GREGORIAN CHANTS
SUNG BY THE EDMUNDITE NOVICES
UNDER THE DIRECTION OF MARIE PIERIK
FOLKWAYS RECORDS FR 8954
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Marie Pierik

ABOUT MARIE PIERIK

Marie Pierik's musical education started at a very young age with a piano professor from the Royal Conservatory of London. After graduation from high school in Springfield, Illinois she studied two years with Theodore Bohlmann at the Cincinnati Conservatory of Music, then two years in New York with Gaston Dethier, followed by two years with Mary Wood Chase in Chicago. During this latter period she entered the composition classes of Adolf Weidig at the American Conservatory of Music. She then left for Europe where she remained for four years, completing her piano lessons with Leopold Godowsky and Josef Lhevinne, both in Berlin. Before returning to America she gave a recital in the German capital. After arrival in her homeland she concertized and taught at the Sherwood School of Music in Chicago. She also reentered the Weidig composition classes and in 1918 gave an entire program of her own compositions in Chicago.

A desire to serve in her particular capacity during World War I was not fulfilled until just before the armistice, shortly after which she was sent by the F.N.C.A. to Paris, where their officers accepted her offer to go alone to Ovul, in whose surrounding districts American G.I.s. were consigned to the lugubrious task of finding the decomposed bodies of their mutilated comrades in the trenches and on the field and then burying them. Armed with an Estey portable organ and loaded down with powdered milk, cocoa, sugar and cakes, she was driven from place to place by one or more service men. Here in the "living rooms" of dilapidated abandoned peasant homes song sheets and refreshments held away with the men during their off hours.

When the greater number of the boys had left for home she returned to Paris, where she united with the newly-formed National Catholic War Council, her charge being that of music direction in a recently founded community house situated in Billancourt on the outskirts of Paris, close by the Renault auto works. In this center of the poor laboring class a very good orchestra composed entirely of these workmen was formed by an enterprising young man from Paris with whom she collaborated. Her chief work, however, besides giving piano lessons to the young Renault workers, was the direction of musical pantomimes and a daily class of folk songs with the neighborhood children. In a "recital" given for friends from Paris, these children, some of them mere tots, sang an entire program with consummate skill, starting off with the Marseillaise and ending with the first verse of "My Country 'Tis of Thee" sung in English. What a terrific sense of discipline those children had!

It was during the course of this latter activity that Marie Pierik entered the Schola Cantorum in Paris, to study composition with Vincent d'Indy. After a few months work there she was obliged to return to America, but the following year she returned to Paris to continue study with d'Indy. At the close of her work with the Master he accorded her a personally-written certificate in long-hand, in which he covered the particular work she had accomplished with him. Some years later she presented her original compositions from the Schola to the Music Department of the Library of Congress because of the expressed desire of one of their officials to have a specimen of d'Indy's handwriting in this department, his written comments on the manuscripts.

Vincent d'Indy's composition students started their work with study of the traditional classical music of the Occident, Gregorian Chant, and it was through this procedure that Marie Pierik's initial interest in liturgical plainchant started to germinate. During this period she also followed Chant courses given at the then well-known Benedictine monastery on the rue Mousseau. She was a member of a small schola under the direction of various Benedictine chant conductors from Solesmes and elsewhere, churchmen who came to Paris to instruct certain groups. She remained in France for several years, during which time she started her teaching work in the Chant with a religious community of the second order of
Since 1927 Marie Pierik has been actively engaged in teaching the Chant in this country. She has given full year courses at the University of Seattle and at Creighton University in Omaha, five summer courses at the Cincinnati Conservatory of Music and the American Conservatory of Music in Chicago, courses attended not only by religious but by church conductors and musicians of various creeds as well. She has also given diocesan courses under the auspices of Most Reverend Bishops throughout the country, besides conducting classes in colleges, convents, novitiates and other institutions of learning, including two men’s monasteries. She has also taught children in charitable institutions and the girls in four Houses of the Good Shepherd. During these years she returned to Europe three times, where she followed courses in psychology and philosophy at the University of Fribourg, Switzerland, and during this period included a certain amount of chant teaching in Germany and Switzerland.

