

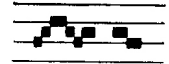
CHRIS F.J. HAKKENNES



STICHTING CENTRUM VOOR DE KERKZANG



GRADUALE LAGAL



„varietates sine quibus rata non texitur cantilena”
 Hucbald a S^{to}. Amando, ꝑca. 930.

GRADUALE

PRO DOMINICIS ET FESTIS

iuxta codices antiquissimos
 in sensu rhythmico restauratum
 necnon ex parte melodico cor-
 rectum atque in notationem
 sic dictam

LAGAL

Christophoro Hakkennes
 transcriptum

In dankbare herinnering aan Frans Witteman, die mij op het spoor zette
 om dit boek te maken.

Hakkennes

LAGAE COMITIS, MCMLXXXIV

Graduale

Graduale pro dominicis et festis
juxta codices antiquissimos in sensu rhythmico restauratum
necnon ex parte melodico correctum atque
in notationem sic dictam LAGAL transcriptum.
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De ritibus in cantu Missæ servandis

1 Populo congregato, et sacerdote cum ministris ad altare accedente, incipitur antiphona ad **INTROITUM**. Eius intonatio brevior vel magis protracta pro opportunitate fieri potest, vel, melius, cantus potest ab omnibus inchoari. Asteriscus proinde, qui ad partem intonationis significandam in Graduali invenitur, signum habendum est solummodo indicativum.

Antiphona a choro decantata, versus a cantore vel a cantoribus proferatur, ac deinde antiphona resumatur a choro.

Huiusmodi antiphonæ et versiculorum alternatio haberi potest quoties sufficit ad processionem comitandam. Attamen antequam antiphona in fine repetatur cantari potest, ut ultimus versus, **GLORIA PATRI, SICUT ERAT**, per modum unius decantatus. Si autem **GLORIA PATRI** peculiarem habet terminationem melodicam, hæc eadem terminatio in omnibus versiculis adhibenda est.

Si contingat ex versu **GLORIA PATRI** et antiphonæ iteratione cantum nimis protrahi, omittitur doxologia. Si autem processio brevior est, unus tantum psalmi versus adhibetur, vel etiam sola antiphona, nulla addito versu.

Quoties vero liturgica processio Missæ præcedit, antiphona ad **INTROITUM** canitur dum processio ingreditur ecclesiam, vel etiam omittitur, prout singulis in casibus in libris liturgicis providetur. (cf. infra, sub N.B.)

2 Acclamations **KYRIE, ELEISON** inter duos vel tres cantores aut choros, pro opportunitate, distribui possunt. Acclamatio quæque de more bis dicitur, non tamen excluso numero maiore, attenda præsertim ratione artis musicæ, ut indicatur in Graduali Romano, pag. 709.

Quando **KYRIE** cantatur ut pars actus penitentialis, singulis acclamationibus brevis tropus præponitur.

3 Hymnus **GLORIA IN EXCELSIS** inchoatur a sacerdote vel, pro opportunitate, a cantore. Profertur autem aut alternatim a cantoribus et choro, aut a duobus choris sibi invicem respondentibus. Divisio versuum, quam significant geminatae lineæ in Graduali Ro-

mano, non necessario servanda est, si quis aptior modus inveniat, qui cum melodia possit componi.

4 Quoties sunt duæ lectiones ante Evangelium, prima lectio, quæ de more e Vetere Testamento depromitur, profertur secundum tonum lectionis seu prophetiæ, et terminatur consueta forma puncti. Etiam conclusio **VERBUM DOMINI** cantatur eadem forma puncti, omnibus deinde acclamantibus **DEO GRATIAS**, iuxta modum in fine lectionum consuetum.

5 Post primam lectionem dicitur Responsorium **GRADUALE** a cantoribus vel a choro. Versus autem a cantoribus profertur usque ad finem. Nulla proinde ratio habenda est asterisci, quo indicatur resumptio cantus a choro faciendâ in fine versus Gradualis, versus ad **ALLELUIA** et ultimi versus **TRACTUS**. Quando autem opportunum videtur, licet repetere primam partem Responsorii usque ad versum.

Tempore paschali, omisso Responsorio Graduali, cantatur **ALLELUIA**, prout infra describitur.

6 Lectio secunda, quæ e Novo Testamento desumitur, cantatur in tono Epistolæ, cum clausula finali propria. Potest etiam cantari in tono primæ lectionis. Conclusio autem **VERBUM DOMINI** cantatur secundum melodiam in tonis communibus notatam, omnibus deinde acclamantibus **DEO GRATIAS**.

7 Secundam lectionem sequitur **ALLELUIA** vel **TRACTUS**. Cantus **ALLELUIA** hoc modo ordinatur: **ALLELUIA** cum sua neumate canitur totum a cantoribus et repetitur a choro. Pro opportunitate tamen cantari potest semel tantum ab omnibus. Versus a cantoribus profertur usque ad finem; post ipsum vero **ALLELUIA** ab omnibus repetitur.

Tempore Quadragesimæ, loco **ALLELUIA** canitur **TRACTUS**, cuius versus alternatim canuntur a duabus partibus chori sibi invicem respondentibus, vel alternatim a cantoribus et a choro. Ultimus versus ab omnibus cantari potest.

8 **SEQUENTIA**, si casus fert, cantatur post ultimum **ALLELUIA** alternatim a cantoribus et a choro, vel a duabus partibus chori, omisso **AMEN** in fine. Si non cantatur **ALLELUIA** cum suo versu, omittitur **SEQUENTIA**.

9 Quoties una tantum fit lectio ante Evangelium, post eam cantatur Responsorium Graduale vel **ALLELUIA** cum suo versu. Tempore autem paschali canitur alterutrum **ALLELUIA**.

10 Ad cantum Evangelii, post clausulam finalem propriam, additur conclusio **VERBUM DOMINI**, prout in tonis communibus notatur, omnibus deinde acclamantibus **LAUS TIBI, CHRISTE**.

11 **CREDO** de more aut ab omnibus aut alternatim cantatur.

12 Oratio universalis iuxta uniuscuiusque loci consuetudines peragitur.

13 Post antiphonam ad **OFFERTORIUM** cantari possunt, iuxta traditionem, versiculi, qui tamen semper omitti possunt, etiam in antiphona **DOMINE IESU CHRISTE**, in Missa pro defunctis. Post singulos versus resumitur pars antiphonæ ad hoc indicata.

14 Præfatione peracta, omnes **SANCTUS** cantant; post consecrationem vero, proferunt acclamationes anamneseos.

15 Expleta doxologia **Precis eucharisticæ**, omnes acclamant: **AMEN**. Deinde sacerdos solus invitationem profert ad Orationem dominicam (**PATER NOSTER**), quam omnes cum ipso dicunt. Ipse autem solus embolismum subdit, quem omnes doxologia concludunt.

16 Dum fractio panis et immixtio peraguntur, invocatio **AGNUS DEI** a cantoribus, omnibus respondentibus, cantatur. Hæc invocatio repeti potest quoties necesse est ad fractionem panis comitandam, prae oculis habita eius forma musica. Ultima vice, invocatio concluditur verbis **DONA NOBIS PACEM**.

17 Dum sacerdos sumit Corpus Domini, inchoatur antiphona ad **COMMUNIONEM**. Cantus autem eodem modo peragitur ac cantus ad **INTROITUM**, ita tamen ut cantores sacramentum commode participare possint. (cf. infra, sub N.B.)

18 Post benedictionem sacerdotis, diaconus profert monitionem **IPSE, MIS-SA EST**, omnibus acclamantibus:

DEO GRATIAS.

N.B. Doxologia **GLORIA PATRI**, in octo tonis, ad **INTROITUM** antiphonam, inveniri potest pag. 410 - 412.

Ad **COMMUNIONIS** antiphonam versus **PSALMI XXXIII** cantari possunt. Vide pag. 413-416.

IN OMNIBUS MISSIS DE TEMPORE ELIGI POTEST PRO OPPORTUNITATE, LOCO CUIUSVIS CANTUS DIEI PROPRII, ALIUS EX EODEM TEMPORE.

ANNORUM LITURGICORUM A, B, & C ORDINATIO

Annus A	: 1984	1987	1990	1993	1996	1999
Annus B	: 1985	1988	1991	1994	1997	2000
Annus C	: 1986	1989	1992	1995	1998	2001

Introduction

by the author

The history of Gregorian chant is reflected in the history of its notation. The notation itself, however, was a determining factor in the way of performance of this music as well. Besides, it has influenced the development of polyphony to a fairly important extent. The recent, penetrating studies by Dom Eugène Cardine O.S.B. of the oldest Gregorian manuscripts have thrown an entirely new light on the original way of performing, particularly with regard to rhythm. The notation in which this Gradual was written originates from the knowledge of those studies. Its name, LAGAL, is a contraction of the names LAON and ST.GALLEN, usually indicating the main early medieval singing schools and manuscripts (mss), respectively. Those mss, most intensively studied by Cardine and copied in the *Graduale Triplex* (1979), were used for the GRADUALE LAGAL for the sake of visual reproduction of the rythm.

The main parts of this introduction

Part I presents a brief historical review of the notation of Gregorian chant, leading to the description of the Lagal notation's origin.

Part II elucidates this notation system, and

Part III explains the meanings of the Graduale Lagal. This latter part includes an account of the correction of the melodies as found in the *Graduale Romanum* of 1974.

I.1. The first notations.

The very first shy and modest attempts, in Western Europe, to put music into writing, were made in the first half of the ninth century. It occurred in the neighbourhood of St. Amand-les-Eaux, near the French-Belgian border, and it concerned the liturgical music which we nowadays call "plain song" or "Gregorian chant". These marks we call paleo-Frankish neumes. There are only four of them:

- a small dash (-) or only a dot (.) = one single tone;
- an upward oblique dash (/) = two tones, ascending;
- a downward oblique dash (\) = two tones, descending;
- a small arcade bow (∩) = three tones, the second of which is the highest one.

Those four marks, written "in campo aperto" (lit.: in the open field - not on the staff), enabled a rough, inexact reproduction of the melodies; the exact intervals had to be recalled from memory.

1) My first transnotations were named "Lagamont" because at that time I had only the ms of Montpellier at my disposal. That name occurs in my first publications on this subject (e.g. Bollettino AISCGR, 1981/2). Since the transnotation system as such has no relation whatsoever with any melodic ms, I have now chosen the name LAGAL to pay tribute only to the most important - and consulted - rhythmic mss: those from the schools of Metz (Laon) and St. Gallen.

I.2. Neumes - a rythmic script.

Within about half a century several other notation systems arose from this simple first system. Most important of those are the ones from the schools of Metz (Laon) and of St.Gallen. Both these systems comprised 20 to 25 graphical symbols and each mark had a number of variants, so that one had about a hundred marks at one's disposal. Moreover, characters were used to further define either the still rough representation of the melody or the way of rendition of the tones. The forms of the graphical symbols themselves were somewhat alike to the gestures of the Choirmaster's hand and so they suggested both melody and rythm - a necessity, because the singers performed by heart.

I.3. Function of the neumatic manuscripts.

Every singer learned all chants by heart in the "schola cantorum" in a course of 10 years or longer. A "magister" (choirmaster) had successfully completed such a course. He was the only one who had the books with textual and musical notations, called "neumes" (i.e. hints), at his disposal. For the magister they served as "aids to memory" - as Hucbald of St.Amandus coined them already in the ninth century - and then of course mainly at choir rehearsals in which the songs were memorized by repeating them bit by bit. In principle, therefore, the function of these musical notations was different from that of our staff-notation which is aimed at a prima vista interpretation. Thus, singing straight from the book will hardly have occurred, unless perhaps for the purpose of checking the notation.

We may call neumatic mss without a line-system rhythmic mss because from these the rhythm can be read much more exact than the melody, this in contradistinction to the later mss with a line-system.

I.4. The staff; melody manuscripts.

Around the year 1025, some two centuries after the appearance of the first neumes, we find - apart from the exact intervals indicated by means of characters as in Montpellier H 159 (cf. III.4) - the first succesful attempts to render the melodies of the chants with precision. This was done by using one, two or several lines and placing "notes" on, above, below or - in the case of more than one line - between them, either with or without using additional clefs. The lines were black or coloured, or simply "dry" - scratched in the parchment.

The traditional neume marks were used as "notes", which soon were "normalized", i.e. adapted to the staff. Thereby the rhythmic variants - mentioned above - disappeared and consequently the rhythmic nuances were no longer readable. The joining together of a number of notes was maintained - to this very day - but the rhythmic significance of this grouping of notes, especially in the longer melismas, was forgotten or even misunderstood.

From that time on, any singer who was well-trained in the solmisation of Guido of Arezzo was able to sing the chants prima vista from the book, correctly - as far as the melody was concerned. This was extremely useful, for the number of monasteries was growing fast and no community of monks could do without singing the hours and the holy mass in accordance with the melodic tradition.

I.5. Rhythm is lost: cantus planus.

We do not find any trace of an attempt to integrate the rhythm into the melody notation in those mss. The question arises: had the richly varied rhythm, so evident in the neumatic mss, already disappeared in the beginning of the 11th century? Or was the preservation of the rhythm taken for granted? Was uniformity in melody considered more important than the original rendition, in passing on the singing tradition? Or were the notes to be sung equally long from now on, because it became too difficult to perform the rhythmic shades properly, with the continually growing choirs and communities?

In any case, Gregorian chant was soon sung in the same tune practically all over Europe, undoubtedly because of the invention of the staff. Just as quickly, however, the same invention resulted in the name "cantus planus" (i.e. plain chant) becoming attached to this way of singing, because all notes were sung almost equally long. Rhythm, the soul of singing, had disappeared. Instead of a joy, chanting the praise of the Lord became a monotonous obligation.

I.6. The square notation.

