

## **Antiphonale Romanum II : the First Volume of the Official Roman Antiphony**

### **Introduction**

Since 1971, clerics bound to the recitation of the Liturgy of the Hours, as well as the faithful who wish to join them in the ancient practice of chanting the Divine Office, have been waiting for an official antiphony. In 2008, the publishing in three volumes of *Les Heures Grégoriennes*, which were presented at the 2009 colloquium of the Gregorian Institute of Canada, facilitated this task, at least for the diurnal office. Much anticipated, it is not surprising to learn that stocks of the first edition have run out. Commissioned by the Communauté Saint-Martin in France, with the help of the indefatigable monks of the *Atelier Paléographique* of Solesmes, *Les Heures Grégoriennes* allows those who wish to chant the Liturgy of the Hours in Gregorian chant to do so in a practical format designed for choral use.

However, in spite of its approval at the highest level, it is not an official antiphony for the Divine Office, but rather the antiphony for choir use by the clerics of Saint Martin. Nonetheless, since they follow the Liturgy of the Hours faithfully and entirely, it is completely permissible to use this antiphony wherever the Liturgy of the Hours in its current form is in official use.

Since it is reasonable to presume that the new Roman Antiphony uses the same sources of antiphons as used by the *Atelier Paléographique* for *Les Heures Grégoriennes* (2008) and *Antiphonale Monasticum* (2005-2009), it wasn't too much of a surprise to see *Antiphonale Romanum II* appear on Solesmes's website, putting an end to a 40 year wait.

Since 2005, Solesmes has thus published a series of works of impressive magnitude: the entirety of the diurnal Monastic Office in 3 volumes, *Les Heures grégoriennes*, and *Antiphonale Romanum II*. Remaining to be published are the nocturnal Monastic Office, as well as the rest of the Roman Antiphony.

We therefore now have two official volumes of the Roman Antiphony: *Liber hymnarius* containing all the hymns of both the Monastic and Roman Offices, as well as some prolix responsories, as well as *Antiphonale Romanum II* which contains Vespers for Sundays, feast days and solemnities throughout the year.

### ***Antiphonale Romanum II: Vespers***

The obvious question to ask is why were Vespers published first? This quote from Sacrosanctum Concilium answers the question:

« Pastors of souls should see to it that the chief hours, especially Vespers, are celebrated in common in church on Sundays and the more solemn feasts. And the laity, too, are encouraged to recite the divine office, either with the priests, or among themselves, or even individually. »<sup>1</sup>

Solesmes thus created a volume specially designed to chant the entire office of Vespers in Gregorian chant, exclusively in Latin, according to the wishes of pope Paul VI. This book is adapted to liturgical use by regrouping, as much as possible in a single volume, the hymns, the psalmody, the readings, and the intercessions for Vespers of Sundays, feasts and solemnities.

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<sup>1</sup> Paul PP VI: Constitution on the Sacred Liturgy « Sacrosanctum Concilium », paragraph 100, Vatican 4 Dec. 1963

## Historical Background

At the 2009 Colloquium, a brief history of the Divine Office was presented. This history is partly reproduced here (in French) as a reminder, and has been updated since the publication of *Antiphonale Romanum II* (Figure 1):

