ANTIPHONALE DUPLEX
PRO LAUDIBUS ET VESPERIS

Edítio cantantibus adhuc horis secundum usum

Collegium sanctorum angelorum

Prenotanda

Introduction
Antiphonale Duplex is an antiphonal for Lauds and Vespers according to traditional Benedictine usage. The term *Duplex* has been incorporated into the title because the *Antiphonale* uses two forms of music notation, a version of modern square-notation and ancient neums from the St. Gall family of manuscripts, the oldest manuscripts notating the antiphons of the Divine Office.

This antiphonal has been assembled with a twofold intention:
- to unfold the beauty of the Divine Office, especially for the students of *Collegium sanctorum angelorum*, but also for anyone who may find it useful;
- to enable the students of the *Collegium*[1] to sing the chants of the Divine Office with a nuanced sublety that is expressed more clearly in the ancient manuscripts than it is in standard modern notation.

These notes explicate the methodology used to compile and edit this *Antiphonale Duplex.*

Translations
The translations herein are not intended for liturgical use. They have two distinct characteristics:
- They are more literal than idiomatic. This is intentional, done for the purpose of helping students understand the grammatical construction of the Latin.
- They employ archaic forms of pronouns, verbs, and verb constructions, such as "grantest Thou to us." Even though the translations are not intended for liturgical use, they can still provide a small reminder of the antiquity of the Divine Office and the timelessness of its beauty. The archaic forms may assist this reminder.

Melodies for the Antiphons
It was first decided to superimpose the neums of the St. Gall manuscripts, primarily St. Gall 390, that is, the Hartker manuscript, and secondarily St. Gall manuscripts 391 and 388, because the notation in these manuscripts reveals a sublety of rhythmic nuance and agogic accent that is not present in modern chant notation. However, it became apparent that the neums of these ancient manuscripts often represent melodies that are not exactly the same melodies in current editions of the *Antiphonale*, even if they are very similar. This created a dilemma: how can the ancient neums to be used to assist in the singing of the melodies if they do not represent the same melodies?

Thus, it was decided to use restored melodies, that is, melodies that correspond to these ancient neums. This restoration process was, itself, fraught with challenges, requiring a policy to be developed to guide it.

Melodic Restoration
The policy guiding the restoration of the melodies is as follows:
- whenever possible, the melody found in the Hartker manuscript, or St. Gall manuscripts 391 or 388, is employed;
- whenever this was not possible, the melody of the *Antiphonale Monasticum,* 1934 edition, is

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1 *Collegium sanctorum angelorum*, a private liberal arts college in Ocala, Florida. www.the-collegium.org.

employed, unless it is clear that this melody does not correspond to any melody with a long usage;

- when this is the case, a melody that is close to the melody of the *Antiphonale Monasticum,* 1934 edition, but with an ancient lineage, is employed.

Because the neums of the St. Gall manuscripts are not pitch specific, it was necessary to make certain assumptions, based on comparisons with several manuscripts, about what melodies the neums most likely represent. In general, if a melody in the *Antiphonal Monasticum,* 1934 edition, was a resonable choice, it was used. This allowed the usage of this *Antiphonale* to conform simultaneously to both long-standing contemporary usage and to historical practice.

Implementation of this policy has had its own challenges, but it has also been facilitated greatly by the availability of many manuscripts online and by the presence online of certain chant databases, such as *Antiphonale synopticum*[2] and Cantus Manuscript Database,[3] in addition to the restoration work done for the recent edition of *Antiphonale Monasticum.*[4]

Perhaps what is most worthy of comment here is how this policy differs for what seems to be the policy governing some other chant restorations. The process that seems to be guiding some other chant restorations is one in which many manuscripts are compared and individual phrases that seem to have the widest usage are compiled into a "restored" chant. While the resultant compilation does, indeed, show various elements with widespread usage, it also, in its entirety, represents a "new" melody, one that is comprised of historical components, but that is, as an entire melody, one that was never sung anywhere.

There are some benefits to this kind of restoration. However, for the purposes of this *Antiphonale,* which is intended for liturgical use in an Office with an ancient lineage, it was decided that the melodies sung should have a specific connection to that lineage. Thus, the decision was made to use melodies that have been sung, at least somewhere at some time, in the long history of the Divine Office. The policy delineated above guided the decision of which melodies to use.

Rhythm
In an effort to help students sing more easily the rhythmic nuances expressed in the ancient manuscripts, the modern square-note notation system has been modified slightly in order to incorporate these nuances. The modifications, as well as the general approach to singing chant, are explained here.

