

Ex Aetate Mediali Lux? On the Use of Tropes for the Cantus ad Introitum (Entrance chant or song)

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Before the flurry of postings on the new English translation of the 2008 Roman Missal, I found myself fascinated by the conversations being held on *Pray Tell* about various models for employing music to begin Roman Rite Eucharist. Although I am sure I have missed some of the models and their nuances, here are the categories that I remember:

Model 1. NO USE OF MUSIC AT THE BEGINNING OF MASS.

Recognizing that Ordinary Form (OF) Roman Rite Eucharist may be celebrated without the use of music, this model corresponds to the *missa lecta* [“read Mass”] of the EF insofar as the priest celebrant’s texts are to be spoken, rather than chanted as are the responses of the faithful, with the chanted texts assigned to schola or cantor in the *missa cantata* [“sung mass”] likewise spoken.

With reference to the use of music at the beginning of Mass, this model, it seems to me, has to grapple with three issues:

a) *Ordo Missae* (OM) 1 directs:

Populo congregato, sacerdos cum ministris ad altare accedit, dum cantus ad introitum peragitur.... Cantu ad introitum absoluto, sacerdos et fideles, stantes, signant se signo crucis, dum sacerdos, ad populum conversus, dicit: ‘In nomine...’

(The people having been gathered, the priest with the ministers approach the altar, while the chant for the entrance is done.... The chant for the entrance completed, the priest and the faithful, standing, sign themselves with the sign of the cross, while the priest, turned toward the people, says: “In the name...”)

This certainly suggests that the norm for OF Masses with a congregation would be singing during the procession of the priest and the ministers. (Interestingly, the OM does not call this the *antiphona ad introitum* which would be the technical term for the element found in the Roman Gradual and the Simple Gradual for this part of the Mass, nor does the OM indicate who should be singing the *cantus ad introitum*.)

b) The edition of the General Instruction of the Roman Missal (GIRM) printed in the *Missale Romanum* of 2008 (MR2008) supplements the information given in the OM for the use of music at the beginning of Mass. In art. 48a it notes who is to sing the *cantus ad introitum*:

Peragitur autem a schola et populo alternatim, vel simili modo a cantore et populo, vel totus a populo vel a schola sola.

(It is to be done either by the schola and the people alternately, or in a similar fashion by the cantor and the people [alternating], or entirely by the people or entirely by the schola alone).

Art. 48a goes on to indicate what sources might provide the repertoire for the *cantus ad introitum*:

Adhiberi potest sive antiphona cum suo psalmo in Graduali Romano vel in Graduali simplici exstans, sive alius cantus, actioni sacrae, diei vel temporis indoli congruus, cuius textus a Conferentia Episcoporum sit approbatus.

(One could use either the antiphon with its psalm as found in the Roman Gradual or in the Simple Gradual, or another chant, congruent with the theme of the sacred action, day or time, whose text has been approved by the Conference of Bishops).

As is well known, the United States Conference of Catholic Bishops in the version of the GIRM approved for use in its territory has extended these categories, an extension that is echoed in their document *Sing to the Lord: Music in Divine Worship*, but since *Pray Tell's* readership is not limited to the United States, I will only comment on the Roman documents. To summarize: GIRM 48a would seem to support singing during the procession of the priest and ministers as the normal way to open Roman Rite Eucharist.

c) GIRM 48b states:

Si ad introitum non habetur cantus, antiphona in Missali proposita recitatur sive a fidelibus, sive ab aliquibus ex ipsis, sive a lectore, sin aliter ab ipso sacerdote, qui potest etiam in modum monitionis initialis...eam aptare.

(If chant is not done at the entrance, the antiphon proposed in the Missal is recited either by the faithful, or by some of them, or by the reader, or alternatively by the priest himself, who could even adapt it into the style of the initial *monitio* [introduction to the particular focus of the Mass of the day]).

This statement clearly foresees situations in which no singing is done at the beginning of Mass. The text of the *antiphona ad introitum* is judged to be so important that it is to be recited in some fashion as part of the introductory rites.

One might certainly question, however, the wisdom of reciting texts intended for singing if that is to fulfill the functions assigned to the *cantus ad introitum* in GIRM 47:

Finis huius cantus est celebrationem aperire, unionem congregatorum fovere, eorumque mentem in mysterium temporis liturgici vel festivitatis introducere atque processionem sacerdotis ministrorumque comitari.

