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LITURGICAL TERMS  
for  
MUSIC STUDENTS

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A DICTIONARY

Compiled by

Dom Anselm Hughes, O.S.B.

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McLAUGHLIN & REILLY CO.

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REV. FRANCIS S. SHEA, D.D.

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## PREFACE

This short dictionary is compiled for the use of the many students of musical history who, possessing little or no first-hand knowledge of the Catholic Liturgy, find their path bestrewn with terms whose significance they are supposed to understand at sight. Research in the larger encyclopaedias takes considerable time and is sometimes disappointing; and the impression may be gained that the Catholic Liturgy is a wilderness of confused and pedantic details, instead of being, as it truly is, an orderly garden. Complex it is, of course; but so is every other department of human knowledge; pedantic it is not, though it does retain innumerable things which, though appearing archaic, are in fact treasured links binding it to the Christian worship of the earliest ages.

The work is not designed to inform students upon the exhaustive scale of (*e.g.*) Grove's Dictionary of Music and Musicians, or the new Dictionary of Music projected by the Harvard University Press; nor to cover the wide range of (*e.g.*) Percy Scholes' Oxford Companion to Music. It is intended to include definitions, concise in the vast majority of instances, of all terms likely to occur in the literature of ancient ecclesiastical music of the West. A boundary line has to be drawn somewhere, and the division between the Greek and Latin cultures seems to be the most convenient, for there is but little interplay between the music of the Orthodox Eastern Churches (and, *a fortiori*, of Asiatic Music) and that of the Roman Catholic Church and other West European communions deriving therefrom. Such interplay as exists is almost entirely confined to (a) questions of the nomenclature of the Modes (not of the Modes themselves) and (b) possible Arabic influence upon the music of Spain. In the near future we may perhaps know much more of the connections between Eastern and Western Liturgical chant: but the results are not yet ready for the Dictionary-maker.

Some unusual entries in the domain of Mensurate Music may call for comment. It is the compiler's belief that much has been missed by the unfortunate accident that musical historians have specialized mostly either in Gregorian Music or in Mensurate Music, seldom in both at the same time. The two are interlocked throughout the Middle Ages, and though the purest and best centuries of the Gregorian music are admitted to be those preceding the opening of the Mediaeval period proper, it is in that Mediaeval period that the Gregorian chant was most widespread, and most influential in the development of Music as a whole. This dictionary could not hope to be exhaustive on this point, but a glance at the opening of the entry *Notation* will show its necessity to the first-hand student of the mediaeval Liturgical manuscripts.

LITURGY (the Public Worship of the Christian Church), falls into two divisions (a) Mass (b) Office. Musically, the Mass is by far the most important part of the Liturgy, for the following reasons:

1. Composition has been most prolific in this division.
2. Composers have found their highest inspiration herein.
3. Its religious significance, higher than that of the Office, is reflected in the greater attention paid to it by musical writers.
4. For practical purposes. Mass is performed ("celebrated") with music on all Sundays and great feasts in most Churches. Some, but not all, perform also a small portion of the Office, Vespers. Only great Monastic Churches or Convents sing the whole.

For these reasons it will be found that most of the liturgical entries in this book refer to the Mass.

At the end will be found two Tables showing the way in which the various items fit into the structure of Mass and Office.

ANSELM HUGHES, O.S.B.



## LITURGICAL TERMS

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**ACCENTUATION** — The basis of formal spoken Latin being the tonic accent, liturgical prose passages — for example, Scripture Lessons, — have a definite system of cadential inflexions, said to be similar to, or even identical with, those used by the Advocates in the Roman Forum. The guide to this system is found in the Appendix to the *Graduale Vaticanum*.

**ACCENTUS** — The sung or declaimed part of the Mass, performed by the Priest with corresponding responses by Choir, or Choir and people: in contradistinction to the *Concentus*, which is the part sung by the Choir, or Choir and people, either in chorus or in solo and chorus. (See Table I.)

**ADOREMUS IN AETERNUM** — An antiphon and psalm sung at the end of the service of Benediction (see Table II). Many fine polyphonic and modern settings of this text have been composed as alternative to the Gregorian chant. The title *Adoremus in aeternum* will normally refer to the whole item of Psalm and Antiphon, not to the antiphon only.

**ADVENT** — The opening season of the Christian year, being the four Sundays before Christmas with their following weekdays — thus varying in length from 22 to 28 days, according to the day of the week upon which 25th December falls. "Advent Sunday" is the first Sunday in Advent.

**AEVIA** — The vowels of the word Alleluia, used in this form in the early Tonalia for brevity (cf. *Evovae*).

**AESTIVALIS** — The section of the Breviary containing the services for the Summer quarter of the year, from Trinity Sunday (the first Sunday after Pentecost) until the end of August. In older times the Breviary was divided into two parts, not four as today, and the Summer part bore this name.

**AGNUS DEI**—The fifth and last of the great choral hymns of the Mass (see Table I). The form in Requiem Mass varies, as follows — *Agnus Dei, qui tollis peccata mundi: miserere nobis (dona eis requiem)* twice. *Agnus Dei, qui tollis peccata mundi: dona nobis pacem (dona eis requiem sempiternam).*

**ALLELUIA**—(Hebrew, Praise ye the Lord).

- (1) In the Mass, a choral number following after the Gradual in the form of Alleluia (twice), a verse from the psalms or elsewhere, and a third Alleluia. In Eastertide, after the first six days up to the end of the season, the form is Alleluia (twice), Verse; Alleluia (a second tune unrelated to the first), Verse, Alleluia: thus making four repetitions instead of three. The Gradual is omitted at these times, being replaced by the first Alleluia and Verse. During Septuagesima season, Lent, Ember Days, on Vigils and at Requiem Masses it is replaced by the Tract (except on certain weekdays, for which see *Tract*), and it is omitted altogether on weekdays in Advent.
- (2) In the Office, Alleluia is added to all Antiphons, Versicles, and Responsories during Eastertide; also to many of these items at certain other festivals, such as Christmas and Corpus Christi. During the whole year (except from Septuagesima to Easter) it follows *Gloria Patri* at the beginning of each Office.

**ALMA REDEMPTORIS** — One of the four "Antiphons B.V.M.". It is used from the first Sunday in Advent up to February 2nd.

### **AMBROSIAN CHANT, HYMNS, RITE.**

(a) Chant.

The Ambrosian Chant is the result of collection and codification of the current monodic music of the district of Milan in Northern Italy, made by its Bishop, St. Ambrose (340-597). Its difference from the Gregorian



Chant may be described as that of an earlier, half-way, stage on the way to the complete and final recension made by St. Gregory at Rome two hundred years later; a difference of "dialect" (Duchesne, *Christian Worship*).

*Lit.* P. Wagner, *Introduction to the Gregorian Melodies*, English trans. 1901, pp. 47 ff.

W. H. Frere, *Introductory Volume of Oxford History of Music*, 1929, Ch. VI, pp. 136, 152.

*Paléographie Musicale*, Vol. V.

(b) Hymns

The hymns written by or ascribed to St. Ambrose are the prototypes of all Latin hymnody, earlier efforts by (e.g.) St. Hilary of Poitiers having no direct descendants. They are used in the Gregorian books, not only in those of Milan. Much controversy has taken place over the exact number actually written by St. Ambrose, and the issue is clouded by the custom of early writers in describing a hymn as *Ambrosianum*, by which they did not necessarily mean to denote authorship, but only membership of the Ambrosian cycle.

*Lit.* G. Dreves, *Aurelius Ambrosius* 1893.

A. Hughes, *Latin Hymnody*, 1923.

(c)

The Ambrosian Rite, or order of service, both for Mass and Office, has survived at Milan, whereas all other local Churches eventually adopted the Roman, *i.e.* Gregorian, Rite. The single exception to this rule has been the Mozarabic Rite in Spain.

*Lit.* W. C. Bishop, *The Mozarabic and Ambrosian Rites*, 1924.

E. Garbagnati, *Gli Inni del Breviario Ambrosiano*.

**AMPHIBRACH** — see Meter

**ANAPAEST** — see Meter

**ANCUS** — see Neums.

**ANTHEM** — This word is etymologically the same as Antiphon, but its actual connotation has become distinct. It is now applied generically to any short piece of sacred music written to English words: normally with an independent organ accompaniment, for an unaccompanied piece is more usually published under the title of Motet.

**ANTIPHON** — A short text from Scripture or elsewhere, sung before and after a Psalm or Canticle. On greater feasts it is sung entire both before and after the Psalm or Canticle; at other times the first word or two only (the *Incipit*) are sung before, and the whole after.

