular archaic mode.

7. ETHOS

"Trying to go beyond the allegories and the excessive symbols from the eleventh and twelfth centuries, we can say, like the ancients, that the 8th mode is 'perfect'.

"If they called it *perfectus*, it might be because of its number 8. In any case, it appears as sumptuous, opulent and of a very great plenitude.

"It is very solemn, with its low fourth full of respect, of certitude and of majesty and with the flight of its arpeggio *d-g-c*.

"In this solemnity, with its diverse nuances, the 8th mode can be triumphant without swelling or heaviness: In. *Spiritus Domini* [274], *Invocabit me* [288], *Iubilare Deo* (GT 219); or light without fragility, as in many antiphons, such as: *q̇. Iam hiems transiit* [293]; collected and supplicatory without retreating into itself: Hy. *Veni Creator* [294].

"Sumptuous and solemn it is also sonorous: its fourth *g-c* often springs from the beginning, then gives the melody a burst on the note *c*, the note *d* does everything: that recites, that cantillates, that stretches itself with unison pulsations, majestic and firm or very delicate and vibrant. It can even

modulate, finally, toward diverse horizons, since it is rich with three notes within the high fourth of the mode if variation is sought.

“This sonority finally assumes a very great solidity and a very great firmness, reinforced by the impetus of its buttressing *f-a-c*. Together, *g* and *f* weld strongly, solidly, the two essential fourths of this mode.

“It has sometimes been called ‘*g*-major’, because to the characteristic major third (*g-b*) above its final, it adds a whole-step below this final: *f-g*.

“In truth, its multi-faceted charm, of which we have tried to give the causes, and its consistently noble forms, render it perfect and almost universal, without a weak or missing point. Indeed, one can note that it does not have a specialized tone, an exclusive mark as have the other modes, for example, the 1st mode, so serious, the 6th mode, so candid, confident and pious, the 7th mode, so youthful, the 4th mode, so interior, the 3rd mode, certainly very rich, but a bit disordered, variable and even fanciful in seeking its points of support. The 8th mode, affirms its (own) profound prayer, but without having an air of meditation, as the 4th mode or the 1st mode. It seems to take flight, but always masters itself in an equilibrium and a serene force, both of which are instinctive to it. If it knew how to provide 8 of the 9 antiphons of Holy Thursday and 10 Responsories of the 27 for Tenebre of the *Triduum*, it can, by its mastery, be suitable for many emotional states.” (J. Jeanneteau)

CONCLUSION

To stay truly scientific and to respect the musical facts, this study of the modes is somewhat constrained, as it searches for a delicate balance between two excesses.

The first of these excesses is the problem that dominated musical thought for nearly ten centuries: to fit the repertoire, at all costs, into a simplified theory, that of the Octoechos, the myth of Greek modes and the table of the eight ecclesiastical modes. However, pedagogical this approach may claim to be, it will always leave the true musicians with a deep dissatisfaction.

The second excess is the result of a desperate reaction to being faced with the diversity of the repertoire. This reaction abandons all tentative classification in order to analyze the incomparable craftsmanship of each composition. This, however, reduces the modality to the paradox of a “science of the particular” and ultimately proves to be intellectually disappointing.

History obliges us to humility as much as to reality. The categories presented in this book are not a definitive synthesis. They will help musicians to orient themselves into the extraordinary richness of the repertoire. For those who are familiar with the organization of the whole of the repertoire, the study will reveal in each Gregorian piece a particular nuance, an original facet, and, finally, a unique charm.

In this light, true musicians will come to appreciate the surprising modesty of Dom André Mocquereau, who could write, after thirty years of study of the Gregorian melodies:

“The studies of the Gregorian modes are so little advanced, the results proposed so uncertain, that one may, until a better system is found, hold to the theory of the eight modes, which has been taught for centuries... One must, however, know well that the facts do not correspond always to this teaching. Our knowledge is rather limited on this point.”²⁸

NOTES

1. The Roman chant has preserved a completely archaic melody for the Communion *Gustate*, drawn from Psalm 33.
2. See M. BANNIARD, "Viva voce, *Communication écrite et communication orale du IV^e au IX^e siècle en Occident latin*", Études augustiniennes, Paris 1992, chapters VI and VII.
3. An example of the ascent from *e* to *f* is given in the study of the 4th mode, (p. 70).
4. J. CHAILLEY, *L'imbroglia des modes*, Paris 1960, p. 9.
5. Our definition of modes is supported by the work of TRAN VAN KHE. A summary of it will be found in the article "Modes Musicaux", *Encyclopedia Universalis*, corpus 15, 1992, p. 562-566.
6. This affirmation could no doubt be nuanced, particularly where the traditional musics have different phenomena that deform the scale when connected to the practice of chant (J. CHAILLEY, *Formation et transformations du langage musical. I. Intervalles et échelles*, Paris 1958, *passim*).
7. The complete study of this has been done by P. FERRETTI, *Esthétique grégorienne*, Desclée 1938 (rééd. Solesmes 1989), p. 135-139.
8. An eloquent example is given below in the study of the archaic mode of *D*, pp. 31-32.
9. TRAN VAN KHE, *art. cit. supra*, p. 565.
10. GUI D'AREZZO, *Micrologus*, XIV, 5-6 (tr. M.N. COLETTE & J.C. JOLIVET), Paris 1993, p. 60.
11. "Sicut enim non omnium ora cibo capiuntur, sed tulle quidem acrioribus, iste vero lenioribus escis iuvatur; ita profecto non omnium aures eiusdemmodi sono oblectuntur. Alios namque morosa et curialis vagatio primi delectat, alios rauca secundi gravitas capit; alios severa et quasi indignans persultatio tertii iuvat; alius adulatorius quarti sonus attrahit; alii modesta quinti petulantia ac subitaneo ad finalem casu moventur; alii lacrymosa sexti voce mulcentur; alii mimicos septimi saltus liberenter audiunt; alii decentem, et quasi intonalem octavi canorem diligunt". IOANNIS COTTON, *Musica XVI*, ed. M. GERBERT, *Scriptores ecclesiastici de musica*, t. II (San Blasianis 1784), p. 250.
12. Léonard POISSON, *Traité théorique et pratique du plain-chant appelé* [sic] *grégorien*, Paris 1750, p. 86.
13. The basis of this theory has been established in J. CLAIRE, "L'évolution modale dans les répertoires liturgiques occidentaux" (*RG* 1962, p. 196-211 and 229-245), "La psalmodie responsoriale antique" (*RG* 1963, p. 8-29), "Évolution modale des antiennes provenant de la corde-mère DO" (*RG* 1963, p. 49-62), "Évolution modale des antiennes provenant de la corde-mère MI" (*RG* 1963, p. 77-102), "L'évolution modale dans les récitatifs liturgiques" (*RG* 1963, p. 127-151), "Les répertoires liturgiques latins avant l'octoechos. I. L'office ferial romano-franc" (*EG XV*, 1975, p. 5-192).

14. We employ this word consistently in its etymological sense: for us the "dominant" is the melodic degree that "dominates" the architecture of the composition of the antiphon.

15. M.-N. COLETTE, "L'invention musicale dans le Haut Moyen Age: ponctuation et transposition," *Analyse musicale* 18, 1^{er} trimestre 1990, p. 7-17.

16. Manuscript Paris, BNF lat. 13159. Cf. M. HUGLO, *RG* 31 (1952), p. 176 and 224.

17. J. CHAILLEY, "Essai sur les structures mélodiques", *Revue de Musicologie XLIV* (décembre 1959), p. 146.

18. We employ the term "natural" with the note *b* without the connotation of correcting a "flat" that occurred in previous music.

19. "A note above a is always sung f". Concerning this adage, the exact origin of which we are ignorant, one will find information in *The New Grove Dictionary of Music and Musicians*, ed. S. SADIE, London 1980, article "*Musica ficta*."

20. Cf. *supra*, note 16.

21. See especially P. FERRETTI, *Esthétique grégorienne*, *op. cit. supra*, p. 166; and B. RIBAY, "Les graduels en IIA," *EG XXII* (1988), p. 43.

22. The *b*-flat sometimes encountered in the first part of the Respond is probably not authentic.

23. N. POISSON, *Traité de Chant grégorien*, p. 247-253.

24. J. TARDIF, *Méthode élémentaire et pratique de plain-chant*, Angers 1860, p. 84.

25. J. GAJARD, *EG I* (1954), p. 44.

26. See the study of the archaic mode of *E* and of its fragility when it enters into contact with the archaic mode of *C*, p. 27.

27. One can note that the proportion of offertories of the 5th mode is rather low (8 on 107).

28. A. MOCQUEREAU, *Le nombre musical grégorien*, t. 1, 1908, p. 201-209.

ADDITIONAL NOTES TO THE ENGLISH EDITION

29. Literally "at a stretch". The French terminology is left here to show the relationship between the French *trait*, the Latin *tractus*, and the English *tract*.

30. Throughout the text the term *attractive* refers to the tendency of melodies to develop toward the particular note that is considered *attractive*. The same is true when other forms of the same basic root word are used, such as *attraction* or *attractiveness*.

31. While the more common terminology might be *ornamented by*, the use of the term *ornamented to* seems to imply both the function of ornamentation and the direction of melodic development. Therefore, it has been translated literally throughout.

32. The term *embroidery* is retained throughout because of the imagery it inspires when describing the purely ornamental character of various scale degrees.

33. See also the author's reference to "*melodic-rhythmic development at the unison*", in his discussion of the archaic mode of *C*, p. 28.

Part Three

MUSICAL EXAMPLES

TABLE OF MUSICAL EXAMPLES

The numbers refer to the numbers in brackets, in the text and in the musical examples.

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[1]

I N-ci-pit Lamentá-ti o Je-remí-ae Prophé-tae.
 A-leph. Quómodo sedet so-la cí-vi-tas plena pópu-lo :
 facta est qua-si vídu-a dómi-na Génti-um : princeps pro-
 vinci-árum facta est sub tri-bú-to. Beth. Plo-rans plo-
 rávit in nocte, et lácrimae e-jus in ma-xíl-lis e-jus : non

[2]

I N-ci-pit Lamentá-ti o Je-remí-ae Prophé-tae.
 A-leph. Quómodo sedet so-la cí-vi-tas plena pópu-lo :
 facta est qua-si vídu-a dómi-na Génti-um : princeps pro-
 vinci-árum facta est sub tri-bú-to. Beth. Plo-rans plo-
 rávit in nocte, et lácrimae e-jus in ma-xíl-lis e-jus : non

[3] Ps. 83

Y. I Quam di-lécta tabernácu-la tu-a, Dómine vir-
 tú-tum. * Concupiscit et dé-fi-cit, ánima me-a.
 R̃. In átri-a Dómi-ni.
 2 Cor meum et caro mea * exsultavérunt in Deum
 vivum. R̃. In átria.
 3 Etenim passer invénit sibi domum, * et turtur nidum
 sibi, ubi ponat pullos suos. R̃. In átria.
 4 Altária tua, Dómine virtútum, * rex meus et Deus
 meus. R̃. In átria.
 5 Beáti qui hábitant in domo tua, * in perpétuum
 laudábunt te. R̃. In átria.