(The purpose of this chant is to open the celebration, to foster the union of those gathered, to lead their minds into the mystery of the liturgical season or festivity [being celebrated], and to accompany the procession of the priest and the ministers).

Model 2: USE OF INSTRUMENTAL MUSIC PRIOR TO MASS, BUT NO MUSIC ONCE MASS HAS BEGUN.

This model follows model 1 insofar as there is no singing of liturgical texts, but it employs instrumental music (whether played “live” or pre-recorded) not so much to accompany a liturgical action (such as the procession of the priest and the ministers) as to produce a mood of reverence in those who have gathered to pray. Presumably one could also use live or recorded choral (i.e., texted) music in the time before the entrance procession for the same purpose, but it would probably be considered odd to have “mood”-establishing background singing prior to the liturgical action and then no actual singing of liturgical texts during the procession of the priest and ministers, since this is actually called for by the documents and the resources to do so are clearly present.

Model 3: NO SINGING OF A CHANT AT THE ENTRANCE, BUT SINGING OF THE INITIAL DIALOGUES BETWEEN THE PRIEST AND THE FAITHFUL.

Like Model 1, there is no attempt to sing a chant during the entrance of the priest and ministers, but the stereotyped dialogues for the Sign of the Cross and the Trinitarian Greeting between priest and people are chanted. While such a use of music cannot accompany the procession of the priest and ministers, nor lead the minds of the faithful into the particular mystery being celebrated at that particular Mass, it can foster the unity of those who have gathered and open the celebration, so it can fulfill at least some of the functions of the *cantus ad introitum* listed in GIRM 48.

Model 4: SINGING THE PROPER *ANTIPHONA AD INTROITUM* WITH PSALM AND DOXOLOGY FROM THE ROMAN GRADUAL.

I detected a strong preference among some readers of the *Pray Tell* blog to restore singing the assigned *antiphona ad introitum* with Psalm and Doxology from the Roman Gradual as a normative way of using music to open all OF Roman Rite Masses. There are two major sub-models here, depending on whether the text is sung in Latin or in the vernacular.

a) If the text is sung in Latin, the next question would be in which musical setting it should be done. There seems to be a preference for Romano-Frankish (“Gregorian”) chant settings as proper to the Roman Rite. Here two resources are especially helpful: the *Graduale Romanum* as adapted for the OF of the Roman

Rite by the monks of Solesmes (Solesmes: Abbaye Saint-Pierre, 1974) or the *Graduale Triplex*, which consists of the aforementioned *Graduale Romanum* (printed in square-note notation on four-line staves) supplemented with neumes *in campo aperto* transcribed in black above the staff and in red below the staff from particular ancient manuscripts, thus allowing the singers to perform the chants according to new theories arising from the study of the most ancient sources (Solesmes: Abbaye Saint-Pierre, 1979). It should be noted, however, that as long as the text and structure of this element of the liturgy is maintained, it may be performed in other musical settings, e.g., all could be set homophonically or polyphonically or in alternation with the chant (e.g., a homophonic setting of the antiphon, followed by the psalm verse(s) to the assigned chant formula, followed by the Doxology in *falso bordone* or in a genuine polyphonic setting). The text could even be sung *recto tono* with changing accompaniment chords to indicate grammatical structure and word accent. (*Recto tono* singing could also make vocal participation by the congregation possible for all the texts.)