During World War II the commanding officer at Camp Upton, L.I. accepted Marie's offer to give chant lessons to the American war prisoners housed in rehabilitation quarters on the post grounds. The commanding officer’s particular attraction for Gregorian Chant made this venture possible. Herebefore no woman had been permitted to go behind the barbed-wire enclosure, not even Red Cross workers of either sex. Two or three times a week she took the train from New York to Patchogue, then by bus to Camp Upton and from there by foot, often through snow drifts and Long Island blizzards, to the rehabilitation center, a mile from the post gate. The lessons were held in an abandoned mess hall and the men came at 6 P.M. after chow. It was all voluntary attendance. What apparently started out for them to be a lark developed into a group of some twenty-five earnest pupils so converted to the profound beauty of the Chant that their Paulist chaplain at the weekly Masses often preceded his sermon with words of warmth and enthusiasm for what he described “Gregorian Chant sung in the best traditions of the Church.” The commanding officer invited the men to sing out on the post at the Sunday Masses, that which they did. He also wrote a letter of gratitude in which he compared their singing to the “great choirs of Europe.” The prisoners themselves, having been reinstated in the service, wrote letters from various parts of the world expressing their longing to continue with study of this inspiring song.

In 1940 Marie Pierik made an album of personal recordings of twenty-four chant pieces, for pedagogical purposes. During World War II these recordings were used during the liturgical services of many hospitals throughout the country.

In 1948 and 1949 she attended classes at the Pontifical Institute of Sacred Music in Rome. She was accorded an audience with Pope Pius XII, who blessed and encouraged her efforts for the cause of liturgical plainchant in the Church. During Easter Week of 1949 the Vatican radio broadcast a fifteen minute program of Gregorian Chant rendered by a choir of religious whom Marie Pierik had taught while in Rome. This broadcast marks the first occasion on which the Vatican radio had ever broadcast a program made up entirely of women’s voices, and the first time religious women had ever sung over this radio.

At present writing Marie Pierik’s chant work includes ninety-eight different groups of persons and in forty-five places in this country and in Europe, with return to certain of them. This apostolic labor in a traditional liturgical art still comparatively little known and understood, despite valiant efforts on the part of many devoted liturgists and church musicians to spread its doctrine. In general it is truly musical artists who possess the deepest appreciation for not only its historical significance but for its classical characteristics as well.

Marie Pierik’s first book, The Spirit of Gregorian Chant, published in 1939, was written at the urge of her students. Four more works have followed: The Song of the Church, published in New York in 1947 and in London in 1948; a short work, When the People Sang, published in 1949; Gregorian Chant Analyzed and Studied, published in 1951; The Psalter in the Temple and the Church, published in 1957. Her most recent work, Dramatic and Symbolic Elements in Gregorian Chant, is at present in the process of publication.

The Edmundites are a religious community of priests and brothers founded in France in 1843 by Father Jean Marie Baptiste Muard. However, since the turn of the century, these Religious have been working in the United States where they now conduct St. Michael’s College in Winoski, Vermont, teach in high schools maintain parishes, and engage in extensive missionary activity in the South. Their patron is St. Edmund, a 13th Century Archbishop of Canterbury, England, who is perhaps best remembered for his love of the poor, his scholarship, and for having done the ordinary things extraordinarily well.

The Edmundite Novices are trained at St. Edmund’s Novitiate on Enders Island in Mystic, Connecticut, where they spend one year prior to pronouncing their first vows of poverty, chastity, and obedience. During this time they devote one half hour daily to the study of Gregorian Chant.

NOTES BY MARIE PIERIK

KYRIE XI

Lord have mercy, Christ have mercy, Lord have mercy

Kyrie XI is a reedited version of the 14th, 15th and 16th centuries, taken from the first extant manuscript, that of the 10th century. The title "Orbis Factor" associated with this Kyrie is a remnant of the trope formerly intercalated between its parts. The Council of Trent eliminated all the Tropes in the liturgy. The word "Kyrie" (Lord), like the word "Sanctus" (Holy), and other acclamations, was popular before becoming liturgical. With the added supplication "elison" (have mercy) it was probably in former times a litany sung before Mass. In Rome during St. Gregory’s pontificate (590-604) the clergies around the altar intoned and the people responded. The introduction of the "Christe" was one of the liturgical changes of Gregory I. The length of the song was fitted to the liturgical ceremonies and the singers ceased at a sign.
At its origin the Agnus Dei was sung or omitted ad libitum. It was incorporated into the Roman Mass by Pope Sergius I (471-701), to be sung by the clergy and the people at the moment of the fraction of the Body of Our Lord. Today, after this simplification of this ceremony, it is sung after the priest breaks the Host over the chalice. For a long time the first phrase was sung but once, or if twice once by the clergy and once by the people. In Rome, however, it was sung three times and its three terminations were the same until the 12th century, at which time the third supplication was changed to "doma nobis pacem" for the cessation of troubles and strife, then desecrating the Church. In one basilica, St. John Lateran, St. Peter's Church of Rome, there is still remained of singing "misere re nobis" three times. This explains why composers of the polyphonic age often close with "misere re nobis" instead of with "doma nobis pacem". At the beginning and end of the Holy Sacrifice of Calvary imposes itself — with the Kyrie at the start and the Agnus Dei at the close.