[4]

Y. I Gustá-te et vidé-te quó-ni-am su-á-vis est Dó-
 minus. R̃. Alle-lú-ia, alle-lú-ia, alle- lú-ia.

[5]

I N spléndó-ri-bus sanctó-rum, * ex ú-te-ro
 an-té lú-cí-fe-rum gé-nu-i tē.

[6] **P** U-ER na- tus est no- bis, et fi- li- us da- tus est no- bis: cu- ius impè- ri- um su- per hú- me- rum e- ius: et vo- cá- bi- tur no- men e- ius, magni consi- li- i An- ge- lus. Ps. Can- tá- te

[7] **V** I- né- a- fa- cta est di- lé- cto in cornu, in lo- cō ú- be- ri. ¶. Et mā- cé- ri- am circúmde- dit, et circúmfo- dit: et plantá- vit ví- ne- am So- rec, et aedi- fi- cá- vit turrim in mé- di- o e- ius.

¶. Et tór- cu- lar fo- di- t, in e- a: ví- ne- a e- nim Dómi- ni Sá- ba- oth, dó- mus Is- ra- el est.

[8] **G** Ló- ri- a in excélsis De- o. Et in terra pax homí- ni- bus bonae vo- luntá- tis. Laudá- mus te. Be- ne- dí- cimus te. Ado- rá- mus te. Glo- ri- fi- cá- mus te. Grá- ti- as á- gi- mus ti- bi propter magnam gló- ri- am tu- am. Dómi- ne

[9] **T** U es De- us, * qui fa- cis mira- bí- li- a. E u o u a e.

[10] **N** E in i-ra tu-a *árgu-as me, Dómine. E u o u a e.

[11] **C** ONSTITU-ES e- os prínci- pes
* Su- per omnem ter- ram. √. Mémo-
res e- runt nómi- nis tu- i Dómi- ne. √. Gló- ri- a Patri,

[12] **G** Lo- ri- a- a- bún- túr * in te
mnes qui dí- li- gunt no- men tu- um,
quó- ni- am tú, Dó- mi- ne, be- ne- dí- ces- iu- sto :
Dó- mi- ne ut scu- to bonae vo- luntá- tis tu- ae
co- ro- násti nős.

[13] **E** -méndé- mus * in mé- lí- us, quae igno- rán- tēr
pec- cá- vi- mus : nē sú- bi- to prae- occu- pá- ti di- e
mórtis, quae- rāmus spá- ti- um paeni- tēti- ae, et inve- ni- re
non pōssi- mus. * Attēde Dómi- ne, (et) mi- sc- ré-
re : qui- a peccá- vi- mus ti- bi.

[14] **Q** uam magni- fi- cá- ta sunt * Ope- ra tu- a Dómine.
Quam. √. Omni- a in sa- pi- énti- a fe- císti. * Ope- ra. √. Gló-
ri- a Patri, et Fí- li- o, et Spi- rí- tu- i Sancto. Quam.

[15] **O** mnes gen- tes * pláu- di- te má- ni- bus :

iu-bi-lá-te De-um in vo-ce exsul-ti-
nis. *Ps.* Quó-ni-am Dómi-nus excél-sus, terrí-bi-lis: Rex ma-
gnus super omnem terram. *Subiecit populos*

[16]

Paschā nostrum immo-lá-tus est Chri-
stus, alle-lú-ia: i-ta-que é-pu-lé-mur
in á-zy-mis since-ri-tá-tis et ve-ri-tá-tis, alle-
lú-ia, alle- lú-ia, al-le- lú-ia.

[17]

V I-ri * Gá-li-læe, quid

[18]

D I-le-xísti iusti- ti-ám, et ó-dí-

sti in-iqui-tá-tem. Propter-é a-
unxit te De- us, De- us tu- us, ó-le-o
lae-ti-ti-ae.

[19]

iú-sti- ti- am: et de-dú-cet

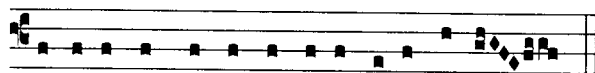
[20]

D Ómi-ne * convérte-re, et é-ri-pe á-nimám
me-ám: salvúm me fac pro- pter mi-se-ri-córdi- am
tu- am.

[21]

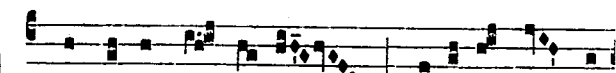
T U es Pe- trus, * et su- per hanc pe- tram aedi-
fi- cábo Ecclé- si- am me- am.

[22]

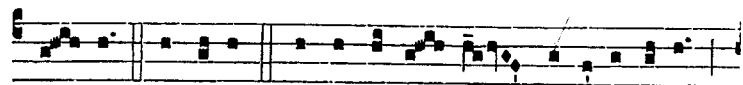


Di-ri-gá-tur, Dó-mi-ne, o- rá- ti- o me-a.

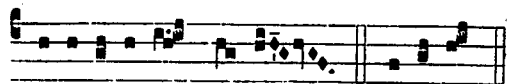
[23]

D

E o-re le- ó-nis * Lí-be-ra me Dó-

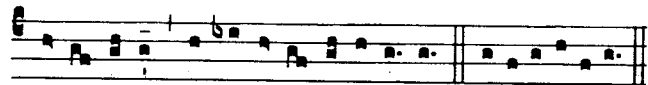


mi- ne. De o-re. √. Et a córni- bus u-ni-córn- um



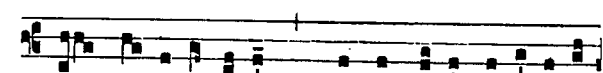
humi- li- tá- tem me- am. * Lí-be-ra.

[24]

A

L-le-lú-ia, * al-le-lú-ia, alle-lú-ia. E u o u a e.

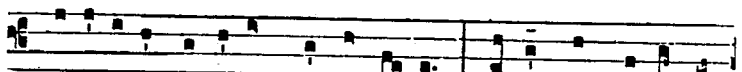
[25]

O

Sa-pi- énti- a, * quæ ex o-re Altíssimi



pro-dísti, attingens a fi-ne usque ad finem, fórti-ter



su- á- vi- ter disponénsque ómni- a : ve- ni ad do- céndum

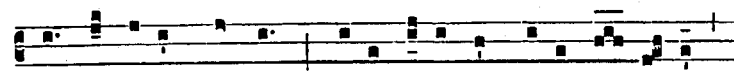


nos vi- am prudénti- æ. E u o u a e.

[26]

**A**

Nge-lus * ad pastó-res a- it : Annúnti- o vo-



bis gáudi- um magnum : qui- a na- tus est vo- bis hó- di- e



Salvá- tor mundi, alle- lú- ia. E u o u a e.

[27]

D

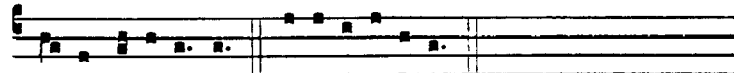
UM mé- di- um si- lénti- um * tené- rent ómni- a,



et nox in su- o cursu mé- di- um i- ter per- áge- ret : omní-

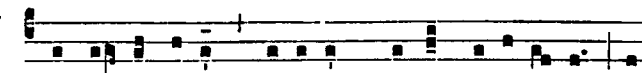


pot- ens sermo tu- us Dómi- ne a re- gá- li- bus sé- di- bus

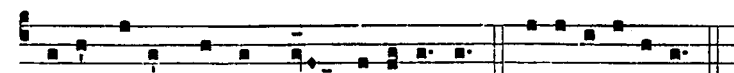


ve- nit, alle- lú- ia. E u o u a e.

[28]

I

N il- la di- e * stil- lábunt montes dulcé- di- nem, et



collés flu- ent lac et mel, alle- lú- ia. E u o u a e.

[29] **E** Uge serve bone, * in mó-di-co fi-dé-lis, intra

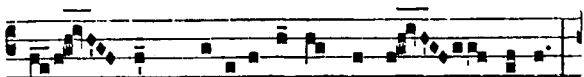


 in gáudi- um † Dómi-ni tu- i.

[30] **A**NGELUS autem Dó-mi-ni * de-



[31] **C** Anté- mus * Dó-mi-no : NT



[32] **M** A- gnum * hæredi-tá-tis mysté- ri- um :


 templum De- i factus est ú-te- rus nésci- ens vi- rum : non

[33] **S** Ancta * et immacu-lá- ta vir- gi-ni-


 tas, qui- bus te láu- di- bus éffe- ram, né-

 sci- o : * Qui- a quem cæ- li cá-pe- re non pó- te-

[34] **A** L-le-lú-ia : Verba me-


 ā áu-ri-bus pér- ci-pe, Dó- mi-ne : intél-

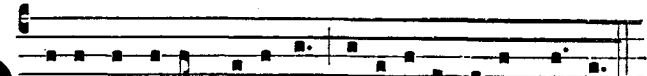
[35] **L** Ae- tá-tus- sum * in his quæ di- cta sunt


 mi- hi : in domum Dómi- ni i-

 bi- mus. Verba. Fi- at pax in virtú-

 te tu- a : et abundán- ti- a

 in túr-ri- bus tu- is.

[36] **O**-sténde no-bis Dómi-ne * Mi-se-ri-córdi- am tu- am.


 Osténde. Verba. Et sa-lu-tá-re tu- um da no-bis. * Mi-se-ri-córdi- am

[37] **I** N cýmba-lis * be-ne-so-nánti-bus laudá-te De-um.

[38] **A** L-le-lú-ia.

[39] **M** Ī-se-ri-córdi-a Dó-mi-ni * ple-na est terra,
alle-lú-ia: verbo De-i i cae-li firmá-ti sūnt,

[40] **C** Lamá-vi, * et ex-audí-vit me. E u o u a e.

[41] **A** Uró-ra lu-cis rú-ti-lat, Cæ-lum láudibus ínto-nat,
Mundus exsúltans jú-bi-lat, Gemens inférnus ú-lu-lat :

[42] **K** Y-ri-e * e-lé-i-son. Ký-ri-e e-lé-i-son.

[43] **K** Y-ri-e * e-lé-i-son. bis Christe e-lé-i-son. bis
Ký-ri-e e-lé-i-son. Ký-ri-e e-lé-i-son.

[44] **I** Ubi-lá-te De-o, * omnis terra. E u o u a e.

[45] **H** A-bi-tá-bit * in taberná-cu-lo tu-o, requi-éscet
in monte sancto tu-o. E u o u a e.

[46] **N** E remi-niscá-ris * Dó-mine de-licta me-a,
vel pa-réntum me-ó-rum : neque vindíctam sumas de peccá-
tis me-is. E u o u a e.

[47] **T** U-lit ergo * pa-ra-lý-ti-cus lectum su-um in quo

ja-cé-bat, magni-fi-cans De-um : et omnis plebs, ut vi-
dit, de-dit laudem De-o. E u o u a e.

[48] **O** -mnes * autem vos fratres estis : et patrem no-
lí-te vo-cá-re vo-bis super ter-ram : unus est e-nim Pa-ter
vester, qui in cæ-lis est : nec vo-cé-mi-ni ma-gístri, qui a
ma-gíster ve-ster u-nus est Chri-stus. E u o u a e.