b) If the text is sung in the vernacular, the next question is likewise in which setting it should be done. Presumably the choice to sing these texts in the vernacular is for the sake of intelligibility; would there likewise be a preference that the assembly join in singing these vernacular texts rather than simply listen to the schola sing them? There have been some attempts to match the chant melodies as they appear in the *Graduale Romanum* to the English texts of the antiphons as they have appeared in the Sacramentary, but these have not found general approval. I am unaware of homophonic or polyphonic settings of the English translation of the Entrance Antiphons with their proper psalm verse(s) and doxology, but there is nothing forbidding composers attempting such a program. Nor have I encountered *recto tono* singing of the English translation of the Entrance Antiphon, psalm verse(s), and doxology. A fascinating initiative attempting to provide English-language processional chants for OF Roman Rite Eucharist appears in the Collegeville Composers Group (Carol Browning, Catherine Christmas, Cyprian Consiglio, O.S.B. Cam., Paul F. Ford, Ph. D., Paul Inwood) *Psallite* project (*Psallite: Sacred Song for Liturgy and Life*, 3 vols., full accompaniment and cantor/schola verses for all Sundays, Solemnities, and major feast days of the liturgical cycles; Cantor/Choir ed., 1 vol., cantor/schola descants and harmonies for all titles in the *Psallite* collection with liturgical and scriptural indices [Collegeville, MN: The Liturgical Press, 2008]). The Introductory Notes of the Cantor/Choir edition make clear how the *antiphona ad introitum* with psalm verse(s) and doxology both provide a model for and yet do not constrain the compositions created: “For each liturgy, *Psallite* provides biblically based options for the entrance/opening song (the SONG FOR THE WEEK/DAY)... The SONG FOR THE WEEK may be your theme tune for the entire week.... THE SONG FOR THE WEEK opens the celebration, intensifies the unity of the assembly, leads their thoughts to the mystery of the liturgical season or festivity,

and accompanies the procession of the presider and ministers. Another option is to use the SONG FOR THE WEEK at the end of the liturgy (with the addition of a doxology) to send forth the assembly into the world.” (vi)

Model 5: SINGING THE ANTIPHONA AD INTROITUM WITH PSALM AND DOXOLOGY FROM THE SIMPLE GRADUAL.

As in Model 4, two sub-models present themselves, depending on whether the text is sung in Latin or in the vernacular.

a) Corresponding to the *Graduale Romanum* is the *Graduale Simplex* (Città del Vaticano: Libreria Editrice Vaticana, 1999 [rpt]). Presumably these chants would be used by those communities who would wish to preserve Latin chants for the OF of Roman Rite Eucharist, but who do not possess the musical skills to use the *Graduale Romanum*. While it does not provide a proper *antiphona ad introitum* with psalm verse(s) and doxology for each Sunday, solemnity, and major feast of the liturgical year, it provides alternatives to the proper antiphon with simpler chant melodies. (For example, rather than four Introits for the four Sundays of Advent, the Simple Gradual provides two, basically for use prior to or after 17 December.) It should be noted that the same music options apply to these Latin texts as apply to those of the *Graduale Romanum*, i.e., homophonic, polyphonic, or *recto tono* settings in addition to the chant settings found in the *Graduale Simplex*.

b) I have found even fewer vernacular settings of the Simple Gradual than of the Roman Gradual, but a shining exception is Paul F. Ford’s *By Flowing Waters: Chant for the Liturgy* (Collegeville, MN: The Liturgical Press, 1999). Containing nearly 700 separate pieces of chant, this collection sets the entire contents of the Simple Gradual in English, as well as a further set of psalms and antiphons for the final weeks of the Church year. (It also contains the entire repertoire of *Iubilate Deo* in the original Latin and Greek as well as in fresh English translations, as well as models for singing the scripture readings at Mass according to the tones provided in the 1973 *Ordo Cantus Missae*.) As noted above, the vernacular texts of the Simple Gradual could also appear in homophonic, polyphonic, or *recto tono* musical settings.

Model 6: SINGING A REFRAIN/VERSE VERNACULAR LITURGICAL SONG.

Turning now to the third category for the *cantus ad introitum* found in GIRM 48a (“another chant, congruent with the theme of the sacred action, day or time, whose text has been approved by the Conference of Bishops”), we recognize a model that swept the English-speaking world as an alternative to singing congregational hymns at the beginning of Mass (which will be discussed below as

