

climax of the entire melodic line over the word *Haec*. The tension continues over the accented syllable of the word *di-es* by means of the rapid, triple pulsation of the C, the Dominant of the piece. The melody then descends to A (the Final of the piece) and becomes a rapid alternation between A and G that swings forcefully to the last A on that syllable. The A is repeated for the final syllable of the word to produce a simple redundant cadence. The effect of this melodic setting is to give great emphasis to the word *Haec* and to produce the meaning of the phrase as: **This** (is the) day! First, sing the text with only the structure pitches and then sing it with the added ornaments.

The second phrase:

L103

This formula is found only in this gradual.

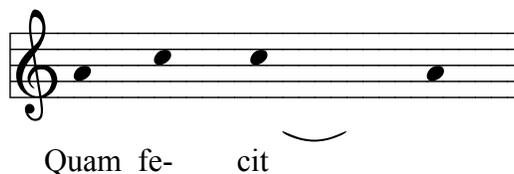


C103



Quam fe- cit

The structure pitches:

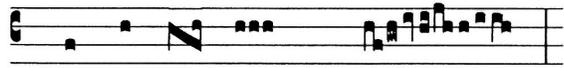


The first note (G) of the Pes leads quickly to the second note (A) as a type of *portamento*. Both notations indicate a strongly pulsed C for the accent of the word and rapid, light pulsations for the C over the final syllable. The C over the final syllable is decorated by an ornament (D-E) that returns to a repeated C that then descends by a rapid swinging movement through A-G to the final A that then absorbs the remaining energy of the melodic movement. Again, first sing the structure pitches with the words and then sing the ornamented version.

Third phrase:

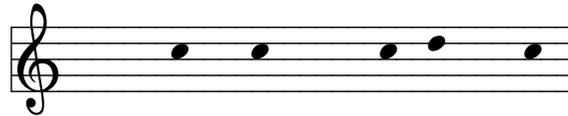
Formula 3c.2 (3)

GT 39/1
L17
C36



(-) vi- de- bi- tis
Do- mi- nus:

The structure pitches:



Do- mi- nus:

The accent syllable (Do-) uses a Porrectus neume that swings rapidly from the first two notes (C-A) to the last note C as the goal of the motion. The rhythmic momentum is sustained through the three pulsed notes of the middle syllable and comes to a temporary rest on the first note, C, of the final syllable. The melody then becomes a punctuating melisma with an emphasis on the note D before finally returning to the C (the Dominant of the piece).

Sing the structure pitch versions of these first three phrases as a single phrase.



Haec di- es quam fe- cit Do- mi- nus

All the word accents occur on C, the recitation pitch and the Dominant of the piece. It has the feel of a simple cantillation and the first half of a psalm tone.

Then sing the three ornamented versions as a combined unit.

Fourth phrase:

Formula 4.3 (1)

GT 197/1

L103

C107

The structure pitches:

Ex- sul- te- mus,

The melody uses a typical psalm tone intonation (A – C) for the two pre-tonic syllables. Laon 239 gives extra weight to the first syllable *ex-* since it involves a complex pronunciation and needs some extra time to accomplish this. Laon 239 also uses a portamento (A-C) for the second syllable *sul-*. This allows the sounding of the *s* on the lower A before ascending to the C for the full vowel sound.. Laon also adds a liquescent loop to allow for the sounding of the *l* before moving on to the accented syllable *té-*. This is the only case in which Laon uses an Uncinus with a *t* for the first note instead of using the usual quickly flowing Clivis neume, just as the Cantatorium does for all the cases of this formula. Perhaps the notator of Laon wanted to warn the singers to give extra time and emphasis to the beginning of this syllable in order to bring out the meaning of the word: “let us **exult!**” Here, the accented syllable is decorated by an elaborate melismas around the recitation pitch C. The final syllable is again given an elaborate punctuating melismas. The final cadence leads the melody into the Final of mode 5 and gives the feeling of a phrase held in suspense.

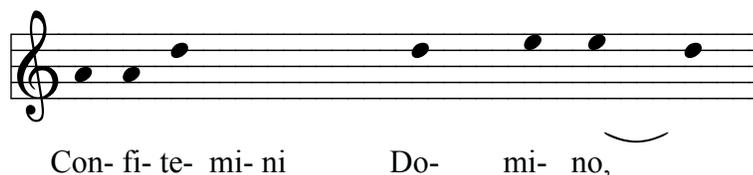
Sixth phrase (first of the verse):

Formula 6.3 (3)



The musical notation for Formula 6.3 (3) consists of three examples, each with a Latin text line and a corresponding neume line. The neumes are written on a four-line staff. The first example is for L12, GT 25/5 V. C28, with the text "Quis a-scen-det in montem Do-mi-ni?". The second example is for L103, GT 197/3 V. C107, with the text "Con-fi-te-mi-ni Do-mi-no,". The third example is for L106, GT 203/3 V. C108, with the text "Di-cant nunc, qui redempti sunt a Do-mi-no:". The neumes are arranged in two columns for each example, corresponding to the two lines of text.

The structure pitches:



The structure pitches are shown on a five-line staff in treble clef. The notes are G4, A4, B4, C5, B4, A4, G4. Below the staff, the text "Con- fi- te- mi- ni Do- mi- no," is written, with a slur over "mi- no,". The notes correspond to the syllables: G for "Con-", A for "fi-", B for "te-", C for "mi-", B for "mi-", and A for "no,".

