

# INTRODUCTION

## HYMNS IN THE DOMINICAN TRADITION

St. Dominic, who is well known for having sung hymns such as the *Ave maris stella* and the *Veni creator* as he walked throughout Europe, passed on to the Order of Preachers his love of singing the liturgy. One element of the early Dominican liturgy that was cultivated with great care was the repertoire of Latin hymnody sung at the various hours of the Divine Office. Through the diligent revisions of the Dominican liturgy that took place in the mid-thirteenth century under the direction of Humbert of Romans, the Order developed a selection of hymns that was used continuously from the time of Humbert through the twentieth century, unchanged but for the addition of hymns for new feasts.

The Dominican hymn repertoire is particularly remarkable for its sophisticated arrangement of melodies based on the rank of a feast, as well as for preserving the traditional texts of the hymns even after the promulgation of neo-classical versions in the seventeenth century. The melodies range in character from mere recitation tones elaborated with only a few notes to sustained cries of jubilation. The texts of the Proper of Time are concise and poetic presentations of the mysteries of the faith, and the texts of the Proper of Saints recall the great miracles and deeds of the saints in a memorable way. Through the concord of text and melody the singer encounters a veritable musical catechism that recalls salvation history and leads one more deeply into the rhythms and mysteries of the Church's year.

In light of the theological and liturgical richness of Dominican hymnody, this volume presents the traditional repertoire of the Order, arranged for use with the contemporary form of the Divine Office. The hymns are each presented in their original Latin text as well as in a metrical English translation, both of which are set to an identical Gregorian melody. Although the Latin versions are sometimes more felicitously paired with the Gregorian melodies, the English translations are of great assistance for many in entering into the meaning of the texts. The entire repertoire of the Dominican liturgy is included, arranged according to the calendar and nomenclature of the ordinary form of the Divine Office.

It is hoped that this publication will help Dominicans to enter more deeply into the Order's liturgical tradition within the context of the daily liturgy and to find there rich sources for meditation and prayer. By singing these texts and melodies, Dominicans are united with their brothers and sisters who have gone before them in the name of St. Dominic and who were helped on their way toward holiness by these hymns.

## THE REPERTOIRE

The Dominican hymn repertoire has three main parts: the Proper of Time, the Proper of Saints, and the Common of Saints.

### THE PROPER OF TIME

The Proper of Time consists of hymns for the major seasons of the year as well as for Sundays and weekdays throughout the year. With the exception of the texts for the feasts of the Holy Family, Corpus Christi, the Sacred Heart of Jesus, and Christ the King, the repertoire presented here is identical to that of the early Dominican liturgy, and indeed most of the hymns predate the Dominican Order by several centuries.

A distinctive element of the medieval Dominican hymn repertoire is that, rather than providing different hymns for each day of the week during Ordinary Time, only one text is provided for each of the liturgical hours for both Sundays and weekdays. These texts are set to more solemn and ornate melodies on Sundays and to simpler melodies on weekdays. In this volume, both the medieval Dominican cycle and the traditional Roman seven-day hymn cycle are provided.

### THE PROPER OF SAINTS

The Proper of Saints is a much more historically diverse repertoire that includes hymns that go back to the early middle ages as well as hymns composed throughout the centuries in honor of newly canonized saints. Some feasts have texts assigned for each of the major hours, whereas others may have just one proper text.

In the case of saints with three proper hymns, it should be noted that some hymns make allusion to the times they are assigned to be sung, i.e., morning or evening, whereas others narrate the life of the saint beginning with the First Vespers or Matins hymn and proceeding through Lauds and Second Vespers. In communities where the Office of Readings is celebrated during the day or in the evening, it may sometimes be fitting to rearrange the hymns in an order that reflects their inner structure. Where only one text is given, the hymns for the other hours are taken from the Common of Saints, as is also the case when no proper texts are given.

### THE COMMON OF SAINTS

The Common of Saints is one of the most distinctive aspects of the Dominican hymn repertoire. Here, texts are given which correspond to various types of saints, such as Apostles or Martyrs, and a set of melodies is hierarchically arranged according to the rank of the feast. Thus, the solemnity of an Apostle and that of a Virgin have different texts but use the same melody. The hymn texts for the minor hours are constant regardless of the type of saint, but are sung to the various melodies based on the rank of the feast.

## INDICES

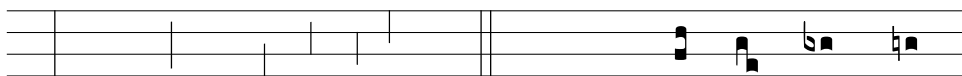
At the end of this volume, a catalogue of the sixty-eight melodies used in the *Hymnarium* is given. Despite the large number of texts in the volume, the number of melodies is surprisingly manageable. Adapting the practice of the medieval Dominican Hymnarium, which provided a list of the incipits of each melody together with the feasts at which the melody was sung, this catalogue prints the first verse of a single text for each melody and lists the occasions on which that melody is used. This section may be of pedagogical assistance in learning the melodies. In addition to listing the meter of each melody, an indication of the earliest use of the melody in the Dominican repertoire is given. It is striking that the majority of them date back to the thirteenth century, although many of these melodies would have been sung for several centuries before the formation of the Dominican repertoire.