Model 8). I believe the use of Refrain/Verse vernacular liturgical songs as the opening music for OF Roman Rite Eucharist arose primarily from two sources: European imports and the influence of the folk music revival. The introduction of the “pulsed” psalm-formulae of Joseph Gelineau yoked to metrical antiphons set to English translations of the psalms by members of the Grail community in the 1950s encouraged “two-tiered” singing: the entire community sang the antiphons while a soloist, schola or choir sang the psalm-verses. In the next decade Lucien Deiss’ biblical hymns and psalms promoted this two-tiered singing with many compositions exhibiting an invariable antiphon whose melody was easily sung from memory by the congregation, leaving the more complex verses to be sung by trained musicians. Popular music in the 1960s also promoted forms of communal singing with the folk music revival and the singer-songwriter compositions mimicking these styles. Yoking this musical ethos to biblical and liturgical texts, composers and groups such as the Dameans, Clarence Joseph Rivers, Paul Quinlan, Joe Wise, Ray Repp, and the St. Louis Jesuits favored a musical form in which the congregation sang an invariable Refrain, while a soloist or music group sang the variable verses. The congregation was not forbidden to sing the verses, however, and as it gradually grew more familiar with the melody and texts of the verses, it began to sing the entire composition. This Refrain/Verse pattern was similar to the *antiphona ad introitum* (= Refrain), psalm (= verse), doxology (= concluding verse) structure (although contemporary scholarship questions whether the antiphon regularly recurred after each psalm verse or was only repeated after the doxology at the end of the psalm), but the proper antiphon text and/or psalm was rarely consulted when choosing the “Entrance Song.” Rather preference was given to general songs of praise and thanksgiving, songs associated with the liturgical season, or songs echoing the readings to be proclaimed.

Model 7: SINGING A MANTRA.

Where Model 6 prized the singing of the congregation on an invariable Refrain during the entrance of the priest and ministers into the Eucharistic space, Model 7 emphasizes the creation of a contemplative atmosphere as the community members gather for Eucharist. Unlike the earlier models where the texts being sung vary providing insight into the mystery of the season or feast being celebrated, repeating a short text, often in Latin, Greek, or Hebrew, many times to an invariable melody, aims at moving the worshiper beyond cognitive activity into a spiritual centering, without producing a trance state. This mantra-singing is perhaps best exemplified by some of the compositions produced by Jacques Berthier for the worship of the Christian community at Taizé, although Margaret Rizza’s “music for contemplative worship” partakes of the same spirit. It should be clear that mantra-singing is quite removed structurally and functionally from the *cantus ad introitum* as described in the GIRM. However, for particular

communities and during particular liturgical seasons (e.g., Advent, Lent) this may be an appropriate use of music to open OF Roman Rite Eucharist. It would certainly help to bridge the transition between the concerns of the workaday world and the sacred activity of the liturgy.

Model 8: SINGING A METRICAL PSALM OR HYMN.

For many in the English-speaking world, congregational singing of a metrical psalm or hymn is the default practice for opening OF Roman Rite Eucharist. I believe that this pattern arose because in many places the *missa lecta* was the statistical norm for the style of celebration of Roman Rite eucharist in many communities just prior to the Second Vatican Council. Where a single *missa cantata* might grace Sunday worship in a given community, multiple “low Masses” were celebrated. Where the “high Mass” regulated precisely which texts were to be sung in the sacred languages when during the course of the celebration, the “low Mass” allowed for vernacular devotional singing as Mass was going on, as long as this devotional singing did not distract from the central focus of the worship. A pattern developed in which vernacular hymns were sung at the beginning and end of Mass, at the offertory and at communion. (Notice that these times corresponded to the ancient processional chants, with the addition of a concluding hymn, made somewhat ritually problematic by being sung after the congregational dismissal.) As in Model 6, the texts of these hymns were often general statements of praise and thanksgiving, evocations of the liturgical season, or related to the readings to be proclaimed, but they rarely if ever reflected the proper antiphona ad introitum with its psalm verse(s) and doxology.

This is what makes Christoph Tietze’s initiative in creating metrical versions of the proper antiphona ad introitum, appointed psalm verse(s), and doxology, and setting them to familiar tunes so fascinating. As he writes in the introduction to his *Introit Hymns for the Church Year* (Franklin Park, IL: World Library Publications, 2005) (viii-ix):

[T]he..normative introit texts are rarely performed for several reasons: 1. The beautiful Gregorian melodies that accompany these texts in Latin are not accessible to most choirs. 2. Our present norm of having the congregation sing at the entrance, recommended by Vatican II, makes these texts, which change every Sunday, very impractical. 3. Much of the original texts – that is, psalm verses accompanying the antiphon – is suppressed in modern editions of the Missal in English, so all that is left is a fairly short sentence.... During...sabbatical study, I...planned to compose a cycle of introits for congregational use. While I was not the first to attempt such a cycle, I decided to use a different angle of approach: to use the strophic hymn as a vehicle to bring the antiphon and the psalm verses into

congregational use; to use the antiphonal structure to frame the psalm verses; and to give more weight to the psalm by employing several verses that would make thematic sense.... Based on the antiphonal structure of the introits..., [this] procedure is recommended for the singing of these introit hymns: first stanza = antiphon / second stanza and following = psalm / final stanza = doxology / repeat first stanza = antiphon.