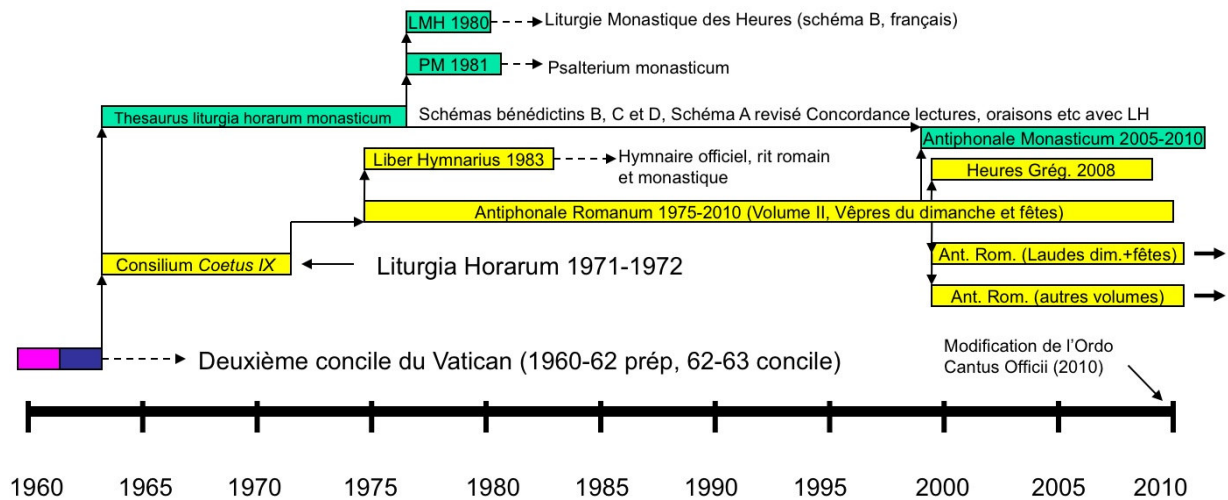


Figure 1: History of *Liturgia Horarum*

It is relevant to remind the reader of the main reasons for the 40-year delay in publishing the Roman Antiphonary:

- Composition of new antiphons that do not have a traditional melody, made necessary in particular by the practice of dividing psalms into sections.
- The desire of Rome to limit musical selections to traditional melodies.

Needless to say these contradictory objectives were the major reasons for the delay. How then was the impasse resolved?

As it turns out, with the greatest simplicity! Solesmes used antiphons that were not part of the *Editio Typica* (the Latin and official version of the Liturgy of the Hours). They will instead be added to the *Ordo Cantus Officii*, the official thesaurus of chants for the Office, which will be modified consequentially. Thus, ancient antiphons, augmented by new compositions primarily based on ancient melodies, will become part of the official chant repertory from which it is permissible to select antiphons for the Divine Office.<sup>2</sup>

<sup>2</sup> CONGREGATIO DE CULTU DIVINO  
ET DISCIPLINA SACRAMENTORUM  
Prot. N. 743/08/L

DECRETUM  
de variationibus quibusdam  
in editionem typicam Ordinis cantus Officii inducendis

Iam vigesimum quintum celebratur iubilæum editionis typicæ Ordinis cantus Officii, die 25 mensis martii anno 1983 de Summi Pontificis Ioannis Pauli PP. II mandato prælo datæ, quæ nova sua ratione in cantibus disponendis necessitatibus eorum respondit, qui celebrationem Liturgiæ Horarum lingua latina peragunt. Post editionem illam amplum opus melodicæ instaurationis antiphonarum peractum est, quod antiquos oblitos fontes manuscriptos sicut et congruum Mediæ Ætatis numerum restituit antiphonarum, quæ etiamdum repertorium cantuum in Officio Divino Liturgiæ Romanæ adhibitum ditari

## The Controversies

Without doubt the greatest controversy concerning the new antiphony, is the continued practice, if not expansion (as this now also affects many hymns) of eliminating rhythmic signs. This trend first was seen in 2005 with the publication of the first volume of the Monastic Antiphony. Opinions on this practice are far from unanimous, however the reasons are well documented.<sup>3</sup>

Thus for those used to chanting using rhythmic signs, some adaptation is called for: either, as at Saint-Benoît-du-Lac the choirmaster adds them, or one learns to chant without them.

## Structure and Content

This volume of the Roman Antiphony is well designed for liturgical and choral use, in general following the good practices introduced in *Les Heures grégoriennes*. The book contains First and Second Vespers for Sundays and solemnities, and Vespers (with first Vespers where applicable) for feasts, following the general Roman calendar. Everything needed to chant the Office of Vespers is found within its covers, in order:

- Sundays in Advent,
- Sundays in the Christmas season,
- Sundays in Lent,
- The Sundays of Eastertide,
- Proper antiphons for the Magnificat for Sundays following the A, B and C cycle of readings,
- First and Second Vespers for the 4-week psalm cycle,
- Feasts and solemnities following the sequence of the calendar,
- Commons:
  - Dedication
  - Apostles
  - Festive Psalter for Apostles
- Vespers for the Office of the Dead,
- Common tones, including the solemn median for the Magnificat on all psalm tones,
- The Magnificat pointed for every psalm tone.

To navigate through an office, the chorister follows the following sequence:

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valent, iuxta mandata Patrum Concilii Œcumenici Vaticani II: «Thesaurus musicæ sacræ summa cura servetur et foveatur» (Sacrosanctum Concilium, n. 114).  
Proinde, hæc Congregatio, vigore facultatum a Summo Pontifice BENEDICTO XVI tributarum, attento opere a Solesmensibus Monachis parato, necnon consulto Pontificio Instituto de Musica Sacra, introductionem variationum quarundam quoad antiphonas et responsoria in editionem vigentem Ordinis cantus Officii approbavit. Curæ erit huic Dicasterio, ut supradictæ variationes et additiones publici iuris fiant.

Contrariis quibuslibet minime obstantibus.