As if to compensate for the songs becoming inanimate, more and more embellishment was applied in the notation of the songs. The books also became larger so that several singers could sing from them simultaneously. This made it desirable to write the notes larger, for which purpose very broad pens were used. By using such pens, two types of notations emerged: the hobnail script in which the pen was held under an angle of 45° (mainly in Eastern Europe), and the square script in which the broad nib of the pen was usually put straight down on the vellum. This latter script has continued to gain ground: our current official editions are printed in this "handwriting" and basically they differ very little - in this respect - from many mss from the 13th century onward.

I.7. Rhythmic notation.

In another respect, however, most present day editions differ from the songbooks from the later middle ages up to the beginning of the 20th century, written - subsequently printed - in square script. These latter songbooks contain horizontal and vertical dashes (episemas) above and below the notes and groups of notes, as well as dots behind notes, especially at the end of phrases or parts of phrases. These marks are characteristic for the editions of St. Peters Abbey at Solesmes (Sablé sur Sarthe) in France; they refer to the life-work of Dom André Mocquereau O.S.B. (1849 - 1930). By order from the Vatican the melodies, severely mutilated in the late middle ages and renaissance, had been restored by monks of the forementioned Benedictine abbey at the end of the last century. This took place as a part of the liturgical revival in the 19th century, for the purpose of official church publications.

One of those monks was André Mocquereau, leader of the abbey schola. In his *LE NOMBRE MUSICAL* he explained a consistently conceived rhythmic system, which was used in performing plain song by his confrères - and gradually by most church choirs in Western Europe. The system assumes a basically equal duration of time (length) for all notes, The tones could be broadened slightly, e.g. by placing a horizontal episema above or below them. On base of a set of rules any melody could be divided into groups of 2 or 3 notes.

The rules were completed by vertical dashes below the notes, indicating on which note the so-called ictus fell: the accented part of a time, to be counted as "1". A dotted note was to be counted as "1", the dot itself as "2". The so-called "large rhythm" arose by combining the smallest binary and ternary rhythmic units, depending on melody and text. Phrasing marks - the musical punctuation - further assisted the singer.

Since world war I, plain chant has been sung everywhere largely in accordance with this rhythmic system. Its aesthetic values should not be underestimated: they have contributed considerably to the church musical and liturgical development of the layman as well as the professional musician. Nevertheless... some people wondered whether this was indeed the plain song as it had sounded originally.

I.8. The Lagal notation; its origin.

The benedictine monk Dom Eugène Cardine from, again, the abbey of Solesmes thought so too. Not only did he think so, he also searched and found the key to the decoding of all those many variants of neumatic marks in the old mss of around the year 900. He summarized the results of his searches in his *SEMILOGIE GREGORIENNE*, published in "Etudes Grégoriennes 1970", edited by Abbey St. Pierre de Solesmes, F72300, Sablé sur Sarthe.

What struck me most in Cardine's study was the analogy which he discovered between the rhythm of a well-quoted text - with its great variety in length of the syllables - and the rhythm of the Gregorian chant, both in syllabic and in melismatic parts. All those subtle nuances proved to be expressed in the many and varying shapes of the neumes.

The "Sémiologie Grégorienne" discusses successive variants of graphic symbol prototypes. While studying these, in order to comprehend and remember the differences and correspondences, I used a broad-sharpened pencil not unlike the broad pen mentioned in I.6. With that pencil I "translated" each variant into symbols of varying lengths. They became loose notes and note-groups in a sort of square script. The notes were hardly ever square (■), though: most were either standing or lying rectangles (▣ ▤ ▥ ▦ ▧), in accordance with the duration of the tone as intended by the various shapes of the neumes.

In this manner I worked through the book a number of times, from beginning to end and vice versa, continually verifying my understanding of the work by my own marks, and checking if Cardine did not contradict himself. For more than 40 years I had been a fervent follower of Mocquereau, but now I had to revise my views. While studying in this manner I had obtained the basis for a notation system in which I could transcribe an entire chant from the *GRADUAL NEUMÉ*²⁾, sing it myself from the transcription and have it sung by my choir. It proved to work excellently: these people, after all, had come to sing, rather than to listen to complex dissertations. They could immediately start singing and this had a very convincing effect. There were even fewer reading problems than in singing from the traditional notation with its archaic forms (cf. II.3).

2) Edition by the abbey of Solesmes, of a Gradual from 1908 in which Cardine - for his own studies - had provided the chants with neumes from various ancient manuscripts; at that time the *Graduale Triplex* had not yet been published.

II.1. The Lagal notation; an account.

An elaborate account of the Lagal notation system can be found in the two articles published in the Bolletino 1981-II of the AISCGR the International Association for the Study of Gregorian chant, Cremona (It.), Via Battaglione 58.

An exposition of the notation follows below; though it is practice-oriented, it should not be taken as a methodology.

II.2 Note lengths.

The predominant characteristic of the Lagal notation lies in the fact that the proportion in length of the notes aims to express the relative duration of the tones to be sung. In the recitative speech rhythm of Gregorian chant, this diversity in length cannot be expressed in simple arithmetical proportions, this in contrast to most other music in which the rhythm is more or less expressed in fixed time-units. The average tone-duration in Gregorian chant can be considered equal to the average syllable length in a calmly spoken declamation. This average duration depends, of course, on circumstances like the acoustics and size of the room. As an example of the average syllable duration Cardine gives the five syllables of the words "Veni Dómine".

This average duration is expressed in a note which is slightly longer than it is high (■); e.g. see page 5, 5th line: Dó(mine) and, 6th line: (demon)stra.

Cardine mentions the words "filii tui" as an example of shorter duration. This syllable length about corresponds with a note of which the length is noticeably less than its height (■); e.g. see page 1, 1st line, 1st note on "le(vávi)" and eight notes in succession on "irrideant", 3rd line, etc. However, even shorter notes occur, such as the first note of the torculus specialis (■); e.g. see page 6, 2nd line "(vén)et.

As an example of a longer duration Cardine gives the words "non confundentur" (each syllable ending in a so-called "liquid" - discussed in detail in II.8). In length, these syllables are analogous to a note with manifestly longer than average duration (■), e.g. see page 1, 2nd line, the bivirga on "(De)us". If such a long syllable has an emphatic accent, the note is written even somewhat longer, e.g. page 7, 3rd line "Pu(er)", the second note (■).

There are many more shades in duration between these five "standard lengths" of notes; what matters in practice is that the length of a note is determined by comparing it with the length of the preceding one. On the one hand, therefore, it is pointless to check - out of context - (and whether or not with a magnifying glass) how much longer or shorter one note is in comparison with another note. On the other hand, small differences in length between two successive notes can be quite important. This applies in particular to the last notes of ascending or descending groups. Unless the length of the last note of a group is equal to that of the preceding one, one should sing towards that last note: this is of paramount importance for both conducting and understanding. As a result of our musical tradition - which is, also in plain song, a mensuralistic one - we easily revert to a manner of singing with two or three standard note-lengths. This is adverse to the elasticity of good declamation and, thereby, to the authentic rhythm of Gregorian chant. For this reason it is extremely important to suppress completely any unconscious metrical pattern.

II.3. No superfluous archaic forms.

The Lagal notation distinguishes itself from the current editions by its formal functionalism: all archaic forms without relevance for the performance have been omitted: no lozenge-notes, tail-notes (virga) or ligatures (porrectus) are used; nor are notes placed straight above each-other (ascending groups). An exception to this latter aspect is the liquescent combination (■) which, however, is functional (cf. II.7. & seq.)

II.4. Note groups.

Where in the utilized mss groups of notes are apparent they are also noted as groups in the Lagal notation, i.e. the notes are connected with each-other, if necessary by means of thin vertical lines. Consequently, the grouping deviates rather frequently from that in the usual editions: e.g. 2 or 3 groups in those editions often form only one group in Lagal.

Very often the last note of a group is to be rendered somewhat longer, although in the mss the notation seldomly indicates this prolongation (Expressive neumatic break, cf. Sém. Grég. Ch. IX). In Lagal notation such a note is indeed written slightly longer. Conversely, if the last note is not marked longer it should neither be rendered longer.

II.5. Special note-forms in general.

In the mss, special note-forms usually indicate a particular manner of rendition. Although often this manner of rendition is not known in detail, the special note-forms have been incorporated in our notation in a recognizable way. (The reason why neither stropa nor trigon are recognizable as such in our notation is that these are only deviating - melodically conditioned - styles of writing in the script of the school of St.Gallen.) The notes which have a special form in Lagal are the quilisma (■), the oriscus (■) and the liquescency notes (■).

II.6. Quilisma and oriscus.

The quilisma itself in Lagal is a small, thin garland arch, connected with the next note but detached from the preceding one (■). It should be rendered only briefly and lightly; its exact rendition is not yet known with certainty. The preceding note is never really short.

The oriscus is hardly ever recognizable as such in the usual books; it occurs, however, very often in the mss. It has the shape of a tilde (■) and it can have various durations. It is always preceding a higher or a lower note; the special rendition is not known with certainty. In descending liquescency the tilde-shape is written upside down (■).

II.7. Liquescency: a vocal-musical phenomenon.

When singing a text, the full vowels such as a, u and i are not exclusively the bearers of the tone; many consonants, especially the voiced ones such as m and l, but also for instance g, b and v, can be tone-bearers - although always depending on a preceding full vowel. Semivowels, such as - in Latin - the u and the i, in special positions (as weak parts of diphthongs such as "laus" and "eius"), play a similar tone-bearing role. That role may be, for instance, to achieve a swift glissando towards the pitch of the next syllable. The modern notation system has no special marks for this phenomenon: the performer is usually free in this "singing on consonants".

In the notation of Gregorian chant special marks were used for this phenomenon: the liquescency. This demonstrates the importance that was attached to the intelligibility of the words. As it is, we can now draw cautious conclusions from those marks with respect to the pronunciation at that time - and for a good performance it is essential to acquire the correct pronunciation.

We suggest that from here on we call those consonants and semi-vowels which liquify in Gregorian chant: "liquids". These liquids are often sung at the pitch of the preceding full vowel. In such cases we prefer to speak of "equitone" liquescency rather than of "unison". This latter term is less relevant in Gregorian chant because "unison" is generally interpreted as unity of pitch in part-singing.

There are also many cases of liquescency where the liquid should be sung at the pitch of the next - higher or lower - syllable; we may call this an anticipatory liquescency.

Sometimes, the liquid note indicates that the liquid tone should be sung somewhere in the interval between the two appositioned full tones. Such a case may be referred to as a bridging liquescency; it enriches the melody noticeably - though modestly.

When the liquid sound is to be sung outside the interval, the liquescency constitutes a clearly perceptible decorating element in the melody. Such "adorning liquescencies" very often occur e.g. in "recto tono" - recitatives: the liquid of an important, accentuated syllable stands out for a moment from the taut line of the tone bearing the recitative chant.

II.8. Consonants and semi-vowels acting as liquids.

It is obvious that the consonants l, m, n and r and the semi-vowels i and u (u nowadays written as v at the beginning of a word, e.g. in "veritas") can liquify; they all have, to a certain extent, their own sonority. It appears from the mss, however, that other consonants as well can function as liquids despite the impression that they do not fit that purpose.

A case in point are the t and the d, which can act as liquids at the end of a word if the next word starts with a consonant. We should keep in mind that liquescency primarily served intelligibility. Now, the occluding character (the explosion by which those consonants are recognized) is apt to be pinched when it is immediately followed by a consonant. For this reason, in order to separate the final t or d from the subsequent syllable beginning with a consonant, they were - and still are - clearly articulated, i.e. the t or d are followed by a colourless sound called "schwa". Thus, the schwa becomes the bearer of the liquid tone. Obviously, this sound should be light and short. The d can liquify within a word as well, particularly in the preposition "ad", which is then very often followed by the semi-vowel i or u (written as v, e.g. in "venire"), such as in "adiutor" and "advenire". In these cases the liquids i or v (=u) are in fact the tonebearers - rendered briefly and lightly, of course. When an m follows "ad-" within a word (e.g. quemadmodum), the use of a schwa is obviously required. These cases are, however, extremely rare, just as liquescencies on f, c, b, p, s and x are - too rare, in fact, to discuss them here.

Important is, though, that a g, preceded by any vowel and followed by an i- or e sound, appears as a liquid. This seems to show that in this position the g is to be pronounced as a voiced fricative, approximately like the French "gel" or the Rhineland "Geld". In other words: without a preceding d-sound as in Italian pronunciation, and certainly not as an occlusive sound as in High German "Geld".

What remains is the liquescency on gn in words like "magnus". Here, an occlusive pronunciation of the g does not seem correct either because then a schwa would be required within the gn-combination. The common pronunciation in the Roman languages - as nj - is the most likely one.

II.9. Notation and rendition of the liquescency.

For ascending and descending liquescencies graphic marks are used similar to those in the usual editions. I would point out emphatically that the liquid note should not be rendered as a full vowel; the tiny note always and exclusively represents a liquid tone (consonant, semi-vowel or schwa). Moreover, it is recommendable to insert a schwa-sound at the end of a word ending in an m or n if the next word starts with one of these two nasals. This is especially valid for equitone liquescency. Equitone liquescency is represented by a bowed note (♩♩♩), either long or short, thus without an appending liquid note; the liquid tone is rendered at the pitch of the preceding vowel.

II.10. Syllabic parts; syllable duration.

The phenomenon of liquescency discussed above, and its application in musical expression already shows the importance of a well-balanced declamatory treatment of the word in Gregorian chant.

An essential difference between Gregorian chant and the later measurable music is, therefore, that the natural diction of the word - with its long, short and medium-length (but hardly ever equally long or short) syllables - was never forced into a rigid system with a fixed unit of measure: within the scope of a certain tempo the length and intensity of each word should appear to full advantage. This is why in Lagal notations the natural length of the syllables is expressed in note-lengths.

