

CHANT  
MADE SIMPLE

# CHANT MADE SIMPLE

SECOND EDITION

ROBERT M. FOWELLS



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*Chant Made Simple, Second Edition*

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# Introduction to the Second Edition

## The Origin of Gregorian chant

Chant, in its simple intonation form, has been used world-wide throughout history as a means of carrying the voice in large spaces. In its more melodic and ornate forms it has been used to add beauty to religious messages. Since the first Christians were Jewish, it is generally believed that the earliest chants were either taken directly from the Jewish chants from the Old Testament or at least based upon them, and that the texts from the New Testament were at least related in style if not actually set to pre-existing chants. Since we have no kind of musical notation until the mid-ninth century, we can only guess as to what the earliest chants were.

In the sixth century, Pope Gregory I set about unifying the church and reorganized the liturgy, and setting up scholas to teach chants that were to be used by all congregations. This meant memorizing all of the chants for the entire year. By the ninth century there were five major schools of chant—Roman, Gallican, Milanese, Beneventan, and Hispanic. In the mid-ninth century, the

Frankish king Pepin the Short asked the pope in Rome to send up some of his singers to teach the monks in his kingdom to sing Roman chant. This led to a dual effort to expand the Roman church and to unify the Frankish empire (most of Europe) with the same religion.

This need to unify the chant for the services brought about the beginning of our musical notation. As will be explained later in detail, the monks still had to memorize all of the chants, but the chantmasters were given a book with the texts and, above the words, small signs which reminded the chantmaster of the number of notes in each syllable and their melodic direction so that he could remind the singers by drawing designs with his hand. When Charlemagne became king he was adamant about the need for a unified church service and, of course, for education in general. Over the next two centuries the art of music notation developed to the four-line system used in chant books today. However, the new notation eliminated the expressive signs that will be discussed later.

## The Protestant Reformation and the Catholic reaction: Plain chant

In the mid-sixteenth century the church had another problem. The Reformation had arrived, and the followers of Martin Luther and John Calvin were singing hymns whose poetic verses were set to familiar secular melodies—one of the attractions to the new denominations. In hopes of minimizing this attraction, the Council of Trent ordered a new edition of the chant, the Pustet edition, in which all of the fancy melismas, which were termed “barbaric excess,” were reduced to no more than three notes. The result was

a chant that was stripped of its former beauty, the chant known today as “plain chant” or “plain song.”

When the Abbey of St. Pierre de Solesmes was restored in the 1830s after being closed down by the French revolution, the abbot, Dom Guéranger, decided that their major project would be the restoration of Gregorian chant to its medieval melodies. Over the next half-century they collected manuscripts and photographs of manuscripts from all over Europe and, for every chant for the entire year, made charts with a line of text across the top and with parallel columns below each syllable. The columns were then filled with about two dozen versions dating back to the Middle Ages. By backing up through history, using chants that could be transcribed to understand the earlier notation, they restored them to their medieval state. Pope Pius X declared their chants to be the official ones in 1908, and they remain so to this day.

## My Experience with Chant

Being brought up a Presbyterian (a Scottish Huguenot!), I had never heard chant until Gustave Reese, the renowned American musicologist and teacher, played some 78 rpm recordings for us in graduate school. Hearing the seemingly formless melodies move like a swallow enjoying the summer breezes started a lifelong fascination. Some thirty years later, at my invitation, Dom Jean Claire, chantmaster at the abbey of Saint-Pierre de Solesmes in France, taught chant for a month at California State University, Los Angeles, where I taught for many years. His combination of brilliance, humility, and gentle humor so fascinated the students that one of them, obviously unaware of Catholic protocol, asked if he was an ordinary priest or a saint!

# Publisher's Note

Since he could not return, Dom Claire suggested that we invite M. Clement Morin, P.S.S., a Sulpician priest, director of the Grand Seminary choir and retired dean of music at the University of Montreal. From his very first lecture M. Morin opened up for me a whole new concept of chant interpretation, one that showed that chant was not an unimaginative mantra, as many thought it was, but a series of “little musical words” that adorned the text in true medieval fashion with signs for phrasing in its notation and often little themes that seemed descriptive. These discoveries not only gave the chant a new sound in my ears but offered me a closer relationship with our ancestors of the Middle Ages.