Model 9: SINGING OF THE PROPER *ANTIPHONA AD INTROITUM* WITH PSALM AND DOXOLOGY FROM THE ROMAN GRADUAL BY THE SCHOLA/CHOIR FOLLOWED BY THE SINGING OF A VERNACULAR LITURGICAL COMPOSITION BY THE ASSEMBLY.

The final model I have noticed yokes Models 4 and 8. In the form I have witnessed the schola/choir enters the assembly from the back of the Eucharistic space and splits into two sections facing each other in the central aisle. They chant the proper *antiphona ad introitum* with psalm verse(s) and doxology by themselves while the congregation listens and reads along with a vernacular translation printed in their worship aid. When the chant is completed, the organ begins to play an introduction to the metrical hymn that will be sung during the procession of the ministers, the congregation rises, incense and the processional cross flanked by candles pass through the midst of the choir and take the place at the head of the singers, the choir moves into two lines facing toward the altar, followed by the reader, other ministers, deacon, and priest celebrant. All move in procession toward the altar as a metrical hymn in the vernacular is sung. I believe that Model 9 tries to preserve the heritage of the *antiphona ad introitum*, using this textual-musical unity as a prelude piece rather than a processional. The vernacular hymns serve as the true processional, even though as a “closed” form it is less suited to accompany the unpredictable time it will take the procession to move through the Eucharistic space. What I salute is the creativity of those promoting Model 9; they strike me as the good stewards lauded in the Gospel who bring forth from their storeroom “things both new and old.”

As should be clear by now, my interest is in the energy and creativity that pastoral musicians bring to this element of the liturgy. As we assist by means of music the faithful who gather for Mass, we try to hold together values that may be in some tension with each other, tensions at which the taxonomy of GIRM 47 does not even hint.

On the one hand, we respect the tradition going back to at least the *Ordo Romanus Primus* and the early manuscripts of the *Antiphonale* that assigned a particular antiphon with variable psalm verse(s) and doxology as the text to be sung as the usual opening of Roman Rite Eucharist. This tradition was so well established that some Sundays were known precisely by the first word or two of

the *antiphona ad introitum* (e.g., the Third Sunday of Advent as “Gaudete” Sunday). Especially for organists, an entire world of musical “commentary” on these chants by well-established composers can be lost if they are never experienced as a regular way in which OF Roman Rite Eucharist begins.

On the other hand, we recognize that these chants were developed for Latin texts and that the principles by which particular texts were chosen for particular Sundays or feasts is somewhat unclear to us. Perhaps in some communities, the entire assembly could participate vocally by singing the *antiphona ad introitum*, psalm verse(s) and doxology in Latin. They would need to have the chants provided for them in a projection, participation aid, or something like *The Gregorian Missal For Sundays* [Solesmes: Abbaye Saint-Pierre, 1990]. But I suspect that in most communities the faithful would participate by listening to the schola sing the chants rather than by singing them in Latin themselves. If making the cognitive content of these chants available to worshipers is a value, then projecting/printing vernacular translations of these texts as they are being sung would seem important.

Alternatively, one could attempt to set the Gregorian melodies and formulae to vernacular translations of these texts to encourage assembly singing; the syllabic character of the formulae seems to work in the vernacular even if there are some accentual problems encountered, but the usually neumatic melodies of the antiphons are rarely successfully transferred to vernacular texts. We have noted above possibilities of setting the vernacular antiphon as a Refrain and the vernacular psalm verses and doxology as Verses with differing melodies, or cantillating the texts on a fixed pitch (*recto tono*) while underlying harmonizations changed. Christoph Tietze’s initiative in creating a metrical version of the proper antiphon, associated psalm verses, and doxology to be sung to a standard hymn tune preserves the cognitive content of the assigned introit texts while recognizing how much more easily some congregations sing metrical hymns rather than non-metrical chant.