[49] **I**mménse cæ-li Cón-di-tor, Qui mixta ne confúnde-rent,
Aquæ flu-énta dí-vi-dens, Cæ-lum de-dísti lí-mi-tem.

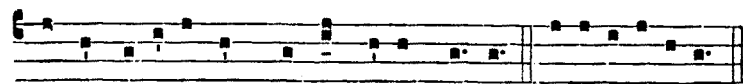
[50] **U**T que-ant laxis re-soná-re fi-bris Mi-ra gestó-

rum fá-mu-li tu-ó-rum. Sol-ve pollú-ti lá-bi-i re-á-
tum, Sancte Jo-án-nes.

[51] **B**E-á-tus ser-vus, * quem, cum vé-ne-rit Dó-
mi-nus, invé-ne-rit vi-gi-lántem : amen dí-co vo-bis,
super ómni-a bona su-a constí-tu-et e-um.

[52] **M**Odi-cum, * et non vi-dé-bi-tis me, dí-cit Dó-mi-nus :
í-te-rum mó-di-cum, et vi-dé-bi-tis me : qui a vado' ad
Patrem, alle-lú-ia, alle-lú-ia. E u o u a e.

[53] **A**Dhæ-sit * á-ni-ma me-a post te, qui-a ca-ro me-a



igne cremáta est pro te, De-us me- us. E u o u a e.

[54] ti su- mus : ad-iu-tó-ri- um no-

strum in nómi-ne Dó- mi- ni, qui fe- cit

[55] **O** -blá-tus est, * qui- a ipse vó- lu- it, et

peccá-ta nostra i- pse portá- vit. E u o u a e.

[56] **P** Ost di- es o- cto * já- nu- is clau- sis, ingrēssus

Dómi- nus dí- xit e- is : Pax vo- bis, alle- lú- ia, alle- lú- ia.

[57] **L** Ætámi- ni * cum Je- rú- sa- lem, et exsultá- te

in e- a omnes qui dí- lí- gi- tis e- am, in ætérnum.

[58] **N** OS qui ví- vimus, * be- ne- dí- cimus Dómi- no.

Hic tonus sic flécti- tur, † et sic medi- á- tur: *

[59] **D** Omi- nus * tamquam o- vis ad ví- ctimam ductus est,

et non a- pé- ru- it os su- um. E u o u a e.

[60] **D** Abo in Si- on * sa- lú- tem, et in Je- rú- sa- lem

gló- ri- am me- am, alle- lú- ia. E u o u a e.

[61] **P** E- ti- te, * et acci- pi- é- tis : quæ- ri- te, et in- ve- ni- é- tis : pulsá- te, et ape- ri- é- tur vo- bis, alle- lú- ia. E u o u a e.

[62] **D** E- us, in adju- tó- ri- um me- um inténde.
 R̄. Dómi- ne, ad adjuvándum me festí- na. Gló- ri- a Patri, et
 Fí- li- o, et Spi- rí- tu- i Sancto. Sic- ut e- rat in princi-
 pi- o, et nunc, et semper, et in sǎcu- la sǎcu- ló- rum.
 Amen. Alle- lú- ia.

[63] **I** N mandá- tis * e- ius cu- rrit ni- mis. E u o u a e.

[64] **D** Omine, * magnus es tu, et præclá- rus in virtú-
 te tu- a. E u o u a e.

[65] **S** I- on, * no- li tí- mé- re, ecce De- us tu- us
 vé- ni- et, al- le- lú- ia. E u o u a e.

[66] **S** Uscé- pit De- us * Isra- el pú- er- um su- um, sic-
 ut locú- tus est ad Abraham, et semen e- ius? exaltá- re
 húmi- les usque in sǎcu- lum. E u o u a e.

[67] **D** Omi- ne, audí- vi * audí- tum tu- um, et † tímu- i.
 E u o u a e.

[68] **D** E- us, in adju- tó- ri- um me- um inténde.
 R̄. Dómi- ne, ad adjuvándum me festí- na. Gló- ri- a Patri,
 et Fí- li- o, et Spi- rí- tu- i Sancto : Sic- ut e- rat in prin-
 cí- pi- o, et nunc, et semper, et in sǎcu- la sǎcu- ló- rum.
 Amen. Al- le- lú- ia.

[69] **E** Xpúgna * impugnántes me. E u o u a e.

[70] **L** Audá-te * Dóminum de cæ-lis. E u o u a e.

[71] **H** IC est discí-pu-lus il-le, * qui testimó-ni-um pérhi-

bet de his : et scimus qui- a ve-rum est testimó-ni- um e- jus.

(Intonatio psalmi). * E u o u a e.

[72] **H** IC est discí-pu-lus me- us : * sic e- um vo-lo mané-
re, do- nec vé- ni- am. E u o u a e.

[73] **S** Tá- tu- it * e- i Dó- mi- nus te- staméntum
pa- cis, * et prin- ci- pem fe- cit e- um : ut sit il- li sa-

cerdó- ti- i díg- ni- tás in- ae- tér- num. T. P. Al-

le- lú- ia, al- le- lú- ia. Ps. Meménto Dómi- ne Da-

vid : et omnis mansu- e- tú- di- nis e- ius. Misericordiat Dñi

[74] **Ký- ri- e e- lé- i- son.**

[75] **Ký- ri- e e- lé- i- son.**

[76] **H** Odi- e * Chri- stus na- tus est : hó- di- e Salvá- tor
appá- ru- it : hó- di- e in terra canunt Ange- li, lætán- tur Ar-
chánge- li : hó- di- e exsúl- tant justi, di- cèntes : Gló- ri- a
in excélsis De- o, alle- lú- ia. E u o u a e.

[77]

cá-ta hó-mi-num propter pae-ni-ténti-am, et
 par-cens il-lis : qui-a tu es Dó-
 mi-nus De-us nó-ster. *Ps.* Mi-se-ré-re me-i De-us,

[78]

A U-re-a lu-ce et de-có-re ró-se- o Lux lu-
 cis omne per-fu-dísti sá-cu-lum : Dé-co-rans cae-los ín-cly-
 to mar-tý-ri-o Hac sa-cra di-e, quæ dat re-is vé-ni-am.

[79]

S I offers * munus tu-um ante altá-re,
 et re-cordá-tus fú-e-ris qui-a fra-ter tu-us habet á-li-
 quid advérsum te : re-lín-que i-bi munus tu-um ante

altá-re, et vade pri-us re-conci-li-á-ri fra-tri tu-o :
 et tunc vé-ni-ens óf-fe-res munus tu-um, alle-lú-ia.

[80]

S Uscé-pimus, * De-us, mi-se-ri-cór-di-am tu-
 am in mé-di-o templi tú-i : se-cúndum no-men
 tu-um De-us, i-ta et laus tu-á in fi-nes
 ter-rae : ius-ti-ti-a ple-na est dexte-ra tu-á.

[81]

E C-ce * quam bonum, et quam iu-cún-
 dum ha-bi-tá-re fra-tres in ú-num!
 V. Sic-ut unguéntum

in cá-pi-te, quod de-scén- dit in
bar- bam, bar- bam A- a- ron.

[82]

F Actus est Dómi-nus * pro- té-ctor me- us, et
e- dú-xit mē * in la- ti- tú-di- nē : salvum me fe-
cít, quó-ni- am vó- lu- it mē.

[83]

M Andu-cavé-runt, * et sa-tu-rá-ti sunt nimis, et
de- si- dé- ri- um e- ó- rum áttu- lit e- is Dómi-
nus : non sunt fraudá- ti a e- de- si- dé- ri- o su- o.

[84]

P E-ti-te, * et ac-ci-pi- é- tis : quaéri-te, et inve-
ni- é- tis : pulsa- te, et ape- ri- é-tur
vo- bis : omnis e-nim qui pe- tit, ácci- pit : et qui
quaerit, inve- nit : pulsa- ti a- pe- ri- é-tur,
al- le- lú- ia.

[85]

G Ermi-návit * ra-dix Jesse, orta est stel-la ex
Ja-cob : Virgo pé-pe-rit Salva-tó- rem : te laudá-mus, De- us
no-ster. E u o u a e.

[86]

D Omnis me- a, * do- mus o-ra-ti- ó-nis † vo-cá-bi-tur.

[87] **T** Ri-bus mi-rá-cu-lis * orná-tum di-em sanctum
 có-limus : hó-di-e stel-la Ma-gos du-xit ad præ-
 sé-pi-um: hó-di-e vi-num ex aqua factum est ad núpti-as :
 hó-di-e in Jordá-ne a Jo-ánne Christus bap-ti-zá-ri vó-
 lu-it, ut sal-vá-ret nos, alle-lú-ia. E u o u a e.

[88] **S** U-per flú-mi-na * Baby-ló-nis,
 il-lic sé-di-mus, et flé-vi-mus.

[89] **I** N di-e * sol-emni-tá-tis ve-
 stræ, di-cit Dó-mi-nus, indú-

cam vos in ter-ram
 e-ru-nt lac et mel, alle-
 lú-ia.

[90] **E** Cce vé-ni-et * de-si-de-rá-tus cunctis génti-bus :
 et replé-bi-tur gló-ri-a domus Dó-mi-ni, alle-lú-ia.

[91] **C** Ustó-di me, * Dó-mi-ne,
 ut pū-píl-lam é-cu-li :

[92] **I** N-clí-na, * Dó-mi-ne, aurem tu-am ad me,
 et ex-áudi : sálvum fac servum tu-um, Dē-us

me- us, spe- rân- tem in te: mi- se- ré- re mi- hi, Dó-
mi- ne, quó- ni- am ad te clamá- vi to- ta
di- e. Ps. Lae- tí- fi- ca á- nimam servi tu- i: quó- ni- am

[93]

D E ven- tre matris me- ae *
vo- cá- vit me Dó- mi- nus
nó- e mi- nee me- o: et pó- su- it os me- um
ut glá- di- um á- cú- tum: sub tégumén- to ma- nus
su- ae pro- té- xit me, pó- su- it me qua- si
sa- gít- tam e- na lé- ctam.

[94] **F** Ontes, * et ómni- a quæ movéntur in aquis, hy-
mnum dí- ci- te De- o, al- le- lú- ia. E u o u a e.

[95] **V** OS amí- ci me- i estis, * si fe- cé- ri- tis quæ præ-
cí- pi- o vo- bis, di- cit Dóminus. * E u o u a e.

[96] **G** Aude- ámus * omnes in Dó- mi- no, di- em

[97] **Q** UI vult ve- ní- re post me, * áb- neget semet- ípsam,

[98] **P** U- e- ri Hebræ- ó- rum * vestiménta prosterné- bant in
vi- a, et clamá- bant di- cén- tes: Ho- sánna Fí- li- o Da- vid:
be- ne- dí- ctus qui ve- nit in nómi- ne Dómi- ni. E u o u a e.

[99] **C** Lamor me-us* ad te vé-ni-at, De-us. E u o u a e.

[100] **T** ECUM prin-cí-pi-um* in di-e virtú-tis
tu-æ, in splendó-ri-bús sanctó-rum, ex ú-te-ro ante lu-ci-
fe-rum gé-nu-i te. E u o u a e.