## About this Edition

This collection contains simple chants based on biblical quotations that should be useful to the following:

- Any church that would like an occasional connection with the whole church's history.
- Early music lovers who would like to perform the “earliest of the early.”
- Choral music directors who could use the open vowels and short ranges for both warm-ups and performance.
- Anyone who would like a simple introduction to the latest understanding of medieval chant performance.

*Robert M. Fowells*  
*January 2007*



The first edition of this book, published in 2000, filled an important need to make Gregorian chant more accessible. Requests over the succeeding years for more information have led to a second edition, which contains twice as many chants as the first. This edition also contains a glossary, an index, and recommendations for excellent chant recordings to listen to.

The chants in this volume are given by seasons of the liturgical year, followed by chants for ordinary time. For listings in alphabetical order and in chronological order according to the church calendar, please see the indexes.

# The Musical Basics

## Melodic Notation

The square notation used today is a small version of the notation used in the twelfth century for manuscripts large enough that the whole choir could read from them. Once you are used to square notation, it is much easier to read than newer note-head editions because the designs are so obvious above the syllables to which they apply. If you look at the first example of square notation, found on page 17 of this book, you will notice that there are signs above and below the staff. These neumes from our earliest notation will be discussed in the next chapter, although we do not need them for determining the melodies.

Since most chants have a very short range, only four lines are used. There are two clefs, a C-clef (  ) and an F-clef (  ). Their function is only to designate the line that has a half-step below it, since the pitch level to be sung is entirely a matter of ease for the singers. The staves are moveable so that the melody will fit on the four lines, in most cases, without ledger lines.



NAME	MODERN	BASIC	LENGTHENED
virga			
pes			
clivis			
torculus			
porrectus			
climacus			
scandicus			
pes subbipunctis			
scanicus flexus			
salicus			Three regular notes with the middle one leaning into the last one.

The notes move in an obvious order except in two instances. A two-note neume, low to high, is written with the low note on the bottom and the higher note directly above it (). The three-note porrectus, high–low–high, looks like some kind of a slide () but was merely a matter of convenience so that the copyist did not have to lift his square-tipped pen from the page. The top of the slide is the first note, the bottom is the second, and the third note is directly above the bottom note. Some notes are diamond shaped instead of square, another matter of ease for the copyist which has nothing to do with the length of the sound.

Some notes, called “liquescent,” are warnings of the need for careful diction in medieval accoustics. They are shown in the square notation as tiny notes, instead of regular-sized notes, on the end of the neumes, and they appear where two vowels have no protective consonant between them or where two neighboring consonants need time to be pronounced distinctly.

Another note that differs is the quilisma ().

It appears in the oldest manuscripts as the addition of a half-step into the old pentatonic scale—c–d–f–g–a which became c–d–e–f–g–a. Because of the startling sound of the half-step, the old sign for a question mark was used as a warning to sing lightly.

Only one accidental is used in chant, a b-flat (), which lasts only for the word in which it occurs. Chant pitch of course is only relative and does not denote an exact level such as 435, 440, etc.

Chant melodies are not built on major and minor scales but on the medieval modes, each with its own final and dominant tones, the dominant being the reciting tone that would be used if the chant were a simple intonation. Melodies with odd-numbered modes (authentic) lie mostly above the final, and those with the even-numbered modes (plagal) lie lower, often below the final. Knowing these two structural pitches can often help in deciding

which note of a neume is most important. They are listed beneath each of the chants in the later portion of this book.

Following these pitches through a melody often reveals how the chant was ornamented. For instance, the first chant in this book, *Dominus dixit*, obviously ornaments a minor third, d–f. The second one, *In splendoribus*, begins and ends with an ornamented minor third, d–f, but brightens up in the middle with a major third, f–a.