Ex ædibus Congregationis de Culto Divino et Disciplina Sacramentorum, die 2 mensis octobris 2008, in memoria Ss. Angelorum Custodum.

+ Franciscus Card. Arinze  
Præfectus

+ Albertus Malcolmus Ranjith  
Archiepiscopus a Secretis

<sup>3</sup> Atelier paléographique de Solesmes : « Un nouvel antiphonaire monastique » available on <http://palmus.free.fr/antiphonaire.html> (in French only).

- The opening verse is taken from the Common Tones (and one assumes, eventually, from memory),
- The hymn is found at each Sunday, at the Proper of a feast or solemnity, or at the Commons,
- Psalmody:
  - For Ordinary Time, the 4-week Psalter with the 1-week cycle for the N.T canticle
  - Seasons: at each proper Sunday
  - Fests and solemnities, at the Proper or Commons
- Reading at each Sunday, feast, solemnity or in the common,
- Responsory at Sunday, feast, solemnity or in the common,
- Magnificat antiphon: in the 3-year cycle for Sundays of O.T., at the proper Sunday (seasons), or at the feast, solemnity or common,
- Magnificat in the appendix (chose version pointed according to the psalm tone),
- Intercessions, at each Sunday, feast, solemnity or common,
- Pater, in the common tones,
- Collect, proper of the Sunday, feast or solemnity (or in the common for Dedication),
- Conclusion, common tones.

## A Brief Comparative Analysis with *Les Heures grégoriennes*

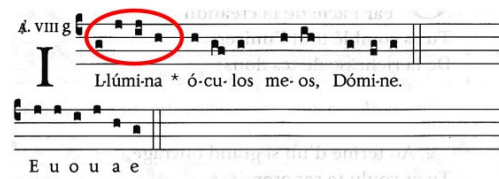
Although *Antiphonale Monasticum*, *Les Heures grégoriennes* and *Antiphonale Romanum II* were both published in the relatively short time span between 2005 and 2010, it would be incorrect to assume that the musical choices and other details are identical in all three cases.

Since this article considers the Divine Office according to the Roman Rite, this section will concentrate on a brief comparison between *Antiphonale Romanum II* and *Les Heures grégoriennes*, noting their major differences (Table 1):

**Table 1: Comparison between *Antiphonale Monasticum II* and *Les Heures grégoriennes***

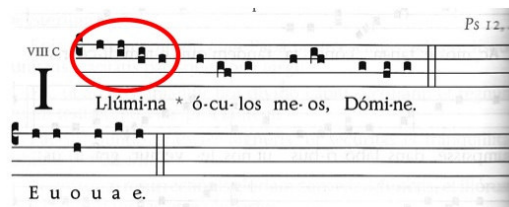
Element	<i>Antiphonale Romanum II</i>	<i>Les Heures grégoriennes</i>
Opening verse on the simple tone	Equivalent to the monastic simple tone	Equivalent to the Sunday/Feasts monastic tone
Opening verse on the solemn tone	Identical to the monastic solemn tone	Identical to the monastic solemn tone
Antiphons, example Ps. 109	<i>Dixit Dominus</i> , 3d Sunday in O.T., different antiphon each week	<i>Dixit Dominus</i> every Sunday in O.T.
Antiphon melodies	E.g. Sunday II, Vespers I, antiphon <i>Illumina</i> Ps. 118, tone VIIIc	E.g. Sunday II, Vespers I, antiphon <i>Illumina</i> Ps. 118, tone VIIIg
Canticle from Apocalypse 19	Sun. O.T.: Responsorial without antiphon Mode VI (Sun. 1, 3) or on Re (D) (Sun. 2, 4) Seasons except Lent : as tropary.	Sun. O.T.: Tropary with antiphon « Alleluia » on Mode VI Seasons except Lent: With antiphon, traditional psalmody
Magnificat antiphon	Different for I and II Vespers	Same antiphon for I and II Vespers and for Benedictus at Lauds
Magnificat on solemnities	Solemn median	Simple median
Pater and Collect	On Do (C), no Kyrie	Sunday Mass tone for Pater, on Ré (D) for collect.

An example of a melody modified since the publication of *Les Heures Grégoriennes*, consider the example cited in Table 1 above: the antiphon *Illumina* which accompanies a section of Ps. 118 at First Vespers on Sunday II (Figure 2).



Les Heures, mode VIIIg

sol-do-si-do-la



do-si-do-la-si-la

Antiphonale Romanum II, mode VIIIc

**Figure 2: Antiphon *Illumina***

The time between the publication of *Les Heures grégoriennes* and *Antiphonale Romanum II* is barely a year and a half. It is thus surprising to see the antiphon's melody modified after so little time, particularly since each melody comes from the *Atelier Paléographique*. One must conclude that the musical paleography of Gregorian chant is a dynamic and active field of study.