[101] **D** O-mi-nus* il-lumi-ná-ti-ō me-a, et sa-lus
me-ā, quem ti-mé-bo? Dó-mi-nus de-fén-sor
vi-tæ me-æ, a quo tre-pi-dá-bo? qui tri-bu-lant
me in-i-mí-ci me-i, infirmá-ti sunt, et
cé-ci-dé-runt. Ps. Si consistant advérsus me castra:

[102] tur in-i-mí-ci me-i, qui
quæ-runt á-nimam me-am.

[103] **A** L-le-lú-ia.

[104] um, et osténdam il-li sa-lu-tá-re
me-um.

[105] **C** IBA-VIT e-ōs ex á-di-pe fru-
mén-ti, alle-lú-ia: et de
pe-tra, mel-le sa-tu-rá-vit e-ōs, alle-lú-ia,
e-al-le-lú-ia, al-le-lú-ia. Ps. Exsul-tá-te

[106]

D Omi- ne * Dó- mi- nus no- ster, quam ad-
mi- rá- bi- le est no- men tu- um in u- ni-
vér- sa tēr- ra!

[107]

mi- sé- runt sortem. *V.* Lí- be- ra me
de o- re le- b-

[108]

H O- di- e * sanctus Be- ne- dī- ctus per vi- am
O- ri- éntis recto trámi- te vi- dénti- bus discí- pu- lis cæ- lum
ascéndit: hó- di- e e- réctis má- ni- bus inter verba
o- ra- ti- ó- nis exspi- rá- vit: hó- di- e in gló- ri- a
ab Ange- lis suscéptus est. E u o u a e.

[109]

M I- hi autem * ni- mis ho- no- rá- ti sunt
ami- ci tu- i, De- us: nimis confortá- tus est prin-
ci- pá- tus e- ó- rum.

[110]

D Ó- MI- NUS * di- xit ad me:
Fí- li- us me- us es tu, e-
go hó- dí- ē gé- nu- i tē. *Ps.* Quā- re fremu- é-

[111]

M E expectavé- runt * pec- cá- tó- res, ut
per- de- rent me: testimó- ni- a tu- a, Dómi- ne, intel-
lé- xi: omnis consumma- ti- ó- nis vi- dí- fi- cā- nē- m:

la-tum mandá-tum tu-um ni-mis.

[I12] et vi-^{vi} de iu-cun-di-tá-tem, quae vé-ni-et ti-

bi á De-o tu-ó.

[I13] Ps. 65, 8, 9, 20

B Ene-dí-ci-te gen-tes * Dó-mi-nūm De-ūm

no-^{strūm} et obaudi-te vo-cem laudis e-ius:

qui pó-su-it á-nimam me-am ad vi-tam,

et non de-dit commo-vé-ri pe-dēs me-^{os}:

[I14] **A** L-le-lú-ia.

¶. Vé-ni Sancte Spi-ri-tus, reple tú-ó-

rūm corda fi-dé-li-um: et tu-i á-mo-

ris in e-^{is} ignem ac-cēde!

[I15] **A** L-le-lú-ia.

¶. In ex-i-tu

Is-ra-^{el} ex-^{Ae} gypto, do-mus

Ia^c cōb de pó-^{pu} lo bárba-ro.

[I16] li commo-rá-bi-tur. ¶. Di-cet Dómi-no:

Suscēptor mé-us es, et re-fú-

gi-um me-um, De-us mé-us: spe-rá-bo in

[117] **E** Xsúrge Dómi-ne, * ádiu-va nos et lí-be-ra nos,
 propter nomen tu-um. Ps. De-us, áuri-bus nostris audi-

[118] **A** L-le-lú-ia. ¶ Lau-
 dá-te Dómi-num, omnes gen-tes: et collaudá-
 te e-um, om-nés pó-pu-li.

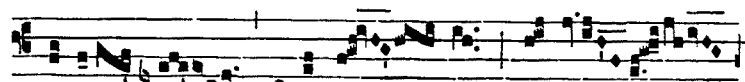
[119] **D** E Si-on * ex-í-bit lex, et verbum Dómi-ni
 de Je-rú-sa-lem. E u o u a e.

[120] **E** X-alfá-bo te * Dómi-ne, quó-ni-ám
 sus-cē-pi-sti me. nec de-lē-ctá-

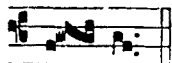
sti in-imi-cos me- os su- per
 me: Dó-mi-ne clamá-vi ad te, et sā-
 ná-sti me.

[121] **C** Ol-lé-gēs runt * pōnti-fi-
 ces et pha-risae-i con-ci-li-um, et di-
 cē-bant: Quid fá-ci-mus, qui-a hic hó-mo mul-

[122] **R** Eplé-ti sunt * omnes Spí-ri-tu San-
 cto: et coepé-runt lo-qui, pro-ut Spí-ri-tus San-
 ctus dabat é-loqui il-lis: * Et convé-nit mul-



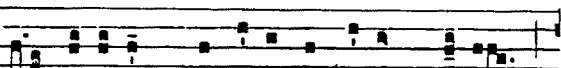
ti-tú- do di-cénti- um, al-le-



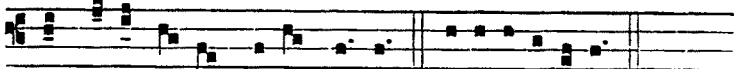
lú- ia.

[123]

M



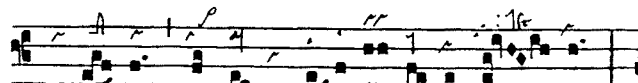
E ét-e-nim * de di- e in di- em quærunt,



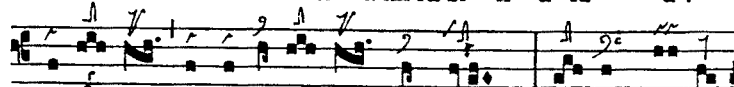
et sci-re vi- as me- as vo- lunt. E u o u a e.

[124]

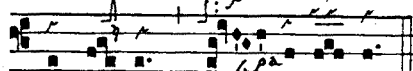
N



Arrá- bo * ómni- a mi-ra- bí- li- a tú- a :



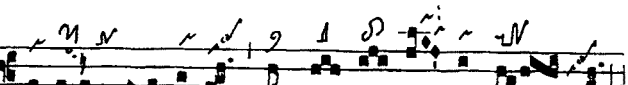
laetá- bor, et exsultá- bo in te : psal- lam nó- mi-



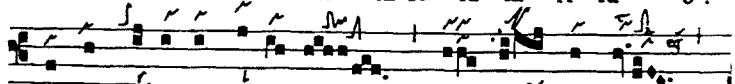
ni tu- o, Al- tissi- me.

[125]

L



Aetá- bimur * in sa- lu- tá- ri tu- o :



et in nómi- ne Dómi- ni De- i nostri



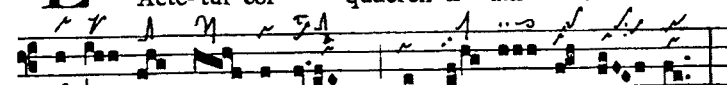
mæni- fi-cá- bi- mūr.

[126]

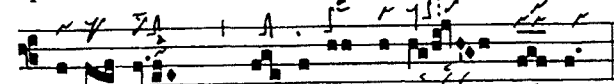
L



Aeté- tur cor * quaerén- ti- um Dómi- num :



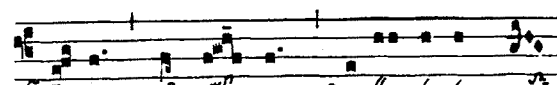
quaéri- te Dó- mi-num, et con- fir- má- mi- ni :



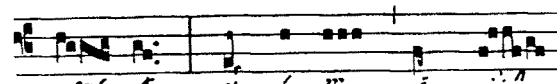
quaéri- te fá- ci- em e- ius semper.

[127]

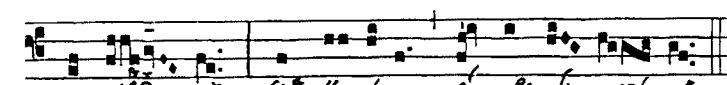
E



C-CE * advé- nit domi- ná- tor Dó-



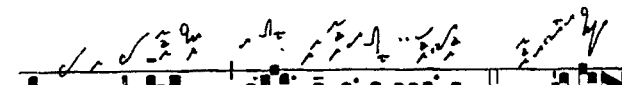
mi- nus : et regnum in ma-



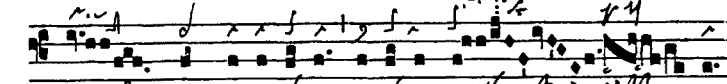
nu e- ius, et pot- éstas, et impé- ri- um.

[128]

A



L-le-lú- ia. Di-



es sancti- fi-cá- tus il-lúxít no- bis :

ve-
nī-te gentes, et ado-rá-te Dómi-
nūm: qui- a hó-di- descēdit lux ma-
gnā su-per ter-ram.

[129]

D E pro-fūn- dis clamá- vi ad te.
Dómi- ne: Dó- mi- ne ex-áu- di o-ra- ti-
o- nē mē- am :

de pro-fūn- dis clamá- vi ad te, Dómi- ne.

[130]

D O-mi-nus for-ti-túdo ple-bis su-ae, et pro-
tēctor sa-lu-tá-ri-um Chri-sti su- i est :

[131]

I N̄ spí-ri-tu * humi-li-tá-tis et in á-nimo con-
trí- to susci-pi-ámur Dó-mi-ne a te: et sic fi-
at sacri-fí-ci-um nostrum, ut a te susci-pi-á-tur hó-
di-e, et pláce-at tí- bi, Dómi-ne De-us. E u o u a e.

[132]

mí-ci me- i: et e- nim u- ní- vér- sí qui te ex-
spé- ctant, non confun- dēn- tur.

[133]

V E- ri- tas me- a et mi-se-ri-cór- di-
a me- a cum i- pso: et in nómi- ne me-
o exaltá-bi- tur cornu e- ius.

[134]

V IR e-rat * in tēr-ra nōmi-ne Iob,
 sim-plex et re-ctūs, āc-ti-mēns De-um: quem

[135]

A -D-īu-tor mē-us, * et li-be-rā-tor mē-

[136]

T Ol-li-te * por-tas, prin-ci-pes, ve-
 stras: et e-le-vā-mi-ni, por-tae ae-ter-
 nā-les, et intro-i-bit Rex glō-ri-ae.

[137]

I Ū-stus * ut pālma flō-rē-bit: sic-ut ce-
 drus Lī-ba-ni mul-tipli-cā-

bi-tur in dō-mo Dō-mi-ni.
 ¶. Ad annunti-āndum ma-
 ne mi-se-
 ri-cōrdi-am tu-ā, et ve-ri-
 tā-tem tu-ā per-
 no-ctem.

[138]

V O-cem iucundi-tā-tis * annunti-ā-te,
 et au-di-ā-tur alle-lū-ia: nunti-ā-te
 * us-que ad extrē-mum ter-rae: li-be-rāvit Dō-

mi-nus pó-pu-lum su-um, al-le-lú-ia, alle-lú-ia. Ps. Iú-bi-lá-te De-o omnis ter-ra:
psalmum dí-ci-te nó-mi-ni e-ius, da-te gló-ri-am laudi e-ius.