## Rhythm

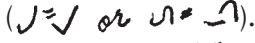
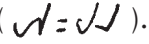
Chant rhythm has been a problem ever since its restoration by the monks of Saint-Pierre de Solesmes over a hundred years ago. Medieval writers, who left us many treatises discussing melodic details, saw no need to discuss anything that was so obvious to them as the rhythm; several centuries had to pass before a system of rhythmic notation was devised for new part-music. The system used for chant rhythm in the first half of the twentieth century was devised by Dom André Mocquereau of Solesmes. In it, every note had the same value except those that he marked with a dot (doubled) or an overhead line (lengthened). His rhythmic solution plus his aesthetic descriptions of chant phrasing, fully described in the *Liber Usualis*, gave it the beauty for which it has been revered. (The chants used in this book, reprinted from Solesmes' newest edition, the *Graduale Triplex*, still have his signs for those who prefer to sing by the earlier method.)

However, music historians have always known that this rhythmic system had no historical basis. The very first Western music notation was devised by Charlemagne's monks to aid in his desire to unify the church service throughout his empire. Since most of the monks at that time were illiterate and learned both their texts

and melodies by rote, they needed the chantmaster's hand to remind them of melodic designs. The original signs, seen above and below the melodies in this book, were only reminders to the chantmaster as to the direction of the melodies, but they did not designate exact pitch. These old neumes did, however, give distinct reminders of longer and shorter notes and even some directions for expression. One of Mocquereau's last students, Dom Eugène Cardine, undertook an exhaustive analysis of these old neumes and revised the concept of chant rhythm. This updated system, described in detail in his treatise *Gregorian Semiology*, is now the basis for a more historically correct performance.

The musical examples from the *Graduale Triplex* which are used here have the old neumes from the Laon Manuscript above the square notes and those from the St. Gall school below. The two almost always agree, so for the sake of simplicity and convenience only the St. Gall neumes are discussed here. Below are some basic principles regarding rhythm, as put forth in Dom Cardine's *Gregorian Semiology*. Those who want a complete description should read his book.


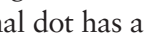

1. Chant has no regular beat but moves in a conversational rhythm. When there is only one note per syllable the chant moves as if it were being read—just as a modern congregation recites the Lord's Prayer in unison without a conductor.
2. When there is more than one note per syllable, the notes move somewhat faster as a simple melodic, somewhat ornamental design.
3. The letter *c* (*celeriter*: faster) designates notes, or groups of notes, that must be sung more lightly and shortened. (The former system ignores these signs completely.)
4. There are distinct signs for lengthening the notes. Sometimes there is simply a *t* (*tenete*: hold) or just the top of a *t* on a neume (  ). Another way to show lengthening was to make a more

deliberate design, which forced the copyist to slow down his pen (  ). A special discovery was the “neumatic break,” or “caesura.” This break occurred when the scribe interrupted a design that could have been done in one stroke and made two neumes instead (  ). In this case the note before the break is the more important note in the neume, due to the time it took the copyist to lift the pen and start over. This discovery was especially important for long, ornamental melismas, or chant “cadenzas,” because it separated a seemingly formless string of notes into smaller melodic patterns.

Obviously, a system that relies on “shorter or longer” rather than “half or double” makes it impossible for a group to sight-read the music as they normally would. We must remember that the chant was never a dance but an ornamented reading of the Scripture, a beauty that went along with the designs on the cathedrals and the priests’ robes. The director must decide what makes the design move best and teach it to the group phrase by phrase. Only sight-reading the square notes can cause rhythmic problems that are hard to eradicate. Just as in the Middle Ages, today’s singers easily follow the director’s hand as it reminds them of the motion they have been learning.

The previous chart gives the meanings of the most basic neumes that appear in this edition. Then, in the following examples the neumes shown above the Latin words and their translation, across the page from the music, are the ones that effect the normal, conversational flow of the chant.

Some syllables have signs for a series of notes at the same pitch. Under the former system these were considered to be held for the number of notes involved. We now know that these notes were expected to be lightly re-percussed, allowing the voice to rise and fall in volume on each note but not to break between notes. In

medieval acoustics this would have eliminated the build-up of acoustical delay while giving the impression of a sustained pitch. The neumes vary from light to heavy in the following order, (  ) //  ) If the final dot has a *tenete*, it is a sign to lengthen it a bit and to make it lean into the following neume (  ).