General Approach to Singing Chant
Chant represents a marriage between melody and text in which "the two become one." The melody can no longer be considered independently of the text, and the text can no longer be considered independently of the melody. They are a unified whole.

Thus, the rhythm of the melody is essentially the rhythm of the text. The natural rhythms of the

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2 http://gregorianik.uni-regensburg.de/.
3 http://cantus.uwaterloo.ca/.
4 *Antiphonale Monasticum,* 3 vols. (Solesmes: Abbaye Saint-Pierre de Solesmes, 2005-2007).

text are expressed in the singing of the melody.

The modal structure of the melodies will also influence the rhythm. Notes approaching or arriving on important structural notes in the modeal structure of the melody will sometimes receive a certain emphasis that may or may not also directly relate to the text itself.

Notating Nuanced Rhythms and Agogic Accents
There are any number of methods that might be employed to show rhythm in musical notation: color, open and filled-in notes, dots, episemas, note shapes, and the spacing of notes to mention but a few. It may be useful here to delineate why some of these methods were eliminated before explaining the methods that were eventually selected.

- Coloring notes was eliminated because of the cost of color printing.
- A method of open and filled-in notes was considered useful at some level, but the capabilities of the notation system available, that is, Gregorio, did not have sufficient capabilities to employ this method to the extent that would make it applicable in any more than a cursory manner.
- Dots added to notes carry mensural implications, that is, the implication of doubling the notes to which they are added. This seemed counter-intuitive to developing a notation system in which the rhythms were more flexibly nuanced.
- Episemas have historical value. They were a primary means of indicating nuanced rhythms and agogic accents in the manuscripts of the St. Gall family. However, in recent years they have been used, like dots, to indicate a doubling of note values. Thus, they were deemed not useful for this project. (However, in future years, their use might well be reconsidered.)

Ultimately, it was decided that note shapes and spacing could be used to express the rhythmic delicacies inherent in the music. Using these two methods would require minimal adapatation of the notation system currently used to notate chant.

Showing Rhythm Through Notes Shapes and Neumatic Breaks

Note Shapes
Chant notation already embraces a certain hierarchy of note shapes. Some examples follow:

- In a clivis, ⬛, the upper note typically carries the weight of the neum. The stem signifies this note has having more weight than the note without a stem.
- In a climacus, ⬛♦, the first (highest) note typically carries the weight of the neum. The descending notes are lighter. The stem signifies the first note has having more weight, while the diamond-shaped notes signifies these notes as lighter.
- The difference between a diminutively liquescent neum, ⬛, and an augmentatively liquescent neum, ⬛, is signified by the size of the liquescent note.

Therefore, it requires not a change, but only a more careful understanding of the inherent hierarchy of the current notation system. It is a hierarchy which gives progressively more weight to notes in this order (from lightest to heaviest): ⬩, ♦, ◼, ❚ . "Weight" may mean a subtle lengthening or a more obvious lengthening, depending on the context. The weight or length of an accented syllable is dependant upon the word itself and the importance of the word in the phrase. Thus, it will vary. The lengthening of notes at the end of an incise will be less than the lengthening of notes at the end of a full phrase. The shapes of the notes give signals both about what is inherent in the text/music

itself and about what in the text is sometimes amplified in the music.

Neumatic Breaks and Episemas
The ancient St. Gall manuscripts employ a method of neumatic breaks to indicate a lengthening of or an increased weight given to certain notes. In addition, they also use episemas on various notes to show importance, that is, a certain weight or lengthening. This edition adapts the principle of neumatic breaks and note shapes to accommodate the indications given in the ancient manuscripts by both neumatic breaks and episemas.

In general, regarding neumatic breaks in this edition,
•   when a neum is broken, the note prior to the break is given heightened importance, *OR*
•   if all the notes in the neum are separated, all the notes are given heightened importance.

Regarding stemmed notes in this edition,
•   stemmed notes are given more importance than unstemmed notes.

Table of Equivalents

The following table demonstrates the application of these principles with equivalents between the ancient notation and how this edition indicates the nuances of this notation in the modern notation.

Neum	Regular Form St. Gall	Modern Equivalent	Episematic Form St. Gall	Modern Equivalent
Tractulus	—	▪	⊣	♩
Virga	/	▪	↗	♩
Podatus	↲	⁞	♪	▪♩
			✓	▪♩
Clivis	⫽	♩▪	⌐	♩
			⫽	♩▪
Scandicus	.·/	♩▪ ▪♩	↲	▪♩
			↲/	♪♩
			.·/	▪♩
			⫽/	▪♩♩
Climcus	/·.	♩♦	/·.	♩♦
			/·₋	♩♦▪
			/₌	♩▪▪

The protocols demonstrated in this table are simply expanded to apply the principle to more complex neums.