One can challenge this by arguing that the mss generally do not display this variety in length of syllables. But the shaded pronunciation of Latin, with its differentiation in syllable lengths, was second nature to the choir leader; we shall just have to acquire that second nature. As a result of our metric music system we are inclined to neglect the "rights of the words", especially in choir-singing; this may be a pertinent cause of the frequent unintelligibility of vocal music. The shaded duration of syllable lengths in the notation is specifically intended as a continually repeated hint that the word is the source of rhythm in Gregorian chant.

II.11. Factors determining lengths in the notation.

In determining the length of a syllable, the following factors have played a role:

- The nature and the number of consonants c.q. semi-vowels in the syllable: plosives (e.g. p, t) hardly take up any time in the pronunciation - certainly not at the beginning of a word or syllable; on the other hand: liquids do.
- The position of the syllable in the word. E.g. in "Dómine" the accentuated syllable is somewhat longer than the second syllable, whilst also the last one has a slightly longer duration than the middle one has because the former constitutes the word-end. This is because the Latin word can usually be considered as a rhythmic unit; the last syllable is the thesis in that unit, requiring additional time.
- The position and function of the word in the sentence. When, for instance, "Dómine" constitutes the end of a sentence the final syllable is even a bit longer. When, however, "Dómine" is

the culminating word in the sentence, it is the accent (D6) which demands additional extension. One should be extremely cautious in applying what is discussed under c. above, in order to refrain from an exaggerated, subjective interpretation. But what is mentioned under b. - with regard to the rounding treatment of word-endings - deserves recall: this is decisive for a sound rhythmical performance.

II.12. Interpretation of punctums at a start.

At the start of a song or sentence, in mss the first syllables are sometimes provided with a punctum (dot) instead of a tractulus, c.q. an uncinus (G: - ; L : ~), either with or without a "c" (celeriter = quickly). In such cases, it is a misunderstanding to sing so fast that the articulation - and with it, the intelligibility - is harmed: the notation is meant rather as a hint to make a smooth start. In Lagal notations, such punctums are transcribed slightly smaller than the tractulus and the uncinus usually are.

II.13. Notation of the lowering of the si.

The b-mark to lower the si to sa refers only to the note or note-group immediately following the mark. In order to prevent misunderstanding it is repeated within the group and where possible the natural (q) has been abundantly used.

II.14. Musical punctuation.

The punctuation in the music notation corresponds for the greater part to that of the usual editions. The comma on the upper line, though, has often been used to replace the small vertical dash, especially where only a minor rhythmic relaxation occurs. For similar considerations the half dividing dash has often been replaced by a small dash.

Punctuation should function with regard to breathing, which means that at a choir performance all can respire at the same time. Lagal notations aim to take account of this function; it may be pointed out - superfluously, perhaps - that the so-called choir-breathing, prompting the impression that the choir accomplishes very long sentences or melismas in one breath, defies the declamatory character of Gregorian chant.

II.15. Correction of the melodies of the usual editions.

From the "Litterae significativae" at the neumes - copied in the Graduale Triplex from the mss of Laon and St.Gallen - it is apparent that in places the Graduale Romanum (which is the lower layer of the Graduale Triplex) deviates melodically from the original melody. Sometimes it is possible to reconstruct that melody with some certainty on base of the neumes and characters only. Often, however, this proves not quite possible and for a transnotation one needs to consult the oldest mss in which the melody was noted in an exact way. In most cases this gives a satisfactory result.

III.1. The Graduale Lagal: Motives.

It became clear to me that, apart from the Lagal transnotation method, no other notation-method had yet been found that pictures the semiological interpretation of the neumes satisfactorily. Thus, the obvious idea was born to enable others to use those notations. The plan became more concrete when the Graduale Triplex was published in 1979. The opportunity afforded by this book, to compare the two main sources at a glance, enlarged the accuracy in

the rhythmic interpretation and notation significantly. My intentions were supported by the "Nederlandse St. Gregoriusvereniging".

III.2. Contents of the Graduale Lagal.

As the intention was to compile a book for practical purposes, I wanted to restrict myself to a Gradual for Sundays and those Holy-days which are celebrated in the entire Western Church - especially in the parishes.

A second restriction was that, in principle, only those chants could be included of which neumatic notations were available. In addition, however, some other chants could be included because of their predominantly syllabic character. Moreover, counterfeit chants have been included as far as the neumes of the melody - with another text - could be found.

For the chants that could not be included, reference is made to the page of the Graduale Romanum, also in the contents (under GT = Graduale Triplex). The Chants of the Kyriale have been left out, of course, since hardly any rhythmic notations of that repertory exist.

III.3. Restriction in consulting sources.

Currently, there is significant interest in the original performance of Gregorian chant, but in practice it is very difficult to have singers perform from the Graduale Triplex. Because of this, time was of the essence in completing this work - and with only one man to do the job this meant that only a limited number of sources could be surveyed.

With regard to the rhythm the restriction was obvious: consultation of the Graduale Triplex only.

Concerning the melody correction, the consultation was limited to four diastematic mss from the 11th and the early 12th century. Exceptions were made for the Sequentias "Victimae paschali" and "Veni, Sacte Spiritus" (cf. page 151 and 191 respectively).

I wrote an extensive account on the subject of that restriction in the "Gregoriusblad" of June, 1983: Melodical corrections of the Vaticana. To summarize this account: the amount of time to be spent on the consultation of numerous mss would have been out of proportion to the resulting gain in the number and accuracy of the corrections (taking into account that, as it is, more than half of the time spent went into the melodic corrections). It deserves mentioning that the correction was not restricted to those cases where a melodic discrepancy appeared between neumes and staff notes in Graduale Triplex (cf. II.15.): the entire melody was compared with the sources, whereby the compatibility with the neumes was of crucial importance.

In any case, with this Gradual I do not have the pretence to have spoken the final word in the matter of the original melodies. My aim was to write, within a limited time-span, a Gradual with a correct rhythm notation - and with the majority of the melodic errors removed.

III.4. The sources of the melodies.

For checking and correcting the melodies in the Graduale Romanum the following mss were used:

- the Codex Beneventum VI-34 (Arch. Bibl. Capitolare), published in Pal. Mus. XV;
- the Gradual of St. Yrieix, Lat. 903 (Bibl. Nat. Paris), Pal. Mus. XIII;

C O N C L U S I O N

In order to complete the GRADUALE LAGAL, for many hours a day and for an extended period I have worked very intensively and in a particular manner with the GRADUALE TRIPLEX. In doing so, I came to feel a growing respect for the accurate and patient work that MARIE-CLAIRE BILLECOQ and RUPERT FISCHER have devoted to copying the neumes of Laon and St.Gallen into the Graduale Romanum. Without their dedication this book could not have been realized. For the rest, the Graduale Triplex remains of eminent importance for the study of semiology by musicians and choir conductors. However, I would not have started writing the Gradual Lagal were I not convinced that for singing practice the music notation should give full information on both the pitch and the length of the tone in one single symbol. This, in fact, has always been a criterion for an adequate notation system.

What matters is the purpose: the sound as it was meant by the composer, to which the means - the notation - should be subservient.

In conclusion, I would like to express my thanks to JOS WILDERBEEK, who supported me by word and deed; to FRED SCHNEYDERBERG, who checked a great part of the book with the knowledge of an expert; to CHRIS FIKTOOR, who contributed highly valuable suggestions with regard to this introduction and, last but not least to MARIAN STOELLER, my partner in life, with whom I could discuss all practical problems in the compilation of this book.

Apeldoorn (NLD), Annunciation 1984.

C h r i s H a k k e n n e s .

- the Gradual of Albi, Lat. 776 (Bibl. Nat. Paris), not yet published;
- the Tonary of St.Bénigne, H 159 (Bibl. Fac. Méd. Montpellier) in the transcription of F.E. Hansen (Copenhagen, Dan Fog Musikforlag 1974).

The three first mentioned mss are acknowledged unanimously as the most reliable mss with regard to the original melody. The last mentioned ms supplies, beside the melody notation in characters, a notation in neumes. Although it gives a somewhat sophisticated impression - it is a didactic book - and for that reason it receives little appreciation nowadays, it is the only ms from that period that makes a recognizable distinction between si and sa (b-fiat).

As a rule I have followed this ms in this distinction, except in those instances where sa c.q. si seemed highly unlikely. Thus, I did not conform to the tendency of those who replace the sa of the usual edition by a si in almost all instances: on the one hand I am insufficiently informed about their arguments and on the other hand - to the extent that they are familiar to me - they do not convince me sufficiently. Besides, to me it seems simpler to ignore - if desirable - the fiat in practice than to have to re-insert it eventually.

III.5. Number and certainty of the melodic corrections.

At an estimate, the number of melodic corrections amounts to some 4000. About 65 % of them have been made with confidence if not near-certainty and, likewise, I assume them to be correct or quite probably correct. Another 20 to 25 % I consider likely to be correct, whereas for the remaining 10 to 15 % I have made the corrections with some hesitation. In a few cases I left the Vatican interpretation unchanged because in my opinion the melody of none of the consulted mss did justice to the neumes.

And perhaps some dozens of corrections will later be found to be newly introduced errors: the fate of human labour ...

III.6. Is a definite melody version possible?

In the discussions on these corrections the impression is often gained that:

- from the beginning there was only one true melodic version,
- that version would have to fit in our tone material,
- the ancient mss that we possess would enable us to find that assumed original melodic version.

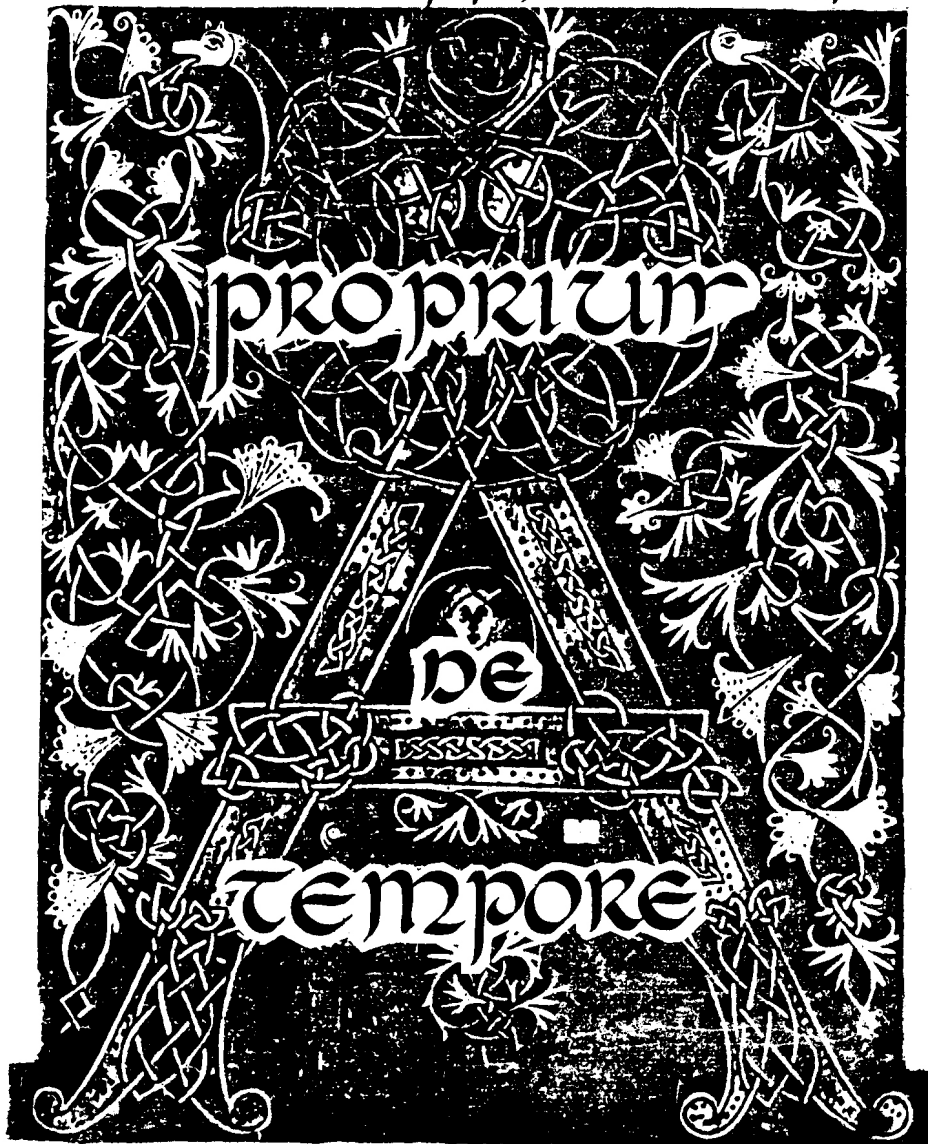
I believe that none of these three assumptions deserve a whole-hearted "yes": in my opinion, essentially profound views can only be expected after a comprehensive and extremely well-focused investigation, in which a computer might prove quite useful.

Such an investigation would provide years of work for a team of researchers, and until this takes place it seems wrong to me to strive for uniformity in melody: such uniformity could easily lead to the unwarranted impression that it is the only scientifically sound version.

III.7. Typographical lay-out.

In this book, ample room has been left between the lines for the purpose of annotations: translations of words, dynamic marks, rhythmic variants from the Graduale Triplex, etc. By the same considerations a type of paper was chosen that made the book somewhat heavier than was otherwise strictly necessary.

In omnibus Missis de Tempore eligi potest pro opportunitate,
loco cuiusvis cantus diei proprii, alius ex eodem tempore.



DE TE LEVAVI ANIMAM

background: title page GRADUAL of ALBI. B.N. Paris, Lat. 776

TEMPUS ADVENTUS

DOMINICA PRIMA ADVENTUS

Ps. 24, 1-4

m viii

Ad te le-va-vi* a-ni-mam me-am:

De-us me-us, in te con-fi-do, non e-ru-
be-scam: ne-que ir-ri-de-ant me i-ni-mi-
ci me-i: et-e-nim u-ni-vér-si qui te ex-spectant
non confun-dón-tur. *Ps. Vi-as tu-as, Dómine, de-món-
stra mi-hi: et sé-mitas tu-as é-do-ce me,*

Ps. 24, 3-4

GR. I

ni-vér-si * qui te exspéctant,

non con-fundén-tur, Dó-mi-ne.