## Symbolism

The beginning of “descriptive” music is usually attributed to the late sixteenth-century Italians. It flourished in their madrigals and has become an accepted technique available to all composers ever since. Because Albert Schweitzer was both a biblical and a musical scholar, he exposed all sorts of musical symbolism that Bach used, to add a counterpoint of biblical suggestion to his music.

Only a few medieval music scholars feel that medieval composers, limited to the use of six-note modes with melodies that rarely exceeded an octave, had any symbolic intentions in their compositions. Most of the chants were being sung in one state of development or another long before they were notated, and we have no exact knowledge as to who was responsible for the final version or what ideas they had in mind. But because M. Morin is both a biblical and a musical scholar, some of his concepts of descriptive symbolism are included with the performance suggestions for the chants included here.

Aside from the pictorial patterns, there are four little melodies, “leitmotifs,” which happen often enough in significant places that they must have been deliberate. The shortest is fa–mi (f–e), the same notes that the Italian madrigalists used to describe a sigh (“ohime”—alas) which can denote sadness or despair. The theme fa–la–sol (f–a–g) is often used to express joy and an

enlarged version, fa-sol-la-sol-la (f-g-a-g-a) expresses “rejoice,” as it does in the first theme of the melisma that begins the “Ave Maria” in Advent. Even more intriguing is the use of fa-mi-sol-la (f-e-g-a) as a reminder of the sadness of the cross (fa-mi) and the joy of the Resurrection (sol-la).

Even if we cannot know for certain what the original intentions were, these themes can add a touching counterpoint of thought as we sing the text.

## Latin Pronunciation

Latin is simple to pronounce because it is completely phonetic. However, liturgical Latin is softer and more like Italian than the harder pronunciation taught with scholarly Latin.

### VOWELS

A = father  
E = men  
I = fet  
O = for  
AE = men  
OE = men

Any other combined vowels are both pronounced. If they occur on a melisma, the second vowel is sung only on the last note.

U after Q or NG and followed by another vowel is sung as a W with the vowel that follows as one syllable, as in Quaint, linguist.

### SPECIAL CONSONANTS

C = K, except  
C before E, AE, OE, I, or Y is like church.  
CC before the same vowels is T-CH,  
with the T ending the previous vowel.  
SC before the same vowels is shall.  
CH = K  
G = before A, O, and U is pronounced gun.  
G = before E, I, AE, OE is pronounced judge.  
GN = NY (no G sound), like the Italian word gnocci.  
H = silent except in *nihil* and *mihi* when it is k.  
J = Y as in you.  
R = done with a flip of the end of the  
tongue—never attached to the vowel  
before it.  
S = see  
TI = Patsy except after S, X, or T when the T  
is regular as in English.  
TH = Thomas  
X = ks  
XC = ksh before e, ae, oe, i, or y  
Z = dz.

All other consonants are as in English.

## Learning the Chant

Because chant is an ornamented reading of the Scripture without bar lines or even distinct beats, it cannot be learned or conducted in the same way as regular choral music. Whether you are learning the chant for yourself before you conduct it, or if you are teaching it to a choir, approach it in the following order:

1. Read the text, being careful to put the accents (underlined) on the proper syllables. Regardless of the ornaments, the words must be pronounced properly.

2. Never just sight-read the chant. The square notes tell only pitch, and a monotonous introduction can lead to rhythmic problems that can be hard to undo.

3. Learn the melodic signs by single words or phrases: Dominus——dixit ad me——Filius meus——es tu. Notes on unaccented syllables should flow towards the accented syllable, and the following ones should fall away. If there is more than one note on the accented syllable, the most important note is probably the last one unless there is a tenete (  $\curvearrowright$  ) on a previous one.

4. Remember that medieval singers learned by rote. Each word and phrase has its own melodic design—M. Morin’s “little musical words.” Do not sing the whole chant until all of the “words” are learned.