[139]

F I² li-ae re-gum in honó-re
tu-o, á-sti-tit re-gi-na a dex-
tris tu-is in vesti-tu de-aũ-rá-to,
circúm-da-ta va-ri-e-tá-te
te.

[140]

Ut quid Dó-mi-ne

re-cessi sti loff-ge, de-
[141]
a. vi-ro in-íquo e-ri-pi-es
me.

[142]

me. Dó-mi-ne
De-us mé-us,
clamá-vi ad te, et saná-sti me:
Dó-

[143]

S I in-iqui-tá-tes observá-ve-ris Dó-mi-né,
Dó-mi-ne quis sus-ti-né-bit? qui-a apud te pro-pi-

ti-ã-ti-o est, De-us Isra-el.

[144]

DUM sancti-fi-cá-tus * fú-e-ro in vo-bis,
congregá-bo vos de u-nivér-sis ter-ris : et effún-dam
super vos a-quam mún-dam, et munda-bi-mi-ni
ab ó-mni-bus inqui-náméntis ve-stris : et dá-bo vo-
bis spi-ri-tum no-vum.

[145]

DE-us * tu con-vér-tens vi-vi-fi-cá-
bis nos, et plebs tu-a læ-
tá-bi-tur in . te : osténde no-bis.

Dó-mi-ne, mi-se-ri-cór-di-am tu-am, et sa-
lú-tá-re tu-um da no-bis.

[146]

INtret * o-rá-ti-o me-a in conspé-
ctu tu-o : incli-na a-urem tu-am ad
pre-cem me-am Dó-mi-ne.

[147]

sam me-am. Ef-fúnde frá-me-am,
et conclú-de
adversus e-
os qui me

[148]

B Ene-dí-ci-te Dó-mi-num
omnes ánge-li e-ius
pot-én-tes vir-tú-te, qui fá-

Musical score for example [148] showing a vocal line with lyrics and a piano accompaniment. The lyrics are: Ene-dí-ci-te Dó-mi-num omnes ánge-li e-ius pot-én-tes vir-tú-te, qui fá-

[149]

Q Uí me-dí-tá-bi-tur in le-ge Dó-mi-ni dí-e
ac nó-cte, da-bit fru-ctum su-um in
tém-po-re su-o.

Musical score for example [149] showing a vocal line with lyrics and a piano accompaniment. The lyrics are: Uí me-dí-tá-bi-tur in le-ge Dó-mi-ni dí-e ac nó-cte, da-bit fru-ctum su-um in tém-po-re su-o.

[150]

G Ustá-te et vi-dé-té, quó-ni-am sú-á-vis
est Dó-mi-nus: be-á-tus vir, qui spé-rat in
e-o.

Musical score for example [150] showing a vocal line with lyrics and a piano accompaniment. The lyrics are: Ustá-te et vi-dé-té, quó-ni-am sú-á-vis est Dó-mi-nus: be-á-tus vir, qui spé-rat in e-o.

[151]

a.

Musical score for example [151] showing a vocal line with lyrics and a piano accompaniment. The lyrics are: a.

[152]

C Ognó-vi Dó-mi-ne, qui a ae-qui-tas iu-
dí-ci-a tu-a, et in ve-ri-tá-te tu-a
hú-mi-li-á-sti me: confí-gé tímó-re tu-

Musical score for example [152] showing a vocal line with lyrics and a piano accompaniment. The lyrics are: Ognó-vi Dó-mi-ne, qui a ae-qui-tas iu-dí-ci-a tu-a, et in ve-ri-tá-te tu-a hú-mi-li-á-sti me: confí-gé tímó-re tu-

[153]

III
BCKS
E go au-tem sic-ut ó-li-vá fructi-fi-
cá-vi in dó-mo Dó-mi-ni, spé-rá-vi in mí-se-
ri-córdi-a De-i me-i: et ex-spectá-bo nó-men

Musical score for example [153] showing a vocal line with lyrics and a piano accompaniment. The lyrics are: go au-tem sic-ut ó-li-vá fructi-fi-cá-vi in dó-mo Dó-mi-ni, spé-rá-vi in mí-se-ri-córdi-a De-i me-i: et ex-spectá-bo nó-men

[154]

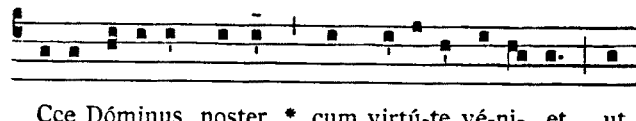
et pro-té-ctor noster est, alle-lú-ia, al-le-
lú-ia.

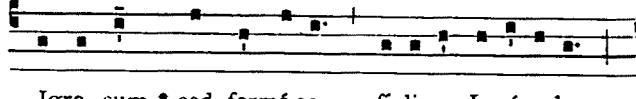
Musical score for example [154] showing a vocal line with lyrics and a piano accompaniment. The lyrics are: et pro-té-ctor noster est, alle-lú-ia, al-le-lú-ia.

[155]  **J** U- rá- vit * Dó- mi- nus, et

[156]  **spé-** ctu e- ius : sáncti- tas et magni- fi- cén-
ti- a- in sáncti- fi- cá- ti- ó- ne e- ius.

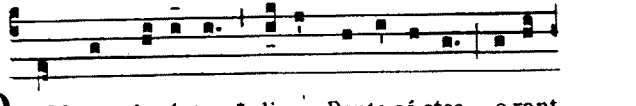
[157]  **T** I- bi * Dó- mī- ne dé- re- li-
ctus est pau- per per
pú- pil- lo- rú- tú- ris- adiu- tor.

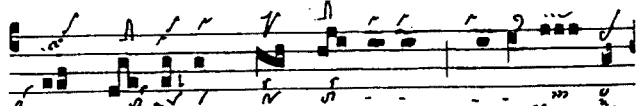
[158]  **E** Cce Dóminus noster * cum virtú- te vé- ni- et, ut

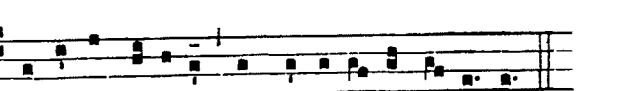
[159]  **N** Igra sum * sed formó- sa, fi- li- æ Je- rú- sa- lem :

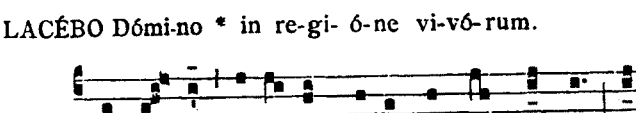
[160]  **O** -mni- a * quae fe- cisti no- bis, Dó- mī- ne, in
Dan. 3, 31. 29. 30. 43. 42. Ps. 118

[161]  **S** Pé- rent in te * omnes, qui no- vé- runt

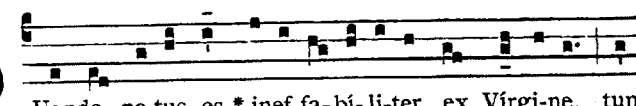
[162]  **D** UM comple- réntur * di- es Pente- có- stes, e- rant

[163]  **D** UM cla- má- rem ad Dó- mī- num, * exaudi- vit

[164] 

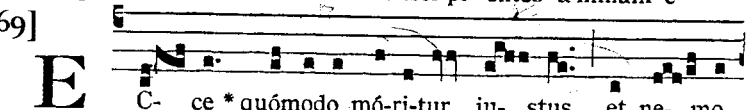
[165]  **P** LACÉBO Dómi- no * in re- gi- ó- ne vi- vó- rum.

Q UI o- dit * á- ni- mam su- am in hoc mundo, in
vi- tam æ- térnám cu- stó- dit e- am. E u o u a e.

[166]  **Q** Uando na- tus es * inef- fa- bí- li- ter ex Virgi- ne, tunc

[167]  **S** Ůbve- ní- te * Sancti De- i, * occúr- ri- te
ánge- li Dómi- ni : * Susci- pi- éntes á- ni- mam e-

[168] **S**  **S** Ubve-ni-te * sancti De-i, occúrri-te
 ánge-li Dómi-ni: * Susci-pi-éntes á-nimam e-

[169] **E**  **E** C-ce * quómo-do mó-ri-tur ju- stus, et ne- mo
 pér-ci-pit cor- de: et vi-ri justí tollún- tur,
 et ne- mo con- sí- de- rat: a fá-ci-e in-iqui-
 tá- tis sublá- tus est ju- stus: * Et e-rit in-
 pa- ce memó- ri- a e- jus. *V.* Tamquam agnus
 co-ram tondénte se obmú-tu- it, et non apé-ru- it os
 su- um: de angústi- a, et de ju- dí- ci- o sublá-
 tus est. * Et e-rit.

[170] **S**  **S** A- lús pó-pu- li * ego sum, dí- cit
 Dómi- nus: de quacúm- que tri- bú- la- ti ó- ne
 clamáve- rint ad me, exáu- di- am e- os:

[171] **E**  **E** X- au- dí- vit * de templo sancto su- o vó- cem
 me- am, al- le- lú- ia: et cla- mor me- us in
 conspé- ctu e- ius intro- i- vit in au- res e- ius,
 alle- lú- ia, al- le- lú- ia.

[172]  **S** rétri- bu- et iu- dí- ci- um: ipse vé- ni- et, et
 sál- vos nos fá- ci- et.

[173]

I N-tónu- it * de cae- lo Dó- mi- ni no- stri
 mi- nus, et Al- tis- si- mus de- dit vo-
 cem su- am : et appa- ru- erunt fontes aquá-
 rum, alle- lu- ia.

[174]

D E- us, * in nó- mi- ne tu- o sal- vum me
 fac- etus in vir- tú- te tu- a iu- di- ca- me :
 De- us exáu- di ó- ra- ti- ó- nem me- am.

[175]

N OS au- tem * glo- ri- á- ri o- pór- tet,

in cru- ce Dó- mi- ni no- stri Ie- su Chri- sti : in quo est
 sa- lus, vi- ta, et re- surré- cti- o no- strá : per quem
 salvá- ti, et li- be- rá- ti su- mus.

[176]

B E- ne- di- xi- sti, * Dó- mi- ne, ter- ram tu- am :
 a- ver- ti- sti cap- ti- vi- tá- tem Ia- cob :
 remi- si- sti in- iqui- tá- tem ple-
 bis tu- ae.

[177]

R E- SURRE- XI, * et adhuc te-
 cum sum, al- le- lu- ia :

po-su- i-sti su- per me ma- num tu- am, al- le-
 lú- ia: mi- rá- bi- lis fa- cta est sci- én- ti- a
 tu- a, alle- lú- ia, al- le- lú- ia.

[178]

T Ri-du- ánas * a Dómino popósci indú- ci- as, ut
 domum me- am ecclé- si- am consecrá- rem. E u o u a e.

[179]

E ST secré- tum, * Va- le- ri- á- ne, quod ti- bi vo- lo
 dí- ce- re: Ange- lum De- i hábe- o ama- tó- rem, qui
 ními- o ze- lo custó- dit corpus me- um. E u o u a e.