**ANTIPHONA AD COMMUNIONEM** — An old name for *Communio*, q.v.

**ANTIPHONALE** — The book of chants for the Office, containing the music not only of the Antiphons, but also of the Hymns, Short Responsories, and other incidental pieces, with the text of the Psalms, Collects, &c. *Antiphonale Missarum* is the early pre-mediaeval title of the Graduale. The normal printed edition of the Antiphonale today is one which omits the music of Matins and is styled accurately on its title-page *Antiphonale pro Diurnis Horis*.

**ANTIPHONS B.V.M.** — The four chants known as *Antiphonae Beatae Mariae Virginis* are not strictly antiphons at all, as they do not enframe any psalm or canticle.\* They are sung during four different seasons of the year, at the end of the offices of Lauds and Compline — also at the end of Vespers, unless Compline follows at once. (See *Alma Redemptoris*, *Ave Regina Coelorum*, *Regina Coeli*, *Salve Regina*).

\* Though *Regina Coeli* is used as Magnificat antiphon in the office B.V.M. in *Sabbato* during Paschaltide.

**ARSIS** — In Gregorian music the accent is of two kinds, the Arsis or rising accent (often accompanied by a rise in the contour of the melody) and the Thesis or falling accent, frequently falling to the cadence. Broadly speaking, the Arsis may be said to bear the accent of dynamy or stress, the Thesis that of repose, accompanied when at the end of a sentence by a slight prolongation.

**AUTUMNALIS** — The section or volume of the Breviary containing the services for the Autumn part of the year, from September to Advent exclusive.

**AVE REGINA COELORUM** — One of the four "Antiphons B.V.M.". It is used from February 2nd up to the Wednesday before Easter.

**BENEDICAMUS DOMINO** — A salutation, with the response *Deo gratias*, which is used at the end of all Offices, and at the end of Mass on all ferias and on Sundays in Advent, Lent and Septuagesima (*i.e.*, on all occasions when *Gloria in excelsis* is not used). Replaced at Requiem Masses by *Requiescant in pace*. It is very frequently made the subject of a Trope (*q.v.*) in the Middle Ages.

**BENEDICITE OPERA OMNIA** — The Song of the Three Children from the Book of Daniel. And Old-Testament Canticle, used as the fourth psalm at Lauds on Sundays and Festivals. Has its own special Doxology of two verses instead of *Gloria Patri*.

**BENEDICTION** — An "extra-liturgical" popular service, usually following Vespers (see Table II).

**BENEDICTUS (DOMINUS DEUS ISRAEL)** — (Note that the reference *Benedictus* alone will nearly always refer to *Benedictus qui venit*, below). The Canticle from the Gospel according to St. Luke, the song of Zacharias, which is the climax of the office of Lauds. It is invariable

throughout the year, even in the Office of the Dead and at *Tenebrae*, though in these cases *Gloria Patri* is omitted.

**BENEDICTUS ES** — An Old-Testament Canticle used after the last of the five lessons from the Old Testament which precede the Epistle on Saturdays in Embertide. On Ember Saturday after Pentecost, occurring in Paschaltide, the first verse only is used, as an Alleluia-verse. Used also on Sundays from Septuagesima to Easter, in place of *Benedicite* at Lauds. Has its own Doxology.

**BENEDICTUS (QUI VENIT)** — Second part of the fourth of the great choral hymns of the Mass, the Sanctus. Divided from the Sanctus in singing by a pause, for the Consecration and Elevation of the Sacred Host; but treated by composers, following primitive and mediaeval practice, as one movement of an item in unity with the Sanctus. In plainsong, the first six words are usually sung as a solo or by Cantors, leading into the final chorus of the second Hosanna.

**BIVIRGA** — A formation of two *virgas* (see Neums) placed together over one syllable in Gregorian music, denoting a pronounced accent of increased duration as well as of intensity.

**B.M.V.** — (or B.V.M.). The initials stand for *Beatae Mariae Virginis* (or *Beatae Virginis Mariae*).

**BREVIS** — A square black note in mensurate music of the Middle Ages. It has no tail, and when two are joined in one ligature descending, the notes form one single figure, of oblique rhomboid shape. Its mensurate value is one-third of a Perfect Long, one-half of an Imperfect Long. In the later Middle Ages (the period of *Ars Nova*, from about 1350 onwards) the Brevis is subdivided into either two or three Semibreves.

**B.V.M.** — see B.M.V.

**CAERIMONIALE EPISCOPORUM** — A book of rules for the conduct of services on very special occasions, as when a Bishop presides. Many of its instructions relate to the music for use on these occasions.

**CANDLEMAS**— The festival of the Purification of the Blessed Virgin Mary, occurring on February 2nd, and taking its title from the procession with blessed candles which precedes the Mass. While the candles are distributed before the procession the *Nunc dimittis* is chanted, with the antiphon *Lumen ad revelationem* sung between every verse, in primitive style.

**CANON**— The Canon of the Mass is the central and most solemn part of the service, said *sotto voce* by the officiating priest. It is introduced by the Sanctus, and ended by the *Pater Noster* chanted by the priest with choir response at the end *Sed libera nos a malo*. The *Agnus Dei* follows at once. The *Benedictus* is now sung during the second part of the Canon, not as part of the *Sanctus*.

**CANTICLE**— A Scripture song similar to a psalm but occurring elsewhere than in the Psalter of David. The Canticles are of two kinds:—

1. The Old Testament Canticles, occurring in Matins and Lauds, and not the subject of any musical composition outside the Gregorian Chant, except for those in the office of Tenebrae.
2. The New Testament or "Gospel Canticles", which form the climax of Lauds (*Benedictus*), Vespers (*Magnificat*) and Compline (*Nunc dimittis*).

**CANTOR**— The leader of choral singing in the Gregorian Chant. Usually two cantors occupy the lectern in the middle of the choir, sometimes four or six: or a single cantor may direct from his ordinary place in choir. The cantor or cantors perform the office of soloists as a rule as well as that of leading out with the *Incipits*. The



title is sometimes used (as of J. S. Bach in the Thomasschule at Leipzig) in place of Precentor.

**CAPITULUM** — A few verses of Scripture ("Little Chapter") following the psalms at Lauds and Vespers (and at other offices, festival Matins excepted), chanted by the officiant with inflexions.

**CARDINALIS** — Title of one of the traditional chants for *Credo*, only three of which are given in the official Gregorian books today. *Cardinalis* is the second oldest of these settings, and is to be found set for two voices in an Icelandic MS of the 14th century (Sammelbände der Internationalen Musikgesellschaft I 341). It is a strong melody in the first, or so-called Dorian, mode.

**CANTO FERMO (CANTUS FIRMUS)** — The given theme or motif upon which a composition is constructed. The name signifies that the tune or melody is a "closed chant", i.e., of definite form and not subject to alteration by the composer. In early times the great sources of such themes for compositions were the Church books of plain chant, hence the title *Canto*, but there is no essential idea of "song" implied; and many of the mediaeval *canti fermi* have all the appearance of having been taken from dance music. The titles of, for example, the Masses of Palestrina show besides the liturgical themes of *Aeterna Christi munera*, *Iste Confessor*, and so on, the secular tunes such as *L'homme armé*, and the purely musical schemes such as *Ut re mi*. (See also *Missa brevis*.)

**CEPHALICUS** — see *Neums*.

**CHANT** — *The Chant* is normally a way of denoting the Gregorian Chant. *To chant* is, in modern parlance, to sing a passage of prose without fixed meter, to a tune which is based upon a single dominant note (the monotone), varied at the intermediate and final cadences by



other notes (the Inflexion). Chants where the monotone has almost disappeared, or where there are long melismata upon single syllables, are usually styled "ornate".

**CHRISTE** — The second movement of *Kyrie eleison*.

**CHAPEL** — The director of music in a French Cathedral is styled *Maitre de Chapelle* (cf. German *Kapellmeister*), and the origin of this name is not without interest. Originally *capella* meant a cape or cloak: and the revered cloak of St. Martin of Tours was a famous relic belonging to the early French Kings. Next, the word was applied to the building in which it was housed, then to the staff or personnel attached to this chapel (*capellani*, chaplains). Eventually the term (in music) came to mean a corporate body of musicians, vocal and instrumental. Other technical meanings have come down in the spheres of (2) architecture (3) typography (4) theology. The Chapel Royal attached to the establishment of the English Kings played a valuable part in the development of English Music. St. George's Chapel is a collegiate body located at Windsor, and is also of very considerable musical importance, historically and otherwise; but it is entirely distinct from the movable Chapel Royal.