The first extant manuscript of Agnus Dei XI dates from the 14th century. In this song the melodic ascent on the second "Agnus Dei" reveals the growing intensity of the cry. In the third phrase this augmented intensity is saved for the word "tollis," where the melody reaches the summit of the mode. The "misere re" and "doma nobis pacem" portions are put in tranquil settings. However, melodic variety reigns among them with excellent rhythmic portrayal of each "misere re," the important word of the supplication. By the 12th and 13th centuries the words "doma eis requiem" had been substituted for "misere re nobis" in the Requiem Mass.

**KYRIE IX**

The oldest extant manuscript of Kyrie IX dates from the 12th century. "Cum jubilo" is the title of its formerly associated Trope. The third or stave Kyrie covers the full gamut of the first mode: D-D. The first portion is set in the middle range, but the second dips down to low A; its third phrase is a repetition of the first Kyrie. All three "eleisons" are the same. The first "Christe" moves upward, the second downward, repeating the first "eleison," while the third returns to the melody of the entire first "Christe." The first of the last three "Kyries" soars up to the summit of the mode, but repeats the "eleison" of the directly following "Christe." The following "Kyrie" moves downward with repetition of the melody of the entire second "Christe." The final "Kyrie" repeats the melody of the fourth "Kyrie" with slight mutation at its suspetive cadence, in order to vocalize again on this beautiful melisma, reinforcing its element of uplift before starting its downward course on the long cadence built on the entire melody of the second "Christe eleison."

The foregoing somewhat dry analysis is presented in order to point out the ingenious ingenuity employed by these early song writers in arriving at artistic setting of repeated melodies in the same composition, while at the same time retaining the spirit of the text in each of them. Actually in skillful workmanship of this kind one relishes the themes all the more through the variance of their repeated settings in the song.

**SANCTUS IX**

The first extant manuscript of Sanctus IX dates from the 14th century. This noble chant is one of the most beloved in the Gregorian Ordinary repertory. The expressive pressus which accompanies its first "Sanctus" gives immediate significance to the "doma Dei" identified with the Lord God of Sabbath. The second "Sanctus" likewise claims a pressus but in a lower range. The third "Sanctus" mounts to the summit of the mode through a major triad, then settles on the modal dominant, c. "Dominus Deus" remains in the heights then descends through undulating neums to the cadence on "Sabbath." The "Pleini sunt caeli" emerges in a lower range in order to work up steadily to the climactic word "gloriam."

The "Benedictus qui venit" section starts and continues on high up to its cadence on "Domini." The second "Rosana," in this case not a melodic replica of the first one, is a gem of vocal modulation, with neums weaving up and down in contrary movement, working up to the expanded pressus on the final accent of the word. The closing "let it be known" starts at the modal summit, then glides down smoothly through the clausus to the triple neum which graces its tonic accent before it settles quietly on the final punctum.

**AGNUS DEI IX**

The first extant manuscript of Agnus Dei IX dates from the 10th century, reedited in the 13th century. This Agnus Dei, like the preceding Sanctus, is composed in the modern sounding fifth mode: F-F with flat accidental, that gives it a brighter tonal element than that of Agnus Dei XI, of the first mode. In the present song the melody rises immediately on a major triad and continues mounting upward to the summit of the mode on the word "tollis." It remains in the heights for "pecata mundi," then drops to the greater tonal range for the "misere re nobis." The expressive combined neums on the word "misere re," each set in contrary movement to the preceding one, is an ideal associate for this word of spiritual intensity. Except for the melodic variance in the second phrase of the second "Agnus Dei," the three sections of the song have the same melody. The contrasting setting of high and low in each of these sections is an admirable procedure for retaining the sentiment of each part of its text.