5. In the beginning, conduct with your hand as if you were drawing the design in the air, i.e., higher (  $\nearrow$  ), low-high (  $\curvearrowright$  ), high-low (  $\searrow$  ), low-high-low (  $\curvearrowright\searrow$  ), etc. At first your singers will get their speed and rhythm from the movement of your hand. Once they are familiar with the design they will need less reminder, and you can simply indicate the rise and fall of the phrases.

# 1. Dominus dixit

Graduale Triplex-41 (Introit for Christmas Midnight Mass)

Do-mi-nus di-xit ad me: Fi-li-us me-us es tu.

Lord said to me: Son my are you.

E-go ho-di-e ge-nu-i te.

I today begot you.

The prevalence of light notes (  $\cdot$   $\text{'''}$   $\epsilon$   $\text{'}^{\cdot}$  ) reminds us that this text is being spoken by God's newborn Son, and therefore should be sung lightly.

The notes on *filius*—three notes, two notes, one note—are a reminder of the Trinity.

The only lengthened notes in the entire chant, on *meus* (  $\pi$   $\text{'}^{\cdot}$  ), are a token of God's pride in his new Son.

Notice that *Dominus* and *ego* are the same person and the same melody.

Mode II: d-f

Psalm 2:7 [T]he LORD: He said to me, "You are my son, today I have begotten you."

Ps. 2, 7. V. 1. 2. 8

D O- MI- NUS di- xit ad me:  
Fi- li- us me- us es tu, e-  
go ho- di- e ge- nu- i te.

## 2. In splendoribus

Graduale Triplex-44 (Communion chant for Christmas Midnight Mass)

$\tau$   $c$  // //  $\pi$   $s$  (1) (2)  $c$  (3)  $\surd$   
 In splen-do-ri-bus sanc-to-rum, ex u-te-ro an-te lu-ci-fe-rum  
 In beauties of holiness, from womb before daystar  
 $\tau$  //  $s$   
 ge-nu-i te.  
 I have begotten you.

In this text, God is speaking. It begins with a low voice intoning minor thirds, and most of the neumes indicate lengthening or emphasis to give them importance (  $\tau$  //  $\pi$   $s$  ).

To be sure we don't drag, we are reminded not to hold on to light syllables (  $c$  ).

- (1) A longer note (  $\tau$  ) plus two regular and two longer notes (  $\surd$  ).
- (2) A longer note (  $\tau$  ) plus a repercussion followed by the top note (  $\surd$  ).
- (3) A longer note (  $\tau$  ) followed by the salicus (  $\frac{f}{\circ}$  ). The shining of the daystar is shown by the highest note in the chant on top of this neume on *luciferum*.

Mode VI: f-a

Psalm 110 (109):3b In the brightness of the saints, from the womb before the day star I begot thee. (D-R)

CO. VI  
RBCKS

Ps. 109, 3

I N splendó- ri-bus sanctó- rum,\* ěx ũ- te-ro

an-tē lŭ- cí- fe-rum gē- nu- i tē.

### 3. Ecce virgo

Graduale Triplex-37 (Communion chant for the fourth Sunday in Advent)

Ec-ce vir-go con-ci-pi-et, et pa-ri-et fi-li-um; et  
Behold virgin conceive and bear son and  
vo-ca-bi-tur no-men e-ius Em-ma-nu-el.  
call name his Emmanuel.

- (1) One longer note plus three regular ones (  $\text{r} \text{u}$  ).
- (2) Three longer notes (  $\text{r} \text{r}$  ) plus three regular ones (  $\text{r}$  ).
- (3) One longer note followed by the quilisma and two regular notes (  $\text{r} \text{u}$  ).
- (4) Four longer notes (  $\text{r} \text{r} \text{r} \text{r}$  ).
- (5) One longer note (  $\text{r}$  ) followed by the quilisma and three regular notes (  $\text{u}$  ).
- (6) Two longer notes (  $\text{r} \text{r}$  ) followed by three regular notes (  $\text{r}$  ).
- (7) Three notes with the quilisma (  $\text{r} \text{u}$  ) followed by two regular notes (  $\text{r}$  ), the first leaning towards the last one.