[180]

ter- ra: ór- bem ter- rá- rum, et ple- ni- tú- di-

nem e- ius tu fundá- sti: iu- sti-

[181]

I L- fú- mi- ná * ó- cū- los me- os,
 ne- quá- ndo obdór- mi- am in mor- té:
 ne- quá- ndo dí- cat in- i- mí- cus me- us:
 Prae- vá- lu- i ad- vér- sus e- um.

[182]

I N vo- luntá- te tu- a, Dómi- ne, * u- ni- vër- sa
 sunt pó- si- ta, et nōn est qui pos- sit re- si-
 ste- re vo- luntá- ti tu- ae: tu e- nim fe- ci- sti
 ómni- a, caelum et terram, et u- ni- vër- sa

quae caeli ambitura continentur :
Dóminus universorum tu es.

[183]

E Xaudi Dómine * vo- cem me- am, qua cla- má-
vi ad te: ad-iú- tor me- us e- sto, ne de- re- lín-

[184]

R Emi- nisce- re * mi- se- ra- ti- ó- num tu- á-
rum, Dómi- ne, et mi- se- ri- có- di- ae tu- ae, quae
a sae- cu- lo sunt: ne unquam dómi- nentur no- bis in-

[185]

A L- le- lú- ia.
D. Dexte- ra De- i fe- cit vir- tú- tem: dex- te-

ra Dómi- ni - ex- altávit me.

[186]

A Nxi- á- tus est in me * spí- ri- tus me- us : in me tur-
bá- tum est cor me- um. E u o u a e.

[187]

P A- ter juste, * mundus te non cognó- vit : e- go au-
tem cognó- vi te, qui- a tu me mi- sí- sti. E u o u a e.

[188]

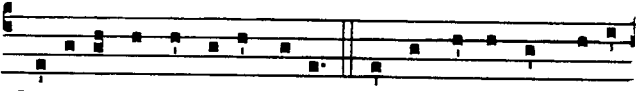
A - ve Ma- ri- a, * grá- ti- a ple- na : Dóminus tecum :

[189]

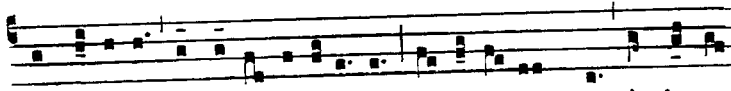
A L- le- lú- ia.
Opor- tet tibi Chri- stum, et re- súrge- re a-

[190] **T** 
 Anto tēmpo-re * vo-bis-cum sum, et non

[191] **T** 
 Urba multa, * quæ convē-ne-rat ad di-em festum,
 clamá-bat Dó-mi-no: Be-ne-díctus qui ve-nit in nó-mi-ne Dó-
 mi-ni: Ho-sánna in excél-sis. E u o u a e.

[192] **G** 
 Ló-ri-a in excélsis De-o. Et in terra pax homí-
 ni-bus bonae vo-luntá-tis. Laudá-mus te. Be-ne-dí-cimus te.

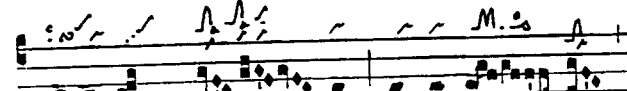
[193] **Q** 
 Uid fá-ci-am, * qui-a dó-mi-nus me-us aufert
 a me vil-li-ca-ti-ó-nem? fō-de-re non vá-le-o, mendi-cá-
 re e-ru-bé-sco: sci-o quid fá-ci-am, ut cum amó-



tus fú-e-ro a vil-li-ca-ti-ó-ne, re-cí-pi-ant me in domos
 su-as. E u o u a e.

[194] **O** 
 rá-vi * Dē-um me-um
 e-go Dá-ni-el, di-cens: Exáu-di, Dó-mi-
 ne, pre-cēs ser-vi tu-i: il-lú-mi-ná fá-ci-em

[195] **U** 
 Rbs Je-rú-sa-lem be-á-ta, Dicta pa-cis ví-si-o,
 Quæ constrú-i-tur in cæ-lis Vi-vis ex la-pí-di-bus, Et An-
 ge-lis coro-ná-ta, Ut sponsá-ta có-mi-te.

[196] **L** 
 Aeténtur * cæ-li, et exsúl-tet

[202] **E** -mitte Agnum, Dómi-ne, *domi-na-tó-rem ter-ræ,

de petra de-sérti, ad montem fi-li-æ Si-on. E u o u a e.

[203] **R** Egēs Tharsis *et ín-su-læ mú-ne-ra óf-fē-rent: reges A-rá-bum et Sa-bá-dó-na ad-dú-cent: et ad-o-rá-bunt e-um omnes ré-ges tē-rræ, omnes gen-tes sér-vi-ent e-i:

[204] cte. **¶** Igne me exami-ná-sti, et non est

[205] annúnti-án-dum mā-ne

mi-se-ri-cór-di-am tu-

[206] annun-ti-ántes. **¶** Surge,

et il-lumi-ná-re Ie-rú-

sa-lem: qui-a gló-ri-a Dó-mi-ni

[207] **M** Emento *verbi tu-i servo tu-o, Dómi-ne in quo mi-hi spem de-dí-sti: haec me conso-lá-ta est in hū-mi-li-tá-te me-a.

[208] cru-cis. **¶** Propter quod [et] De-us exal-tá-vit il-lum,

[209]

I N-tén-de vo-ci o-ra-ti-6-nis
 me-ae, Rex me-us, et De-us me-
 us: qu6-ni-am ad te o-rá-
 bo, D6-mi-né.

[210]

D E-us in lo-co sancto su-6: De-ús, qui

[211]

lo et in terra? **V.** Súsci-
 tans a ter-ra in-o-pem, et de stérco-re

[212]

má-vi: De-us

[213]

me-us, né sí-le-as: né discé-
 e-ius: De-us ma-ni-fé-ste vé-
 ni-et: **V.** Congre-gá-
 te il-li sanctos e-ius, qui ordi-

[214]

vo-cant e-um in ve-ri-tá-te.
V. Lau-dem D6-mi-ni
 loqué-tur os me-um:

[215]

num in au-la san-cta e-ius. **V.** Ré-ve-
 lá-bit D6-mi-nus condén-

[16] *sa:* et in templo e-rius omnes di-cent

[17] **V** I-dé-runt o-mnes * fi-nes ter-rae - sā-lu-tā-re De-i nostri iū-bi-lā-te De-

[18] li-be-rā a-nimam me-am
ā-lā-bi-is in-i-quis,
et a lin-gua do-lō-sa.

[19] **S** Ic- ut * in ho-lo-cāu-sto a-ri-ē-tum

[20] **V** Incēnti da-bo * manna abscondi-tum, et no-men novum, al-le-lū-ia. E u o u a e.

[21] **L** Aē-tā-re * Ie-rú-sa-lem: et convē-tum fá-ci-te omnes qui di-lí-gi-tis e-am: gaudē-te cum lae-ti-ti-ā, qui in tristi-ti-ā fu-erāt: ut exsultē-tis, et sāt-ē-mi-ni ab u-bē-ri-bus conso-la-ti-ō-nis ve-strae.

[22] **V** Estri ca-píl-li cá-pi-tis * omnes nume-rá-ti sunt: no-lí-te timē-re: mul-tis passē-ri-bus me-li-ó-res estis vos. E u o u a e.

[23] **O** sa-crum convi-vi-um! * in quo Christus sū-

mi- tur: re-có-li-tur memó-ri- a passi- ó- nis e- jus: mens
 implé- tur grá-ti- a : et fu-tú-ræ gló- ri- æ no-bis pignus
 da- tur, alle- lú- ia. E u o u a e.

[223]

A L- ma * Redemptó-ris Ma- ter, quæ pér-
 vi- a cæ-li Por-ta ma- nes, Et stel- la ma- ris, suc-
 cúrre cadén- ti Súrge-re qui cu- rat pópu- lo: Tu quæ
 genu- í- sti, Na- tú- ra mi- rán- te, tu- um sanctum Ge- ni- tó-
 rem: Vir- go pri- us ac posté- ri- us, Gabri- é- lis
 ab o- re Sumens il- lud Ave, * pecca- tó- rum mi- se- ré- re.

[224]

E Xspé- ctans * exspectá- vi Dómi- num, et re-
 spé- xit me: et ex- au- dí- vit depre- ca- ti-
 ó- nem me- am, et immí- sit in os
 me- um cân- ti- cum novum, hymnum De- o
 no- stro.

[225]

S Erví- te Dómi- no * in timó- re, et exsulta- te
 i cum tre- mó- re: appre- hén- di- te disciplí-
 nam, ne per- e- á- tis de- vi- a iu- sta.

[226]

B

Ó-num est confi-de-re in Dó-mi-nó,

[227]

Q

Uinque prudéntes vir-gi-nes acce-pé-runt ó-
le-um in va-sis su-is cum lampá-di-bus: mé-di-a
autem no-cte clamor factus est: Ecce sponsus ve-
nit: ex-í-te ób-vi-ám Chri-sto Dómi-nó.

[228]

vi-di-mus in ci-vi-tá-te De-i nostri, in
monte sancto e-ius)

[229]

A

Diuvá-bit e-am De-us

[230]

T

imé-bunt gen-tes no-men tu-um,
Dómi-ne, et o-mnes re-ges ter-rae
gló-ri-am tu-am. ¶. Quó-

[231]

R

E-spi-ce, Dómi-ne, in testamén-tum
tu-um; et á-ni-mas páu-pe-rum tu-ó-
rum ne obli-viscá-ris in
fi-nem. ¶. Exsúrge Dómi-ne,

[232]

V

Erba me-a áu-ri-bus pér-ci-pe Dó-mi-ne, in-

[233]

D I-co vo-bis, * gáudi-um est ánge-lis De- i super
 uno peccâ-tó-re paeni-ténti-am agén-te.

[234]

S An- ctus, * San-ctus, San- ctus Dómi-nus
 De- us Sá- ba- oth. Ple-ni sunt cae-li et ter- ra gló-
 ri- a tu- a. Ho-sán-na in excél- sis. Be- ne-díctus
 qui ve- nit in nó- mi-ne Dó- mi-ni. Ho-
 sánna in ex-cél- sis.

[235]

E Cce De- us ádiu-vat me, * et Dó-mi-nus
 sus-cép-tor est á-nimae me- ae : avérte má- la

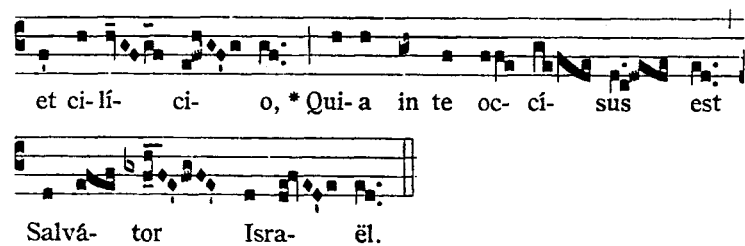
in-i- mí- cis me- ís, in vé- ri-tá-te tu- a dispérde
 il-los, * prô-té-ctor me- us Dómi- ne.