Incises and Phrases
In general, a quarter bar marks the end of an incise or short phrase, but not a break in the melody. A half bar or full bar marks the end of a phrase and a break in the melody. A double bar marks the end of a major section or the end of an antiphon.

Thus, the ends of incises or phrases may have no special notation indicating lengthening. The bar lines give this indication. There may be times when a phrase in the manuscript ends with an episematic tractulus or an episematic virga. These are duplicated in the current edition, but they have no particular meaning beyond what the bar line indicates.

Episematic Tractulus vs. Episematic Virga
In the St. Gall manuscripts isolated tractuli and virgae are indications of the relative melodic height of notes. They have no rhythmic significance. Episematic tractuli and virgae, however, do have rhythmic/agogic significance.

In general, regarding the interpretation of these neums in this edition
- tractuli and virgae are transcribed as puncti;
- episematic tractuli and virgae are transcribed as virgae.
The table above demonstrates this principle.

Repercussed Notes
In the St. Gall manuscripts, there are two ways that repeated notes are indicated:
- apostrophae (bistropha, tristropha)
- virgae (bivirga, trivirga).

This edition preserves these indications in the following way.

Neum	Regular Form St. Gall	Modern Equivalent	Episematic Form St. Gall	Modern Equivalent
Bistropha	ɔɔ	♪♪	ɔʐ	♪■
Tristropha	ɔɔɔ	♪♪♪	ɔɔʐ	♪♪■
Bivirga	//	■■	//	■■
Trivirga	///	■■■	///	■■■

Note: in practice there is no distinct difference between a bivirga and an episematic bivirga or between a trivirga and an episematice trivirga. The episemas are redundant.

Letters

The various letters in the St. Gall manuscripts have various meanings, some melodic and some rhythmic. This edition transcribes those letters with melodic meaning in the melody itself. It transcribes those letters with rhythmic meaning by using the principles described above. For example, a tractulus, ⏤, with the letter ✗ (*expectáre,* or "wait") is transcribed as ❡, rather than as a simple punctum.
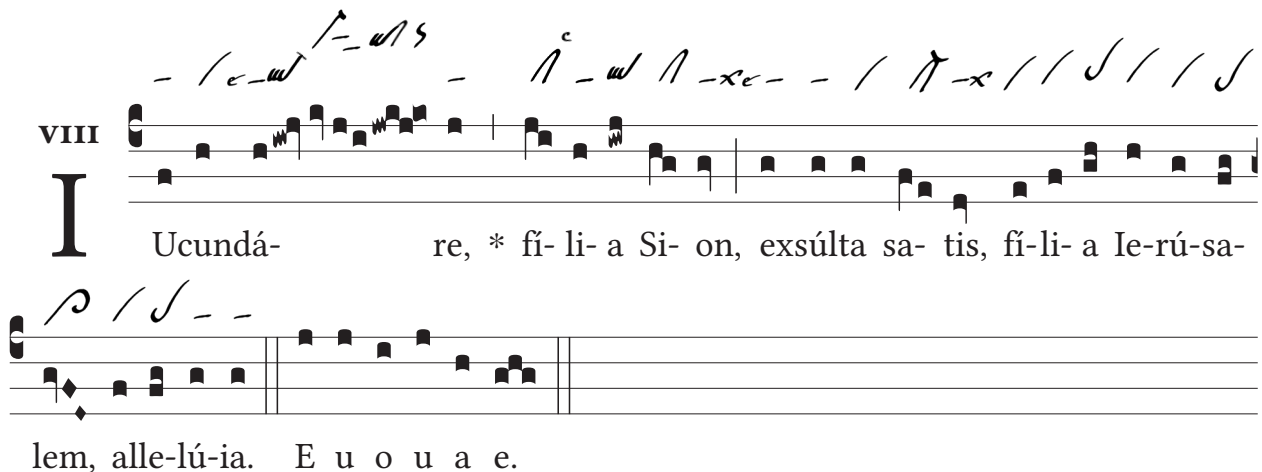
The Quilisma and the Oriscus

This edition interprets the quilisma as a note that directs attention to the previous note by indicating a lengthening of this previous note. This edition shows this by applying the principle of separation, that is, by separating the note before the quilisma from the quilisma itself: ▪ᵂ.