**KYRIE IV**

The first extant manuscript of Kyrie IV dates from the 10th century. Its formerly associated Trope is titled "Concipitpons Genitor Deus". The text of this very impressive chant is adorned with a series of melismas wherein the singer can pour out his soul. This Kyrie song in its melodic lines portrays the element of symbolism prevalent in all the arts of the Middle Ages. The first "Kyrie" is expressed on high in the realm of the Father. The "Christe" stands on the dominant of the mode as does the "Kyrie," then descends to the lowest note of the modal scale, symbolizing the downward course of Christ to the earth for fulfillment of his mission. The three final "Kyries" are superb examples of melodic play, so inspiring that the song writer was impelled to repeat this uplifting vocalization before bringing the song to a close on an ornamented cadence in keeping with all that has gone before.

**SANCTUS IV**

The first extant manuscript of Sanctus IV dates from the 11th century. A vigorous sweep of the melody from the tonic to the dominant of the mode: G-G, starts this Sanctus in motion. The melody mounts higher in the second "Sanctus," and afterwards repeats the opening motif for the third "Sanctus." The first part of the "Pleni sunt caeli" is also a repetition of the second "Sanctus" but in syllabic setting, as does the first part of the "Benedictus qui venit" section. Each of the two "Rosanaas" claims its own melody, but both follow from the motif of the second "Sanctus" for the "in excelsis," which has the same setting in both cases other than a strong added cadence for the final one. The gamut for this song in mode 0 is the same as that of our modern major C-G scale.

**AGNUS DEI IV**

The first extant manuscript of Agnus Dei IV dates from the 12th century, reedited in the 13th century. The melody of this song is a tranquil one, but with particular emphasis on the meaningful word "misere re." The same motif is employed for the final of each section of the song. The identical setting for the first and third sections is interspersed with a variant melody for the first phrase of the second section, that which lends aesthetic variety to the ensemble of the whole.
The tonic of the Mass is in His hand; Glory be to the Father, and to the Son, and to the Holy Spirit; as it was in the beginning, is now and ever shall be, world without end. Amen.

The Introit is one of the three processionals of the Mass. This song and the Communion chant can be traced back to the fifth century, and both developed in late Roman liturgy. Their origin in antiphonal singing of a Psalms at both the beginning and the end of the Mass. Pope Celestine (d. 432) was the first pontiff to prescribe psalmody before the Mass. At this period an entire psalm, or at least verses from a psalm, were sung by the congregation at the entrance (Introit) of the pontiff into the church. It started as the celebrant and assistants left the sacristy at the side of the altar, and ascended singing with the “Gloria Patri,” at a sign from the pontiff after his arrival at the altar. By the time of St. Gregory it was a very developed chant in Rome, sung by the educated voices of the scholars. As the preliminary ceremonies of the Mass became abbreviated the number of psalm verses was cut down. By the 8th century it was in its present form: Antiphon. The finals of the psalm-verses are fashioned to lead smoothly into the repeated Antiphon, just as the finals of the latter do the same in leading into the opening of the first psalm verse. The Introit acts as a herald for the sentiment of the feast which the Mass celebrates.

The text of the Introit Hora is chosen in the liturgy for the fourth Sunday of Advent. (Originally it was sung Wednesday in Ember Week of Advent.) The time has come for the prophet’s word to be fulfilled. The Messiah is about to appear on earth.

The rising major fifth interval which supports the tonic accent of the opening word of this text prepares the way for the exhilarating melodic sweep up to the heavens (Psalm), and on through “desuper,” with its effective ornamental guillemets at the highest point of the song. This expressive neum is again employed on the tonic accent of “aperturam,” after which the melody descends to the earth for “terra” and “Salvatores” for the Savior Who will appear there. Introit Psalm Tone I is particularly appropriate for the psalm in which “the heavens proclaim the glory of God.”

PUER NATUS EST (Introit - Isaia)

A Child is born to us, and a Son is given us; whose government is upon His shoulder; and His name shall be called the angel of great counsel. (Psalm 77,1): Sing ye to the Lord a new canticle; because He hath done wonderful things. Glory be to the Father, and to the Son, and to the Holy Spirit; as it was in the beginning, is now, and ever shall be, world without end. Amen.

The three Christmas Masses are original; their melodies have no preceding model in the liturgy. The Introits of the three of these Masses, sung at full daybreak on Christmas day, is in complete contrast to the Introit of the mid-night Mass, Dominus dixit ad me, a mysterious little lullaby sung by the Child to His Father.