[236]

C A-li-gavé- runt * ócu-li me- i a fle-
 tu me- o : qui- a e-longá-tus est a me,
 qui conso- la- bá- tur me : Vi-dé-te, omnes pó- pu-
 li, * Si est do- lor sí- mi- lis sic-ut do- lor
 me- us.

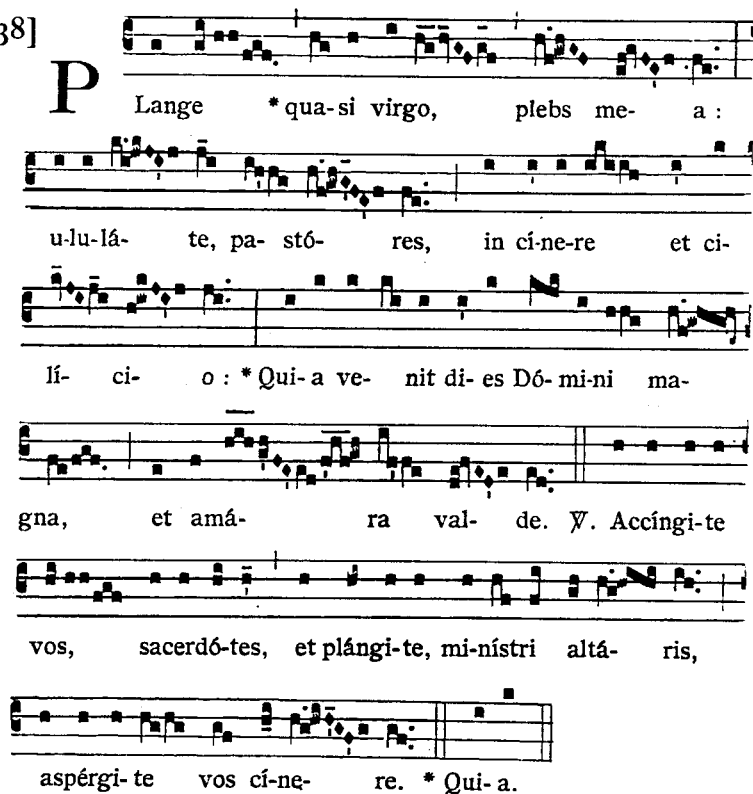
[237]

J E-rú-sa-lem, * sur- ge, et éxu- e te vé-sti-
 bus ju-cun- di- tá- tis : indú- e-re cí-ne-re



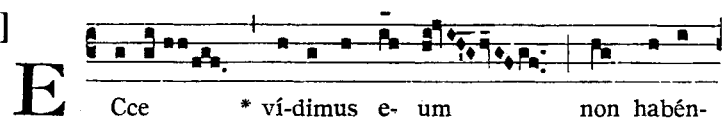
et ci-lí- ci- o, * Qui- a in te oc- cí- sus est
Salvá- tor Isra- ãl.

[238]



P Lange * qua- si virgo, plebs me- a :
u- lu- lá- te, pa- stó- res, in cí- ne- re et ci-
lí- ci- o : * Qui- a ve- nit di- es Dó- mi- ni ma-
gna, et amá- ra val- de. *V.* Accíngi- te
vos, sacer- dó- tes, et plángi- te, mi- ní- stri altá- ris,
aspér- gi- te vos cí- ne- re. * Qui- a.

[239]



E Cce * ví- dimus e- um non habén-



tem spé- ci- em, ne- que de- có- rem : aspé-
ctus e- jus in e- o non est : hic
peccá- ta nostra portá- vit, et pro nobis do-
let : ipse au- tem vulne- rá- tus est propter
in- iqui- tá- tes no- stras : * Cu- jus lí- vó- re sa-
ná- ti su- mus.

[240]



I N mé- di- o Ecclé- si- ae apé- ru- it os
e- ius : et implé- vit e- um Dómi- nus spí- ri- tu sa-
pi- énti- ae, et in- tel- léctus : * sto- lam gló- ri- ae

in-du-it e-um. T. P. Alle-lú-ia, alle-lú-ia.

Ps. Bo-num est confi-té-ri Dómi-no : et psálle-re nómi-ni tu-o, Altíssime.

[241]

Q UI mandú-cat carnem me-ám, et bi-bit sán-gui-nem me-um, in me ma-net, et e-go in e-o, di-cit Dómi-nus.

[242]

D I-cit Dó-mi-nus : * Implé-te hýdri-as a-qua et ferte architri-clí-no. (Cum gu-stás-set archi-tri-clí-nus aquam vi-num fá-ctam, di-cit spon-só :

Servá-sti vi-num bo-num us-que adhuc. Hoc signum fe-cit Ie-sus pri-mum co-ram discí-pu-lis su-is.

[243]

Q Ua-si modo * gé-ni-ti infán-tes, al-le-lú-ia : ra-ti-o-ná-bi-les, si-ne do-lo-lac concu-pí-sci-te, alle-lú-ia, alle-lú-ia, alle-lú-ia.

[244]

H O-di-e sci-é-tis, * qui a vé-ni-et Dó-mi-nus, et salvá-bit nos : et ma-ne vi-dé-bi-tis gló-ri-am e-ius.

[245]

D È fructu * ó-pe-rum tu-ó-rum, Dó-mi-ne, sa-ti-á-bi-

tur ter- ra: ut edú-cas panem de terra, et vi- num læ-
ti- fi- cet cor hōmi- nis: ut exhi- la- ret fá-

[246]

L Utum fe- cit ex spu- to Dōmi- nus, et li- ni- vit ócu-
los me- os: et ab- i- i, et la- vi, et vi- di, et
cré- di- di Dē- o.

[247]

D Esi- dé- ri- um * a- nimae e- ius tri- bu- i-
sti e- i, Dōmi- ne, et vo- luntá- te labi- ó- r- um
e- ius non fraudá- sti e- um: po- su- i- sti in
cá- pi- tē e- ius co- ró- nam de lá- pi- de pre- ti-

6- n- i- s- o.

[248]

sus e- ius usque ad summum e- ius.

[249]

R E- qui- em * ae- tē- nam dó- na e- is
Dōmi- né: et lux perpé- tu- a lú- ce- at
e- is.

[250]

F Actus est re- pēte * de cae- lo so- nus adve-
ni- entis spi- ri- tus ve- he- méntis, u- bi e- rant se- dē- tes,
alle- lú- ia: et replē- ti sunt omnes Spi- ri- tu Sancto,
loquén- tes magná- m- a- li- a De- i, alle- lú- ia,

alle-lú-ia.

[251]

E C-ce * Agnus De-i, ecce qui tol-
lit pec-cá-ta mun-di, ec-
ce de quo di-cé-bam vo-
bis : Qui post me ve-nit, ante me fa-

[252]

T E glo-ri-ó-sus * Aposto-ló-rum cho-rus, te
Prophe-tá-rum laudá-bi-lis nú-me-rus : te Mártyrum candi-
dá-tus lau-dat ex-ér-ci-tus : te omnes e-lé-cti
vo-ce confi-tén-tur u-ná-nimes : be-á-ta Trí-ni-tas, u-nus

De-us. E u o u a e.

[253]

D I-ri-gá-tur * o-rá-ti-o me-a sic-ut
incénsus in conspéctu tu-o, Dó-mi-

[254]

A L-le-lú-ia.
Paschá no-strum im-mo-lá-
tus est Chri-stus.

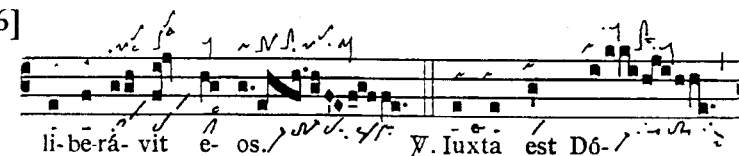
[255]

E X-áudi nos Dó-mi-ne, * quóni-am be-nígna



est mi-se-ri-cór-di- a tú- a : se-cúndum multi-tú-

[256]



li-bé-rá-vit e- os. Iuxta est Dó-

[257]



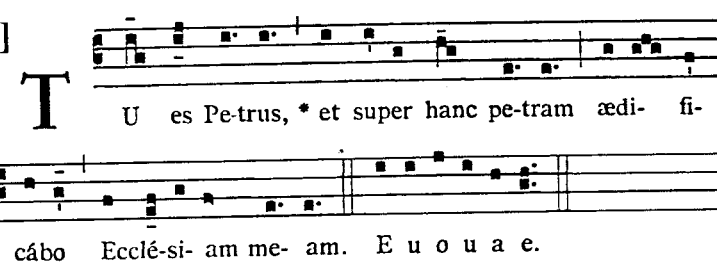
V I-RI Ga- li- lae- i, * quid
admi- rá- mi- ni aspi- ci- én-
tes in cae- lum? alle- lú- ia : quemádmodum vi- distis
e- úm ascéndentem in cae- lum, i- ta vé- ni- et, alle-
lú- ia, alle- lú- ia, alle- lú- ia.

[258]



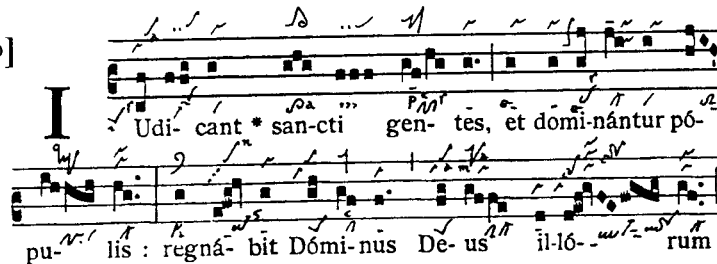
R Espi- ce, Dó- mi- ne, * in te- stamén- tum tu- um,
et á- nimas páupe- rum tu- ó- rum ne de- re- lín- quas in

[259]



T U es Pe- trus, * et super hanc pe- tram aedi- fi-
cábo Ecclé- si- am me- am. E u o u a e.

[260]



I Udi- cant * san- cti gen- tes, et domi- nántur pó-
pu- lis : regná- bit Dómi- nus De- us il- ló- rum

[261]



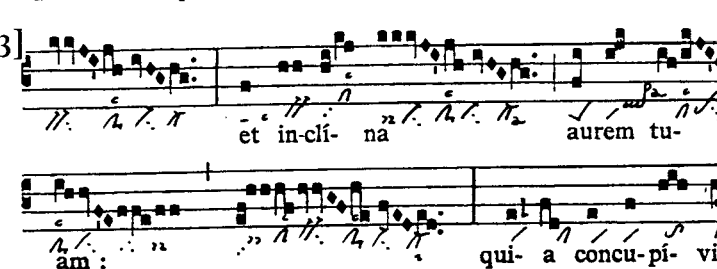
V E- ní- te * be- ne- dí- cti Patris me- i, perci-

[262]



E - ri- pe me * de in- imi- cis

[263]



et in- cí- na aurem tu-
am : qui- a concu- pí- vit

[264]



L Oquebántur * vá- riis linguis Apósto- li ma-



gná-li-a De-i, alle-lú-ia, al-le-lú-ia, alle-lú-ia. E u o u a e.