## The Hymns

We shall now turn our attention to two of the important elements *Antiphonale Romanum II*. In order to leave myself material for future colloquiums, this article will concentrate on two specific elements. On the one hand, we will look at an ancient element in the Divine Office, and common to all offices: the hymns. The other element is an innovation in the Divine Office, and proper to Vespers only: the New Testament canticle, and specifically, the canticle from the book of the Apocalypse, chapter 19 « Salus et Gloria » used for Sundays, since this particular canticle introduces a musical form entirely new to the Divine Office.

### *Hymns: A Historical Overview*

Obviously the most ancient element of the Divine Office would be the psalms, inherited from the Jewish tradition of using psalms in their liturgical prayer. However the hymns are the most ancient elements in the Christian tradition of the Divine Office, being introduced around the 4th century around the time of Saint Ambrose.

The most notable aspect of hymns is that their texts are not drawn from sacred Scripture, but rather are the work of authors contemporary to the period in which they were written. For this reason, hymns were late to appear in the Roman rite, although the Monastic rite used them from the very beginning, Saint Benedict referring to them as the « Ambrosian » in his famous Rule.

It is only approaching the 13th century that hymns were finally largely accepted in the Roman rite. However their overall historical value cannot be neglected, particularly since the Divine Office in general owes its existence to monastic tradition.

The hymns are of great theological value: generally speaking, they were composed to combat heresy by chanting a theological lesson adapted to the circumstances and nature of the Office (hour, feast, etc.). It would also seem that some hymns were composed to introduce heresy! Needless to say, these no longer have their place in the Divine Office.

Until Vatican II, the hymn occupied a variable place in the Office, either at the beginning, after the psalmody, or after the responsory that follows the reading. For the Roman rite, this was normalized after the Council: from then on, the hymn would become a kind of « introit » to the office, positioned immediately after the opening verse. Moreover, since the Council, certain ancient texts that had been modified over the centuries were restored.

### ***Musical Evolution of the Hymn***

Two main periods are noteworthy in the study of the musical evolution of the hymn: the Ambrosian period (4th century), and the Carolingian period (8th to 11th centuries), each with its own characteristics.

#### *Ambrosian Period*

The Ambrosian period is noteworthy for the use of the iambic dimeter:

- 8 stanzas of 4 verses
- Octosyllabic
- 8 syllables per verse
- Metered or rhythmic

The majority of hymns in the new antiphony use the iambic dimeter.

As an example, a few verses of *Lucis creator*, attributed to Saint Gregory the Great, and used at the first and third Sundays of Ordinary Time (6th century) (Figure 3):



**Figure 3: *Lucis créator*, hymn with iambic dimeter**

The popular hymn *Veni creator* for Pentecost, loosely resembles *Lucis creator* (Figure 4):



Figure 4: *Veni creator*, hymn for Pentecost, iambic dimeter

Generally, hymns from the pre-Carolingian period use the iambic dimeter, such as *Vexilla Regis*, attributed to Venantius Fortunatus in the 6th century, and used for Holy Week and the feast of the Triumph of the Cross (14 Sept.) (Figure 5):



Figure 5: *Vexilla Regis*, hymn with iambic dimeter

### Carolingian Period

This period gave rise to hymns with a Sapphic dimeter:

- 3 verses of 11 syllables
- Break at the 5th syllable
- One 5-syllable verse (adonic verse)



- e.g. *Gaudium mundi*, hymn for the Assumption of the Blessed Virgin
- More often seen at feasts, solemnities and the sanctoral

A rare example in *Antiphonale Romanum II* is *Gaudium mundi*, attributed to St. Peter Damian (11th century) for Vespers on the solemnity of the Assumption (Figure 6):

