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MASS ANTIPHONS *DE SANCTISSIMA TRINITATE* IN THE 1974 *GRADUALE ROMANUM*. A MUSICOLOGICAL STUDY

Since the times of the apologists, attention has been drawn to various analogies, images and concepts related to the mystery of One God in Three Persons, with the purpose of bringing this dogma closer to human imagination. Trinitarian traces can be found above all in inspired texts, yet the dogma of the Holy Trinity is among the most difficult and most unfathomable for the human mind. Numerous attempts have been made to shed light on this truth through works of painting, iconography, architecture and literature. Religious works of music have also been composed for the Holy Trinity. This all suggests that the truth of the Holy Trinity is deeply rooted in the history of the Church.

The creation of a separate Holy Trinity feast was influenced by many factors, in particular the so-called Christological disputes of the fourth and fifth centuries, as well as the combating of the heresy of Arianism[1] during the fifth and sixth centuries[2]. We also know that discussions over dogma led to the creation, during the sixth century, of a Holy Trinity preface[3], whilst *c.* 800 Alcuin (*c.*730-804) composed for that feast a formulary for a votive Mass[4] that during the Middle

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[1] The widen text was presented during an international conference about the Trinity and was published in the post-conference materials: *Sanctissima Trinitas et musica plana, figurata atque instrumentalis*, S. Dąbek i in. (red.), Warszawa 2011, p. 105-123.

   Arianism – a theological teaching of Arius concerning the mystery of the Holy Trinity and the mutual relations between the person of God the Father and the Son of God. According to Arius, God is the only one, uncreated, unborn, unchanging and unending, without cause or beginning. He was not the Father from the beginning, but became so when He created the Son, that He carry out the creation of the world. Arius contributed to the emergence of Christological heresies, particularly Apollinarianism and monophysitism. His views were combated by Athanasius the Great, Basil the Great, Gregory of Nasianzus, Gregory of Nyssa, Hilary of Poitiers and Gregory of Elvira, J. Misiurek, *Arianizm*, Encyklopedia Katolicka, vol. 1, F. Gryglewicz et al. (eds), Lublin 1995, col. 911-912.

[2] B. Nadolski, *Liturgika*, vol. 2: *Liturgia i czas* [The liturgy and time], Poznań 1991, p. 117.

[3] Most scholarly research attributes this preface to Leo the Great (d. 461), mainly on the basis of considerable similarities between the words of the preface and Leo's sermons for Pentecost, Jungmann, *On the contrary, considers that the preface was written in Spain*, Ibid.

[4] I. Pawlak, *Muzyka liturgiczna po Soborze Watykańskim II w* świetle *dokumentów Kościoła*

Ages was celebrated in private[5]. At the beginning of the tenth century, Bishop Stephen of Liège introduced an Office of the Holy Trinity on the first Sunday after Pentecost[6]. It was ultimately declared a feast for the whole Church by Pope John XXII (1316-1334), in 1334. Yet its reception only appeared with Pope Pius V's post-Trent missal in 1570[7].

One crucial feature of Latin chants is their deep anchorage in liturgy. This aspect was described most precisely by Revd Wacław Gieburowski: 'Plainchant and liturgy form a single organic whole; liturgy is the lifeblood of Gregorian chant, liturgy and chant are soul and body; just as a body cannot exist without a soul, so plainchant dies without liturgy'[8]. Thus the liturgy determines the choice of the Gregorian repertoire. As Ireneusz Pawlak has noted, 'the close connection with liturgical texts means that we cannot speak of the arbitrary use of chants or of moving them from one place to another, since the liturgy does not allow for the manipulation of the repertoire. It is strictly defined for particular periods in the liturgical year, for specific feasts and offices, and even for particular days'[9].

In our study, we will be interested solely in the melodies of Mass antiphons included in the *Graduale Romanum* of 1974[10]: *introitus*, *offertorium* and *communio*. In undertaking an analysis of the melodies we indicate their specificity that underscores the character of the feast. In other words, we endeavour to single out those points in the melody which in a specific way symbolise the Trinitarian mystery.

1. The melodies

After familiarising ourselves with the texts of the Mass antiphons, we will now attempt to analyse the melodies composed to them. The musical material covers a total of three antiphons. The introit antiphon is the only one to appear with a psalm. In examining the three antiphons, we will draw attention to such questions as the modality, interval structure, overall design and style of the compositions.