The volume concludes with indices of the Latin and English texts and of the feasts and occasions given in the book.

## RHYTHM

## RHYTHMIC NOTATION

This volume follows the system of rhythmic notation developed by Father Pie Bernard, O.P. (1826-1899) as an adaptation of the notational conventions of Dom Pothier of Solesmes:



Full bar. Half bar. Quarter bars. Double bar. Two-note neumes. Flat. Natural.

According to this convention, pauses of varying length are indicated by bar-lines of different heights. The interpretation of these bars depends on the meter of the hymn, its melodic complexity, and the tempo of a particular performance.

A full bar, which extends from the top of the staff to the bottom, indicates a lengthy pause and a holding-out of the note or notes (in the case of a two-note neume) before it.

A half bar, which is in the middle of the staff and crosses over two lines, indicates the lengthening of the preceding one or two notes and a pause that is shorter than that of the full bar and which sometimes allows the taking of a breath.

A quarter bar, which appears at different heights and crosses over just one line of the staff, indicates a lengthening of one or two notes and a shorter pause without a breath.

A double bar, which consists of two full bars that are close together, indicates the end of a piece or the alternation of one singer or group of singers with another. It sometimes indicates a pause in the same way as a full bar, but sometimes only indicates a change of singers, depending on the context.

A flat affects all of the notes of the same pitch until the end of a line of music or until it is cancelled by a natural.

## PAUSES

Within each verse of a hymn, various pauses are observed which are indicated by bars but which also follow the internal logic of the hymn's meter. In his *Commentary on the Constitutions*, Humbert of Romans explains this system by writing out a verse for each poetic meter and stating where a short pause (*pausa brevis*) and where a long pause (*pausa maior*) is made.<sup>1</sup> According to Humbert, "the nature of these types of chants requires such pauses."

In this volume, the barlines have been printed so as to facilitate the singing of the hymns according to this system, rather than with equal pauses at each break. The quarter bar has been used in places where the choir should merely pause without taking a breath, and the half bar or full bar in places that allow for a longer pause.

### *Iambic Dimeter/Long Meter (8.8.8.8)*

The most commonly used meter, called iambic dimeter or long meter and referred to in this book by 8.8.8.8 (representing the number of syllables in each line), has a short pause after the first line of eight syllables, a long pause after the next eight syllables, and a short pause after the third line. There are forty-nine melodies in this meter.

Iam lucis orto sidere – pausa brevis  
deum precemur supplices – pausa maior  
ut in diurnis actibus – pausa brevis  
nos servet a nocentibus.

### *Sapphic Adonic (11.11.11.5)*

The next most commonly used meter has three eleven-syllable lines and one five-syllable line; each of the first three lines broken into two sections: the first five syllables are sung, then a short pause is made, then six more syllables are sung, followed by a long pause. This is repeated twice more, with a long pause being made before the final five-syllable line. There are nine melodies in this meter.

Nocte surgentes – pausa brevis  
vigilemus omnes – pausa maior

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<sup>1</sup>Humbert of Romans, *Expositio super constitutiones fratrum Ordinis Predicatorum*, ed. Sonja Reiser, in *Die Expositio super constitutiones fratrum Ordinis Predicatorum des Humbertus de Romanis* (Ph.D. dissertation, Universität Wien, 2004). The examples given for each meter are taken from Reiser's edition of Humbert's text, pp. 210-211.

It may be noted that early Dominican liturgical manuscripts such as *Rome, Santa Sabina XIV L1* and *London, British Library Ms. add. 23935* do not use barlines to indicate the pauses in their presentation of the hymn repertoire, although they have a proliferation of vertical marks in other sections. This suggests there must have been training for the friars to interpret these hymns rhythmically since the manuscripts did not convey this information.

semper in psalmis – brevis  
 meditemur atque – maior  
 viribus totis – brevis  
 domino canamus – maior  
 dulciter hymnos.

*Trochaic Tetrameter Catalectic (8.7.8.7.8.7)*

Hymns in this meter have three alternating pairs of eight- and seven-syllable lines, which are followed respectively by short and long pauses. There are three melodies in this meter.

Pange lingua gloriosi – brevis  
 prelium certaminis – maior  
 et super crucis tropheum – brevis  
 dic triumphum nobilem – maior  
 qualiter redemptor orbis – brevis  
 immolatus vicerit.

*Asclepiadic Glyconic (12.12.12.8)*

Hymns in this meter have three twelve-syllable lines and one eight-syllable line. The first three lines are divided into two halves of six syllables, which are followed respectively by a short pause and a long pause, and the strophe is concluded by an undivided eight-syllable line. There are four melodies in this meter.

Sanctorum meritis – brevis  
 inclita gaudia – maior  
 pangamus socii – brevis  
 gestaue fortia – maior  
 nam gliscit animus – brevis  
 promere cantibus – maior  
 victorum genus optimum.