**CLIMACUS** — see *Neums*.

**CLIVIS** — see *Neums*.

**COLLECT** — The prayer of the day at Mass and Offices, according to the Calendar. Originally it "collected" the prayers of the people made in the Litany of which *Kyrie eleison* is the survival. Frequently one or more supplementary collects are added to the principal one.

**COLLECTAR, COLLECTARIUM** — A mediaeval manuscript containing the words of the Collects, which were not written in the earlier *Antiphonalia*.

**COMMUNE SANCTORUM (COMMON OF SAINTS)** — The section of the Antiphonale (or of the Breviary) or the section of the Gradual or Missal, which gives the services

for Saints' Days grouped under classes, not as individuals (for which see *Proprium Sanctorum*) thus—Apostles, Martyrs, Confessors, Virgins, &c.

**COMMUNION** — In full, "Communion Anthem", *Antiphona ad Communionem*. An antiphon (without its psalm, which has disappeared for centuries) sung at Mass after the Agnus Dei (see Table I).

**CONCENTUS** — see *Accentus*

**CORPUS CHRISTI** — The festival of the Most Holy Sacrament, on the second Thursday after Pentecost. The Sequence *Lauda Sion* is used on this day, and optionally during the following week, or Octave.

**CREDO** — (Creed). The third of the five great choral hymns of the Mass. Used on all Sundays and greater feast days (see Table I). See also *Patrem*.

The official Gregorian books give three melodies for the Creed. The first, or "authentic", dates from the sixth century perhaps—its real origin is lost in the mists of antiquity. It is handed down in sundry versions (known as I, II, V, VI). Creed III is that of the *Missa de Angelis* (q.v.). Creed IV is known by the title *Cardinalis* (q.v.).

**CRETIC** — see *Meter*.

**CRUCIFIXUS** — One of the "slow movements" in the middle of *Credo*. The term will only be used as a rule in reference to Masses of the extended and operatic type, now forbidden (see *Motu proprio*), but may occasionally be found in connection with one of the Palestrinean or other polyphonic schools.

**DACTYL** — see *Meter*.

**DEO GRATIAS** — The response to *Benedicamus Domino* and *Ite missa est*.

**DIES IRAE** — Sequence used at Requiem Masses. The words are by Thomas of Celano (13th century), and have been spoken of as forming the finest religious poem in any language.

**DIRGE** — see Office for the Dead.

**DOMINICA IN ALBIS** — The Sunday next after Easter, also called Low Sunday.

**DOMINICA IN RAMIS** — The Sunday next before Easter, the sixth in Lent; commonly called Palm Sunday. There is a special Procession on this day, the music of which is found in the *Graduale* or in the *Processionale*. The Passion is also sung by three singers (see *Passion Music*).

**EASTER, EASTERTIDE** — Feast of the Resurrection of Christ. It occurs at a variable date, fixed by the moon-cycle, in March or April. From it various seasons and feasts are calculated, backwards to Septuagesima and onwards into May and June. The Feast lasts for an Octave, the Season of Eastertide for fifty-six days, up to the end of the Octave of Pentecost. (See also *Exsultet* and *Alleluia*.)

**EMBER DAYS (or, Quatuor Tempora)** — Fast days, three in number (Wednesday, Friday and Saturday) occurring shortly before each one of the Quarter Days (Dec. 25, March 25, June 24, Sept. 29). Alleluia is omitted at Mass on these days, and on the Saturdays a series of lessons and graduals precedes the Epistle.

**ENDING** — The ending of a psalm-tone varies, whereas its other parts (inception and mediation) are fixed in an eightfold modal scheme. There are, for example, about a dozen forms in use for the first and third modes, but one only for the second and sixth, their enumeration varying according to the Antiphonale used, whether Roman, French, Sarum, and so on. Their purpose is to lead, by the right cadence and final note, into the opening phrase of the Antiphon which is to follow the end of the psalm.

**EPIPHONUS** — see *Neums*.

**EPISEMA** — Certain Gregorian manuscripts of the 10th and 11th centuries have some of their neums thickened at one end, or otherwise show distinctive marks. These marks, the *episemata*, are held to indicate the preservation of an older rhythmic tradition. Their revival in the chant-books printed under the direction of the Abbey of Solesmes (q.v.) has given rise to lively controversies.

**EPISTLE** — A passage of Scripture, normally (but by no means always) taken from one of the Epistles of St. Paul, chanted at Mass with inflexions, or monotoned, after the Collect or Collects (see Table I).

**ESTIVALIS** — A mediaeval spelling of AESTIVALIS, q.v.

**ET EXSULTAVIT** — The opening of the second verse of *Magnificat*. The first verse and the other odd numbers being left to the Plainsong by some composers, the Polyphonic or Mensurate ("Figured") portion will begin with these words, and the composition may occasionally be listed in musical collections as *Et exsultavit* instead of *Magnificat*. (Cf. *Et in terra, Patrem*.)

**ET IN TERRA** — The second phrase of *Gloria in excelsis Deo*. The first phrase is always sung by the officiating priest, and the chorus picks up at *Et in terra*. Musical settings therefore begin with this phrase, and a custom exists among musicologists whereby the settings of the 15th century and thereabouts are indexed under *Et in terra* instead of under *Gloria in excelsis Deo*.

**ET INCARNATUS EST** — One of the "slow movements" in *Credo*. A remark under *Crucifixus* is applicable here also.

**EVOVAE** — The vowels of "saeculorum. Amen", the close of *Gloria Patri*, and therefore the final syllables of any psalm or canticle, leading on into the Antiphon. Used thus, for the sake of brevity, in the earlier *Tonalia*.

**EXSULTET**—A long rhapsodical chant, of great antiquity and beauty, sung at the Blessing of the Paschal Candle on Easter Eve, by the Deacon. Its form is cognate with the customary music of the *Sursum corda* and Preface (q.v.).

**FARSE (verb)**—When a Kyrie melody has a Trope written to it, it is said to be “farsed”, or “stuffed”. For a noun, the participle “farsing” is used.

**FERIA**—Any weekday in the Calendar on which no sort of festival occurs.

**FLEXA**—(1) The same as *Clivis*, q.v.

(2) The flex in psalmody occurs when the former half of a verse is too long to be sung in one breath, and at the breathing point a slight inflexion of tone is made. It can never occur in the latter half of the verse, because of the Latin system of rhythmic division: for if the verse is long enough for three breaths, the flex will be at the first breath, and the Mediation at the second; if too long for three breaths, it would be automatically divided into two separate verses.

**FOOT**—see Meter.

**GAUDETE**—A name for the third Sunday of Advent, from the first word of the Introit (Cf. *Laetare, Quasimodo*).

**GLORIA IN EXCELSIS DEO**—(Where the term *Gloria* alone occurs it will usually refer to this item, not to *Gloria Patri*). The second of the five great choral hymns of the Mass. Invariable throughout the year; used on Sundays (except in Advent, Septuagesima and Lent) and on all Feasts except that of the Holy Innocents on December 28th (See Table I). See also *Et in terra*.

**GLORIA PATRI**—A Doxology or appendix of two verses, added to all Psalms and Canticles, with the exception of *Benedicite opera omnia* and *Benedictus es*, which have their own special forms.



**GOSPEL** — A passage of Scripture, invariably taken from one of the four Gospels, chanted with inflexions at Mass. (See Table I.)

**GOSPEL-CANTICLE** — see *Benedictus Dominus Deus Israel, Magnificat, Nunc dimittis.*

**GRADUAL** — A verse, usually from the Psalter or other part of Scripture, sung after the Epistle at Mass (see Table I). The form is Incipit, Chorus, Verse, Chorus; but nowadays the second Chorus is almost universally omitted. It is, however, enjoined when the sense of the words requires it, as on the feast of St. John the Baptist, June 24th.

**GRADUALE** — The book which contains the music not only for the Graduals but for the whole of the variable and invariable parts of the Mass sung by the choir. This latter section, the invariable parts, is sometimes called the *Kyriale*. The ancient title of the Gradual was *Antiphonale Missarum*. See also *Missale plerarium*.

**GREGORIAN CHANT** — The traditional and official plain-song of the Roman Church for her services. Derives its name from Saint Gregory the Great, the sixth-century Pope who codified and promulgated the Chant in this form.

**HIEMALIS** — The section of the Breviary containing the services for the Winter quarter of the year, from Advent to Septuagesima: in older times, for the Winter half of the year.