V. Vi-as tuas, Dó-mi-ne,

no-

tas fac mi-fi: et

sé-mitas tu-as é-do-ce

me. Ad libitum: R.

Ps. 84, 8

AL. VIII

A L-LE-LÚ-IA.

V. O-stén-de no-bis, Dó-mi-ne, mi-

se-ri-cór-di-am tu-am: et salu-

tá-re tu-um

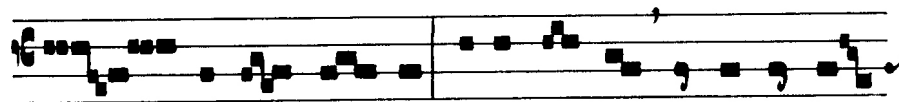
da no-bis.

All.

Ps. 24, 1-3

OF. II

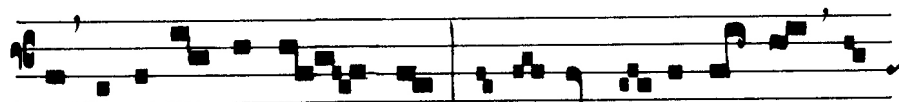
A b te, dó-mi-ne*, le-vá-vi



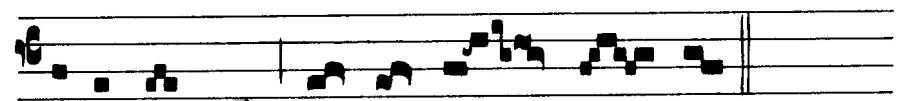
a—ni—mam me—am: De—us me—us, in te con—fi—



do, non e—ru—bé—scam: ne—que ir—rí—de—ant



me in—i—mí—ci me—i: ét—e—nún u—ni—vér—si, qui



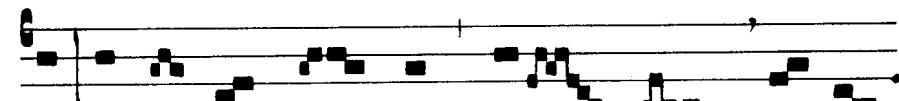
te ex—péc—tant, non con—fun—dén—tur.

Ps. 84, 13

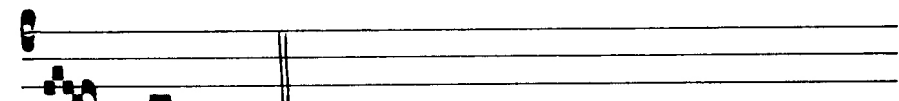
CO. I

D

ó—mi—nus * dá—bit be—nigni—ta—



tem: et ter—ra no—stra dá—bit fru—ctum



su—um. ad lib: ps. XXXIII, 1-4, pag. 413.

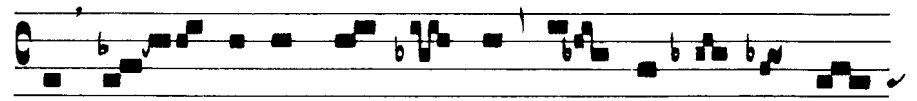
DOMINICA
SECUNDA
ADVENTUS

cf. Is. 30, 19, 30; Ps. 79

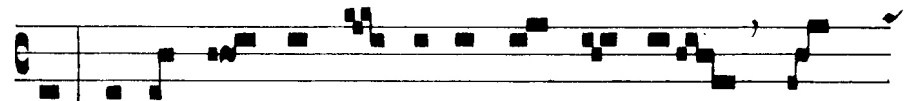
IN. VII

P

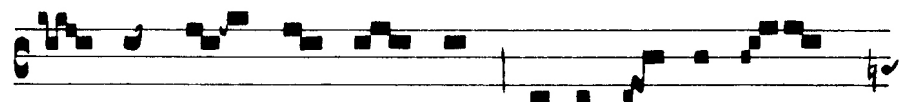
ó—PV-LVS SI-ON*, ec—



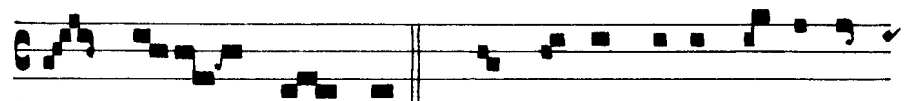
ce, Dó—minus vé—ni—et ad salván—das gen—



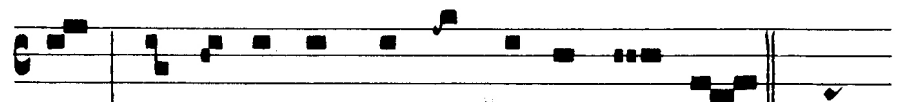
tes: et au—dí—tam fá—ci—et Dó—mi—nus gló—



ri—am vo—cis su—ae, in lac—tí—ti—a



cor—dis ve—stri. Ps. Qui re—gis Is—ra—el, intén—



de: qui de—dú—cis vel—ut o—vem Jo—seph. Ant.

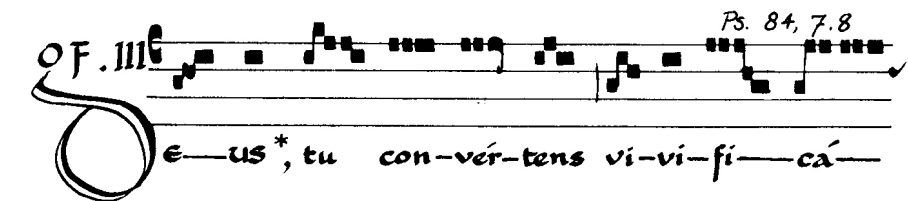
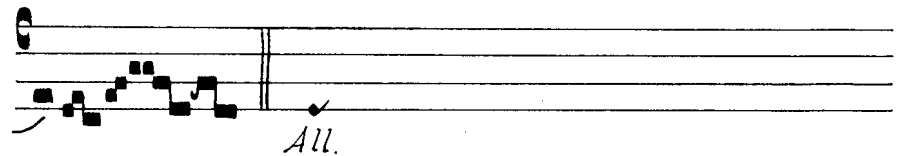
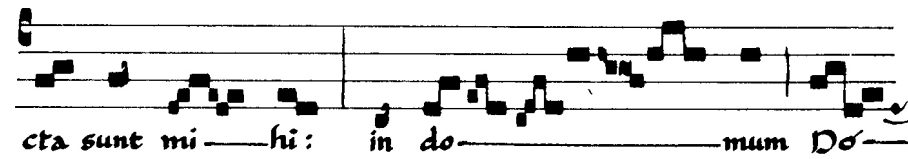
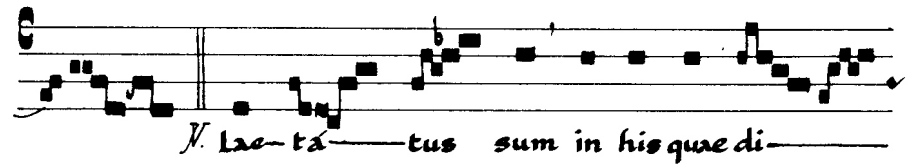
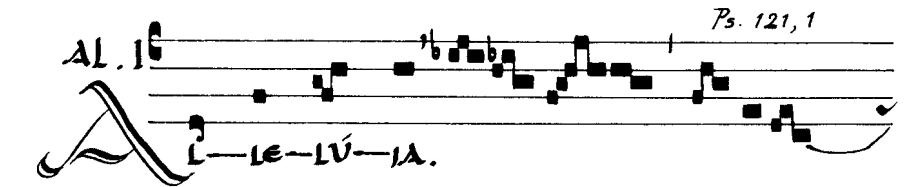
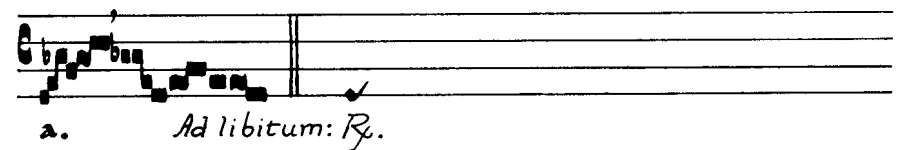
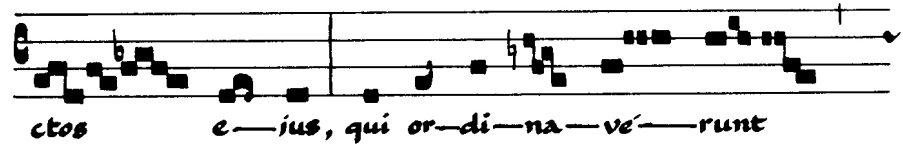
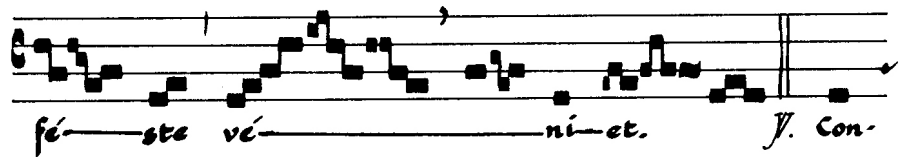
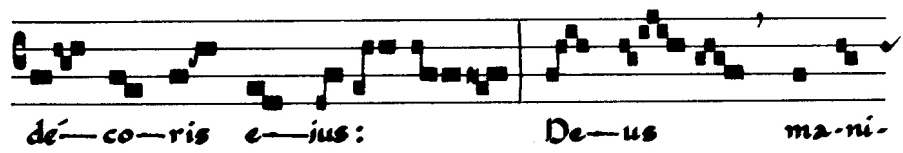
Ps. 49. 2, 3, 5

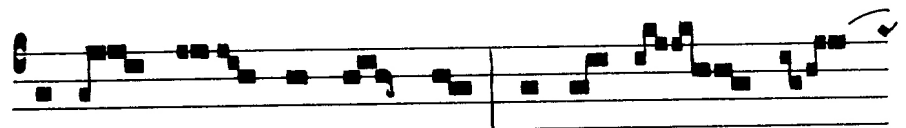
GR. V

R.

x SI-ON

* spé—ci—es

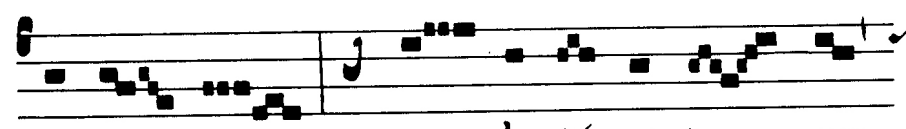




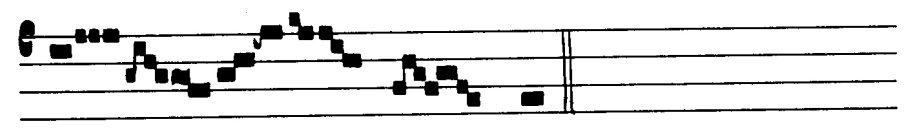
lae-tá-bi-tur in te: o-stén-de no-



bis, Dó-mi-ne, mi-se-ri-cór-di-



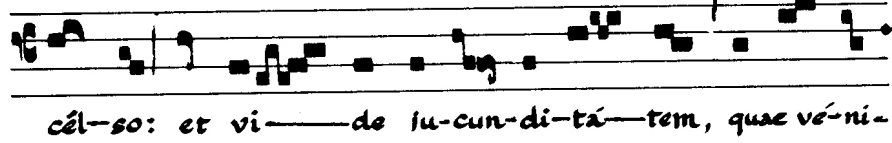
am tu-am, et sa-lu-tá-re tu-um



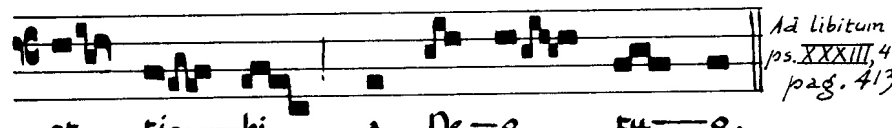
da no-bis.

CO. II *Bar. 5, 5; 4, 36*

e-RÚ-SÁ-LEM*, surge, et sta in ex-



cél-so: et vi-de lu-cun-di-tá-tem, quae vé-ni-



et tí-bi a De-o tu-o.

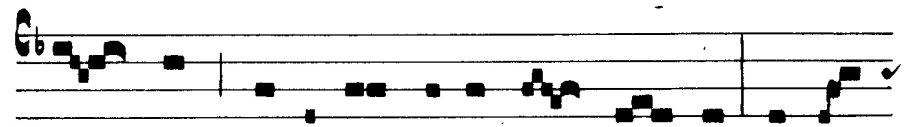
*Ad libitum
ps. XXXIII, 4-7,
pag. 413.*

DOMINICA
TERTIA
ADVENTUS

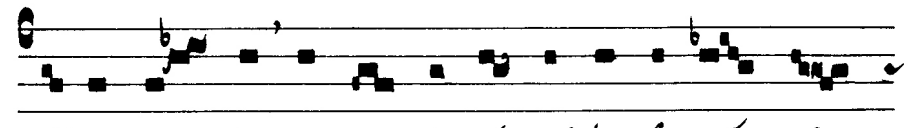
Phil. 4, 4-5; Ps. 84.