Mode I: d-a

Isaiah 7:14 Behold, a virgin shall conceive, and bear a son, and shall call his name Immanuel. (KJV)

CO. I  
RBCKS

Is. 7, 14

E C-ce vir-go \*conci-pi-et, et pa-ri-et  
fi-li-um: et vo-ca-bi-tur no-men e-ius  
Em-ma-nu-el. T. P. Alle-lú-ia.



## 4. Revelabitur

Graduale Triplex-40 (Communion chant for the Christmas Vigil)

C (1) C (2) , , , (3)  
 Re-ve-la-bi-tur glo-ri-a Do-mi-ni: et vi-de-bit om-nis ca-ro  
 Will be revealed glory of God and shall see all flesh

(4) (5) (6) S  
 sal-lu-ta-re De-i nos-tri.  
 salvation from God our

- (1) One longer and three regular (λλ).
- (2) Four lengthened (√=).
- (3) One moderately lengthened and three regular (λλ).
- (4) One longer (λ), two short and one longer (·λ), one longer, two shorter, and two regular (λ·λ).
- (5) Two longer (λλ), three shorter (λλ), and three longer (λλ).
- (6) Four shorter (λλ) and one regular (λ).

Mode I: d-a

*Cf. Isaiah 40:5 The glory of the Lord shall be revealed, and all flesh shall see the salvation which comes from our God.*

CO. I  
 RBCKS  
 Cf. Is. 40, 5

E-ve-lá-bi-tur \* glo-ri-a Dó-mi-ni:  
 et vi-dé-bit o-mnis ca-ro sa-lu-tá-re  
 De-i no-stri.

## 5. Benedictus qui venit

Graduale Triplex-45 (Gradual for the Christmas Dawn Mass)

Be-ne-dic-tus qui <sup>(1)</sup>ve-nit in <sup>(2)</sup>no-mi-ne <sup>(3)</sup>Do-mi-ni;  
 Blest who comes in name of Lord;

<sup>(6)</sup>De-us <sup>(7)</sup>Do-mi-nus et il-lux-it <sup>(8)</sup>no-bis.  
 God Lord and light our

- (1) Five light notes (  $\overset{\frown}{\curvearrowright}$  ).
- (2) Four light notes (  $\overset{\frown}{\curvearrowright}$  ), two regular (  $\curvearrowright$  ), and two lengthened (  $\overset{\frown}{\curvearrowright}$  ).
- (3) Five light notes (  $\overset{\frown}{\curvearrowright}$  ).
- (4) Five light notes (  $\overset{\frown}{\curvearrowright}$  ).
- (5) Two regular notes, two lengthened, and two light (  $\curvearrowright \overset{\frown}{\curvearrowright}$  ).
- (6) One lengthened note and two light (  $\overset{\frown}{\curvearrowright}$  ).
- (7) Four light notes, two regular, and two lengthened (  $\overset{\frown}{\curvearrowright} \curvearrowright \overset{\frown}{\curvearrowright}$  ).
- (8) Two short notes (  $\overset{\frown}{\curvearrowright}$  ), two regular and two lengthened (  $\overset{\frown}{\curvearrowright}$  ), four regular, beginning with the quilisma (  $\overset{\frown}{\curvearrowright}$  ), four lengthened (  $\overset{\frown}{\curvearrowright}$  ), two regular and one lengthened (  $\overset{\frown}{\curvearrowright}$  ), two regular and two lengthened (  $\overset{\frown}{\curvearrowright}$  ), two short and one long (  $\overset{\frown}{\curvearrowright}$  ), and the final notes all regular.

Mode V: f-c

Psalm 118:26-27 Blessed be he who enters in the name of the LORD! . . . The LORD is God, and he has given us light.

GR. V  
MRBCKS

Ps. 117, 26, 27.  $\Psi$ . 23

**B** E-ne-dic-tus \*qui ve-nit in no-mi-ne  
 Dó-mi-ni: De-us Dó-mi-nus, et il-lux-it  
 no-bis. A Dó-mi-  
 no-fa-  
 ctum est: et est mi-rá-  
 bi-lē in ó-cu-lis no-stris.