**HIGH MASS** — (Or, Solemn Mass, *Missa solemnis*). The full ceremonial form of the Choral Mass, differentiated from *Missa Cantata* (Sung Mass) in that the Epistle and Gospel are chanted by the two assistant ministers, Sub-deacon and Deacon, respectively. The term High Mass is often (inaccurately) applied to *Missa Cantata*.



**HOSANNA** — *Hosanna in excelsis* is the end-phrase of both sections of the Sanctus—(a) Sanctus (b) Benedictus. It is naturally treated by composers as a climax or grand chorus.

**HYMN** — see Office-Hymn.

**IAMBUS** — see Meter.

**ICTUS** — An accentual feeling, not in the sphere of stress, but in that of rhythm or movement. (See *Episema*.)

**INCIPIIT** — The first few words of a liturgical text, sung by the Cantor before the Chorus picks up. This serves the purpose of setting the pitch, and in many cases is also useful in reminding the singers of the mode or tonality.

At Mass, the Incipits of Gloria and Credo are always sung by the officiating priest, not by the Cantor.

The incipit of a psalm-tone is the first few notes rising to the reciting-note (dominant): used for the first verse only; but in the Gospel-canticles it is used in every verse, except in the Office for the Dead.

**INDIRECTUM** — see *Tonus indirectum*.

**INFLEXIONS** — (a) at Mass. A sinking of the voice for one or two tones, occasionally for a fifth, at cadences and half-cadences in the Collects, Epistles, Gospels and Lessons.

(b) in Psalm-tones, the Inflexion is the half-cadence in the middle of each verse: it is more strictly defined as the Mediation.

Rules for both of the above processes will be found in the appendix to the Antiphonal.

**INTROIT** — The opening chant of Mass, consisting of an Antiphon, Verse, *Gloria Patri* (except at Requiems and during Passiontide), and a repetition of the Antiphon. Varies from day to day (see Table I).

**INVITATORY** — The first psalm of Matins, *Venite exultemus*, Ps. 94. Distinguished in its treatment in that the Antiphon is repeated entire after verses 2, 6, 10, and the second half after verses 4, 8, and *Sicut erat*, ending with the antiphon entire. This is the ancient method of psalmody, and survives only in this instance, with the exception of the singing of *Nunc dimittis* on the feast of Candlemas, q.v.

**ITE MISSA EST** — The concluding salutation at Mass: used on all Sundays or feast days where *Gloria in excelsis* is sung. At other times (except at Requiems) *Benedicamus Domino* is used instead.

**KYRIALE** — A name for the section of the Graduale which contains music for the five invariable parts of the service (Kyrie, Gloria, Credo, Sanctus, Agnus). Its official name is *Ordinarium Missae*.

**KYRIE ELEISON** — A nine-fold Litany-chant surviving from the days when Greek was the general liturgical tongue. See Table I.

**LAETARE** — A name for the fourth Sunday in Lent, from the first word of the Introit (Cf. *Gaudete, Quasimodo*).

**LAMENTATIONS** — A name given to the first three Lessons at *Tenebrae* (q.v.) which are taken from the Lamentations of the Prophet Jeremias.

**LARGA** — An oblong black note in Mensurate music of the Middle Ages, usually with a tail, being three times (or twice) the length of the *Longa* or unit of measurement.

**LAUDA SION** — The sequence for Corpus Christi festival. Words by Saint Thomas Aquinas (1227-1274) to the tune of an older sequence, *Laudes crucis attollamus*.

**LAUDS** — The second of the Daily Hours (see Table II). With the exception of the Canticle (*Benedictus Dominus Deus Israel*) and perhaps the office-hymn, it will be excessively rare to find any music for this service other than Gregorian Chant. (But see *Tenebrae*.)

**LAUS** — (*Laudes*) is the technical name for the early mediaeval tropes upon *gloria in excelsis*.

**LECTIONARY** — A book of Lessons for use at Matins. In modern times this is incorporated with the Breviary, but in older times it was written as separate from and complementary to the Antiphonale and Collectar.

**LENT** — The forty weekdays and six Sundays before Easter: the season thus always begins on a Wednesday (Ash Wednesday). In Latin, *Tempus quadragesimale* or *Quadragesima*. For a short symbol, XL is used.

**LESSONS** — (1) At Mass, on certain days such as Ember Wednesdays and Saturdays, and the Vigils of Easter and Pentecost, one or more Lessons from the Old Testament, styled Prophecies, precede the Epistle.

(2) At Matins, the Lessons (see Table II) are read or chanted to simple inflexions: but the first three lessons of Tenebrae, known as the Lamentations, are sung to a more ornate chant, sometimes with polyphonic settings.

**LIGATURE** — (1) In Gregorian music, a succession of notes to be sung over one syllable are actually joined together, or at least grouped very closely, in the notation. This form is called a Neum or Ligature; and it is to be hoped that the latter name will come into more universal use, as the former has other meanings. In very ornate passages two, three, or any number of ligatures may be found following one another on a single syllable, the division between each marking a point of rest in the rhythm, not a pause in time.

(2) In Mensurate music of the Middle Ages, notes are combined in Ligature under a highly complicated system, for details of which reference must be made to specialized works, e.g., the chapter *Notation* by Sylvia Townsend Warner in the Introductory Volume of the Oxford History of Music, second edition. But it is worth remarking here that the occurrence of neum forms in which the tail is unexpectedly missing, or placed on

the wrong side or facing in the wrong direction ("Without Propriety") indicates that the passage of music in question belongs to the domain of Mensurate Music, not of the Gregorian Chant. See Notation.

**LITANY** — The Litany of the Saints is sung on the Vigils of Easter and Pentecost, on April 25th and on the three Rogation Days.

Litanies of various kinds are also used frequently at Benediction, the most usual being the Litany of the Blessed Virgin Mary (Litany of Loreto). Musical settings by modern composers are frequently used for these.

### LITURGICAL BOOKS

1. Used at Mass (a) *Missal*: contains the Priest's part, and the words without music of the Choir parts.  
(b) *Gradual*: contains music of the Choir parts only.
2. Used at the Office (a) *Antiphonal*: contains music of the Choir parts, and the Collects, but not the Lessons.  
(b) *Breviary*: contains words only of the Antiphonale, and includes the Lessons.
3. Used at other times (a) *Processional*: contains special music for Processions.  
(b) *Pontifical*: for services in which a Bishop or other Prelate takes part; includes some necessary music, as does also  
(c) *Manual*, or *Ritual*: for occasions such as Baptisms, Weddings, Funerals and many others.  
(d) *Caerimoniale Episcoporum*, q.v.
4. Semi-official books, authorized for *ad libitum* use, are those such as the *Variae Preces*, edited by the monks of Solesmes: these contain hymns, sequences, antiphons, &c. for use at Benediction and other occasion in addition to the official Liturgies, and are chiefly useful as containing plainsong music of ancient date which has disappeared from the current books and therefore would otherwise be lost from the living tradition.

## HOW TO LOCATE AN ITEM IN THE LITURGICAL BOOKS

If metrical, the text will be found in the index of Hymns at the end of the Antiphonal (Editio Vaticana, 1912, is the official text: note that there are two series of hymns in this book, the Authentic and the later or "rococo" set). But if the meter of the first line is in eight syllables trochaic instead of iambic (e.g., *Heri mundus exsultavit*) the text is almost certainly that of a Sequence, and as the sequences have been discarded, with five exceptions, from the official books, recourse should be had to *Analecta Hymnica* (G. M. Dreves and Cl. Blume), which is also a source-book for the many thousands of mediaeval hymns not used in the current Antiphonal. There are more than fifty volumes in the *Analecta Hymnica*, and reference for any metrical text is found most quickly by using the *Repertorium Hymnologicum* (Ulysse Chevalier).

If unmetrical, consult the indices of the Gradual (Editio Vaticana, 1907) or of the Antiphonal. For a text, apparently liturgical, not found in these, it will sometimes be fruitful to consult the indices of the Processional, or of such facsimile publications as *Graduale Sarisburiense* and *Antiphonale Sarisburiense* (Plainsong and Mediaeval Music Society) which contain numerous items now obsolete. Other notable indexed facsimile editions of mediaeval manuscripts are the volumes of *Paléographie Musicale* and *Paleografia Musicale Vaticana*. *El Codex de las Huelgas* (ed. Hygin Anglés, Institute of Catalan Studies, Barcelona): and the Index (1959) to early St. Andrews Musical MS" (ed. J. H. Baxter, St. Andrews University Press, Scotland) which is obtainable separately from the Oxford University Press, contains several hundred entries which may help in tracing the more elusive items.