[Liturgical music after the Second Vatican Council in light of Church documents], Lublin 2000, p. 412.

[5] S. Maria Renata, *Vivere cum Ecclesia*, vol. 2, Kraków 1958, p. 36.

[6] Pawlak, *Muzyka liturgiczna*, p. 412.

[7] Nadolski, *Liturgika*, vol. 2, p. 117.

[8] W. Gieburowski, *Chorał gregoriański w Polsce od XV do XVII wieku* [Gregorian chant in Poland from the fifteenth to the seventeenth century], Poznań 1922, p. 96.

[9] Pawlak, *Chorał gregoriański – śpiew muzealny czy aktualny?* [Gregorian chant – outdated or current?], „Liturgia Sacra" 14 (2008), n. 1, p. 86.

[10] *Graduale Sacrosanctae Romanae Ecclesiae de tempore et de sanctis primum sancti Pii X iussum restitutum et editum Pauli VI pontificis maximi cura nunc recognitum, ad exemplar Ordinis Cantus Missae dispositum et rhythmicis signis a solesmensibus monachis diligenter ornatum*, Solesmis 1974.

1.1. Modality

Every Gregorian work adheres to a particular mode. The antiphons under discussion belong to modes III, IV and VIII. The modal order of the antiphons is as follows: the introit is composed in plagal mode VIII (*tetrardus plagalis*), the offertory in authentic mode III (*deuterus autenticus*) and the communion in plagal mode IV (*deuterus plagalis*).

Another issue connected with modality is the use of the flat. It appears not by the clef, but within the work. We find it once in the offertory antiphon and once in the *communio*. The existence of alteration was probably determined by considerations of performance. Its lack in other parts of these works may possibly be linked to the conviction that the performers were perfectly familiar with the melodies and would use a flat even if it were not notated. In analysing the communion antiphon, we may also advance the hypothesis that the appearance of the flat was related to a descending contour to the melodic line. The note *do* constitutes the climactic point in this work, after which the melody runs rapidly downwards in a third-second motion. Another reason for using the flat might have been a desire to avoid the tritone, reached almost directly in a falling progression[11]. In light of this, we may assume that the placement of the flat by the note *si* was intended to remind the performers of the alteration at that point (Example 1).

Example 1.

fe- cit no-bís- cum mi-se- ri-cór-di-am su- am.

Thus we are dealing here with a deliberate, and even necessary, procedure, since the flat does not contradict the modal premises of the melodic writing.

1.2. Interval structure

A detailed study of interval structure in Gregorian plainchant has been presented by Dominicus Johner. On the basis of in-depth research, he demonstrated that the basic and simplest melodic motion in Gregorian chant is the interval of a whole tone or a semitone. The aesthetics of a melody is expressed in the combination of those intervals, as is asserted by the author of the treatise *Musica enchiriadis*. Whole tones make a melody 'strong and robust', semitones – 'gentle and cordial'. Yet both lend it calmness and restraint[12]. Such a combined motion is typical of Gregorian plainchant.

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[11] R. Bernagiewicz, *Problem dolnego B graduałów 2. modus (protus plagalis) w* świetle danych paleograficznych [The question of the lower B of mode 2 (*protus plagalis*) graduals in light of palaeographic data], „Liturgia Sacra" 8 (2002), n. 2, p. 312.

[12] D. Johner, *Wort und Ton im Choral*, 2nd edn, Leipzig 1953, p. 44.

Thanks to analysis of interval structure, we may identify which intervals dominated our compositions; this in turns allows us to state whether a composer respected the postulates set out by Gregorian aesthetics in that area or allowed himself certain departures. Detailed results are given in the table (Table1).

Table 1.

Antiphon	Intervals (quantity)			
	Second	Third	Fourth	Fifth
Introitus: *Benedicta sit Sancta Trinitas*	39	18	2	0
Offertorium: *Benedictus sit Deus Pater*	77	35	11	1
Communio: *Benedicimus Deum caeli*	63	19	2	1
Total	**179**	**72**	**15**	**2**

As we can see from the tabulated results, it is the interval of a second that dominates in the melodies of the Mass formulary. In the *introitus*, this interval was noted 39 times, in the *offertorium* 77 times and in the *communio* 63 times. Altogether, a second appears in the three antiphons 179 times, which compared with the use of other intervals (a third 72 times, a fourth 15 times and a fifth just twice) shows that the principle of fluid motion was adhered to. The melody clearly unfolds in stepwise, undulating motion, although we also find numerous thirds-based formulas. Johner noted that the intervals of a minor and major third display a similar effect over the course of Gregorian cantilena as a second[13]. Thus constructed using contiguous motion, the melody displays considerable fluency. Other intervals are used only sparingly or, as in the case of the fifth, sporadically. In general terms, we may state that the second and the third are responsible for organising the melody.