The oriscus has two interpretations. Sometimes it simply indicates that the note of the oriscus repeats the previous note, typically, and that the following note is lower. Sometimes, as in the salicus, it is a note that draws attention to the following note by stressing the note of the salicus itself slightly. This situation must be treated delicately. The stressing of the oriscus note is done *because it is drawing attention to the following note, not because it is important in and of itself.* This edition reproduces the oriscus whereever it appears in the ancient manuscripts, such as this salicus: ♪ . (Notice that the stem on the note following the oriscus visually indicates the importance of this note.)

Example

Below is the chant *Jucundáre fília Sion,* the second antiphon of Vespers on the First Sunday of Advent. The chant is overlaid with the neums from the Hartker manuscript.

Takest thou delight, O daughter of Sion; rejoicest thou well, O daughter of Jerusalem, alleluia.

- First word, first two syllables, *Jucun-*
  - St Gall has a tractulus followed by a virga. These have melodic importance only.
   - This edition transcribes both of these notes as puncti.
- First word, third syllable, *-dá-*
  - St. Gall begins with a tractulus followed by a quilisma followed by an episematic virga.
    - This edition separates the first note from the quilisma, which lengthens it. The quilisma is attached to the following note, which is given a stem and separated from the following note.
  - St. Gall shows the following neum as a climacus in which all three notes are lengthened.
    - This edition gives a stem to the first note, indicating the general importance of the first note of a climacus, and separates all the notes of the neum.
  - St. Gall shows the following neum as a quilisma attached to a clivis followed by an oriscus (in this case indicating a note that is a step above the previous note).
    - This edition separates the quilisma from the previous note, attaches all the rest of the notes of the neum, and indicates the oriscus with a modern oriscus.
- First word, final syllable, *-re.*
  - St. Gall notates this syllable with a tractulus, which has melodic importance only.
    - This edition follows this note with a quarter bar to indicate the end of the incise.

The first word of this chant ornaments the accented syllable, ostensibly to depict the sense of joy for which it calls. The syllable uses both neumatic separation and episemas to indicate an expansion of this whole syllable. Had the scribe indicated that the music should flow more smoothly, this edition would have transcribed it in the following manner:
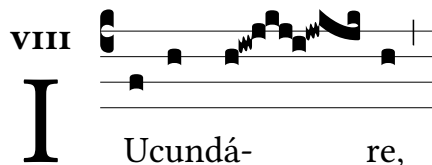
However, because of the neumatic breaks and episemas, it has been transcribed as shown in the example above, in order to convey the intention of the ancient neums.

- Second word, first syllable, *fi-*
  - St. Gall notates this syllable with a simple clivis.
    - This edition follows suit.
- Second word, second and third syllables, *-lía*
  - St. Gall notates these with a tractulus, simply showing a lower note, following by a quilisma leading to a higher note.
    - In this edition the quilisma is naturally separated from the previous note, because the previous note sets a different syllable. The quilisma is attached to the following note, showing that it leads to it quickly.

- Third word, first syllable, *Si-*
  - St. Gall notates this syllable with a simple clivis.
    - This edition follows suit.
- Third syllabe, second syllable, *-on*
  - St. Gall notes this syllable with a tractulus followed by an ✗ (*expectáre,* or "wait"), indicating the end of the phrase.
    - This edition adds a stem to the note, respecting the indication of lengthening in the ancient notation. It also adds a half-bar to show the end of the phrase.
- Fifth word, first syllable, *sa-*
  - St. Gall notates this syllable with an episematic clivis, in which both notes are lengthened.
    - This edition separates the notes of the neum to indicate the lengthening and gives the first note a stem to show that the first note of the clivis carries the weight of the neum.
- Fifth word, second syllable, *-tis*
  - St. Gall notes this syllable with a tractulus followed by an ✗ (*expectáre,* or "wait"), indicating the end of the incise.
    - This edition adds a stem to the note, respecting the indication of lengthening in the ancient notation. It does not add a bar line here, in order not to stop the flow of the text/melody through the rest of the phrase.
- Seventh word, fourth syllable, *-lem*
  - St. Gall shows this as a climacus in which the final note is diminutively liquescent.
    - This edition notates the climacus in the normal manner: the first note has a stem to indicate that it carries the weight of the neum; the other two notes are diamond-shaped to show that they are lighter notes, but the final note is a smaller note to indicate it as diminutively liquescent.

The other words in the antiphon have no special indications. They are notated in a typical fashion.