The intonation of Introit Puer natus est rings out like a herald’s trumpet. The bold rise of an unprepared fifth on “Puer” and its remaining motif on “natus est,” is melodically echoed with slight mutation at the “et filius.” In this procedure the song writer not only draws attention to the identity of “Puer” and “filius,” but at the same time makes sure that the heraldic motif is heard all through repetition. After its second appearance the fifth interval is melodically developed during the course of the remaining phrase.

The tonic accent of “imperium,” which reveals the kingship of the Child, soars up on a double podatus to f, seventh note of the highest modal scale, number 7. The melody of the words “humerum ejus,” seven variant descending neums interspersed with a tristicha, is a little model of free-rhythm song, beautifully proportioned. This lofty text which reveals the Godhead of the little Child is brought to a close with a strong cadence on the final word, “Angelus.”

ECCE ADVINMIT (Introit - Malachi)

Behold the Lord, the Ruler is come; and the kingdom is in His hand, and power, and dominion. (Psalm 72, 2): Give to the king thy judgment, 0 God; and to the king’s Son Thy justice. Glory be to the Father, and to the Son, and to the Holy Spirit; as it was in the beginning, is now and ever shall be, world without end. Amen.

The original melody of this Introit for the feast of the Epiphany was written for the Greek text. In settings where a translated text retains the original melody, the descendent of the original motif is preserved; it is done to give the song writer to guard the original melody with as little mutation as possible, but at the same time retain the meaning of the original text with appropriate portrayal of the dramatic significance of the whole. In the process of course this requirement is most adequately fulfilled.

The initial word “Ecce,” which sets the song in motion, starts off with a forceful compound podatus on its tonic accent, emerging from the lowest note in the modal scale: A, followed by steady melodic movement upward through the two climactic words, “dominator Dominus.” Fine taste is displayed in not giving the disjunct to the tonic accent of “dominator” or the tristicha to the tonic accent of “regnum,” while using each of these neums on a lesser syllable of these respective words. Had the contrary taken place these tonic accents would have been disproportionately prolonged for the simple melodic dress of these words as a whole. The mighty word “potestas” has likewise received a more virile setting in this particular melodic context than if it had been minimally ornamented. The motif used for this word is innerly developed throughout the following phrase, its varied undulations all comprised within the span of four simple notes, DEFG. Free-rhythm neums alone could arrive at like satisfying portrayal of religious drama with such a meager handful of musical sound.

GAUDEAMUS (Introit)

Let us rejoice in the Lord, celebrating a festival - day in honor of all the saints; at whose solemnity the angels rejoice, and give praise to the Son of God. (Psalm 127,1): Rejoice in the Lord, ye just; praise becometh the upright. Glory be to the Father, and to the Son, and to the Holy Spirit; as it was in the beginning, is now and ever shall be, world without end. Amen.

This beautiful and popular Introit melody for the Feast of All Saints is used for several Intros in the Roman liturgy, with appropriate textual changes for each feast. This song is taken from that of the Ambrosian Ingresses, where at Milan it was sung for the Feast of St. Agatha as a processional chant before the Mass, but without the psalm. However, in both the text and melody of the Roman setting of the “Gaudamus Intros” many changes from the Ambrosian version are to be seen when comparing them. A description of these differences would be in the realm of musicology, which is not our concern in the present case.

A spirit of joy permeates this song from the outset, not only in its text but in its melody as well. The characteristic motif DAB flat A, used frequently for the incipit of chant pieces of the first mode, supports the toplogy “Gaudamus,” starting the song on its happy course, directed significantly upward to “Domino,” ornamented with a typical free-rhythm melisma. The melody then descends to prepare the ascent up to “hancet Sanctorum omnium,” all the saints, including the unknown
Ps. 109-

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The verse text of the Alleluia under

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enjoyed in reunions of the

Bede of the 8th

from the

Impressively

The first

Psalter, calls:

Allegro. Besti mondo corde, from the

In the brightness of the saints, from the womb before

day star I begot Thee.