One is struck by the eleven-fold use of a fourth in the antiphon for the offertory and the six upper points of climax (d^2). It would seem that the numerous leaps of a fourth and the highlighting of the melodic culminations enabled the composer of this antiphon to enhance the aesthetic qualities of this chant, lending it a more dynamic character.

The compass of the melodies is not very large. The introit antiphon ranges over an octave (d^1–d^2) and the communion chant over a seventh (d^1–c^2). In accordance with modal rules, a Gregorian chant should not exceed the compass of an octave. Mediaeval treatises define compass as 'aggregatio linearum cum spatiis in quibus octo notae cantu aliucuius toni regulariter perambulant'[14]. This means that the compositions under discussion represent classic Gregorian chant.

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[13] Ibid, p. 49.

[14] P. Wiśniewski, *Oficjum rymowane o św. Zygmuncie w antyfonarzach płockich z przełomu XV/XVI wieku. Studium historyczno-muzykologiczne* [A rhymed office about St Sigismund in Płock antiphoners from the turn of the sixteenth century. A historical-musicological study], Lublin 2006,

1.3. Architectonics

In the notation of our three compositions, division marks are given for the melodic contour, facilitating phrasing and logical and aesthetic execution.

In each of the melodies, one can distinguish an antecedent and a consequent, and an internal division can be made into even smaller segments. That division into antecedent and consequent is possible thanks to characteristic melodic phrases. The question of the distinction of smaller segments within the antecedent and the consequent looks slightly different in each of the works. As regards the introit, in both the antecedent and the consequent, three segments can be distinguished; in the offertory chant, as many as six segments can be distinguished in the antecedent, but only three in the consequent. In the *communio*, the segmentation of the melody presents itself as follows (Example 2):

- in the antecedent (*Benedicimus Deum caeli, et coram omnibus viventibus confitebimur ei*), four segments:

Segment 1: *Benedicimus*;

Segment 2: *Deum caeli*;

Segment 3: *et coram omnibus viventibus*;

Segment 4: *confitebimur ei:*

- in the consequent (*quia fecie nobiscum misericordiam suam*) two segments:

Segment 1: *quia fecit nobiscum*;

Segment 2: *misericordiam suam*.

Example 2.

The schematic division of the antiphons looks thus:

– *introitus*: 3 + 3

– *offertorium*: 6 + 3

– *communio*: 4 + 2.

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p. 205.

Although each of the works displays a different inner segmentation, they all show a distinct tendency for symmetry. The antecedent and consequent either preserve an identical division into the same quantity of smaller segments or they are of different lengths, as in the case of the *offertorium* and *communio*, where the antecedent has twice as many segments as the consequent. Peter Wagner, giving a number of examples illustrating the symmetry of these compositions, advances the hypothesis that the models for this kind of dichotomy should be sought in folk music[15].

1.4. Style

In order to characterise the style of Gregorian melodies, a threefold division is adopted: syllabic, neumatic and melismatic[16]. Identifying one of these styles not only helps us determine the aesthetics of a composition, but also enables us to say whether it can be identified with traditional Gregorian forms or displays innovations. In order to assign antiphons to a particular style, the following criterion is adopted: a syllabic segment is one in which three or more single notes appear consecutively; neumatic segments comprise two- and three-note neums; a melisma is formed by a group composed of at least four notes. The results of the analysis are presented in the table below (Table 2).

Table 2.

Antiphon	Quantity		
	Syllabic segments	Neumatic segments	Melismatic segments
Introitus: *Benedicta sit Sancta Trinitas*	2	13	13
Offertorium: *Benedictus sit Deus Pater*	0	15	20
Communio: *Benedicimus Deum caeli*	1	18	10
Total	**3**	**46**	**43**

As the calculations show, the antiphon melodies represent a neumatic-melismatic style, and so one that is entirely different to the oldest layer of antiphons, which was generally syllabic, as is evidenced, for example, by the Hartker Antiphoner from the tenth century[17]. The sporadic syllabic segments would tend to suggest that a purely syllabic style was no longer sufficient in the liturgy. The conclusion that presents itself after an analysis of the style of these works is that they are completely different to early simple antiphons. As the musical material expanded,

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[15] P. Wagner, *Einführung in die gregorianischen Melodien*, vol. 3: *Gregorianische Formenlehre*, Leipzig 1921, p. 310-311.