Yet a more telling criticism of restoring a proper *antiphona ad introitum* for each Sunday’s Eucharistic worship from the *Graduale Romanum* lies in the fact that only a single year’s set is appointed (which, of course, would be perfectly appropriate for the Extraordinary Form (EF), since it exhibits a single-year lectionary system). The OF now boasts a three-year lectionary cycle, and while on occasion the proper Communion antiphon may change to reflect differing Gospel readings in different cycles, the *antiphona ad introitum* rarely does. Thus some have felt that other forms of liturgical composition would better fulfill the functions in GIRM 47: refrain/verse, mantra, or metrical hymn forms whose cognitive content would attempt to mirror some aspect of the readings or

liturgical texts proclaimed for the particular celebration rather than connect to the proper *antiphona ad introitum* and psalm verses assigned.

It is in this context that I have grown fascinated by the liturgical creativity of the (primarily) monastic communities of the early and high medieval period in their initiatives to embellish the liturgy. They, like us, held in high esteem the liturgical texts, ceremonies, and melodies that had come to them from the past. But they also, like us, sought to adorn the received liturgical texts, ceremonies, and melodies in such a way that they would “speak again” in a richer and more profound way to the changed circumstances in which the liturgy was being celebrated. One of their techniques was “troping” liturgical compositions. After a short discussion of what “troping” seems to have been, I will focus on medieval tropes for the *antiphona ad introitum* and ask what the practice of troping might have to teach us about our own adornment of the liturgy today.

Alejandro Enrique Planchart’s introductory essay in *Embellishing the Liturgy: Tropes and Polyphony* (Farnham, Surrey – Burlington, VT: Ashgate, 2009) in the *Music in Medieval Europe* series edited by Thomas Forrest Kelly succinctly outlines three categories of troping:

1. The addition of a melisma without additional text. These were usually labeled *sequentia* or *tropus* (a Latinized Greek term subjected to various spellings) depending on the context.
2. The addition of words to a pre-existing melody (usually a melisma). These were labeled *prosula*, *prosa*, *versus*, *verba* or even *tropus* in different sources and contexts.
3. The addition of new text and music to an existing chant, either as an introduction or as an interpolation. These were labeled *tropus*, *versus* or *laudes*, depending most of the time upon the context. (xi)

Additions to the Introit repertoire appear in categories 1 (melismatic additions) and 3 (new text and music). My interest lies especially with category 3. Here is Planchart’s description of the Introit tropes:

The introit tropes can be divided into two categories: introductions to the introit antiphon and interpolations of antiphon text in the manner of a commentary. There were also tropes that introduced the psalm verse and the doxology, and very rarely interpolatory lines between the two halves of the doxology.... Among the earliest layer of introit tropes a good number begin with the word *Hodie* (today) and introduce the feast itself. Others include at the end of the verse an exhortation to sing the chant itself. (xxix)

I’ve decided to choose examples of Introit troping for the Masses of Christmas.

My example of a trope serving as an introduction to the introit antiphon is *Deus pater filium suum* as found in Paris, Bibl. Nat. Lat. 1119, fol. 5r conjoined to

PUER NATUS EST (*antiphona ad introitum* for the Christmas Mass “during the day”) as found in Paris, Bibl. Nat. Lat. 1132, fol. 11v and transcribed in David Hiley, *Western Plainchant: A Handbook* (Oxford: Clarendon Press, 1993) 222:

*Deus pater filium suum hodie misit in mundum,
de quo gratulanter dicamus cum propheta:
PUER NATUS EST NOBIS ET FILIUS DATUS EST NOBIS...*

God the Father sent his own Son into the world today,
from which [event] we say/sing rejoicing with the prophet:
A BOY IS BORN FOR US AND A SON IS GIVEN TO US... [My translation]

Hiley notes:

Introsits customarily use verses drawn from the Book of Psalms, or sometimes another Old Testament book. Since these contain no direct references to New Testament events, all connections between an introit text and the day on which it is sung – Christmas, Easter, St. Peter’s Day, or whatever – are by special inference (it was central to Christian belief that the Old Testament contained numerous references to the coming of Christ).
(220)

Thus this introductory trope identifies a text from the Book of Isaiah as referring to the birth of Jesus (whatever its original referent might have been). In addition, the trope makes a connection between the historical event of the birth of Christ and its liturgical commemoration through the liturgical *hodie*: by means of celebrating the liturgy the worshipers are made present to and engage the spiritual effects of the Incarnation. Finally the trope serves as an invitation and cue for the singing of the fixed Introit antiphon. One wonders if in practice this trope would be sung by a cantor or small schola with the full choir entering with the melody of the fixed Introit antiphon.