Ecce virgo, the Communion of the Fourth Sunday of Advent, moves gradually upward from the initial note on the tonic of the mode to the upper octave of the modal scale, d, with the significant key word, "beati mundi cordis," beautifully ornamented on its tonic accent. This

in Splendoribus (Communion - Ps. 109-3)

Blessed are the clean of heart, for they shall see God; blessed are the peacemakers, for they shall be called the children of God; blessed are they who suffer per­

BEATS MUNDO CORDE (Communion-Matthew, 5:10)

When towards the end of the Pentecost Season the Church arrives at the great Feast of All Saints, the

Benedictus" at the intonation, starts on the modal dominant, d, and remains in the upper range of the "pale of heart" for the entire phrase. The motif for "beati pacifici" moves peacefully in a lower range, beautifully ornamental, remaining, however, within the tranquil scope of a fifth. But when the text arrives at the harrowing fate of God’s
victims in this valley of evil, the melody takes a
sudden energetic spring upward on a major triad,
leading directly into a scansion on the tonic
accent of this "beati," soaring a degree above the
upper span of the mode; virile melodic portrayal
of the terrible inner struggle undergone by the
victims who, with fortitude support the persecution
of the wicked.

The repeated high c for the ternary and secondary
accents of the word "persecutiones," followed by a
third and fourth interval descent respectively,
then leading up one degree to the tonic accent, all
in syllabic chant in an otherwise neumatic setting,
reflect well the undaunted persistence of evil.
There is of course no monotony in this setting if
each verbal accent is given its relative dynamic
quality. This key word stands out boldly in its
present melodic vesture, as it should, for without
persecution, there would be little amends in this
world for justice sake that would assure in its wake
the Kingdom of Heaven.

VENI CREATOR SPiritus (Hymn)
Come, Holy Spirit, Creator come,
From Thy bright heavenly throne!
Come, take possession of our souls,
And make them all Thine own!
Thou who art called the Paraclete,
Finger of God's right hand,
His promise, teaching little ones
To speak and understand.
0 guide our minds with Thy best light,
With love our hearts inflame,
And with Thy strength which ne'er decays
Confirm our mortal frame.
Far from us drive our hellish foe,
True peace unto us bring,
And through all perils guide us safe
Beneath Thy sacred wing.
Through Thee may we the Father know,
Through Thee the Eternal Son,
And Thee the Spirit of them Both
Thrice-blessed Three in One.
All glory to the Father be,
And to the Risen Son;
The same to Thee, 0 Paraclete,
While endless ages run. Amen.

This hymn to the Paraclete, Defender, Comforter and
Intercessor all in one, is sung at the second
Vespers of the Feast of Pentecost. It is considered to
be one of the inspired creations of Rabanus
Maurus (d. 856), and is a product of Charlemagne's Palatine
School in Gaul.

An enlivening melody is set to this trochaic-meter
text. In the first verse it moves up steadily to a
degree beyond the modal span, where it is taken up
at the outset of the second verse, staying ever
upwards in the third verse in the region of the
allied authentic mode, from whence it enters into a
harmonious descent for the gradual arrival at the
tonic of the modal scale at the cadence of the fourth
verse. The inspiring gradual upward surge of this
melody to its climatic point in the third verse,
followed by its perfectly balanced descent to the
end of the hymn, spares it from all element of con-
ventional "march rhythm," one of the bugbears of
metric hymnody in liturgical chant.

O ORIENS (Antiphon - Psalm 106, 10)
O Dawn of the East, brightness of the light eternal,
And Sun of Justice, come and enlighten them that
sit in darkness and in the shadow of death.

In ancient Greece every sung piece was preceded by
an instrumental prelude, whose object it was to
impress upon the mind of the auditor, and executant
himself, the Tone or Mode of the melody. When the
Church adopted collective psalmody, a musical
formula of the above kind became indispensable for
indicating to the chorus of faithful the air and
disposition of the psalm to be sung. Instruments not
having access to the sanctuary, their role
passed to the prelude, and the prelude transformed
itself into the Antiphon. The latter served also as
terminating formula. The repetition of the An-
tiphon after the doxology dates from the primitive
epoch of the Church.

The most ancient account in which the Antiphons and
Psalms are separately enumerated is generally consid-
ered to be that of the story of a certain Egeria,
possibly a nun of Gaul, author of "Perigrinatio ad Loca Sancta" (385-388), who heard the Psalms sung by two
alternate choirs at Jerusalem. This mode of singing
was inherited from the Synagogue, where men's voices
alternated with a chorus of women's and children's
voices. From the Eastern Church it was introduced
into the Latin Church at Milan, the latter part of
the fourth century, when St. Ambrose taught his congre-
gation the rendition of psalmody and hymnody.