12. 16

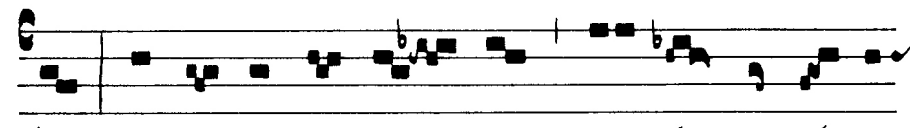
gaudéte* in Dó-mi-no



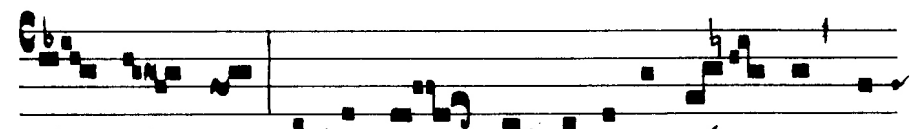
sem-per, í-te-rum di-co: gau-dé-te: Mo-dé-



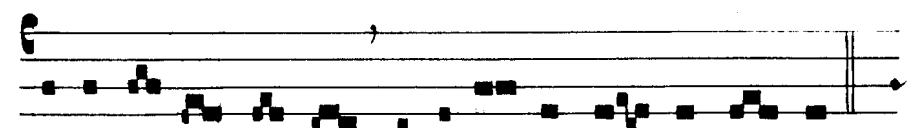
sti-a ve-stra no-ta sit ó-mni-bus ho-mí-ni-



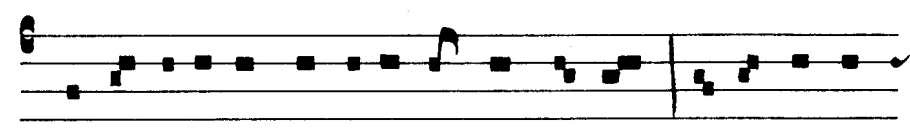
bus: Dó-mi-nus pro-pe est, ni-hil sol-lí-ci-



ti si-tis; sed in ó-mni ó-ra-ti-ó-ne pe-



ti-ti-ó-nes ve-strae in-no-té-scant a-pud De-um.



Ps. Bene-dixísti, Dó-mine, terram tu-am: a-ver-tí-sti

cap-ti-vi-tatem Ja-cob. Ant.

GR.VII

Ps. 79, 23.

R. Qui se-des DO-mi-ne,* su-per

Ché-ru-bim, éx-ci-ta potén-ti-am tu-am

et ve-ni. *V.* Qui re-

gis Is-ra-el,

in-tén-de: qui de-dú-cis velut ó-vem

Jo-seph. *Ad libitum: R.*

Jo. 1.6.7

ANNO B: GR.VI

R. u-ir ho-mo* mis-

-sus a De-o, cu-i no-men Jo-

án-nes e-rat: hic ve-

nit: *V.* ut testimóni-um

perhi-bé-ret de lú-mi-ne, et pará-re

Dó-mi-no ple-bem perfé-ctam.

Ad libitum: R.

Ps. 79, 3

AL. IV

Al-le-lu-ia.

Ex-

ci-ta, Do-mi-ne, poten-ti-am tu-am,

et ve-ni, ut salvos

fa-ci-as nos.

All.

OF. IV

Ps. 84, 2

Be-ne-dixi-sti, Do-mi-ne,

ter-ram tu-am: a-verti-sti capti-vi-ta-tem Ja-

cob: re-mi-si-sti i-ni-qui-ta-tem ple-

bis tu-ae.

CO. VII

cf. Js. 35, 4.

Di-ci-te: pu-sil-la-ni-mes, con-for-ta-

mi-ni, et no-li-te ti-me-re: ec-ce,

De-us noster ve-ni-et, et sal-va-bit nos.

Ad libitum: ps XXXIII, 15-18, pag. 416.

DOMINICA
QUARTA
ADVENTUS

Js. 45, 8; Ps 18

in. I

ROX-te, cae-li, de-su-

per et nubes plu-ant iu-stum: a-pe-ri-a-tur ter-

ra, et germinet Sal-va-to-rem (I.P. Al-le-lu-ja,

al-le-lu-ia.] Ps. Caeli e-narrant gló-ri-am

De-i: et ó-pera mánu-um e-ius annúnti-at

firmamén-tum. Ant.

Ps. 144, 18, 21

GR. V

ROPE EST DÓMINUS

mnibus in-vo-cán-tibus e-um: ó-mni-

bus qui ín-vo-cant e-um in veri-tá

te. V. laudem Dó-

mi-ni lo-qué-tur

os me-um: et be-nedí-cat o-mnis ca-

ro no-men sanctum e-ius. Ad libitum: R.

AL. III

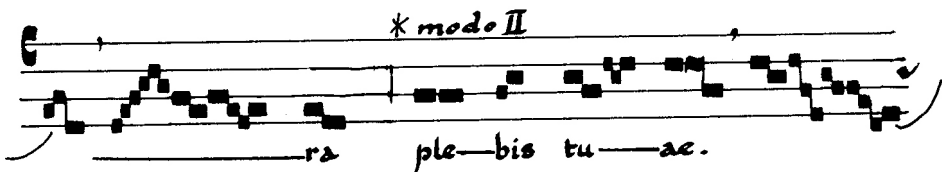
I-le-lu-ia.

V. Ve-ni, Dó-mi-ne,

et no-li tar-dá-re: re-lá-xa

fa-cí-no

* modo II



ra ple-bis tu-ae.

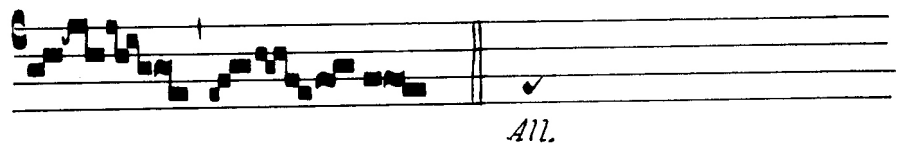


All.

Ab asterisco (*) cantari potest iuxta Graduale „St Yrieix“; modo III:

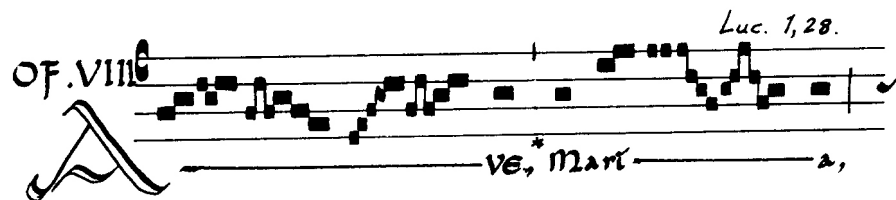


ple-bis tu-ae.



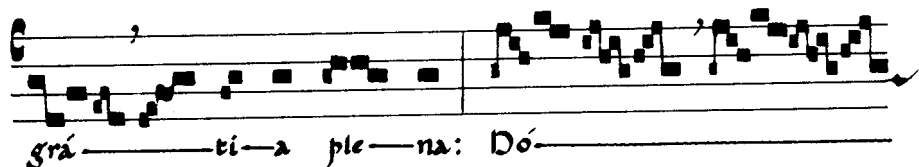
All.

OF. VIII

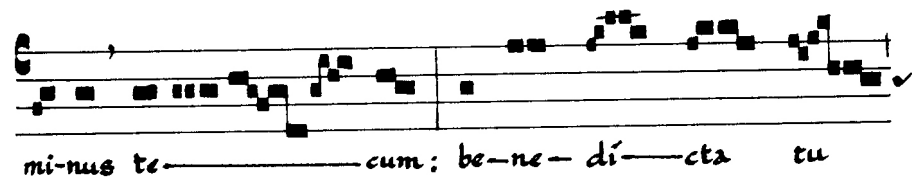


ve, Mari-a,

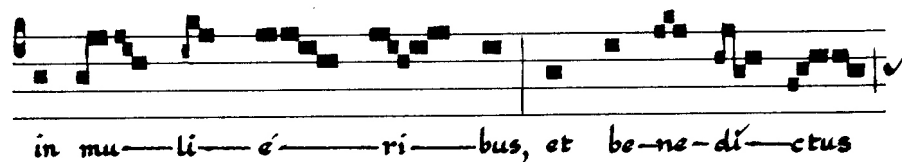
Luc. 1, 28.



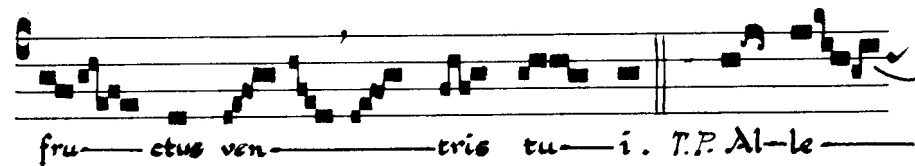
gra-ti-a ple-na: Do-



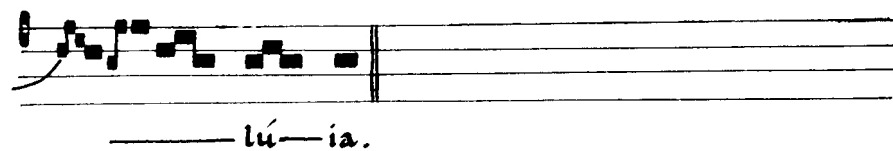
mi-nus te-cum: be-ne-di-cta tu



in mu-li-é-ri-bus, et be-ne-di-ctus



fru-ctus ven-tris tu-i. T.P. Al-le



lú-ia.

CO. 16

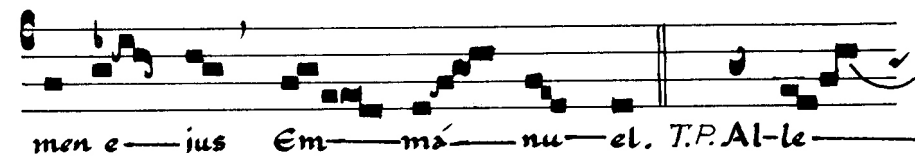


C-ce, * vir-go con-cí-pi-et, et pá-

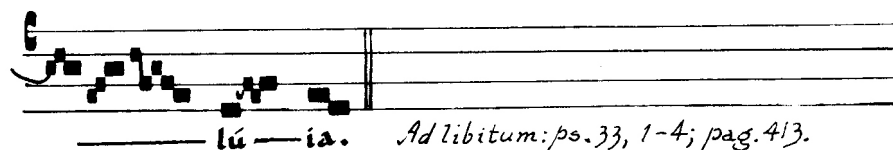
Is. 7, 14



ri-et fí-li-um: et vo-cá-bi-tur no-



men e-ius Em-má-nu-el. T.P. Al-le



lú-ia. Ad libitum: ps. 33, 1-4; pag. 413.

TEMPUS NATIVITATIS

IN NATIVITATE DOMINI

AD MISSAM
IN NOCTE

Ps. 2, 7. vv 1, 2, 8.

In. II

ó-minus* di-xit ad me:

fí-li-us me-us es tu, e-go hó-di-e gé-

nu-i te. *R.* Quare fremu-é-runt gentes: et pó-

puli meditáti sunt ináni-a? *Ant.* Astité-runt reges

terrae, et príncipes convené-runt in u-num

advérsus Dóminum, et advérsus Christum e-ius. *Ant.*

Póstula a me, et dabo tibi gentes hereditá-tem tu-am,

et possesi-ó-nem tu-am tér-mi-nos ter-rae. *Ant.*

Ps. 109, 3. 1

GR. II

R. e-cum prínci-pi-um* in di-

— e vir-tú-tis tu-ae:

in splendo-ri-bus sancto-rum,

ex ú-te-ro an-te lu-ci-

— fe-rum gé-nu-i te.

V. Dixit Dominus Domino
meo: Se—
de a dextris me— is: do—nec
po—nam in—i—mi—cos tu—os
sca—bellum pe—
—dum tu—o—rum. *Ad libitum: R.*
AL.VIII *Ps. 2, 7.*
A l—le—lu—ia.

V. Dó—minus dixit ad me: Fí—li—us
me—us es tu, e—go hó—
die gé—nu—i
te. *All.*
Ps. 95, 11.
OF. IV
AETENTUR* cae—li, et exsúl—
tet ter—ra: an—te fá—ci—em
Dó—mi—ni: quó—ni—am ve—nit.

Ps. 109, 3

CO. VI

in splendoribus sancto-rum, ex utero
ante luciferum genui te.

Ad libitum: ps. XXXIII, 15-16, pag. 415.