#### AD I ET II VESPERAS

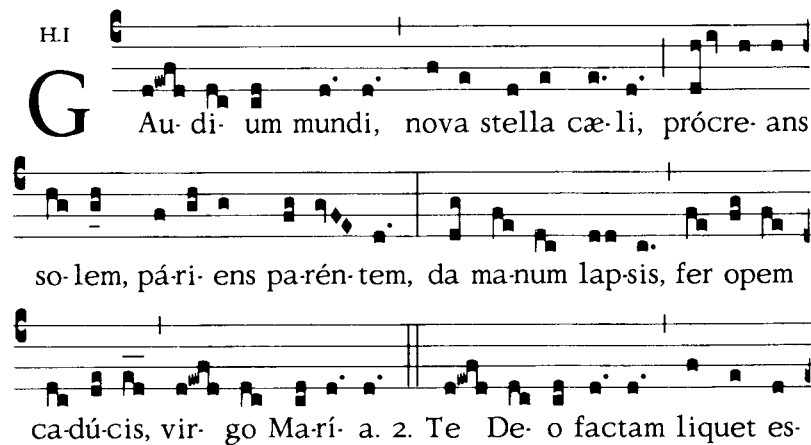


Figure 6: *Gaudium mundi*, Carolingian hymn with Sapphic dimeter

#### Evolution of the Hymns

Through the centuries, the hymns adopted one or the other form, depending on the period of their composition. However, as always, the exception confirms the rule, and a few hymns do not follow these typical forms. For example, *Ave maris stella* for solemnities of the Blessed Virgin Mary, of unknown date and attribution, takes the form of 4 verses of 6 syllables (Figure 7):



Figure 7: *Ave maris stella*, hymn with 4 verses of 6 syllables



Of course this brief analysis does not pretend to be academic, however it is hoped that it will give choristers a glimpse of the history of the hymn, of its text and of its melody.

## The Canticle from Apocalypse 19

My overview of the history of the Divine Office at the 2009 Colloquium briefly touched on one of its most controversial elements, the New Testament canticle, introduced at Vespers as a sort of counterweight to the Old Testament canticle at Lauds, which had a deep tradition going back to Christian antiquity. So while the hymns take us back to Christian antiquity, the study of the musical forms of the canticle from Apocalypse 19 returns us to modern reality.

In addition to introducing a new element in the corpus of psalmody for the Divine Office, at Sundays at Second Vespers a new form of psalmody is also introduced: the responsorial form. Using the 6th mode of a brief responsory, the cantor chants each verse, with the faithful responding « Alleluia » or « Alleluia, alleluia » depending on the verse.

However on Sundays of Advent, Christmas season and optionally at Eastertide, the antiphon is proper and in a mode that varies from one Sunday to the next. In *Les Heures grégoriennes*, the practice was to simply psalmody the canticle on the mode of the antiphon, in the traditional manner for psalmody. *Antiphonale Romanum II* introduces an innovation: chanting the canticle as a tropary, that is, the antiphon becomes the tropary whereas the body of the canticle becomes a responsory, on a mode that corresponds to that of the antiphon.

Troparies are not, however, as innovative as one might imagine considering its rarity in the current liturgy. It is a common musical form in the oriental rites; and it is a form that is not completely unknown in the Roman rite. No doubt many have noticed a subtitle placed over each Kyrie in the *Graduale Romanum*. For example, Kyrie XI has the subtitle *Orbis Factor* (Figure 8).

At a certain epoch, the Kyrie was attached to a litany of pope Gelasius, and for Kyrie XI, this litany started with the words « Orbis Factor rex aeternae, eleison » (« Creator of the world, eternal king, have mercy on us »):

- Orbis factor rex aeternae, eleison
2. Pietatis fons immense, eleison
3. Noxas omnes nostras pelle, eleison
4. Christe qui lux es mundi dator vitae, eleison
5. Arte laesos daemonis intueri, eleison
6. Conservans te credentes confirmansque, eleison
7. Patrem tuum teque flamen utrorumque, eleison
8. Deum scimus unum atque trinum esse, eleison
9. Clemens nobis adsis paraclite ut vivamus in te, eleison.



Figure 8: The tropary *Orbis factor* (reproduction from the *Graduel d'Aliénor de Bretagne*).

Troped kyries were eliminated during the Gregorian reforms that began at Cluny circa 10th century, to be later re-introduced before finally disappearing completely at the Council of Trent.<sup>4</sup>

This musical form now reappears in the Roman rite. In the editorial comments on the new Monastic Antiphonary that are available on the site of the *Atelier paléographique* at Solesmes, the following quote is notable:

« Une nouvelle forme musicale : le tropaire »

Le soir de Pâques, à Vêpres, et pendant toute l'octave, le nouvel antiphonaire propose une nouvelle forme musicale pour le psaume pascal 113A. Après l'antienne *Ite nuntiate*, du 4e mode, le psaume est chanté sur une psalmodie à 4 teneurs, avec réponse alléluiaïque à chaque verset, et reprise de l'antienne à la fin. La mélodie de ce chant nous est transmise par les livres de l'Eglise de Rouen. »<sup>5</sup> The Roman Office too, revives this musical style: « La forme musicale du tropaire, traditionnel en Orient, a été choisie par *Liturgia Horarum* pour le cantique du Nouveau Testament de Vêpres. »<sup>6,7</sup>

<sup>4</sup> Kyrie XI "Orbis Factor" troped, from the Graduel d'Aliénor de Bretagne can be heard on YouTube [http://www.youtube.com/watch?v=xmkhk9Z8Lu4&feature=player\\_embedded](http://www.youtube.com/watch?v=xmkhk9Z8Lu4&feature=player_embedded). Note the underlying faux-bourdon, which is reminiscent of Byzantine chant.