**LITURGICAL DRAMA** — see Sepulchrum Plays.

**LONGA** — A square black note in Mensurate music of the Middle Ages, having a tail descending on the right hand side. The unit of measurement, it is subdivided into Breves, after a system which is normally triple, but must be studied in books or articles which deal with mensurate Notation. It is derived from the Virga of plainsong, from which it is indistinguishable in form. See also Ligature (2).

**LORD'S PRAYER** —see Pater Noster

**LOW SUNDAY** — see *Dominica in albis*.

**LXX** — A customary abbreviation for Septuagesima, q.v.

**MAGNIFICAT** — The Song of the Blessed Virgin Mary, from the second chapter of St. Luke's Gospel. The central item in the service of Vespers (see Table II).

**MANUALE** — The book of the Latin Rite which contains all the occasional services—Baptisms, Weddings, Funerals, and the like—which lie outside the normal routine of worship. Gregorian chant is provided as necessary. Also called *Rituale*.

**MASS** —see Table I, and entries under *Missa* below.

**MATINS** — The first of the Daily Hours (see Table II).

When sung, the Gregorian chant is used, the only exception being when polyphony is applied to parts of *Tenebrae*, q.v.

**MEDIATION**— The inflexion which occurs at the end of the first half of a verse of a Psalm or Canticle.

**METER** — Poetry in which the accents fall according to a regular scheme is described as metrical. The unit of measurement is a *Foot*, in which there are either two or three syllables, one of which is accented, and the others unaccented. The varieties to which reference may be



made either in hymnology or in mediaeval mensurate music are as under:

Trochee (/.)	In mensurate music	- u, o d
Iambus (./)	" " "	u -, d o
Dactyl (/..)	" " "	- u u, o. d o <i>ms</i> o d d
Anapaest (../)	" " "	u u -, d o o. <i>ms</i> d d o
Amphibrach (./.)	(not employed)	

In addition to these, in mensurate music, where the rhythm is marked by duration rather than by dynamy, there are two other Feet, the Molossus or Cretic (---, or o o o) and the Tribrach u u u n d d d. The foot - - is called a Spondee.

**MILANESE MUSIC** — see Ambrosian Chant.

**MISERERE** — The Fiftieth Psalm, used in the beginning of Lauds, except on Festivals. For the use at the end of the service of *Tenebrae* (q.v.) settings of extreme beauty were written by masters of the Palestrinean school, that of Allegri being the most famous.

**MISSA BREVIS** — A "Short Mass". The title is applied in various ways, no one of which would seem to be technically entitled to oust the others. Perhaps No. 3 is the most logical.

1. A Mass complete in every way, but short, i.e., in its musical treatment, which is in no way extended.
2. A Mass (cf. Palestrina's *Missa Brevis*) in which the Breve is the time-unit.
3. A Mass in which Gloria and Credo are omitted, being the form in which Mass is sung on weekdays when no festival occurs. Useful also for choirs in which it is customary to sing the Gloria and Credo in plain chant.

Among the Lutherans the term is applied to a Cantata-form of the text of the Mass, used as material for the performance of sacred music.

**MISSA CANTATA** — The Mass performed chorally, but without Deacon and Subdeacon as in High Mass, q.v.

**MISSA DE ANGELIS** — A plainsong setting of the Mass of great popularity in France, England and America. It is a service of mixed origin, parts being early mediaeval (Kyrie, Sanctus) and parts of unknown date, probably 17th century. The Kyrie is found first as the *canto fermo*, in dance-rhythm, to a three-part English setting of Kyrie, of the 13th or 14th century.

**MISSA SOLEMNIS** — The same as High Mass, q.v.

**MISSALE**— The book containing the words of the service of Mass. Gregorian music is given for all the Priest's part, the Deacon's part on Easter Eve, &c., but not for the Choir parts, which are in the Graduale.

**MISSALE PLENARIUM** — A mediaeval type of manuscript which contains not only the usual matter of the Missale, as above, but also the music of the Choir parts, which is now given only in the Graduale.

**MODES**— Gregorian music has been classified for a thousand years or more under eight modes. The first runs on the white keys of the organ or piano from D up to D, the third from E to E, the fifth from F to F, the seventh from G to G. These odd numbers are known as the Authentic modes. The Plagal modes 2, 4, 6, 8, run a fourth below the corresponding authentic modes, A to A, C to C, D to D in the case of 2, 6, 8: while the fourth is reckoned as running from A to A, as the note B was (alone of the scale) liable to be either flat or natural, and therefore regarded as "unsteady". Greek names were (inaccurately) applied to them, and the inaccurate designations have probably come to stay: they are true for all mediaeval and subsequent history, and merely false when related to ancient Greek music. The authentic modes were styled Dorian, Phrygian, Lydian, Mixolydian in that order; and the plagal, Hypodorian,

Hypophrygian, and so on. The finals of each pair are identical—1 and 2 on D, 3 and 4 on E, 5 and 6 on F, 7 and 8 on G. All plainsong melodies end on the final of their mode. The dominant of the mode is not always the fifth above the final or tonic, as in the case of modern music, but is as follows—1, A; 2, F; 3, C (but the B natural has been restored in the recent *Antiphonale Monasticum* of 1934, with fine effect); 4, A; 5, C; 6, A; 7, D; 8, C. The range or compass of each mode is the octave of its scale with one or two extra notes above or below: there is no hard and fast rule for this.

The development of polyphony, and ideas of modulation, brought in one by one all the accidentals or black notes; and their growing free use resulted in the loss of modal feeling to such an extent that after the Middle Ages music settled down to be content with two modes instead of eight, the Major and Minor; but English folksong retained the feeling and memory of others. The characteristic intervals (e.g.) of the sharp sixth in the Dorian, the minor second in the Phrygian, the flat seventh in the Mixolydian, disappeared until the musicians of this century freed themselves from the limitations of the preceding three hundred years.

**MOLOSSUS** — see Meter.

**MOTU PROPRIO** — The title of an official but personal pronouncement made by a Pope, not so formal, and with less legislative character than, a Bull or Encyclical. In music, the term will nearly always refer to the *Motu proprio* by Pope Pius X of November, 1903, which exhorted the faithful to the revival of the Gregorian Chant and to the disuse of operatic and other unsuitable types of music in public worship. But the principles of this *Motu proprio* were enacted as a legislative decree in 1928 by an "Apostolic Constitution" entitled "*Divini cultus sanctitatem*" of Pope Pius XI.

**MOZARABIC** — A distinctive regional type of plainsong, which has survived at Toledo in Spain after having given place to the ordinary Gregorian Chant in the rest of the country. The Mozarabic Chant is non-Gregorian in character and perhaps retains some non-European elements.

**NEUMS** — (1) Before the invention of the Staff (c. 1000 A.D.) all music was taught by memory. As a help to memory certain signs called Neums, not unlike shorthand characters in appearance, were written above the words. Towards the end of the Neumatic period, it became customary to write what are known as "carefully heightened" neums, introducing the idea of "high" and "low" on the page; and from this developed by gradual stages the staff as we know it now, while the neums took on more solid shapes.

(2) Groups of plainsong notes sung over one syllable, and combined in one notational form, are described as Neums. A more accurate alternative title is Ligature (q.v.)

The series of single and compound forms is as follows:

Single note, a square black note with tail (*Virga*) or without (*Punctum*).

Pair, ascending. Two square black notes, one above the other, joined by a line on the right-hand side (*Pes*, or *Podatus*).

Pair, descending. Two square black notes, one after the other, the first one having a tail descending on the left-hand side (*Clivis*, or *Flexa*).

Three, ascending. In two forms (a) where the accent falls on the first note: *Pes* followed by *Virga* as one group (*Scandicus*).

(b) where the accent falls on the second note: *Punctum* followed by *Pes* as one group (*Salicus*).

Three, descending. *Virga* followed by two *puncta inclinata*, i.e. notes which instead of being square are lozenge or diamond-shaped (*Climacus*).

Three, rising and falling: Punctum followed by Clivis without tail, as one group (*Torculus*).

Three, falling and rising: the first two notes are shown by a thick oblique line with descending tail on the left, and the notes sounded are those at the top and bottom of this note only; the third note is above the second, or end of the stroke (*Porrectus*).

Neums or ligatures of four or more notes are formed by developments or combinations of the above forms.