In all three cases, the first syllable is given a certain importance. In the first case, the word *Quis* needs careful pronunciation. In the case of the *Haec dies* verse, the syllable *Con-* needs some time for its enunciation. In the third case, the first syllable is also the accent of the verb *dī-cant*. For the *Haec dies* verse, both Laon and the Cantatorium place the second syllable at the same pitch as the first syllable and then allow the melody to rise toward its reciting pitch D. The direct leap of a third to the accent gives the word an extra emphasis: “confess to the Lord!” The first note of the Pes is sung lightly and quickly in the manner of a *portamento*. The emphasis, therefore, is on the D. In a resonate room, one will tend to hear only a crescendo to the D by an interval of a perfect fourth, a very strong melodic interval. The D is then ornamented by a structurally important E and a cascading F-E-D repeated as an echo effect, to conclude the phrase.

Seventh phrase:

Formula 7.5 (2)

L103
GT 197/4 V.
C107

quo- ni- am bo- nus:

The structure pitches:

Quo- ni- am bo- nus:

The image shows a musical score for the seventh phrase. At the top, it is labeled 'Formula 7.5 (2)'. Below this is a staff of music with notes and various ornaments (trills, grace notes, etc.). To the left of the staff are the identifiers 'L103', 'GT 197/4 V.', and 'C107'. Below the staff is the Latin text 'quo- ni- am bo- nus:'. Underneath the text is a staff of music showing the structure pitches for the phrase: 'Quo- ni- am bo- nus:'. Brackets are placed under 'Quo-' and 'bo-' to indicate the structure pitches for these words.

The answering phrase *quoniam bonus* begins with a double ornament on C that then rises from G to D by deliberate forceful steps. It then leaps to two quickly repeated, ringing (*f* = *frangor*) notes on G and then descends to D to complete the word *quoniam* (= because). The word *bonus* (= he is good) receives ones of the strongest rhythmic/melodic settings of the entire chant repertory. It is really a highly charged ornament around the D that finally descends by a melodic anticipation (the last note over the first syllable of *bó-nus*) to cadence on the Final of the piece.

Thus, the entire phrase unit *confitemini Domino quoniam bonus* is fundamentally modeled on 1) a psalm tone intonation, 2) recitation, 3) median cadence, 4) re-intonation and recitation and 5) a final cadence. First, sing the entire phrase unit with only the structure pitches. Then sing the entire phrase unit with the elaborate ornamentation.

Eighth phrase:

Formula 4.4 (3)



GT 42/7

L18

an- te lu- (-) ci- fe- rum

C38

Handwritten neumes for the text above.

GT 197/5 =

quoniam in sae- cu- lum

The structure pitches:



The formula is borrowed from the formulas used for the refrain. Its cadence on F produces a suspended cadence that demands a resolution in the next formula. The neume over the first syllable of *quo-ni-am* is a single group neume with a separate non-flowing single note at the beginning of the neume that needs to be sung with a certain intensity. It will serve to launch the re-intonation of the recitation pitch C used for the rest of the phrase. A melisma is used to ornament the accent of the word *sae-cu-lum*. A punctuating melisma that revolves around the C is used for the final syllable of the word.

Sing the phrase with only the structure pitches. Then sing it with the full ornamentation.

Ninth phrase (cadential formula):

Formula 9.1 (10)

L12
GT 25/8 V.
C28

et (-) (-) mundo cor- de.

GT 197/6 = mi- se- ri- cor- di- am e- ius.
The structure pitches:

mi- se- ri- cor- di- a e- ius.

This concluding formula picks up from the F of the preceding formula and leads back to the Final of the piece (A) for a reciting pitch. The pitches G – A, used for the last two syllables of the word *miseri-cor-di-a*, lead to the Dominant (C) and on to the super-accent D for the accent of the last word of the piece. After a properly lengthened note D on the last syllable absorbs the rhythmic momentum arriving from the accent syllable, the formula adds an ornamental flourish around that D. It then proceeds to decorate the Dominant of the mode (C) and finishes with the classic cadential third C – A to end the piece.

Sing each phrase with only the structure pitches and then sing them with the added ornamentation. Sing the complete phrase *quoniam in saeculum misericordia eius* with only the structure pitches. Then sing the entire phrase with the added ornamentation while directing your singing with the Laon and then the St. Gall notation. As you increase the tempo of your singing to the desired speed, reduce your hand movements to only those necessary to maintain the forward momentum from one structurally important pitch to another.

Do this for the entire piece in both the original Latin and then in the English version.

8 2. HAEC di- es, quam fe- cit Do- mi- nus:

8 ex- sul- te- mus, et lae- te- mur in e- a.

8 Con- fi- te- mi- ni Do- mi- no, quo- ni- am bo- nus:

8 quo- ni- am in sae- cu- lum mi- se- ri- cor- di- a e- rit.

8 Mode II: Final Dominant The Modal Hexachord Scale

- / ✓ / / / A .: /- S / - . A A /- /-

8 O give thanks to the Lord,

- - - S. - - - w / .: = A

8 for the Lord

✓ / 2 /- /- A / ✓ - A .: /: ::

8 is good: and the love

A /: - - ✓ . J A A A A A

8 of the Lord

/ - - /: /

8 shall en- dure

✓ A A /: w / ✓ . - - - w A -

8 for e- ver.