

Ad Libitum Variants in the chant for the Divine Office - DRAFT
A survey by Jonathan Kadar-Kallen
November 7th, 2016

Abbreviations:

AR = Antiphonale Romanum 1949

LU = Liber Usualis 1962

Purpose:

To summarize the points at which there is an *ad libitum* option to sing the chants of the Antiphonale one way or another. To this end, I will cite AR or LU as convenient.

Note: **[Bold]** comments note what would be my preference as regarding items applicable to this Lauds project.

Tones for the Hymns

A not infrequent occurrence is that there will be given multiple possible tones for a given hymn, with no instructions regarding their use. **[No comment.]**

Deus in adjutorium

See AR 2*: The solemn tone may be used ad libitum on Vespers of feasts which are celebrated with greater solemnity.

The Flex

See AR 4*: The flex is regularly made by lowering the voice as noted. However, where the other method is preferred, it can alternatively be made “recta voce”, with a slight pause.

Also AR 5*: But in a Monosyllable or Hebrew word, the flex is made rather by sustaining the tenor, with a slight pause.

AR 5* also provides the note about Monosyllables and Hebrew words as below in reference also to the flex.

[Common practice would be to always drop for the flex, e.g. as Solesmes.]

Monosyllables and Hebrew words

AR 5* / LU 114: “In accordance with the decree of the Sacred Congregation of Rites, dated July 8th 1912, if a monosyllable or a Hebrew word occur in the Lessons or Versicles, or at the mediant of the psalms, it is permissible to modify the ending (B), or to keep the ordinary modulation (A).

[Common practice would be to always keep the ordinary modulations, e.g. as Solesmes.]

Solemn tones for the Magnificat and Benedictus

See AR 4*: These can be used on major feasts (nowadays: on feasts of the I class).

[These ought to be used.]

The Tonus Peregrinus

LU 117: "In accordance with the authorisation granted by Rome, a *sol* may be added *ad libitum* before the *si* at the mediant of the *Peregrinus* tone. Owing to this slight change, this formula becomes regular and is of 1 accent with 3 preparatory syllables.

Cf. Mass and Vespers (1957) p. 1993.

[Use the extra *sol ad libitum*, e.g. as Solesmes.]

The solemn mediant for Tones 1 and 6

AR 9* mentions along with the Tonus Peregrinus the permission for the variant in the solemn mediant used for Tones 1 and 6 (which are the same). Solesmes books usually give this cadence as "1 accent with 3 preparatory syllables"; however, the Vatican Edition gives it as "2 accents (with an extra note in anticipation of the accent in dactylic cadences) and of 1 preparatory syllable".

Cf. Mass and Vespers (1957), page 1995.

[Use the 1 accent / 3 prep. syllable version, e.g. as Solesmes.]

The mediant for Tone 6

See AR 21*: The first option given is to use the same mediant as in Tone 1, with 2 accents. However, there is also noted "*vel alio modo*", followed by the familiar mediant of 1 accent and 1 preparatory syllable. This is just the way it is; there are no permissions cited for this.

[Use the 1 accent / 1 prep. syllable version as more common & distinctive.]

Tonus in directum

See AR 31*: There are optional tones which may be used during Easter week and on November 2nd, Commemoration of All the Faithful Departed, respectively.

Tone for the Versicles

See AR 33*: There is a tone "*Vel juxta recentiore usum*".

[Stick to the first tone, not the more recent one.]

Tone for the Readings at Matins

See AR 41*: There is a solemn tone for use *ad libitum* on solemn Feasts (nowadays: feasts 1 class).

Tones for the Prayers / Collects

See AR 49*: Both AR and LU give two schemes of tones the first having three tones (Festal, Ferial A, Ferial B), and the second having two tones (the Ancient tones *ad libitum*: Solemn and Simple). **[In my experience, the Ancient tones are more commonly used.]**

Tones for the Benedicamus Domino

All of these are straightforward, but there is a "*Vel alio modo*" tone for II. Vespers of feasts I class.

Hypermetric Syllables in the Hymns

LU 127: “According to a decree of the S. C. of Rites, dated May 14th 1915, hypermetric or redundant syllables in the Hymns may be elided, if this method of interpretation be considered easier or more fitting.

“Two methods are therefore allowed:

“*either* (a) the pronunciation of the hypermetric syllable, by giving it the separate note allotted to it in the notation, according to the rules indicated in the official edition of the Roman Antiphony.

“*or* (b) the suppression of the hypermetric syllable by elision, thus keeping the ordinary melodic formula.”

[My default would be to elide all extra syllables, except in cases where AR would split a neume, in which cases I would split the neume. This is what I was brought up with, and may be seen e.g. in the Parish Book of Chant. It may not be the most authentic option, strictly speaking.]

Tones for the Te Deum

Two are provided, a solemn and a simple tone, with no rubric specifying their use. E.g. the book *Officium et Missae in Nativitate Domini* provides both.

Tones for the Marian Antiphons

Basically, ditto as above. However, in this case, the simple tones of the Marian Antiphons are likely not Vatican Edition, but rather are taken from the books of Solesmes. Cf. the *Liber Usualis Officii* (1913).