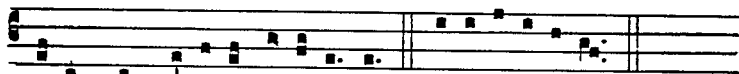
[265]

E

-go ve-ri-tá-tem * di-co vo-bis: expe-dit

vo-bis ut ego va-dam: si e-nim non ab-í-e-ro, Pa-rá-

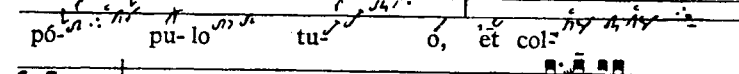
cli-tus non vé-ni-et, alle-lú-ia. E u o u a e.



cli-tus non vé-ni-et, alle-lú-ia. E u o u a e.

[266]

pó-pu-lo tu-ó, et col-



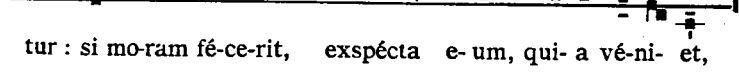
les iustí-ti-am.

[267]

E

C-ce appa-ré-bit * Dómi-nus, et non menti-é-

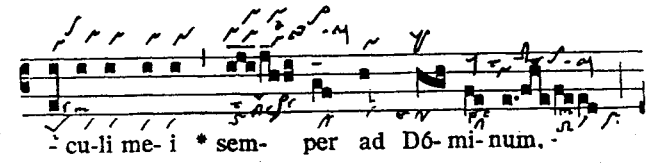
tur: si mo-ram fé-ce-rit, exspécta e-um, qui-a vé-ni-et,



et non tardá-bit. alle-lú-ia. E u o u a e.

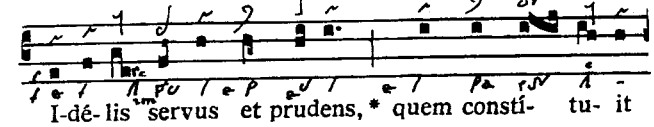
et non tardá-bit. alle-lú-ia. E u o u a e.

[268]

O


cu-li me-i * sem-per ad Dó-mi-num.

[269]

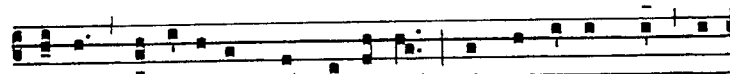
F


I-dé-lis servus et prudens, * quem constí-tu-it

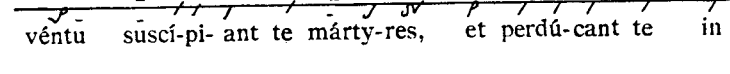
[270]

I

N̄ pa-ra-dí-sum * dedú-cant te ánge-li: in tu-o ad-

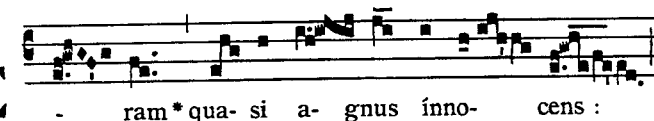


véntu suscí-pi-ant te mártý-res, et perdú-cant te in



ci-vi-tá-tem sanctam le-rú-sa-lem.

[271]

E


ram * qua-si a-gnus ínno-cens:

du-ctus sum ad im-mo-lán-dum, et ne-sci-é-

bam: consí-li-um fe-cé-runt in-imí-ci me-i ad-

vérsu me, di-cé-tes: * Ve-ní-te, mittá-mus lignum in pa-

vérsu me, di-cé-tes: * Ve-ní-te, mittá-mus lignum in pa-

vérsu me, di-cé-tes: * Ve-ní-te, mittá-mus lignum in pa-

nem e- jus, et era-dá- mus e- um de
ter- ra vi- vénti- um. *V.* O- mnes in- imi- ci

[272]

R Ecés- sit * pastor no- ster, fons a- quae
vi- vae, ad cu- jus tránsi- tum sol ob- scu- rá-
tus est: * Nam et il- le captus est, qui ca-
ptívum tené- bat pri- mum hómi- nem: hó- dí-
e por- tas mor- tis et se- ras pá- ri-
ter Salvá- tor no- ster dis- rú- pit. *V.* Destrú-
xit qui- dem claustra infér- ni, et sub- vértit pot- én-
ti- as di- á- bo- li. * Nam et il- le.

[273]

D I- ci- m̄ tē: * Pū- sil- lá- nimes confortá- mi-
ni, *nsu* et nō- lí- te *nsu* timē- re: ec- cē Dē- us noster
vé- ni- et, et salvá- bit *nsu* nos.

[274]

S PÍ- RÍ- TUS Dó- mi- ni * replé- vit or-
bem ter- rá- rum, al- lé- lú- ia: et
hoc quòd cón- ti- net ómni- a, sci- énti- am habet
vo- cis, alle- lú- ia, al- le- lú- ia, alle- lú- ia.
P. Exsúrgat De- us, et dissi- pēntur in- i- mí- ci e- ius: et
fú- gi- ant, qui o- dé- runt e- um, a fá- ci- e e- ius.

[275] **S** Criptum est e-nim : * Percú-ti- am pastó-rem, et di-
 spergéntur oves gre-gis : postquam au-tem re-surréxe-ro,
 præcé-dam vos in Ga- li-læ- am : i-bi me vi-dé-bi-tis, di-
 cit Dó-mi-nus. E u o u a e.

[276] **Z** Achæ-e, * festí-nans descénde, qui- a hó-di-e
 in do-mo tu-a o-pórtet me mané- re : at il-le festí-
 nans descéndit, et suscé-pit illum gaudens in domum
 su- am. Hó-di-e hu- ic dómu-i sa- lus a De- o † facta
 est, alle-lú- ia.

[277] **D** I- xit Je- sus * di- sci- pu- lis su- is : Affér- te de
 písci- bus quos prendi- dí- stis nunc. Ascéndit autem Si- mon
 Pe- trus, et traxit re- te in terram, plenum magnis píscibus,
 alle- lú- ia. E u o u a e.

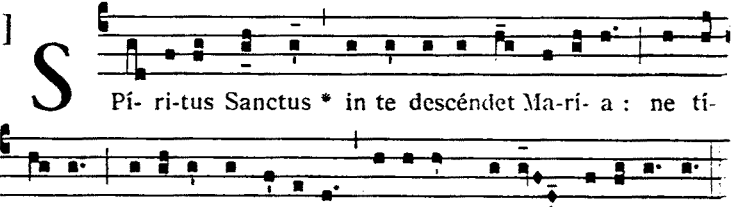
[278] **M** I- se- ré- re mi- hi Dó- mi- nē, * quó- ni- am ad te

[279] **A** D te levá- vi * á- nimam me- am :
 De- us mé- us in te confi- do,
 non e- ru- bé- scam : neque irri- de- ant me
 in- imí- ci mé- i : ét- e- nim ū- ni- vēr- si qui te exspé-
 ctant, non confun- dén- tūr. Ps. Vi- as tu- as, Dómi- ne, de-

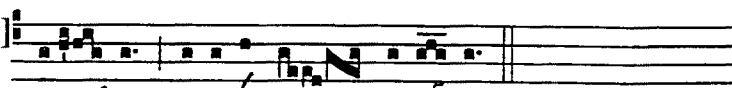
[280] 
apé-ru-it os mu- tum, et linguas infánti- um

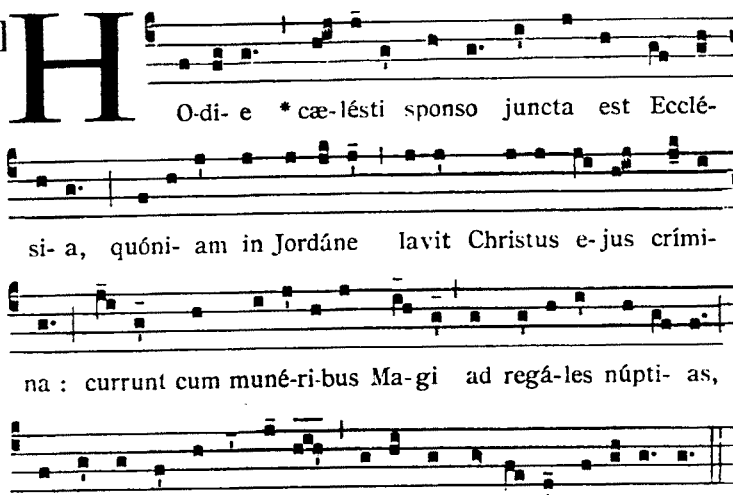
[281] 
DUM mé-di-um sí-lén-ti-um * tené- rent

[282] 
LUX fulgé- bit * hó- di- e su- per nos : qui- a
na-tus est no-bis Dó- mi- nus : et vo- cá- bi- tur Admi-

[283] 
S Pí- ri-tus Sanctus * in te descéndet Ma-ri- a : ne ti-
me- as, habé-bis in ú-te-ro Fí-li- um De- i, alle-lú- ia.

[284] 
né, di- cit Dómi- nus : hoc fá- ci- te, quo- ti- escúmque
súmi- tis, in me- am commemo- ra- ti- ó- nē.

[285] 
na- vi, se- cú- ti sunt Dómi- nūm.

[286] 
H O- di- e * cæ- lésti sponso juncta est Ecclé-
si- a, quóni- am in Jordáne lavit Christus e- jus crími-
na : currunt cum muné-ri- bus Ma- gi ad regá- les núpti- as,
et ex aqua factó vi- no læ- tántur convi- vae, alle- lú- ia.

[287] 
A lle- lú- ia. 
V. De- us iu- dex iu-

[288] 
I Nvo- cá- bit me, * et e- go exáu- dí- am e-
um : e- ri- pi- am e- um, et glo- ri- fi- cá- bo
e- um : longi- tú- di- ne di- e- rum a- dímplé- bo

e-um. Ps. Qui há-bi-tat in adiu-tó-ri-o Altíssimi,

[289] **E** -go clamá-vi, * quó-ni-am exaudi-sti me

De-us : inclí-na aurem tu-am, et exáu-di

ver-ba me-ã.

[290] **A** -nimam me-am * di-lé-ctam trá-di-di in

ma-nus in-iquó-rum, et facta est mi-hi he-ré-

[291] **S** Urgens Je-sus * mane prima sá-bba-ti, appá-

ru-it primo Ma-ri-æ Magda-lé-næ, de qua e-jé-ce-rat

septem dæmó-ni-a, alle-lú-ia. E u o u a e.

[292] **C** UM vé-ne-rit * Pa-rá-cli-tus, quem ego mittam vo-

bis, Spí-ri-tum ve-ri-tá-tis, qui a Patre pro-cé-dit,

il-le tes-timó-ni-um perhi-bé-bit de me, alle-lú-ia.

[293] **J** AM hi-ems tránsi-it, * imber á-bi-it et re-cés-sit :

surge amí-ca me-a, et † ve-ni.

[294] **V** E-ni Cre-á-tor Spí-ri-tus, Men-tes tu-ó-rum ví-si-

ta, Imple su-pérna grá-ti-a Quæ tu cre-ásti pé-cto-ra.