<sup>5</sup> Atelier paléographique de Solesmes : « Un nouvel antiphonaire monastique » available at <http://palmus.free.fr/antiphonaire.html>

<sup>6</sup> Ibid

<sup>7</sup> (Author's translation: A new musical form, the tropary.

The evening of Easter, at Vespers, and during the entire Octave, the new antiphonary proposes a new musical form for the Pascal psalm, 113A. After the antiphon *Ite nuntiate* in the 4th mode, the psalm is chanted using a psalmody in four

In *Les Heures grégoriennes*, it is suggested that this canticle be chanted in one of two manners:

- As a tropary, with an Alleluia antiphon in the 6th mode, followed by a psalmody on 4 reciting tones with an Alleluia response for Ordinary Time; the recitation tone remains constant for verses of the canticle;
- Traditional psalmody with proper antiphon for Sundays of Advent, Christmas season, and Eastertide.

As for *Antiphonale Romanum II*, it proposes the following manners to chant the canticle:

- In responsorial form, without antiphon, for Sundays of Ordinary Time, with two modes: for weeks I and III, the same mode as in *Les Heures grégoriennes*; for weeks II and IV, a new mode on Ré;
- As a tropary on Sundays with proper antiphons (Advent, Christmas season, and Eastertide).

Previously, in *Psalterium Monasticum* (1982), only the responsorial form in the 6th mode was used.

### ***Salus et Gloria: An Example in Tropary Form***

An interesting example of the canticle from Apocalypse 19, in tropary form, is mode IId, as at the 3d Sunday of Advent with the antiphon *Iuste et pie* (Figure 9). Typical of mode IId, the reciting cord is on Fa, while the verses terminate on Re. The Alleluia responses play around Re. The similarity between the melody and that of the Exultet at the Easter Vigil is remarkable (Figure 10). Notwithstanding the fact that the key and reciting cord are both on Do for the Exultet, this similarity allows one to use the Exultet as a guide to interpreting *Salus et Gloria* on this mode.

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reciting tones, with an Alleluia response at each verse, with the antiphon repeated at the end. The melody of this chant comes from the books from the Church at Rouen; the tropary, traditional in the oriental Church, was chosen for *Liturgia Horarum* for the New Testament canticle at Vespers.

Antiphona 3

Tit 2, 12-13\*

**I** <sup>ii d</sup>  
Us-te et pi-e vi-vá-mus, \* exspectán-tes be-á-  
tam spem et advéntum Dómi-ni. E u o u a e.  
*Antiphona ad canticum dicitur modo troparii ante et post canticum.*

CANTICUM Cf. Ap 19, 1-2. 5-7

**S**  
A-lus et gló-ri-a et virtus De-o nostro, *℟.* Alle-lú-  
ia. *℣.* Qui-a ve-ra et iusta iu-dí-ci-a e-ius, *℟.* Alle-lú-ia,  
alle-lú-ia. *℣.* Laudem dí-ci-te De-o nostro, omnes servi  
e-ius, *℟.* Alle-lú-ia. *℣.* Et qui timé-tis e-um, pu-síl-li et ma-  
gni, *℟.* Alle-lú-ia, alle-lú-ia. *℣.* Quó-ni-am regná-vit Dó-  
mi-nus, De-us noster omní-pot-ens, *℟.* Alle-lú-ia. *℣.* Gaude-á-

Figure 9: Cantic from Ap. 19, tropary in mode IId, 3d Sunday of Advent

E Xsúltet jam angé-li-ca turba cæ-ló-rum: exsúltent di-ví-na mysté-ri-

a: et pro tanti Re-gis victó-ri-a tu-ba ínsonet sa-lu-tá-ris. Gáude-at

et tellus, tantis irradi-á-ta fulgó-ri-bus: et æ-térni Re-gis splendó-re illu-

strá-ta, to-tí-us orbis se sénti-at ami-sísse ca-lí-gi-nem. Læ-té-tur et ma-

ter Ecclé-si-a, tanti lúmi-nis adorná-ta fulgó-ribus: et magnis popu-ló-rum

vó-ci-bus hæc au-la re-súl-tet. [Quaprópter astántes vos, fratres ca-ríssimi,

ad tam mi-ram hu-jus sancti lúmi-nis cla-ri-tá-tem, u-na mecum, quæso,

De-i omni-po-téntis mi-se-ri-córdi-am invo-cá-te. Ut, qui me non me-is

mé-ri-tis intra Le-vi-tá-rum núme-rum digná-tus est aggre-gá-re, lúmi-nis

su-i cla-ri-tá-tem infúndens, cé-re-i hu-jus laudem implé-re perfí-ci-at.]