[16] P. Ferretti, *Estetica gregoriana*, vol. 1, Roma 1934, p. 3.

[17] Wagner, *Einführung*, vol. 3, p. 306.

antiphons became richer, composed in a melismatic style that is characterised by longer chains of notes linked to a single syllable of text. Particularly elaborate ornamentation is evident in the melody of the antiphon for the offertory, where the longest melisma, on the word *quoque*, numbers thirteen notes (Example 3).

Example 3.
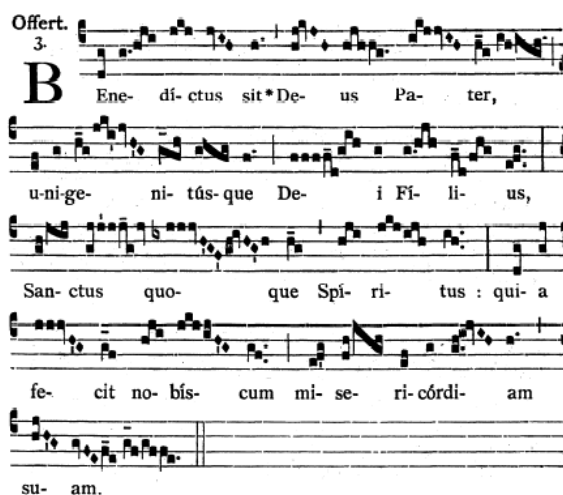
This kind of developing melodic craftsmanship was evident as early as the eighth century. However, such a style required accomplished performers, cantors and scholars, capable of meeting composers' demands[18].

2. ILLUSTRATION

One of the ways of expressing the content of a liturgical text is to illustrate certain words by means of 'painting in sound'. Such a practice accompanied the art of music in all periods of history, throughout antiquity and the Middle Ages. Guido of Arezzo (d. 1050) demanded that a melody express through its sounds the specific character of a text, its motion, calmness or joy[19]. We encounter this phenomenon also in the Mass formulary under analysis. The pictorial aspect is characterised by such features as corresponding progressions of intervals, as if the composer wished to represent the Persons of the Holy Trinity. Analysis of the melodic structure allows us to establish the frequent use of the *torculusa* figure. This neum, composed of three notes joined together, seems to have been deliberately employed. In the Bible, certain numbers carry symbolic meaning: the order

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[18] Wiśniewski, *Oficjum rymowane*, p. 161.

[19] T. M i a z g a, *Antyfonarz kielecki z 1372 roku pod względem muzykologicznym*, Graz 1977, p. 288.

of the world comprises three elements (heaven, earth and the underworld), there are three main feasts in the religious calendar (Exod. 23, 14-19), prayers are said three times a day (Dan. 6, 11; Ps 55, 18), the sanctuary was divided into three parts (vestibule and nave as the Sacred Place; inner sanctuary as the Most Sacred Place) (1 Kgs 6, 2-22), a three-year-old animal was offered up for special sacrifices (1Sam. 1, 24; Gen. 15, 9), the Son of Man lay in the grave for three days and three nights (Matt. 12, 40), God is a Trinity comprising Father, Son and Holy Spirit[20]. So the number three occupies a very important place on the pages of the Holy Scripture. Its frequent occurrence over the Gregorian cantilena of the formulary under discussion, twenty times in total, is undoubtedly meant to symbolise the unity of all Three Persons. It can be assumed that the composer of the melody wished in this way to further emphasise the mystery of the One God in Three Persons (Example 4).

Example 4.

The means of expression also include melismata. The longest chains of notes comprise more than ten: *Deum* – 10, *suam* – 11, *quoque* – 13. We also find a number of words described with a lesser amount of notes. It would seem that in this way the melodies not only took on a more ornamental character, but also became grander, with an elaborate cantilena reflecting the essence of the feast.