AD
MISSAM
IN DIE

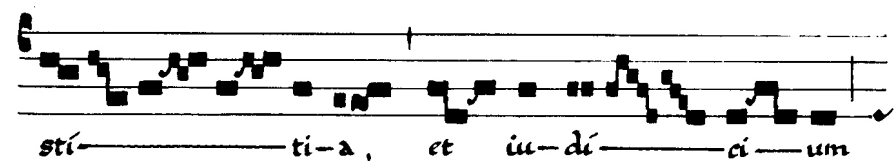
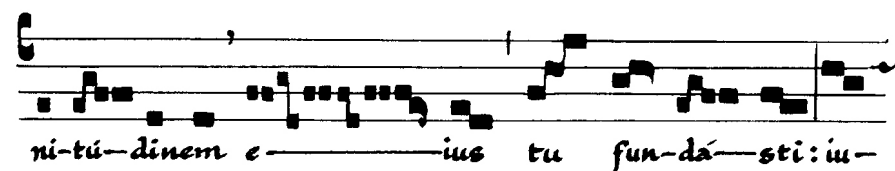
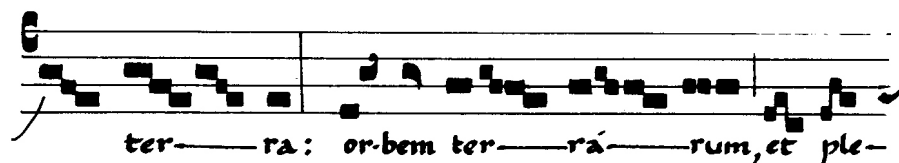
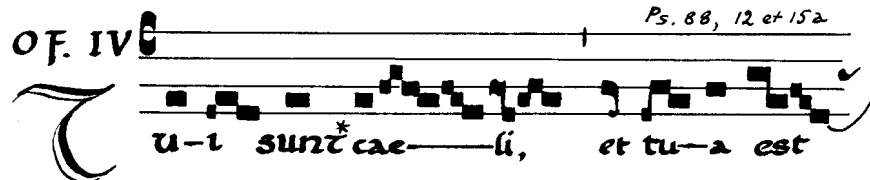
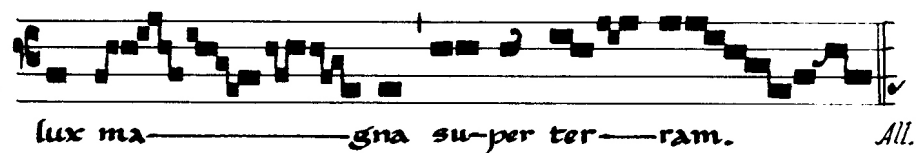
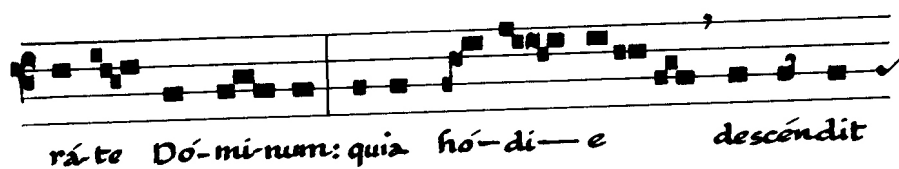
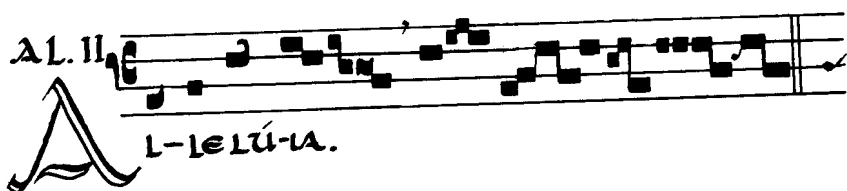
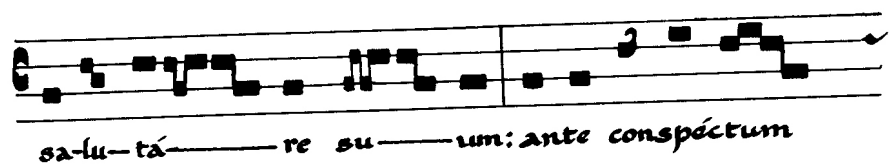
IN. VII

uer natus est nobis, et
filius datus est nobis: cuius imperium su-
per humerum eius: et vocabitur nomen
eius magni consilii Angeli. Ps. Can-

tate Domino canticum novum: quia mirabili-
a fecit. Ant.

GR. V

iderunt omnes fines terre
salutare dei nostri:
iubilante deo omnis terra.
Notum fecit Do-
minus

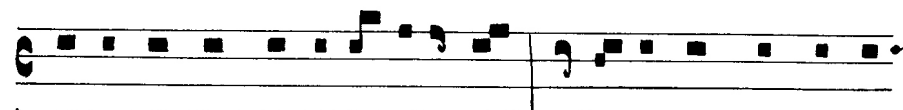
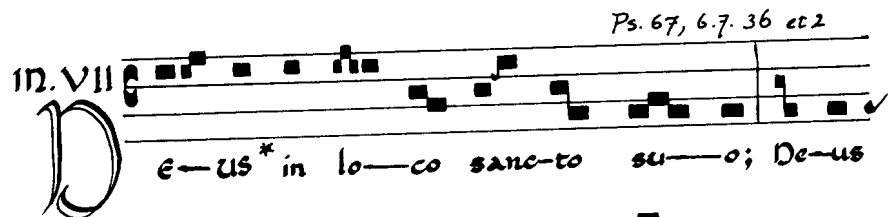




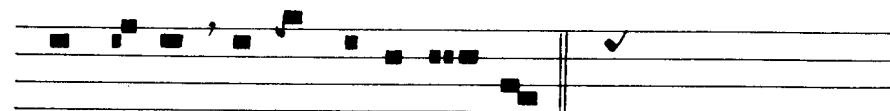
Ad libitum: ps. XXXIII, 1-4, pag. 413.

DOMINICA INFRA OCTAVAM NATIVITATIS DOMINI:

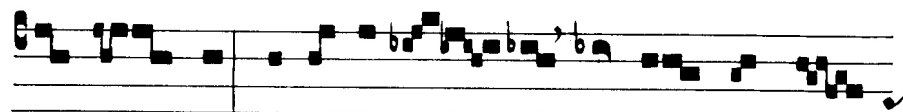
SANCTAE FAMILIAE JESU, MARIAE et JOSEPHI



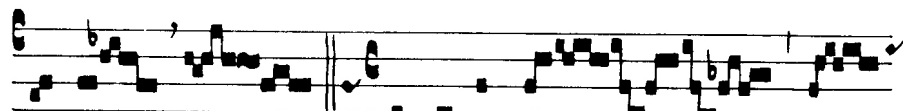
dis-si-pen-tur in-i-mí-ci e-ius: et fú-gi-ant, qui o-dé-



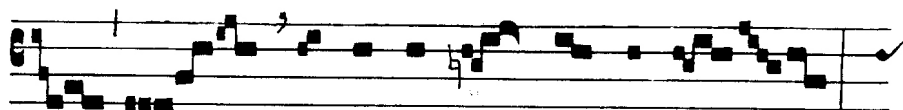
runt e-um, a fá-ci-e e-ius. Ant.



re-quí-ram, ut in-há-bi-tem in do-mo Dó-



mi-ni. *V.* Ut ví-de-am



vo-lup-tá-tem Dó-mi-ni:



et pró-ter-gar a templo San-

cto e — ius.

Ad libitum: R.

Ps. 32, 1

AL. IV

L — LE — LU — IA.

V. Gau — de — te ju — sti in Dó — mi — no: re —

— ctos de — cet col —

lauda — ti — o.

All.

Ps. 30, 15. 16

OF. II

In te * spe — rá — vi, Dó — mi — ne: di —

xi: Tu es De — us me — us, in má —

ni — bus tu — is tén — po — ra me — a.

Lc. 2, 48, 49

CO. I

I — LI * quid fe — cí — sti no — bis sic? E — go et pa —

ter tu — us do — len — tes quae — re — bá — mus te. Et quid

est quod me quae — re — bá — tis? Nesci — e — ba — tis, qui — a

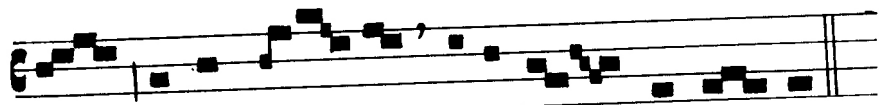
in his quae Pa — tris me — i sunt o — pórtet me es — se?

Ad libitum: ps. 33, 1-4, pag. 413.

Anno A: CO. VII

ol — LE * pú — e — rum et ma — trem e — ius, et

va — de in ter — ram Is — ra — el: de — fún — ti sunt e —



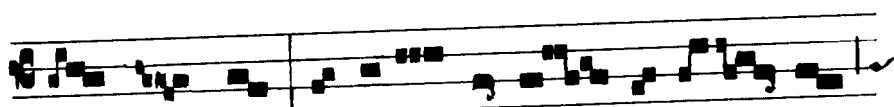
nim, qui quae-ré-bant á-ni-mam pí-e-ri.
Ad libitum: ps. XXXIII, 15-18, pag. 416.

Die 1 ianuarii:

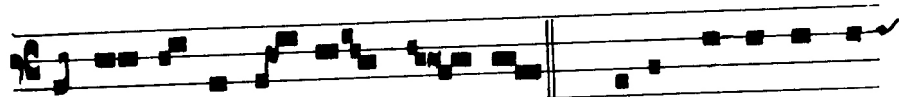
IN OCTAVA NATIVITATIS DOMINI

SOLLEMNITAS SANCTAE DEI GENITRICIS MARIAE

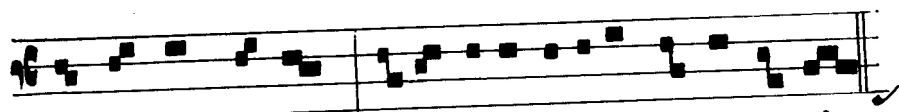
12. II *Sedulius; Ps. 44, 2. 11. 12*
SAL-VE*, sancta pa-rens, e-ní-xa pu-ér-pe-



ra Re-gem: qui caelum terrám-que re-git

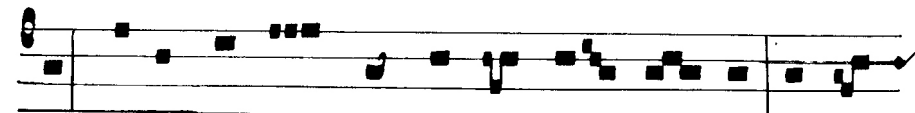


in sae-cula sae-cu-ló-rum. *Ps. Eructávit cor me-*

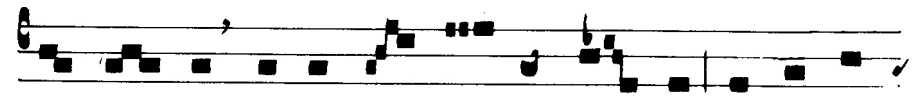


um verbum bonum: dico ego ópera me-a re-gi. *Ant.*

12. VIII *cf. Is. 9, 2. 6; Lc. 1, 33; Ps. 92.*
 vel: **L**UX* ful-ge-bit hó-di-e su-per



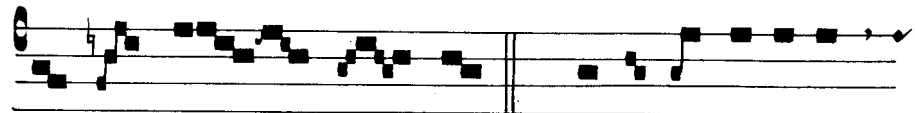
nos: qui-a na-tus est no-bis Dó-mi-nus: et vo-



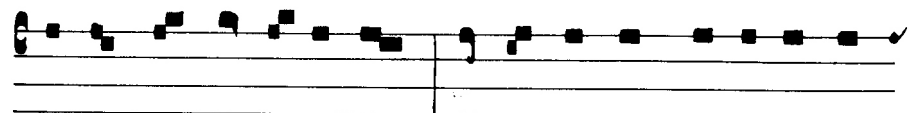
ca-bi-tur admi-ra-bi-lis De-us, Princeps pa-



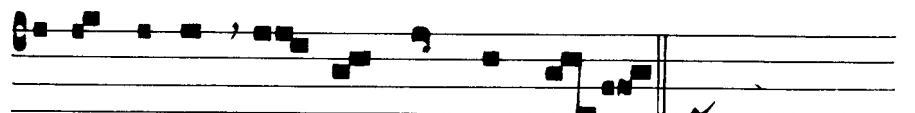
cis, Pater fu-tú-ri sae-cu-li: cu-jus re-gni



non e-rit fi-nis. *Ps. Dómi-nus regnávít,*



de-co-rem indú-tus est: in-dú-tus est Dómi-nus for-



ti-tú-dinem, et prae-cín-xit se. *Ant.*

GR.V

R.

IF-FU-SA EST * grá-ti-a in lá-bi-

is tu——is: pro-ptér-e——a

bene-dí-xit te De-us in ac——

tér——num. *¶. Prop-ter ve-ri-tá-*

tem, et man-e-tú-di-nem,

et ju-stí——ti-am: et de-

dú-cet te mi-ra-bí——li-ter

déx-te-ra tu——a. *Ad libitum: \sqrt{R} .*

AL.IV

L-LE-LÚ-LA.

¶. Post par-tum, Virgo, in-vi-o-lá——ta

per-mansí——sti: De-i Gé-ni-trix,

in-ter-cé——do pro no-bis.

All.

Vel:

AL.VII

L-LE-LÚ-LA. *Hebr. 1, 1-2*

¶. Mul-ti-fá-ri-e
 o-lim De-us loquens in pro-phé-
 tis: novíssi-me di-ó-bus i-stis lo-cú-
 tus est no-bis in Fí-li-o
 su-o. *All.*

OF. „Felix namque es“ caret neumis; vide Gr. Rom. pag. 422.
 Loco huius Offertorii cani potest: OF. Ave Maria, 16,
 „ Beata es, 377, vel
 „ Diffusa est, 353.

CO. IV

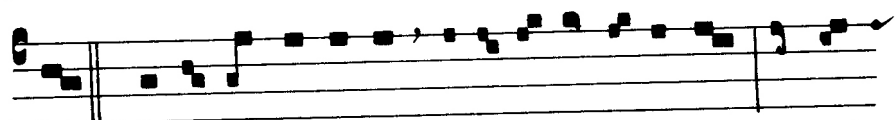
E XSULTA*, fí-li-a Si-on, lau-da, fí-li-a

Je-rú-sa-lem: ec-ce Rex tu-us ve-nit sanctus et Sal-
 vá-tor mun-di. *Ad libitum: ps XXXIII, 9-12, pag. 414.*

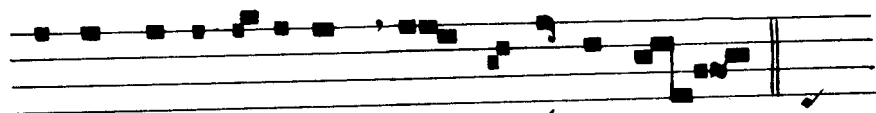
DOMINICA SECUNDA
POST NATIVITATEM

IN. VIII *Sap. 18, 14-15; Ps. 92*

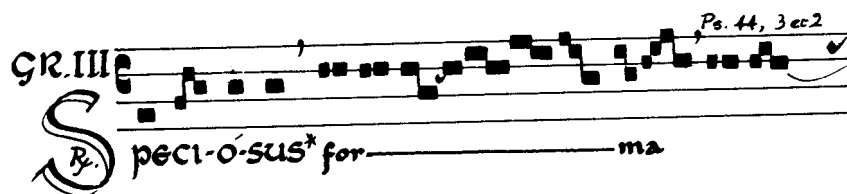
D um me-ri-um* si-lén-ti-um te-né-rent
 ó-mni-a, et nox in suo cur-su mé-di-um i-ter
 ha-bé-ret, o-mní-potens sermo tu-us, Dó-mi-
 ne, de cae-lis a re-gá-li-bus sé-di-bus vé-



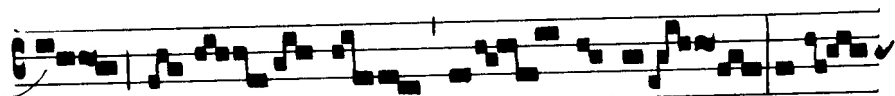
nit. Ps. Dóminus regnávít, decórem indútus est: indú-



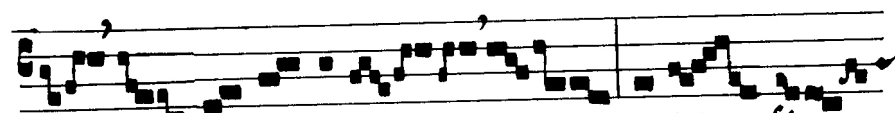
tus est fortitúdinem, et praecínxit se. Ant.