My example of an interpolated-commentary trope is *In principio deus de se fecit* as found in Pa 887 fol. 8r-v conjoined to DOMINUS DIXIT (*antiphona ad introitum* for the Christmas Mass “during the night” or “at cockcrow”) as found in Pa 1132 fol. 10v and transcribed in James Grier, “A New Voice in the Monastery: Tropes and *Versus* from Eleventh- and Twelfth-Century Aquitaine,” in Planchart, *Embellishing the Liturgy*, 235:

*In principio, deus de se fecit trinitatem, quia pater et filius est unus
DOMINUS DIXIT AD ME
Filius genuit in utero virginis
FILIUS MEUS EST TU
Ipse est, quem genuit puerpera regem
EGO HODIE GENUI TE.*

In the beginning, God made a Trinity from himself, because the Father and the Son are one,

THE LORD SAID TO ME.

He begot a Son in the womb of the virgin:

YOU ARE MY SON.

He it is whom the woman in labor brought forth as a king:

TODAY I HAVE BEGOTTEN YOU. [My translation]

Grier comments:

The text of the antiphon consists of a direct statement with introduction that asserts that the Lord has fathered a son. This psalm, then, is a Messianic text appropriate for Christmas, and it deals with this doctrinal issue in a straightforward manner. The text of the trope is a trope in the most literal sense of the word: an amplification of the meaning of the host text. The introductory trope establishes that the Father and Son are equal partners in the Trinity, and the second and third elements state the Christ was born from a virgin and that he is king. (233)

Grier also draws attention to an

incongruity: the trope elements are composed throughout in the third person, and hence step outside the dramatic context of the antiphon with its direct statements. This detachment, however, serves to highlight the trope elements as comments on or expansions of the host text, and the fact that the tropes are written as prose heightens the contrast. (233-234).

Personally, I wonder if each of the prose tropes are meant to be attached to the following phrase of the Introit antiphon. Thus the fact of the Trinity of God is something revealed to those singing the chant (i.e., “The Lord said to me: ‘In the beginning, God made...’”) in the first phrase; God the Father claims the son he begot in the Virgin’s womb in the second; and the Virgin Mary announces that on this very day (the liturgical *hodie*) she has begotten her son the king in the third. In any event, it should be clear that these interpolated tropes function as theological commentary on the fixed Introit text, allowing a psalm text originally associated with the enthronement of an Israelite king to “re-speak” as a statement about the Incarnation of Christ.

My final example of troping the Introit antiphon both introduces a new ritual category and is one of the few trope compositions whose author and date we can identify with some certainty. Planchart states:

Tropes to the introit are among the earliest as well as the longest lived tropes connected with the proper of the mass. There is one reference to them that places them in the ninth century: Ekkehard IV of St. Gall, writing in his *Casus Sancti Galli* around the middle of the eleventh century, mentions the monk Tuotilo (d. 915), a friend of Notker, as a composer of tropes including a number of tropes to the introit and other chants of the

proper..., including the immensely popular *Hodie cantandus*.... (Planchart, *Embellishing the Liturgy*, xxix.)

As we will see, the *Hodie cantandus* belongs to a category of compositions called *versus ante officium*, relatively long compositions for alternating sets of singers with several verses that, on the evidence of Cambrai, Bibl. Mun. 75 (from Saint-Vaast at Arras, early 11th C) where they are labeled *Ad processionem*, probably accompanied a procession leading into the singing of the Introit antiphon.