Liquescent forms, in which the last note is sung on the closing consonant of the syllable, rather than on the vowel, have the final note very small. They have their own names, *Ancus* for liquescent Climacus, *Cephalicus* for Clivis, *Epiphonus* for Pes.

See also Bivirga, Quilisma.

**NOCTURN**— One of the divisions of Matins. There are three on Sundays and greater festivals, on other days one (but in the Monastic breviary, two).

**NONE**— The sixth of the Daily Hours (see Table II). One of the "lesser hours", it has Gregorian music only for its hymn and three psalms.

**NOTATION (MEDIAEVAL)**— There are two distinct systems of Notation in the Middle Ages, (a) Plainsong and (b) Mensurate Music. The Mensurate notation is derived from that of Plainsong, and is in its turn the direct ancestor of modern notation. To distinguish the one from the other in the MSS, it is necessary first of all to be acquainted with the forms of the notes in Plainsong notation (for this see *Neums*); and if it is observed that any notes in the script disagree with these forms, the music is presumably Mensurate, i.e., polyphonic. To mark the definite length of their notes the early mensuralists worked along this very line—taking the existing, unmeasured, Plainsong notation they wrote "improper" forms of the notes (*sine proprietate*) mixed with "proper" (*cum proprietate*)—this lack of propriety being shown by the omission or addition of a tail, the placing of a tail



on the wrong side, or (in the case of pairs of semibreves) pointing up instead of down (*cum opposita proprietate*). As a general rule, neums or ligatures *cum proprietate* express music written in iambic rhythm  $\text{do}|do|do|do|do}$  whereas those *sine proprietate* are in trochaic rhythm  $\text{od}|od|od|od}$

**STAFF** — The Staff as we know it today came into use in the eleventh century. The “carefully-heighted” neums were first of all planned and regulated with reference to a single line (Fa). Then another regulating line was drawn a fifth above the Fa-line (Doh). These two lines would be in differing colours, red and yellow respectively; and in the next transitional stage we find the Fa and Doh lines coloured while the intermediate La and the lower Re lines are ruled in dry-point. These four lines were all that was needed for the unison line of Plainsong, whose vocal line rarely exceeds ten degrees of the scale; but with the advent of Polyphony the five-line staff became usual. As a matter of fact the mediaeval scribe rules as many or as few lines as his composition requires, normally four, sometimes five, six, or even occasionally three.

**CLEF** — This again is a matter of complete elasticity in the Middle Ages. The C clef was the most usual; it is found on the third or fourth line, counting upwards, as a rule; never on a space. Next in frequency is the F clef, usually on the second line, sometimes on the third. These two have survived in general use, but the third authentic Plainsong clef, the B $\flat$  (always on a space, never on a line) is extinct, doubtless owing to the confusion which would arise as the system of key-signatures gradually appeared. Other clefs found very occasionally are D, E, and G. I cannot recall an instance of an A clef.

**KEY-SIGNATURES** — The system of key-signatures is one which belongs essentially to the later period when modulation had destroyed modality. For the mediaeval period the B $\flat$  clef has itself a signification of key-signature. Two flats, and one sharp, are as much as we should expect to find up to the end of the 15th century: two sharps, rarely.



**NOTED BREVIARY** — Mediaeval manuscripts are sometimes described under this title, indicating that in addition to the usual material of the Antiphonale they include the Lessons and Collects (the modern printed antiphonalia include the Collects, which are not usually given in the mediaeval manuscripts).

**NUNC DIMITTIS** — One of the Gospel Canticles, from the second chapter of St. Luke's Gospel. Used at Compline in the secular (but not in the monastic) Roman breviary.

○ **SALUTARIS** — The last two verses of the hymn of St. Thomas Aquinas (1227-1274), *Verbum supernum prodiens*, which are usually sung at the opening of the service of Benediction (see Table II).

○ **SAPIENTIA** — The first of a series of antiphons to Magnificat, beginning on the 17th December and continuing daily until Christmas Eve exclusive. Known as the Great Oes or the Great Advent Antiphons.

**OCTAVE** — Greater feasts in the Calendar are provided with Octaves, by which the observance of the feast is continued for eight days (in the case of Easter and Pentecost, seven only).

**OFFERTORY** — A verse sung, normally to Gregorian chant, after the Gospel (or Credo, if that be sung) at Mass. (See Table II.) Classical polyphonic masters have written many settings of these. The use of the term as denoting a piece of sentimental music to be played on the organ while the money is being collected is inaccurate and banal.

**OFFICE** — See Table II.

The term is also an obsolete name for the Introit.

**OFFICE FOR THE DEAD (OFFICIUM PRO DEFUNCTIS)**

Consists of Vespers, Matins, Lauds, and Mass (Requiem Mass). Vespers and Matins were sometimes named, in old days, from the first words of their opening antiphons, *Placebo* and *Dirige* (whence the modern word *Dirge*) respectively.

**OFFICE HYMN** — The only regular liturgical use of the Hymn in the Latin Rite is that of the hymn which is prescribed at each Office. This varies throughout the year at Matins, Lauds and Vespers, but is invariable at the other Hours. Sequences (q.v.) are like Hymns in appearance, but are in reality a quite distinct form, both in origin and in use. The normal Meter of a hymn is the "Iambic Dimeter", four lines of eight syllables, known in English hymnody as "Long Metre". Other meters used are the Sapphic, Alcaic, Choriambic &c.

**ORDINARIUM MISSAE** — see Kyriale, and Table I.

**ORDO** — The annual Calendar of the services of the Latin Rite, printed in debased Latin with many contractions and compressions, some of them so obscure that a living acquaintance with the performance of the rite is necessary for their interpretation. The mediaeval name was *Pica* or *Pie*.

**OSANNA** — Mediaeval spelling of Hosanna, q.v.

**PALM SUNDAY** — see *Dominica in Ramis*.

**PASSION-MUSIC** — The Passion Oratorio and Cantata settings of J. S. Bach and other great composers trace their ancestry back by a continuous line, through the polyphonic writers of the 16th and 15th centuries, to the liturgical singing of the Passion at Mass by three separate voices. These are divided as under:

1. The Narrator, who sings the narrative, a Tenor.
2. The Christ, who sings the words of Our Lord, a Bass.
3. The Synagoga, who sings the words of the other actors, Pilate, Judas, the High Priest, and so on. It is permitted that the voices of the crowd may be sung by a chorus. The Synagoga is an Alto voice.

The Passion according to St. Matthew is sung on Palm Sunday, those of St. Mark and St. Luke on the following Tuesday and Wednesday, that of St. John on Good Friday. The Passion is sung immediately before the short liturgical Gospel of the Mass, into which it leads.

**PATER NOSTER** — The Lord's Prayer occurs to music only twice in the Latin Rite (1) at the end of the Canon of the Mass (2) at the end of Lauds and Vespers in the Monastic Office. In both these cases it is sung as a solo chant by the officiating minister, with choir response to the last clause.

**PASSION SUNDAY** — The fifth Sunday in Lent.

**PATREM** — The second phrase of *Credo*. The first phrase is always sung by the officiating priest, and the Chorus picks up at *Patrem omnipotentem*. Musical settings, therefore, begin with this phrase, and a custom exists among musicologists by which the settings of the 15th century and thereabout are indexed under *Patrem* instead of under *Credo*.

**PENTECOST** — The fiftieth day after Easter, feast of the Holy Spirit. From it the Sundays up to Advent of the following year are numbered, and this "after-Pentecost" season thus covers about six months, according to the date of Easter.

**PEREGRINUS** — see *Tonus Peregrinus*.

**PES** — (1) see *Neums*.

(2) a metrical Foot: see *Meter*.

(3) In England, *Pes* was often used instead of the continental term *Tenor*, to denote the lowest voice, or *Burden*, of a mediaeval *Motet*.

**PICA, or PIE** — See *Ordo*.

**PIE JESU** — The last two lines of *Dies irae*, q.v. They have no independent liturgical existence of their own, but are frequently used at Requiem Masses in France as an *ad libitum* number, following the *Agnus Dei*.

**PIUS THE TENTH** — see *Motu proprio*.

**PLACEBO** — see *Office for the Dead*.

**PLAINSONG** — Unison music in free rhythm, used from the earliest times to the present day for the services of the Latin Rite. See Gregorian music; also under Ambrosian and Mozarabic Rites.

**PODATUS** — see Neums.

**PONTIFICALE** — A service-book containing the special services used in functions where a Bishop or other Prelate officiates; for example, the Consecration of a Church, Ordinations. Contains the necessary music in Gregorian chant.