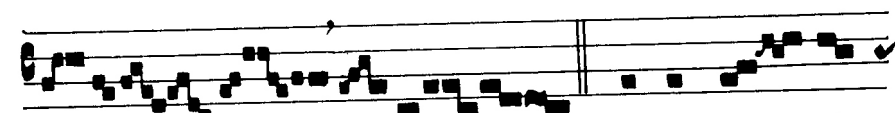
GR. III *S*peci-ó-sus* for—ma



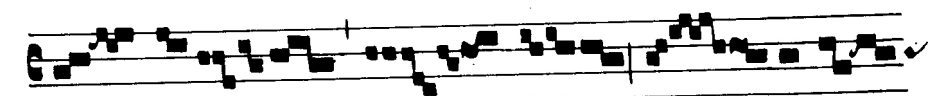
prae fi—li—is hó—minum: diffú-



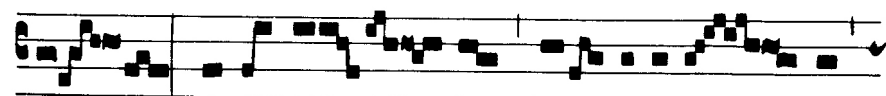
sa est grátia in la—bi-



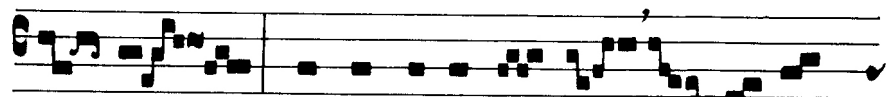
is tu—is. V. E—ru-ctá—vit



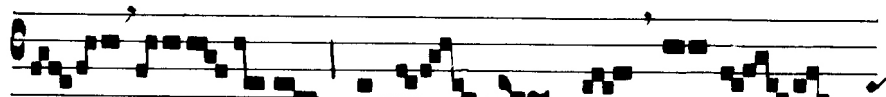
cor me—um ver—bum bo—



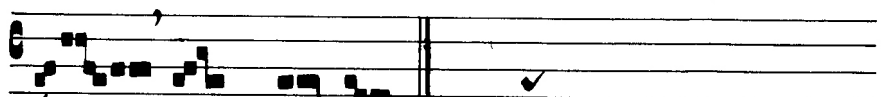
num: di-co e—go ó—pera me—



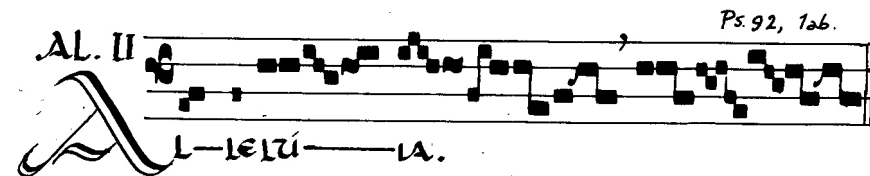
re—gi: língua mea cá—la—mus scri—



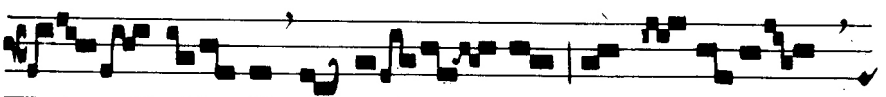
bae ve-ló—ci—ter scri-bén-



tis. Ad libitum: R.



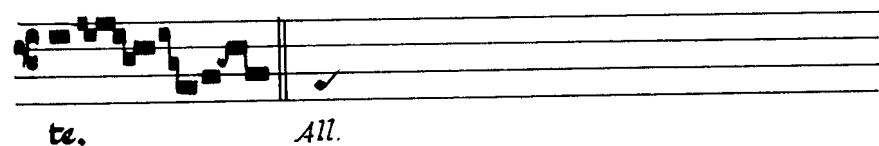
AL. II *A*l-le-lú—ia. Ps. 92, 1ab.



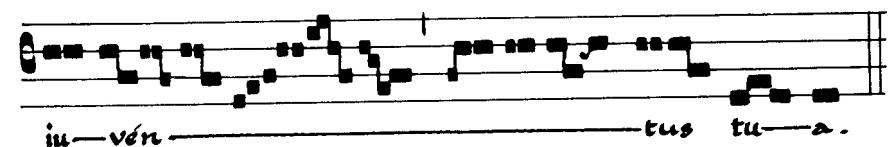
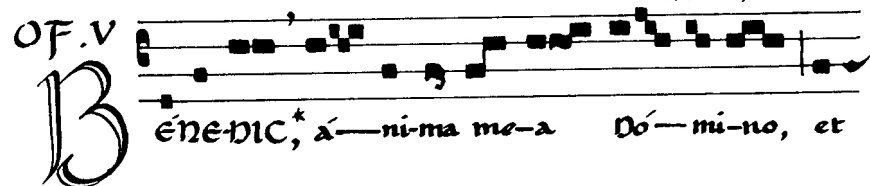
V. Dó—mi—nus re—gná—vit, de—có—rem



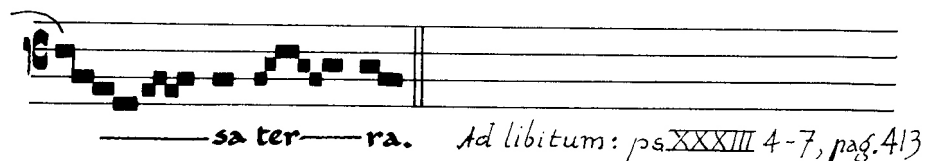
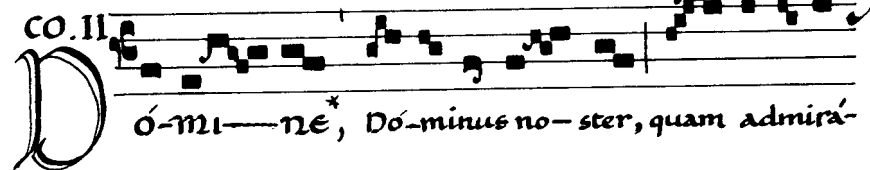
ín—du—ít: ín—du—ít Dó—minus



Ps. 102, 2.5

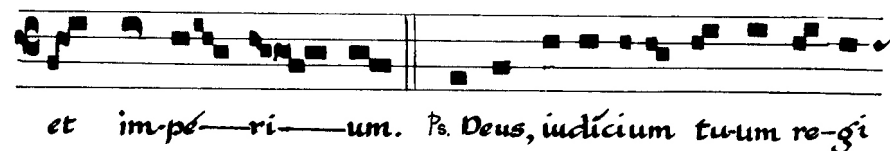
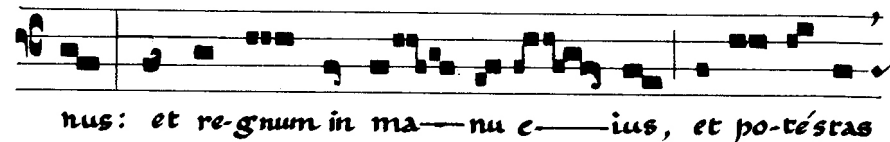
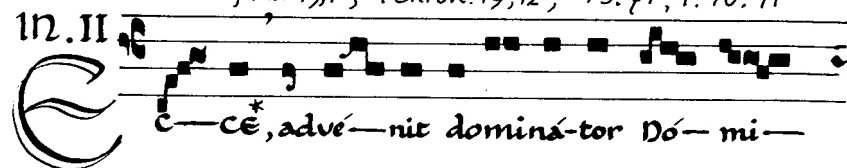


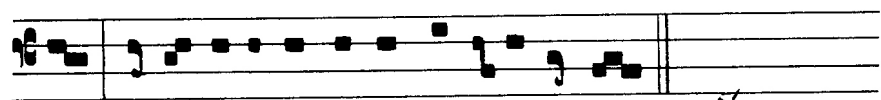
Ps. 8, 2ab



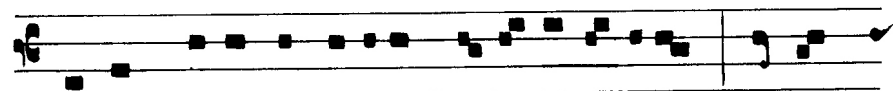
in epiphania domini

cf. Mal. 3, 1; 1 Chron. 19, 12; Ps. 71, 1. 10. 11

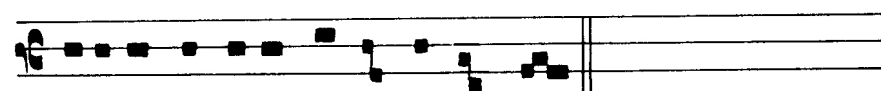




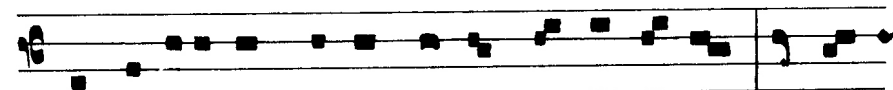
da: et iustitiam tuam fili-o re-gis. Ant.



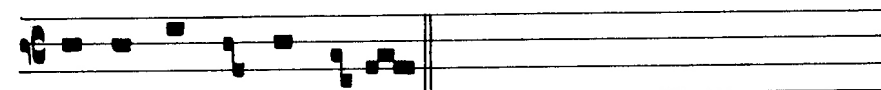
Reges Tharsis et insulae múnera offerent: re-ges



Arabum et Saba dona addú-cent. Ant.



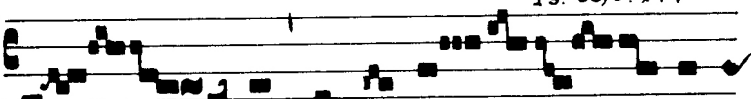
Et ado-rábunt e-um omnes re-ges terrae: omnes



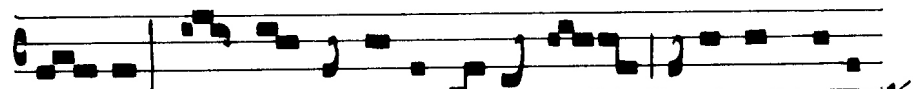
gentes sérvient e-i. Ant.

GR. V

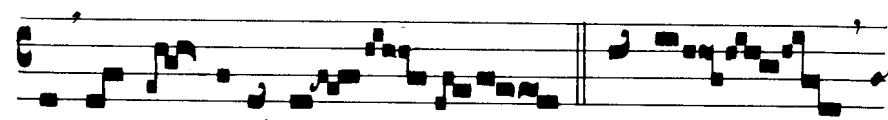
Is. 60, 6. V. 1



—mnes* de Sa- ba ve-



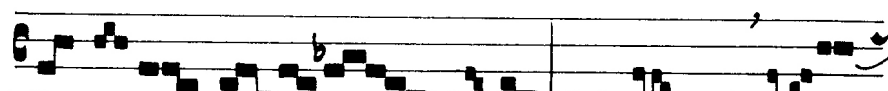
ni-ont, au-rum et thus defe-rén-tes, et laudem Dómi-



no an-nun-ti-án-tes. V. Surge



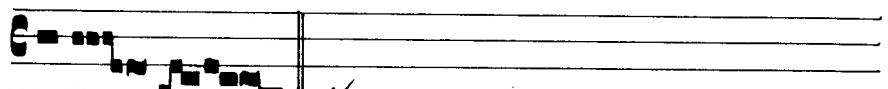
et il- lu- mi- ná- re,



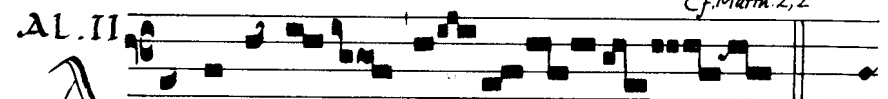
Je-rú-sa-lem: quia gló-ri-a Dó-



—mi-ni su-per te or-ta est.

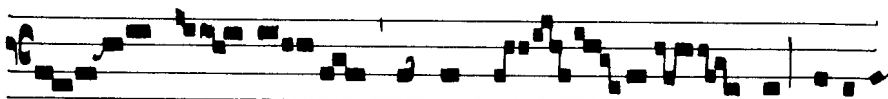


Ad libitum: R.



AL. II Cf. Matth. 2, 2

A L-LE-LÚ-IA.



V. Ví-di-mus stellam e- ius in O-

ri-én- te, et vé-ni-mus cum
muné-ri-bus ad-o-rá-re Dó-mi-
num. *All.*

OF.V *Ps. 71, 10. 11*
Re-GES THARSIS * et ín-su-læ mú-

ne-ra óf-fe-rent: reges Á-ra-
bum et Saba do-na ad-dú-
cent: et ad-o-rá-bunt e-um omnes

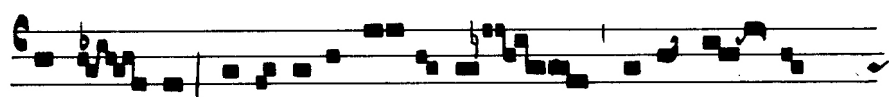
re-ges ter-rae, o-mnes gen-tes sér-
vi-ent e-i.