Hodie cantandus as found in Graz, Univ.-Bibl. 807, fol. 167r prefixed to PUER NATUS EST NOBIS as found in Graz, Univ.-Bibl. 807, fol. 14r is transcribed in Hiley, *Plainchant*, 222:

*Hodie cantandus est nobis puer quem gignebat ineffabiliter ante tempora pater
Et eundem sub tempore generavit inclita mater.*

*Quis est iste puer quem tam magnis praeconiis dignum vociferamini
Dicite nobis ut collaudatores esse possimus.*

*Hic enim est quem presagus et electus symnista Dei ad terras
Venturum previdens longe ante prenotavit sicque predixit.*

PUER NATUS EST NOBIS ET FILIUS DATUS EST NOBIS....

Today is to be sung by us the boy whom the father ineffably begot before time and the same [boy] whom the glorious mother generated in time.

Who is this boy whom you cry out as worthy of such great praises?

Tell it to us so that we may be ones who praise [him] along with you.

For here is one, presaged and chosen as fellow-priest of God, foreseeing him who is to come to the earth,

long before foreknew and so foretold:

A BOY IS BORN FOR US AND A SON IS GIVEN TO US... [My translation]

I confess to being astonished by Tuotilo's tropes. There is wonderful word-play in the statement that at this liturgical solemnity is to be sung "by us the boy" (*nobis puer*) anticipating the first phrase of the actual introit "A boy is born for us" (*puer...nobis*). There is theological precision in the use of the imperfect *gignebat* for the activity of God the Father in begetting before time began and continuing to beget God the Son in contrast to the use of the perfect *generavit* for the activity of Mary begetting Jesus once upon a time in completed action. There is incipient drama in the question and request of the middle lines, addressed both to the prophet Isaiah who according to tradition first spoken these words and in the context of the actual celebration to the half-schola members of the community who will answer the question and request with the last two lines of the trope. There may even be a very subtle reminiscence of the Holy Innocents in the request that to praise the child "along with you," a request made by Herod to the magi with tragic consequences. I construe the final two lines as a description of Isaiah, thus bridging between the world in which the original text was generated, the world in which the prophecy was fulfilled in the birth of Christ, and the world

of the liturgical commemoration in which the original prophecy and its fulfillment are held in contemplation.

What might this medieval practice of troping the *antiphona ad introitum* suggest to us in general and specifically about the opening music for Roman Rite eucharist?

1. Respect for what we receive from the tradition. I find it interesting that the tropes do not vary the received texts or melodies of the Introit antiphons, but instead provide an introduction to and interpretation of them. We may not feel similarly constrained to preserve these texts and melodies (although some may) but we do uphold the value of the use of biblically based liturgical music to open Roman Rite Eucharistic celebration.
2. Liturgical creativity of this sort is not proposed for all communities. Here we run into the problem of determining medieval practices on the basis of graphic remains. It is not surprising that monasteries would be the places where this kind of liturgical creativity reigned, given the leisure that was possible from the monastic ordering of life and that monastic scriptoria would record and preserve these liturgical embellishments in their manuscripts and libraries. We do not have a corresponding cache of documents from simple parish churches, but it seems unlikely that they would have the resources or the leisure to foster such liturgical creativity. Nonetheless, I think it is safe to affirm that not all communities, in fact perhaps only a minority of communities, employed troping as a way to embellish the liturgy.
3. No premium was placed on absolute liturgical uniformity from community to community. Literally thousands of tropes were produced in the early and high Middle Ages, with no attempt to impose a single set of tropes on all communities employing the Roman Rite.
4. Tropes arose from a contemplative engagement with biblical and liturgical texts by text-writers and composers whose names are frequently lost to history. These artists did not craft their contributions to the Church's worship for the adulation of worshipers; the pieces they crafted were not merely religious mood-producing or -enhancing, entertainment combating boredom, thinly disguised didacticism, or idiosyncratic flights of fancy.
5. The tropes were ephemeral; they responded to a particular location, era and culture and disappeared from the liturgy when any of those factors changed. Though thousands of tropes were produced over the space of a few centuries, most (except in certain places on the highest feasts such as Christmas and Easter) had fallen out of use by the time of the Council of Trent. So we shouldn't be

shocked when only a few gems from any particular era stand the test of time and help people from a later era continue to encounter the living God and to sing their faith with beauty and integrity. This insight will help us both to “preserve and cultivate the treasury of sacred music” and to “increase its store of treasures” as *Sacrosanctum concilium* 114 and 121 so wisely remind us.

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