## 6. Exsulta filia Sion

Graduale Triplex-47 (Communion chant for Christmas Dawn Mass)

Ex-sul-ta <sup>1</sup>fi-li-a <sup>(1)</sup>Si-on, <sup>(2)</sup>lau-da <sup>1</sup>fi-li-a <sup>π</sup>le-ru-sa-lem: <sup>ζ</sup>e-cce Rex  
 Rejoice daughter Zion shout daughter Jerusalem: behold king  
 C <sup>(3)</sup>tu-us <sup>π</sup>ve-nit <sup>π</sup>sanc-tus, et <sup>(4)</sup>Sal-va-tor <sup>π</sup>mun-di.  
 your comes holy and savior of world.

- (1) Four notes with a quilisma, all marked “moderately fast” ( $\overset{cm}{\underline{\underline{w}}}$ ).
- (2) The two top notes longer and repercussed ( $\overset{\zeta}{\underline{\underline{w}}}$ ).
- (3) Two longer notes ( $\checkmark$ ) and three shorter notes ( $\cdot\prime$ ).
- (4) Two longer notes plus the quilisma ( $\overset{w}{\underline{\underline{w}}}$ ) leading to the top note.

Mode IV: e-a

Zechariah 9:9 Rejoice greatly, O daughter of Sion, shout for joy, O daughter of Jerusalem: BEHOLD THY KING will come to thee, the just and saviour.  
 (D-R)

CO. IV  
 RBCKS  
 Zach. 9, 9  
**E** X-súlta \* fi- li- a Si- on, lauda fi- li- a Ie-  
 rú- sa- lem : ecce Rex tu- us ve- nit sanctus, et Sal-  
 vá- tor mun- di.

## 7. Puer natus est

Graduale Triplex—47 (Introit for Christmas Day Mass)

✓ C C C (1) ↗  
Pu-er na-tus est no-bis, et fi-li-us da-tus est no-bis:  
 Boy born is to us: and son given is to us

cu-ius im-pe-ri-um su-per hu-me-rum e - ius: et vo-ca-bi-tur  
 whose kingdom upon shoulder his: and will be called

(3) ↗ ↗ ↗ ↗ ↗  
no-men e-ius, ma-gni con-si-li-i An-ge-lus.  
 name his great counsel angels.

The opening leap of a fifth with its sign for emphasis ( ✓ ) is often thought of as a symbol of hands lifting up an offering. The second leap of a fifth on *et* has the sign to move quickly ( c ) as opposed to the first leap.

The word *filiius* is interesting in that it could describe the descending Son, and it also uses the three–two–one figure of the Trinity.

- (1) One lengthened note ( ↗ ) followed by a regular repercussion and the higher note. ( ✓ ).

On *imperium*, the height of the kingdom is shown by the highest note in the entire chant, with emphasis on the two highest notes ( ✓ ). The *c* on the next syllable reminds us to get moving again. The word also begins with the motif *fa–mi–so–la* (here transposed to *do–ti–re–mi* in mode VII), a reminder of the Cross and Glory.

- (2) *Eius* is set with a common cadence figure—two long notes ( ↗ ), a five-note ornamental figure with a *c* ( ↗ ) and two more lengthened notes ( ↗ ), bringing the phrase to a rest.

The *fa–la–sol* motif (here transposed to *do–mi–re*) on *vocabitur* and again on *magni* is a reminder of joy.

- (3) The phrase ends with another *eius*, a similar figure with only three ornamental notes in the middle.

Notice the emphasis put on *magni*.

Mode VII: g–d

Isaiah 9:6 For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor. . . .(KJV)

RBCKS Antiphona ad introitum VII

Is. 9, 6; Ps. 97

U-ER na-tus est no-bis, et fi-li-us  
 da-tus est no-bis: cu-ius imp-e-ri-um su-per  
 hu-me-rum e-ius: et vo-ca-bi-tur no-men  
 e-ius, ma-gni con-si-li-i An-ge-lus.