The Antiphons possess a freedom of style all their own.
Their creation grew out of the melody, rather than out of
the recitative, the latter as origin of responsorial
chant. The 0 Oriens Antiphon is the fifth of the
seven Antiphons of like melody, sung at Vespers from
the 17th through the 23rd of December for the canticle
Magnificat. These seven chants called the "0 Ant-
iphons," from the ejaculation which starts each of
their texts taken from Holy Scripture, recall the
promise of God that He would send the Messiah.
Likewise proclaim the divine titles and the high pre-
rogatives of the Saviour and His mission.

In all seven of these Antiphons the initial interval
of the fourth C-F is innerly developed during the
course of the entire intonation. The word "veni" in
each of the Antiphons uses the same interval,
with one exception, but without the persistent pressus
of the "0" which gives this ejaculation the allure of
impotent souls crying out with longing to the
awaited Messiah. The unadmired "veni," on the con-
trary, lends to this word a tender and humble appeal,
expressed in six of the Antiphons, where the first
note of the "veni" is a repetition of the last note on
the preceding syllable. The 0 Oriens Antiphon
follows the same procedure of repetition, but with
the greater brevity of its text than that of the
remaining six chants, the word "veni" here arrives
one melodic phrase sooner than in the others. In
the 0 Oriens Antiphon, where it emerges from the
last note of the preceding torculus, the "veni"
starts off on the high a or modal chant. In this
lambic climatic setting this expressive word enjoys
an import which accords it great dramatic flavor, and
at the same time portrays an example of the modest
procedures employed by our early church musicians
for expressing various emotions of such profound nature.

ADORE TE (Hymn)
1. 0 Godhead hid, devoutly I adore Thee,
Who truly art within the forms within me;
To Thee my heart I bow with bended knee,
As falling in contemplating Thee.

5. 0 Thou, memorial of our Lord's own dying;
0 living Bread, to mortals' life supplying!
Make Thou my soul henceforth on Thee to live;
Ever a taste of heavenly sweetness give.

7. Jesu! whom for the present veiled I see,
That I so thirst for, oh, wondrous to me;
That I may see Thy countenance unfolded,
And may be blest Thy glory in beholding. Amen.

This eleven syllable trochaic-verse hymn is a pro-
duct of the Angelic Doctor, St. Thomas Aquinas
(d. 1274), supreme patron of the Blessed Sacrament,
for which these poetic strophes are composed. Its
very singable and muchly rendered melody immediate-
ly repeats that of its first verse, in the manner
of a Sequence, then makes a major fifth interval spring up to the first note of the third verse, where it soars to f, summit of the fifth mode, then starts the melodic decline which continues into the fourth verse terminating on the modal tonic. Its modern sounding mode and simple syllabic setting are factors which have made it one of the most popular of the Benediction hymns to the Blessed Sacrament.

AVI VERUM (Responsory)

Hail true body, truly born
Of the Virgin Mary mild,
Truly offered, racked and torn
On the Cross, for man defiled.

From whose love-pierced sacred side
Flowed Thy true Blood's saving tide,
Be a foretaste sweet to me
In my death's great agony.

O Thou loving, gentle One,
Sweetest Jesus, Mary's Son,
This equally popular tribute to the Blessed Sacrament is also a product of St. Thomas Aquinas. Its text is taken from a Responsory of the Roman Office. The three final "O Jesu" ejaculations are additions. The melody is written in Sequence form, with direct repetition of each of the two main melodic phrases. The first two of the last three melodic phrases are also the same but the third one with its augmented appeal of the text, changes and transcends the span of the mode on the graceful torculus which rises out of an isolated punctum, giving to the last of this triple cry to the Saviour its appropriate intensity. The modern allure of its sixth mode and the simplicity of its melody are, as in the case of Adore Te, factors which account for its general popularity as a Benediction hymn.

TOTA PULCHRA ES (Prose)

1. All fair art thou, O Mary, all fair art thou.
And stain does not exist in thee.
How lovely, how sweet in its delights Thy
Conception unstained.

Refrain:
Come, come from Libanus; come from Libanus;
come, come thou shalt be crowned.

6. In this land of ours, a voice is heard, a
voice most sweet,
The voice of the turtle, the voice of the dove;
Assume thy pinions, O dove most fair!
Arise, hasten and come.

Refrain:
Come, come from Libanus; come from Libanus;
come, come thou shalt be crowned.

