

**THE CANTICLES AT
EVENSONG: TOGETHER WITH
THE OFFICE RESPONSES AND
A TABLE OF PSALM-TONES**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649374489

The Canticles at Evensong: Together with the Office Responses and a Table of Psalm-Tones by
Charles Winfred Douglas

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

CHARLES WINFRED DOUGLAS

**THE CANTICLES AT
EVENSONG: TOGETHER WITH
THE OFFICE RESPONSES AND
A TABLE OF PSALM-TONES**

THE CANTICLES AT EVENSONG
TOGETHER WITH THE OFFICE RESPONSES
AND A TABLE OF PSALM-TONES: EDITED BY
THE REVEREND CHARLES WINFRED DOUGLAS
BACHELOR OF MUSIC CANON OF FOND DU LAC

THE SAINT DUNSTAN EDITION

Price, 50 cents

THE H. W. GRAY CO., NEW YORK
SOLE AGENTS FOR
NOVELLO & CO., Ltd.

Copyright, 1915, by Charles Winfred Douglas

Mus 483.7.13

"The secret . . . is, that the thought constructs the tune, so that reading for the sense will best bring out the rhythm."

Emerson.

"The moral of *that* is, 'Take care of the sense, and the sounds will take care of themselves.'"




Alice in Wonderland.

INTRODUCTION

944
B) 05997

The following Table of Psalm-tones has been compiled with the purpose of providing greater melodic wealth than is afforded by the Sarum Tonale, while retaining the greater part of the latter in its accustomed order as a basis. To this end, traditional Continental mediations have been added in the forms presented by the Vatican Antiphoner; together with supplementary endings, among which all save the third ending of the fourth Tone are of ancient use, either in England or on the Continent. This exception is a slight modification (made by the Benedictines of Solesmes) of an ancient ending. The additional mediations are distinguished in the Table by the letters B and C; and the solemn mediations for Magnificat by the letter S. Wherever more than a single mediation is given for a Tone, the Sarum form is marked by the letter A. As the numbering of the Sarum endings adopted in recent English Psalters has become widely familiar, it is retained: the additional endings either being substituted for certain of the Sarum set that are practically never used; or else assigned further numbers after the complete enumeration of the Sarum group.

The Responses at the beginning of the Office have been freshly adapted with a view to the restoration of their traditional melodic accent. They should be sung rather slowly and with dignity. A Festal melody has been provided for these Responses, to be used on the great Feasts.

The notation is that made familiar by the best modern plainchant editions. The following musical signs are used in this publication. The clefs,  and , indicate that the lines of the four-line staff on which they are placed are respectively C and F of the diatonic scale of C Major.  always designates B flat, the only accidental used either in the melodies or in their accompanying harmonies. If B natural

occurs shortly after the B flat, it is marked $\frac{1}{2}$. The music may of course be transposed to any desired pitch required by the voices used. The singer is especially reminded that the notes of whatever shape, (■, □, ◆, or *) are of equal duration, except under the following conditions: a *dot* after any note indicates that its length is to be doubled; and the note which *precedes* the last form given above (* the quilisma) is also doubled in length and firmly accented. The quilisma note itself is always to be sung lightly and softly. A group containing this note occurs in the Festal Responses. It is precisely similar to the familiar group of the *Sursum Corda*, so generally ruined by lengthening the last of the three notes, instead of the first. The lower note of a perpendicular group is sung first (■ = ♩); but the upper note of a diagonal group (◆ = ♩). The guide at the end of each line (↓) indicates the first note of the next line. The horizontal episema (—) over a note or a group calls for a certain firmness and a very slight retarding of the note or notes underneath. The quarter-bar indicates a very short pause for breath; the half-bar and bar proportionately longer pauses. The end of each verse is marked by a double bar. The asterisk (*) either precedes the word at which the choir should join the Officiant or Precentor, (as in the Creed, page 18) or else marks the pause at the middle of each Psalm verse in place of the somewhat confusing colon.

The principles of chanting herein exemplified are those of ancient and mediaeval Psalmody. They will be fully dealt with in the introduction to the Psalter of which these preliminary pages form a part. The following points must suffice here.

1. The words are to be recited naturally, but *evenly*; neither hurrying the little syllables; nor delaying the weightier ones, unless two accented syllables occur together, in which case the first must be lengthened.

2. The notes of the intonation, recitation, mediation and

ending move at the same pace, and irrespective of whether a single note or a group is sung to a syllable: except the *final notes of both mediation and ending*, which are lengthened, as indicated in the Tone Table and in the Canticles noted throughout, by dots.

3. Groups of notes are never divided between syllables, except in the single case of Tone IV, ending 1: nor are single notes ever slurred together to a single syllable. In a half-verse containing fewer syllables than the notes of the corresponding portion of the Tone, only such of the concluding notes are sung as are required by the words. The Tone formulas must be learned and applied precisely as in the Table.

4. The notes or groups marked with an accent in the Tone Table normally attract accented syllables to themselves. This frequently involves the insertion of an extra note for an extra unaccented syllable; such notes are indicated in the Tone Table by hollow squares. The application of this principle will be readily observed by comparing the formulas of the Table with the Canticles noted throughout.

5. If the first half of the verse ends on an accent, in certain of the mediations the unaccented note or notes which ordinarily follow the fixed accent, are omitted. This, the so-called *broken mediation*, is indicated in the Tone Table by a break in the four lines of the staff, immediately after the accented note. In this edition, the broken mediation is *not* applied to final *unaccented monosyllables*. At a later date, the editor will defend his position in this matter at length. It rests upon the sure foundation that the accurate reading of the words is the primary desideratum of Gregorian plainchant.

6. The central pause in each Psalm verse should be long enough to afford a leisurely and plentiful breath supply; and should be rhythmically related to the preceding cadence. Attention is called on page 20 to an exception to this rule.

7. The two verses of *Gloria Patri* are sung precisely as any other two Psalm verses; without either preliminary retard in the preceding verse or pause after it: and without the use of the intonation, except in the Gospel Canticles, in which the intonation is sung to every verse.

8. The first note of both mediation and ending is marked in the Tone Table with the number of the Tone. A very simple and practicable method of pointing any given Psalm is to write the number of the Tone over the proper syllable in each half of the Psalm verse. The mark employed in this book, however, is a dot placed before each syllable corresponding to a numbered note in the Table. The whole trend of modern practice in pointing the Psalms is toward simplicity. In the great ages of Psalmody, they were invariably sung from unpointed manuscripts. That this is still feasible under proper instruction is the conviction of the editor, based upon nine years of practical experiment under widely diverse conditions. Without skilled instruction, a simple pointing is necessary. If the method hereinset forth be such as to promote the unconstrained and reverent reading of God's praise, whether sung or said, its rightful purpose is attained.

C. W. D.

A TABLE OF PSALM-TONES