**PORRECTUS** — see Neums.

**POST-COMMUNION** — A prayer or prayers sung at Mass after the Communion antiphon (see Table I) corresponding in subject-matter and in number to the Collect or Collects.

**PRAECONIUM PASCHALE** — see Exsultet.

**PRAESANCTIFIED** — Mass of the Praesantified is the name given to the final part of the Liturgy of Good Friday, deriving from the fact that Communion is received by the Priest with the Host sanctified the day before. The only music for this is that of the processional hymn at the beginning, *Vexilla regis prodeunt*.

**PRECENTOR** — The director of music in a Cathedral or Monastic church; the title is sometimes used also in a parochial church.

**PREFACE** — A solemn ascription of praise sung by the officiating priest at Mass to a very ancient declamatory chant, and leading without a break into the Sanctus (see Table I).

**PRIME** — The third of the Daily Hours (see Table II). The music is Gregorian chant only.

**PROCESSIONALE** — The book which contains antiphons and other chants for use in the liturgical processions of the Latin Rite.

**PROPER OF THE MASS** — see *Proprium Missae*.

**PROPHECIES** — see Lessons (1).

**PROPRIETY** — see Notation, and Ligatures.

**PROPRIUM MISSAE** — The Proper of the Mass consists of all those parts, Introit and so on, which vary from day to day (see Table I).

**PROPRIUM DE TEMPORE** — The part of the Proper of the Mass which covers the Sundays and certain other high feasts (such as Christmas) in the Church year. The name is also given to the corresponding section of the Breviary and Antiphonal.

**PROPRIUM SANCTORUM** — The remaining part of the Proper of the Mass, giving the services for Saints' Days and other Holydays which occur outside the *Proprium de Tempore*. The name is also given to the corresponding section of the Breviary and Antiphonal. But see *Commune Sanctorum*.

**PROSA (PROSE)** — A name found in the older manuscripts, mostly French in their origin, meaning the same as Sequence. The derivation is possibly *Pro s'a, i.e., Pro s(equenti)a*.

**PROSODY** — see Meter.

**PSALM** — The 150 Psalms of David form the nucleus of the Office (see Table II), being recited throughout each week in the Latin Rite.

**PUNCTUM** — (1) A single note in Gregorian Chant. In the usual mediaeval script from the 12th century onwards it is a square black note (see Neums); but in the older neumatic manuscripts it is a round dot or point, hence the name.

In Mensurate music of the Middle Ages, this form of note is styled *Brevis*, q.v.



- (2) A point or dot in Mensurate music, signifying
- (a) In earlier times, the change from one rhythmic mode to another, thus, iambic followed by trochaic,  $\text{do} \cdot \text{od}$  (*punctum divisionis modi*).
  - (b) Later, from c. 1350 onwards, as in modern times, a prolongation of one-half in duration (*punctum perfectionis*).

**PUNCTUM INCLINATUM** — The same as Punctum (1) above, but lozenge or diamond shape instead of square. The difference is one of convenience in manuscript writing only, and has no other significance. In Mensurate music of the Middle Ages it is known as the *Semibrevis*, q.v.

**PURIFICATION B.V.M.** — See Candlemas.

**QUADRAGESIMA** — The Latin term for Lent, forty weekdays with six Sundays before Easter. A customary abbreviation is XL.

**QUASIMODO** — A mediaeval term sometimes found to denote Low Sunday (*Dominica in albis*), the Sunday next after Easter. The title is that of the opening word of the Introit (cf. Gaudete, Laetare).

**QUATUOR TEMPORA** — see Ember Days.

**QUEM QUÆRITIS** — see Sepulchrum Plays.

**QUI TOLLIS** — Mediaeval settings of the Agnus Dei frequently begin with these words, as the first two words are to be sung by a cantor with the Gregorian incipit, and the Chorus part opens with *Qui tollis*: and the settings will occasionally be indexed under this heading.

**QUILISMA** — A jagged-edged note in Gregorian music, sung lightly and throwing the accent forward to the following note, which is always higher in pitch, usually one degree in the scale.

**QUINQUAGESIMA** — The Sunday next before Lent.

**QUONIAM**—The third and last section of *Gloria in excelsis*, usually treated as a triumphant chorus. See note to *Crucifixus*.

**REGINA COELI**—One of the four "Antiphons B.V.M." (q.v.). It is used during Eastertide.

**REQUIEM**—First word of the Introit of Mass as sung at Funerals and commemoration of the Departed. Requiem Mass has a Sequence (*Dies irae*), no Gloria or Credo, a special form of *Agnus Dei*, and the final salutation instead of *Ite missa est* is *Requiescant in pace*, the reply being *Amen*. By strict rule, it should be sung unaccompanied, unless the choir is inadequate to perform satisfactorily thus.

**RESPOND, RESPONSORY**—A form of verse and answer, of great antiquity, occurring in the Office. The normal arrangement is as under:

Solo	AB
Chorus	AB
Solo	C
Chorus	B
Solo	Gloria Patri (first verse only)
Chorus	AB

**RESPONSE**—The answer to a Verse (2) or Versicle.

**RHYTHMIC SIGNS**—see *Episema*.

**RITUALE**—see *Manuale*.

**ROGATIONS**—April 25th (Greater Rogation) and the three days before Ascension Day, on which the Litany of the Saints is sung in procession to ask for a blessing upon the newly-sown crops.

**SALVE REGINA**—One of the four "Antiphons B.V.M." It is used from after the octave of Pentecost up to Advent Sunday.

**SANCTORALE**—An alternative name for *Proprium Sanctorum*, q.v.

**SANCTUS**— The fourth of the five principal musical items of the Mass. The later part, *Benedictus qui venit*, is separated from the earlier by a ceremonial pause, during the Consecration and Elevation of the Host, but is treated by composers (following Gregorian and mediaeval tradition) as one unit with the earlier part.

**SARUM** — The Latin name for Salisbury in England, which governed during the later Middle Ages the liturgical practices of a great part of England. Its musical texts preserving a very accurate tradition, they are often quoted as authorities for the later centuries. The authority of the Sarum Use was removed for England in 1547, but its antiquarian value is very high.

**SEMIBREVIS** — A lozenge or diamond-shaped black note in Mensurate music of the Middle Ages. Its time-value is one-half or one-third of the Brevis, q.v. Becoming white or "void" in the 15th century, the shape was altered in the 16th century to the round note which is the modern Whole Note, still called Semibreve in England. When two semibreves are joined together in Ligature (q.v.) the first note has an ascending tail on the left-hand side.

**SEPTUAGESIMA** — The Sunday which occurs nine weeks before Easter, when the use of Alleluia at Mass and Office is discontinued until Easter. The abbreviation LXX is customary. As a *season*, the title Septuagesima will normally be understood to include Lent.

**SEPULCHRUM PLAYS** — The liturgical drama of the Easter Play is found in various forms in mediaeval manuscripts, which can be grouped in rough order of date as follows:

1. In the tenth century, a simple dialogue, the *Quem quaeritis* trope is placed before the Introit at High Mass.
2. Later developments include simple action and liturgical costume, three boys representing the three Marias, and Mary Magdalene taking the leading part of these. Location moved to before the Te Deum at Matins.

3. Addition of the scene of Peter and John running to the Sepulchre.
4. Addition of the scene of the recognition of Christ in the garden by Mary Magdalene.
5. Other scenes, outside Scripture, e.g., purchasing the spices: and other characters, e.g., the Spice-merchant, and then a Second Spice-merchant who develops into the comic relief: the play taken out of the Church into the Churchyard, or on to the Village Green.

**SEQUELA** — A wordless melody composed about the tenth century, or perhaps earlier, to follow the Alleluia at Mass. Hundreds are known to exist, in many cases undecipherable, as they were written in neums, before the invention of the staff. Later on, words were added, known as Sequences or Proses.

**SEQUENCE** — A form of hymn following the Alleluia-verse at Mass; in the Middle Ages, on almost every possible occasion. In the 16th century their number was drastically cut down, and reduced to five (*Dies Irae, Lauda Sion, Stabat Mater, Veni Sancte Spiritus, Victimae paschali*).

**SEXAGESIMA** — The Sunday after Septuagesima, q.v.

**SEXT** — The fifth of the Daily Hours (see Table II). One of the "lesser" hours, it has Gregorian music only for its hymn and three psalms.