This most appealing of songs does not fall into the category of Gregorian Chant, properly speaking. However, it is a most harmonious companion to the remaining songs in this chant series, in its syllabic free-rhythm allure. Its beautiful melody and text are the product of Dom Joseph Pothier, O.S.B., "a man versed among all in the science of liturgical plainchant," in the words of St. Pius X, to whom the restoration of Gregorian Chant to the Church is due. Tota Pulchra Es is included in Dom Pothier's Mariales, a collection of chants dedicated to Mary, the Mother of God. This Benedictine monk, founder of the School of Solesmes, was a musician par excellence, who was called upon to arrange several Masses which were added to the liturgical calendar in more recent times, after having served as President of the Commission which published the first Vatican Editions of the Chant in its restoration.

The melody of Tota pulchra es moves up in smooth melodic progression to "Quam suavis es," climaxing the sublime characteristics of Mary, then works down, again smoothly, into the refrain, which starts in the lower range on the first phrase, then mounts to the upper tonic of the scale on the repeated "veni" in keeping with the intensity with which the Divine Lover augments His invitation to this lovely creature to come out from Libanus to join Him. The final "veni" then emerges in a quieter melodic vein, for the Lover knows His call has been answered.

SALVE REGINA (Anthem)

Hail, holy Queen, Mother of mercy! Hail our life,
our sweetness, and our hope. To thee do we cry,
poor banished children of Eve. To thee do we
send up our sighs, mourning and weeping in this
valley of tears. Turn then, most gracious advocate,
thine eyes of mercy towards us. And after this our
exile, show unto us the blessed fruits of thy womb,
Jesus. O element, O loving, O sweet Virgin Mary.

Several names have been proposed for the author­ship of this appealing song to Mary in its original nusmatic setting, among them Herman Contractus (d. 1054), the cribb monk of the monastery of Reichmatal, Germany, and Adhemar, Bishop of Puy in France (d. 1093). It is probably the latter to whom this credit may be accorded. St. Bernard (d. 1153) added the last simplifications, starting with the ejaculation "O." Gregory IX, in 1239, prescribed this song for the termination of Compline. It is sung during the longest period of the liturgical year, from the first Vespers of Trinity Sunday to None on the Saturday before the first Sunday of Advent, as one of the four antems to Mary rendered according to the liturgical season. The Dominicans and Cistercians, however, do not substitute the antems "Alma Redemptoris" and "Ave Regina caelorum," sung during their respective periods in the Roman liturgy, but continue to use the "Salve Regina" during these intervals.

This simplified melody of the late Middle Ages is so well known that it hardly needs analysis. It has been used time and time again in its original nusmatic setting as basic material by church composers, starting at the polyphonic age and up to this day. Its composition in the fifth mode lends it the modern tonal allure of other chant pieces written in this "F major" mode. However, the rhythm of its verbal text clothed in syllabic chant prevents its series of periods from falling into the category of measured music, but, on the contrary, assists it in remaining in the rightful sphere of free-rhythm plainchant. The nusmatic setting of the three short final ejaculations, taken from the more elaborate ones of the original, is a work of art, not only for variety but for beauty of modulation as well.

REGINA COELI (Anthem)

Rejoice, O Queen of Heaven, alleluia!
For He whom thy womb was meet to bear,
alleluia,
Is risen as He said, Alleluia!
Pray thee to God for us, alleluia!

It is obvious that this joyful chant is particular to the Paschal Season, and so is sung from Compline of Holy Saturday to None of Easter Sunday after the Feast of Pentecost. Legend has it that St. Gregory heard the original highly nusmatic setting of this song while walking in his garden at dawn of Easter morning. However far-fetched this story may be, there seems to be no record of its composition other than that of Pope Gregory V (d. 998) for this joyful liturgical prayer that wafts ever heavenward. The present nusmatic setting from the original is, as in the case of the Salve Regina, a later adaptation. However, the spirit of gladness expressed in the original florid setting is retained in the present short syllabic one. Its sixth mode tonality makes it equally familiar to our modern ears. The final impulsion, "Ora pro nobis Dom!" is particularly well portrayed for humility through the drop of a major fifth on its opening word. This is the same interval used for "Quia!" but here in rising movement as expressive of the joy which prevails in this part of the text.

I believe we can all agree that these comparatively short chants offer examples of dramatic and sym­bolic play that is unexcelled in any incantation that would attempt to compete with it within the scope of from six to eight diatonic notes.