[v. Dómi-nus vo-bíscum. R. Et cum spí-ri-tu tu-o.] v. Sursum corda. R. Habémus

Figure 10: *Exsultet* (or *Exultet*), Easter Vigil

The Tropic form in *Antiphonale Romanum II* is seen in all 8 Gregorian modes in the Temporal and Sanctoral, with antiphons proper to Sundays in Advent, Christmas season, and Eastertide, as well as at certain feasts and solemnities during the year:

- Advent:
  - Sunday 1: mode VI<sup>f</sup>
  - Sunday 2: mode III<sup>a</sup>
  - Sunday 3: mode II<sup>d</sup>
  - Sunday 4: mode I<sup>g</sup>

- Christmas Season:
  - Second Sunday: mode VIIIg
- Eastertide:
  - Easter Sunday and Octave: mode IV
  - All other Sundays including Pentecost: mode VIIIg
- Trinity Sunday: Mode Va
- Corpus Christi: Mode IId
- Transfiguration (6 August, 1st Vespers): Mode Ig
- All Saints (Nov 1, 1st Vespers): mode VIIIg
- Christ the King: mode VIIa
- Common of Dedication: mode VIIIg

It is notable that mode VIIIg is used for the second Sunday in the Christmas season, as well as at all Sundays of Eastertide except Easter Sunday and the Octave (Figure 11). It might therefore be appropriate to consider this mode the « Pascal Tone » of the canticle. Here, there are two recitation cords for the verses, either Sol or Do. For the two Alleluia responses, the first consisting of a single Alleluia, has a melodic outline from La, up to Do, then with deposition on Sol. The second response consists of two alleluias, one starting on the Do of the finale of the second verse of the canticle to end on Fa, while the other is identical to the Alleluia response of the first verse. More ornamented, these Alleluia responses are adapted to the festive times in the liturgical year:

The image displays a musical score for the Canticum of the 3rd Sunday of Easter, set in mode VIIIg. The score is divided into two main sections: the Alleluia and the Canticum.

**Alleluia Section:**

- Mode:** VIIIg
- Text:** Alle-lú-ia, \* audí-vi qua-si vo-cem magnam turbá-rum multá-rum in cæ-lo di-cé-nti-um: Alle-lú-ia, alle-lú-ia. E u o u a e.
- Antiphona:** ad canticum dicitur modo troparii ante et post canticum.

**Canticum Section:**

- Mode:** VIIIg
- Text:** A-lus et gló-ri-a et virtus De-o nostro, R. Alle-lú-ia. V. Qui-a ve-ra et iusta iu-dí-ci-a e-ius, R. Alle-lú-ia, al-le-lú-ia. V. Laudem dí-ci-te De-o nostro, omnes servi

Figure 11: Canticum Ap. 19, Tropary mode VIIIg (3d Sunday of Easter)



### Salus et Gloria: Example of the Responsorial Form

The responsorial form is known since *Psalterium Monasticum* was published in 1982, where this form is proposed in mode VI *ad libitum* for schemas B, C and D (Figure 12). *Antiphonale Romanum II* adds a new mode, or rather an archaic mode chanted on Re (also used with an antiphon in Mode VII in tropary form for the feast of Christ the King). It is alternated with the sixth mode, which is chanted on Sundays I and III of the 4-week cycle, with the Re mode used at weeks II and IV (Figure 13).

DE NUPTIIS AGNI

CT VI

**S** A-lus et gló-ri- a et virtus De- o nostro, r. Alle-lú-  
ia. v. Qui- a ve- ra et iusta iu-dí-ci- a e-ius, r. Alle- lú-ia,  
alle-lú-ia. v. Laudem dí-ci-te De- o nostro, omnes servi  
e-ius, r. Alle-lú-ia. v. Et qui timé- tis e- um, pu-síl-li et ma-  
gni, r. Alle- lú-ia, alle-lú-ia. v. Quó-ni- am regná-vit Dó-  
mi-nus, De- us noster omní-pot-ens, r. Alle-lú-ia. v. Gaude- á-  
mus et exsultémus et demus gló-ri- am e- i, r. Alle- lú-ia,  
alle-lú-ia. v. Qui- a vené-runt núpti-æ Agni, r. Alle-lú-ia.