**SICUT ERAT** — The second verse of Gloria Patri, q.v.

**SOLESMES** — A Benedictine Abbey in France, centre of the great restoration of the authentic version of the Gregorian Chant, which took place in the last quarter of the 19th century under the leadership of Dom Joseph Pothier (d. 1923). Later activities have been concerned with rhythmic doctrines formulated by Dom André Mocquereau (d. 1930) which are followed in many places, but questioned in many others with no less enthusiasm and erudition.

**SOLEMN MASS** — Another name for High Mass, q.v.

**SPONDEE** — see Meter.

**STABAT MATER** — Sequence for the feast of the Seven Dolours (Sept. 15th). Ascribed to Jacopone da Todi (d. 1306).

**SUCCENTOR** — The Deputy of the Precentor, q.v.

**SUNG MASS** — Another name for Missa Cantata, q.v.

**SURSUM CORDA** — Salutations and Responses by the Priest and Choir at Mass, introducing the most solemn part of the service, the Canon (see Table II), and sung to an inflected chant of great antiquity. Leads into the Preface.

**TANTUM ERGO** — The last two verses of the hymn of St. Thomas Aquinas (1227-1274), *Pange lingua gloriosi Corporis mysterium*: sung at Benediction (see Table II).

**TE DEUM** — A canticle of praise, sung at the end of Matins, on festivals.

**TE LUCIS ANTE TERMINUM** — The hymn at Compline, q.v.

**TEMPORALE** — Another name for Proprium de Tempore, q.v.

**TENEBRAE** — The service of Matins and Lauds on the last three days of Holy Week, i.e., the nights of Wednesday, Thursday and Friday. Of great dramatic beauty, these services have been the subject of much composition by polyphonic masters, though their own Gregorian chant has also an extreme and satisfying tenderness of expression. The lessons of the first Nocturn of Matins are from the Lamentations of Jeremias, and are sung to an ancient chant which has affinity with traditional melodies of the Hebrew synagogue.



**TERCE** — The fourth of the Daily Hours (see Table II). One of the "lesser hours", it has Gregorian music only for its hymn and three psalms.

**TERMINATION** — another word for Ending, q.v.

**THESIS** — see *Arsis*.

**TONALE** — To ensure that the numerous Antiphons in the Office might be followed by the right Tone and Ending in their psalms, *Tonalia* were compiled in the 8th and 9th centuries, arranging the Antiphons in classes by each of the eight Modes, subdivided into groups for the various Endings. Such a compilation was quite necessary in the days of memorized music and the neumatic notation, quite unnecessary when the staff came into general use. But the *Tonale* was often incorporated in the works of mediaeval Theorists long after the staff-notation had been introduced, the reason being perhaps one of conservatism.

**TONUS INDIRECTUM** — The rare occurrence of a psalm without any antiphon is marked by the use of one of two very ancient and simple chants. The name is derived from "*psalmodia in directum*", i.e., without an antiphon.

**TONUS PEREGRINUS** — A chant unique in character, belonging to the first or so-called Dorian mode; but having the reciting-note of the second half of each verse on G instead of on A, which is the true dominant or reciting-note of the first mode. It is used for Psalm 114, *In exitu Israel*, and occurs elsewhere with extreme rarity.

**TORCULUS** — see *Neums*

**TRACT** — A portion of a psalm, or a whole psalm, sung to a very ancient and ornate form of chant, used in place of the Alleluia at Mass during Septuagesima (Sundays only) and Lent (omitted on ferial Tuesdays, Thursdays and Saturdays); also on Ember days, on the Vigils of Easter and Pentecost, and at Requiem Masses.

**TRIBRACH** — see *Meter*.

**TROCHEE**— see Meter.

**TROPE** — A verbal expansion or interpolation of a pre-existing liturgical text, of an origin which is probably of musical significance as much as verbal. See also Farsing, Laus, Prosa, Sequence, Verba.

**VENITE EXSULTEMUS DOMINO**— see Invitatory.

**VERBA, VERBETA** — Some few of the earliest Sequelae (q.v.) have short parts of their wordless melodies underlaid with a text, called *Verba* or *Verbata*. The form and significance of these verses is quite distinct from that of the later Sequences.

**VERNALIS** — The section of the Breviary containing the services for the Spring part of the year, from Lent to Pentecost.

**VERSE**— (1) All psalms and canticles are divided into Verses, which very frequently reproduce the parallelism which is a feature of Hebrew poetry. This is noticeably absent in the *Te Deum* with its Latin origin and triple structure.

(2) A sentence said or sung by priest or cantor to which response is made by the choir.

(3) The solo portion of a Gradual or Respond.

**VERSICLE** — The same thing as Verse (2) above.

**VESPERS**— The seventh of the Daily Hours. The Magnificat (and in older times also the psalms and Office Hymn) are often set to polyphonic or other music, replacing the Gregorian chant in alternate verse, or altogether: but the normal music of Vespers remains Gregorian.

**VIGIL** — The day before a great festival, involving slight changes in the order of worship. But on the vigils before Easter and Pentecost these are very considerable.

**VIRGA**— see Neums.

**WHITSUNDAY**— The ordinary English name for Pentecost, q.v.

**XL** — A customary abbreviation for Lent, or *Tempus Quadragesimale*.

## Table I

### STRUCTURE OF THE MASS

(a) denotes items which belong to the *Accentus*, the aspect of which is a dialogue between Priest on the one hand, Choir and Congregation on the other: the rest belongs to the *Concentus*, the choral part in which the congregation may or may not take part with the Choir, according to circumstances.

PROPER OF THE MASS	ORDINARY OF THE MASS
(Variable from day to day, according to Calendar)	(Fixed and invariable throughout the year)
1. <i>Introit</i>	2. <i>Kyrie eleison</i>
(a) 4. <i>Collect</i>	3. <i>Gloria in excelsis Deo</i>
(a) 5. <i>Epistle</i>	
6. <i>Gradual</i>	
7. <i>Alleluia</i> or <i>Tract</i>	
8. <i>Sequence</i> (occasion- ally)	10. <i>Creed</i>
(a) 9. <i>Gospel</i>	(a) 12. <i>Sursum Corda</i> , leads through 13 into
11. <i>Offertory</i> , & " <i>Secret Prayers</i> "	14. <i>Sanctus</i>
(a) 13. <i>Preface</i>	(a) 15. <i>Canon</i>
18. <i>Communion antiphon</i>	16. <i>Benedictus</i>
(a) 19. <i>Post-communion Prayer</i>	17. <i>Agnus Dei</i>
	(a) 20. <i>Ite missa est</i> or <i>Benedicamus Domino</i>
	21. <i>Last Gospel</i>

The normal Musical Composition termed a Mass consists of 2, 3, 10, 14, 16, 17. Numbers 1, 6, 7, 8, 11, 12, 13, 18, 20 are sung in Plainsong; Numbers 4, 5, 9, 19 are chanted in monotone with inflexions. No. 15 is silent except for the Pater Noster at the end, i.e., after No. 16. No. 21 is read, without chanting.

**Table II**  
**STRUCTURE OF THE OFFICE**

("Night Office")	1. <i>Matins</i>	Of these eight Hours, that of Vespers is the only one which is related to Musical Composition. An important exception is <i>Tenebrae</i> (q.v.) For the other Hours, when sung and not merely monotoned, Plainsong is used.
("Day Hours")	2. <i>Lauds</i>	
	3. <i>Prime</i>	
	4. <i>Terce</i>	
	5. <i>Sext</i>	
	6. <i>None</i>	
	7. <i>Vespers</i>	
	8. <i>Compline</i>	

Mass is sung after Terce, except on ordinary weekdays, when it is after Sext; and on fast days, when it is after None.

- VESPERS** — 1. Introductory Salutations and responses.  
 2. Five psalms with antiphons.  
 3. "Short Chapter"; a few verses of Scripture.  
 4. Office Hymn.  
 5. Magnificat, with antiphon.  
 6. Concluding prayers, salutations &c.  
 7. Antiphon B.V.M. (q.v.), unless Compline follows at once.

N.B. — Vespers in the Monastic Office has four psalms only, and some other minor variations.

**BENEDICTION** — (An "extra-liturgical" service which often follows Vespers).

1. Hymn, *O Salutaris hostia*, two verses. (Obligatory in England, elsewhere some other appropriate hymn, anthem or motet may be substituted).
2. Litany or other devotion ad libitum, or a Motet. May be omitted altogether.
3. Hymn, *Tantum ergo Sacramentum*, two verses.
4. Concluding prayers and ceremony of Benediction.
5. Antiphon *Adoremus in aeternum* with psalm of two verses, *Gloria Patri* and repetition of antiphon.

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