*Iambic Trimeter (12.12.12.12)*

Hymns in this meter have four twelve-syllable lines; unlike asclepiadic glyconic meter, however, the twelve-syllable lines are divided unevenly into five- and seven-syllable pairs, which are followed respectively by a brief pause and a long pause. There is one melody in this meter.

Annue, Christe – brevis  
 seculorum domine – maior  
 nobis pro huius – brevis  
 tibi caro merito – maior  
 ut qui te coram – brevis  
 graviter delinquimus – maior  
 huius solvantur – brevis  
 gloriosis precibus.

*Trochaic Dimeter Brachycatalectic* (6.6.6.6)

Hymns in this meter have four six-syllable lines which are followed alternately by a short pause and a long pause. There are two melodies in this meter.

Ave, maris stella – brevis  
 dei mater alma – maior  
 atque semper virgo – brevis  
 felix celi porta.

*Metrical Hymn Tunes*

The texts in this volume may also be sung to the many metrical tunes used in vernacular hymnody, for instance the long meter (8.8.8.8) melodies *Old 100th* ("Praise God, from whom all blessings flow") or *Rockingham* ("When I survey the wondrous cross"). Most modern hymnals provide a metrical index in the back of the volume that may provide further suggestions of melodies for each meter.

## TEXTUAL AND MUSICAL SOURCES FOR THIS EDITION

This volume uses Latin texts drawn from the 1952 edition of the *Breviarium iuxta ritum S. Ordinis Prædicatorum*, published with the approbation of Father Emmanuel Suarez.<sup>2</sup> The Latin texts of the hymns of the seven-day cycle for Ordinary Time are taken from the *Breviarium Monasticum*.<sup>3</sup> The hymns for St. Catherine of Siena are taken from the *Proprium Officiorum Ordinis Prædicatorum*, published with the approbation of Father Vincent de Couesnongle,<sup>4</sup> and the hymns for the Office of the Dead are taken from the *Liturgia Horarum*.<sup>5</sup>

The English texts in this volume are adapted from the 1967 *Breviary according to the rite of the Order of Preachers*, prepared by the Province of Ireland and published by order of Father Aniceto Fernandez.<sup>6</sup> The translations of the hymns in the Irish Dominican breviary were themselves based on the versions compiled by Father Aquinas Byrnes, a member of the Province of St. Joseph.<sup>7</sup> The English texts of the seven-day cycle are adapted from those provided in G.H. Palmer's collection titled *The Hymner*.<sup>8</sup> The English translations of the hymns for the Office of the Dead are those of the nuns of St. Cecilia Abbey, Ryde, and the translations of the hymns for St. Catherine of Siena were undertaken by Fr. Becket Soule, O.P. The texts from these sources have undergone minor changes where necessary for the sake of concord of text and melody as well as for felicity of expression.

<sup>2</sup>*Breviarium iuxta ritum S. Ordinis Prædicatorum* (Rome: Santa Sabina, 1952).

<sup>3</sup>*Breviarium Monasticum* (Mechlin: H. Dessain, 1933).

<sup>4</sup>*Proprium Officiorum Ordinis Prædicatorum* (Rome: Santa Sabina, 1982).

<sup>5</sup>*Liturgia Horarum iuxta Ritum Romanum editio typica altera* (Rome: Libreria Editrice Vaticana, 1986).

<sup>6</sup>*Breviary according to the rite of the Order of Preachers* (Dublin: St. Saviour's, 1967).

<sup>7</sup>Aquinas Byrnes, *Hymns of the Dominican Missal and Breviary* (St. Louis: Herder, 1943).

<sup>8</sup>G.H. Palmer, *The Hymner* (London: Plainsong and Medieval Music Society, 1904).

The hymn melodies are taken from the 1933 *Antiphonarium*, adapting the hierarchical assignment of the melodies to the liturgical structure of the ordinary form of the Divine Office.<sup>9</sup> The melodies of the seven-day cycle of hymns are adapted from a thirteenth-century manuscript of the Benedictines of Worcester Cathedral in England that corresponds closely with the musical and liturgical approach of the medieval Dominican hymnal.<sup>10</sup>

This publication is the result of the work of many generations of Dominicans: those who compiled the Dominican repertoire from the pre-existing medieval hymn repertoire in the early years of the Order; those who made the revisions under Humbert of Romans which were of such enduring value; those who composed texts in honor of the Dominican saints; the translators and editors of the English translations; and, most recently, the friars involved in editing this work in its current form.

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<sup>9</sup>*Antiphonarium Sacri Ordinis Prædicatorum pro diurnis horis*, published under the direction of Father Martin Stanislaus Gillet (Rome: In Hospito Magistri Generalis, 1933).

<sup>10</sup>*Antiphonaire monastique, XIIIe siècle, codex F. 160 de la Bibliothèque de la Cathédrale de Worcester*, Paléographie Musicale, I/12, (Tournai: Desclée, 1922).

# HYMNARIUM

ADAPTED FROM THE BOOKS OF THE

## ORDER OF FRIARS PREACHERS



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