CO. IV *cf. Mt. 2. 2*
VÍ-DIMUS * stellam eius in o-ri-ente, et vé-
nimus cum muné-ri-bus ad-o-rá-re Dó-mi-num.
Ad libitum: ps. XXXIII, 9-12, pag 414.

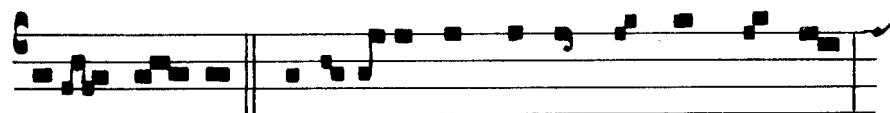
DOMINICA post diem 6 JANUARIi OCCURENTE:

IN BAPTISMATE DOMINI

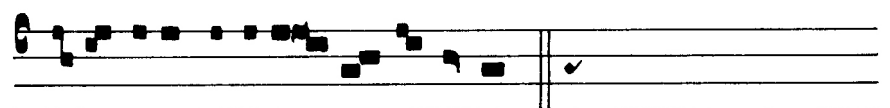
IN.VIII *Ps. 44, 8 et 2*
SÍ-LÉ-XÍ-STI * iustí-tiam, et o-dí-sti in-i-
qui-tá-tem: proptér-e-a un-xit te De-us, De-



us tu—us, ó-le-o læ-ti-ti-ae, præ consór—ti—



bus tu—us. *Ps. Eructávit cor meum verbum bo-num:*



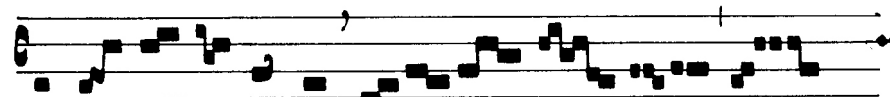
di-co ego ópera me—a re-gi. *Ant.*

GR. VII *Ps. 71, 18. V. 3*

B *R.* E-NE-DI—CTUS* Dó—minus De—us Is-



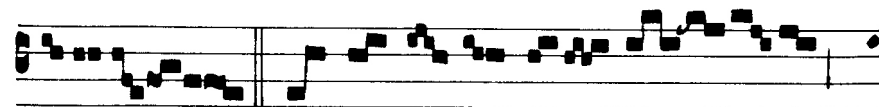
ra—el, qui fa—cit mi-



ra-bí—li—a magna so—lus



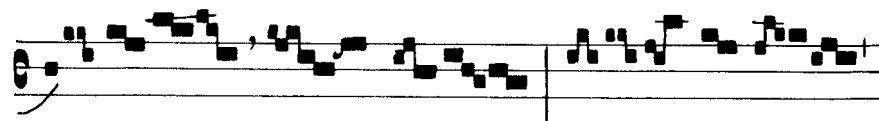
a sæ—cu—lo.



V. Su-scí—pi—ant mon—tes



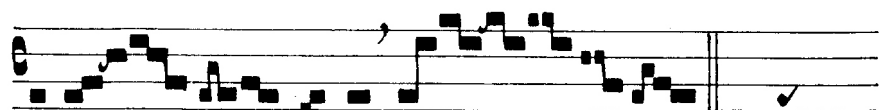
pa—



cem pó—pu—lo



tu—o, et col—les

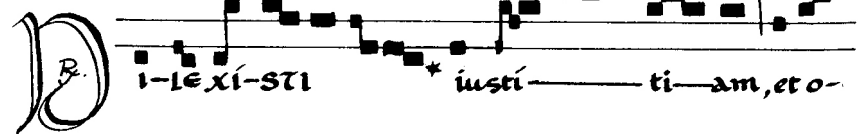


iustí—ti—am.

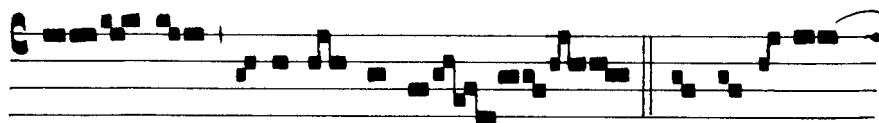
Ad libitum: R.

Ps. 44, 8

Val: GR. VIII



D *R.* i-le-xí—sti * iustí—ti—am, et o-

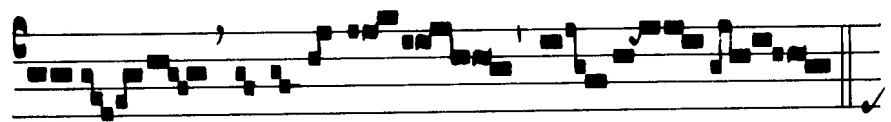


dí—sti i-níqui—tá—tem.

V. Proptére—a

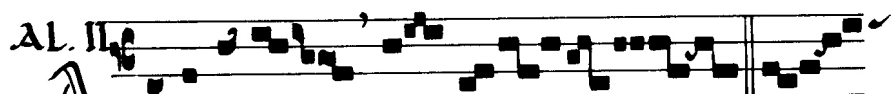


un-xit te De-us, De-us tu-us, ó-le-



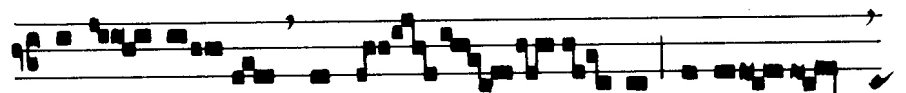
o læti-ti-ae.

Ad lib.: R.

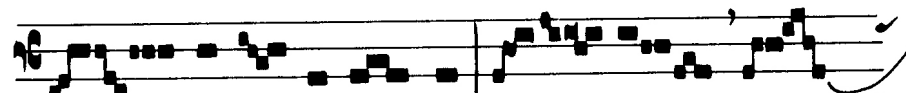


AL. II
A L-LE-LÚIA.

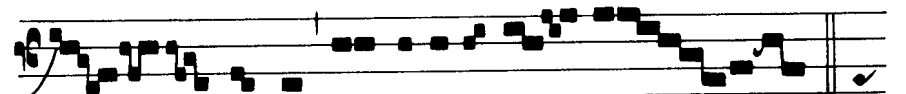
Y Be-



ne-dí-ctus qui ve-nit in nó-

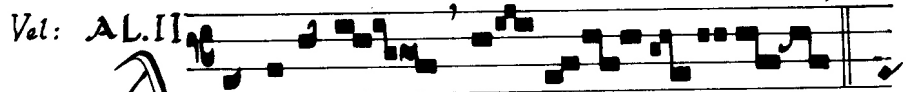


mi-ne Dó-mi-ni: De-us Dó-



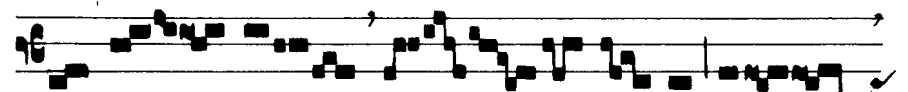
mi-nus, et illúxit no-bis.

All.



Val: AL. II
A L-LE-LÚIA.

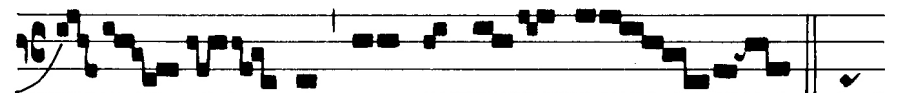
Ps. 88, 21



Y In-ve-ni Da-vid ser-



vum me-um; ó-le-o sancto me-

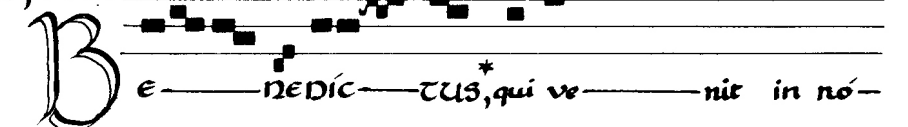


o un-xi e-um.

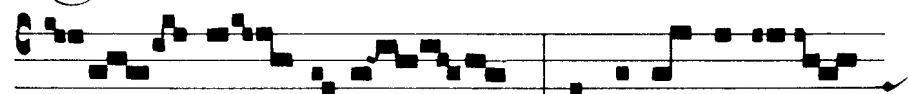
All.



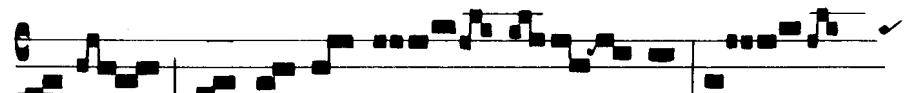
OF. VIII



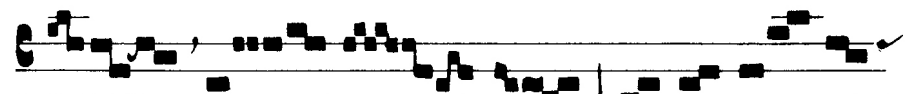
BE-NEDÍ-CTUS*, qui ve-nit in nó-



mi-ne Dó-mi-ni: be-no-dí-ximus

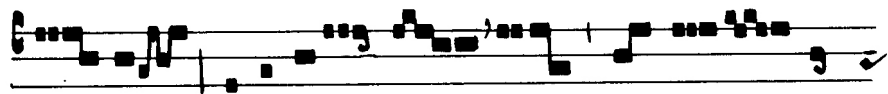


vo-bis de do-mo Dó-mi-ni: De-

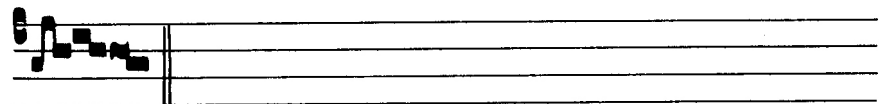


us Dó-mi-nus, et il-lú-xit

Ps. 117, 26, 27

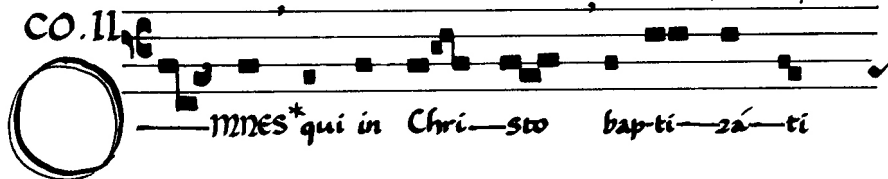


no-bis, al-le-lú-ia, al-le-lú-

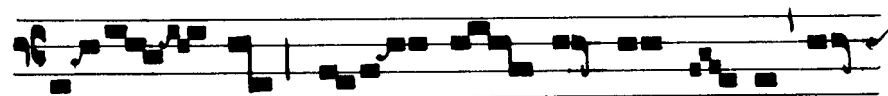


ia.

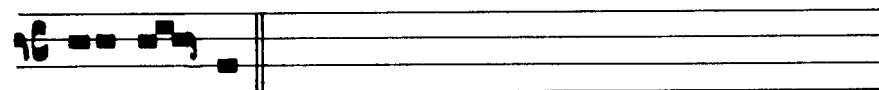
Gal. 3.27



OMNES* qui in Chri-sto bap-ti-zá-ti



e-stis, Chri-stum in-du-í-stis, al-



le-lú-ia. Ad libitum: ps. XXXIII, 4-7, pag. 413.

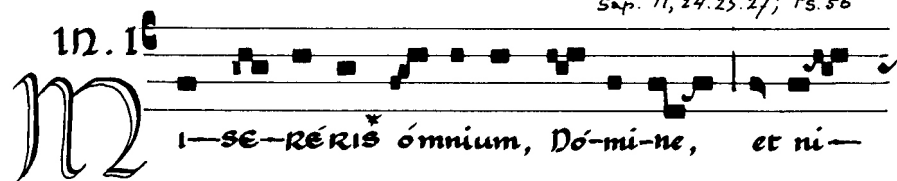
*A feria 2 post hanc dominicam usque ad feriam
3 ante Quadragesimam decurrit Tempus per Annum.
In missis de dominica adhibentur cantus infra
propositi, pag. 194.*

TEMPUS QUADRAGESIMAE

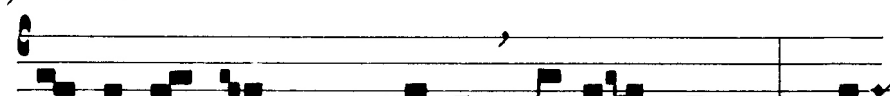
FERIA QUARTA CINERUM

AD RITUS INITIALES
ET LITURGIAM VERBI

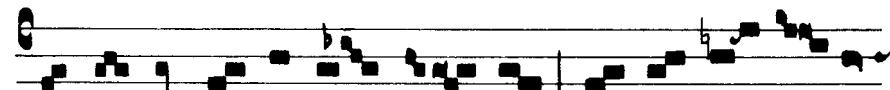
Sap. 11, 24. 25. 27; Ps. 56



MISE-RÉRIS* ómnium, Dó-mi-ne, et ni-



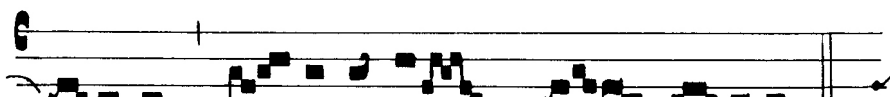
hil o-dí-sti e-ó-rum quae fe-cí-sti, dissi-



mulans peccá-ta hó-mi-num propter pae-ni-tén-



ti-am, et par-cens il-lis: quí-a tu



es Dó-minus De-us no-ster.