Figure 12 : Canticle Ap. 19, mode VI responsorial (Sundays I et III, Ordinary Time)



CANTICUM Cf. Ap 19, 1-2. 5-7  
DE NUPTIIS AGNI

**S** A-lus et gló-ri- a et virtus De- o nostro, *℟.* Alle-lú-  
ia. *℣.* Qui- a ve- ra et iusta iu-dí-ci- a e-ius, *℟.* Alle- lú-ia,  
alle-lú-ia. *℣.* Laudem dí-ci-te De- o nostro, omnes servi  
e-ius, *℟.* Alle-lú-ia. *℣.* Et qui timé- tis e- um, pu-síl-li et ma-  
gni, *℟.* Alle- lú-ia, alle-lú-ia. *℣.* Quó-ni- am regná-vit Dó-  
mi-nus, De- us noster omní-pot-ens, *℟.* Alle-lú-ia. *℣.* Gaude- á-

Figure 13: Cantic Ap. 19, mode VI responsorial (Sundays II et IV, Ordinary Time)

## Conclusion

The publication of *Antiphonale Monasticum II* is an important milestone in the history of Gregorian chant: for the first time since the introduction of the *Liturgy of the Hours* in 1970, we now have an official choir book allowing choirs to chant a significant portion of the Offices in Gregorian chant. Although many critics of the reformed Divine Office insist on the fact that it was not intended to be chanted, thanks to the *Atelier paléographique* at Solesmes, this affirmation can no longer be defended. Whatever the intentions of Monsignor Annibale Bugnini and his liturgical reforms, we have now seen, in the space of barely 2 years, choir books enabling the chanting of the entire diurnal office in Gregorian chant. Moreover these two series of books are approved at the highest level, with the most recent one, the first true volume of the new Roman Antiphony, becoming the official chant book of the Divine Office for the Office of Vespers of Sundays and feasts for the entire Church. Its musical selections, in fact, will become official in a new edition of *Ordo Cantus Officii*.

In this brief introduction to *Antiphonale Monasticum II*, it is possible to reach a few conclusions concerning the evolution of Gregorian chant and the Divine Office.

First, any objective study of the Divine Office will result in the conclusion that its evolution has been constant since the time of Saint Benedict, who conceived an Office that would become the ancestor of all Offices of the Western Church. Since the beginning of the 20th century, starting with Saint Pius X and his reform of the Roman Office, the Office has gone through many

significant changes, the most extensive being the radical changes under the direction of Monsignor Annibale Bugnini in 1970.

Since 1970, apart from the calendar and some minor changes to the *Editio Typica*, this Office has been stable with respect to content.

However, with respect to its music, it has undergone a rapid evolution in the last two years. After a frustrating 38-year wait from 1970 to 2008, which only saw the publication of *Liber Hymnarius* in 1983, the publication of *Les Heures grégoriennes* at last gave choirs a usable antiphonary to chant the diurnal Office in Gregorian chant. Even more surprising however, between 2008 and 2010, certain significant musical changes were made between *Les Heures grégoriennes* and *Antiphonale Romanum II*. Certain selections, such as the tone of the Pater and introductory verses, are no doubt linked to *Les Heures grégoriennes* being used by the clerics of Saint Martin, who commissioned the antiphonary. These choices are not surprising, since every religious community will have its own traditions for the recitation of the Office.

However, the changes to certain antiphon modes, the different antiphon selections in both works, and especially, a new way to chant the canticle *Salus et Gloria* from Apocalypse 19, are surprising given that in both antiphonaries, the *Atelier paléographique* at Solesmes is responsible for the choices. It is out of the scope of this article to speculate on the reasons for the differences. It suffices to take note of the fact that the study of ancient plainchant is, paradoxically, a dynamic field of study that changes fairly rapidly, forcing practitioners of this art to adapt.

This brief overview focused on two elements of the modern Divine Office: one, the ancient hymns, and the other, the recent innovation of the New Testament canticle. The reforms of 1970 resulted in a uniform positioning of the hymn in the Divine Office, and introduced the canticle from the Apocalypse 19 at Sunday second Vespers.

It is obvious that Saint Benedict would scarcely recognize the Divine Office of today. However, whether one likes this Office or not, the Divine Office of 1970 remains, until further notice, the official liturgical prayer of the secular Church, outside of the Mass. The publication of two excellent resources since 2008 should thus gladden the heart of any practitioner of Gregorian chant, whose needs were met by the monks that compiled *Antiphonale Romanum II*.

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