3. Sources of the introit melody

There is an indisputable dependency between the melody of the introit *Benedicta sit Sancta Trinitas* and the introit *Invocabit me* for the First Sunday in Lent[21]. The latter is certainly older, and so the Lenten melody was borrowed for the Feast of the Holy Trinity. This is a kind of contrafactum. It is difficult to establish the reasons for this, but such practices were applied during the late Middle Ages; for example, the Corpus Christi communion chant *Quotiescumque*[22] took its melody from the Pentecost chant *Factus est repente*[23]. One readily mined melodic source was the antiphon *O sacrum convivium* for the *Magnificat* of Corpus Christi[24]. We

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[20] P.J. Achtemeier (ed.), *Encyklopedia Biblijna*, Warszawa 1999, p. 672; Eng. orig. *The Harper Collins Bible Dictionary*, rev. edn (1997).

[21] My attention was drawn to this by Revd. Prof. Ireneusz Pawlak (Lublin).

[22] *Liber Usualis Missae et Officii pro Dominicis et Festis cum cantu gregoriano ex editione vaticana adamussim excerpto et rhythmicis signis in subsidium cantorum a solesmensibus monachis diligenter ornato*, Parisiis-Tornaci-Romae-Neo Eboraci 1958, p. 950.

[23] Ibid, p. 882.

[24] Ibid, p. 959.

find numerous examples of its adaptation, for example, in a rhymed office about St Sigismund[25], in chants of the Ordinary[26], and also in other chants of the late Middle Ages, such as alleluia chants, where we repeatedly find fragments of this melody[27]. This antiphon also became one of the chants of the Corpus Christi procession[28]. Thus its presence in numerous works attests its popularity in monodic chants. An equally important melodic source consisted of the sequences *Lauda Sion*[29] and *Victime paschali laudes*[30], as is borne out, for example, by the above--mentioned office about St Sigismund[31]. As we know, in the history of liturgical chants, some works have been frequently exploited when creating new melodies, such as the Vespers hymn *Vexilla regis*, which became the raw material for the *Kyrie 'de Passione'*, among other works. As Ireneusz Pawlak states, that hymn, and especially its penultimate stanza, *O crux ave*, played a unique role on Polish soil, as attested by numerous travesties of its text and melody[32].

These and other examples confirm the practice of adapting a single melodic scheme to different texts. Thus arose a sizeable number of melodies termed 'typical' or 'model', since they display a design that enables them to be used in various ways and with various texts. In this way, different melodies can be created from the same melodic exemplar[33].

We come across a practice of this sort in the introit *Benedicta sit Sancta Trinitas* (Example 5). Identical places in both melodies are marked with braces.

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[25] Wiśniewski, *Oficjum rymowane*, p. 186-188.

[26] I. Pawlak, *Graduały piotrkowskie jako przekaz chorału gregoriańskiego w Polsce po Soborze Trydenckim* [The Piotrków graduals as a source of post-Trent Gregorian chant in Poland], Lublin 1988, p. 217.

[27] Tenże, Śpiewy „*Alleluja*" w graduale Macieja Drzewickiego z 1536 roku ['Alleluia' chants in the gradual of Maciej Drzewicki from 1536], in J. Morawski (ed.), *Musica Medi Aevi*, vol. 7, Kraków 1986, p. 180.

[28] Tenże, *Graduały piotrkowskie*, p. 209; B. Bartkowski, *Śpiewy procesji palmowej w polskich rękopisach liturgicznych XIII-XVIII w.* [Chants of the Palm Sunday procession in Polish liturgical manuscripts (13th-18th c.)], Lublin 1970, p. 130 (typescript of doctoral thesis, Arch. KUL); Wiśniewski, *Oficjum rymowane*, p. 188.

[29] *Liber Usualis*, p. 945.

[30] Ibid, p. 780.

[31] Wiśniewski, *Oficjum rymowane*, p. 191-192.

[32] Pawlak, *Graduały piotrkowskie*, p. 209.

[33] Wiśniewski, *Oficjum rymowane*, p. 185.

Example 5.

A synoptic presentation of the melodies of the two introits shows that the composer of *Benedicta sit Sancta Trinitas* transferred the melodic exemplar of *Invocabit me* to his composition almost mechanically (identical places in the melody are marked with braces). We would seem to be dealing here with the simplest type of contrafactum[34], namely so-called regular contrafactum,

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[34] Friedrich Gennrich defined contrafactum in general as the process of creating a song on

involving – give or take minor variants – concordance between the melody of the model and the new work. Out of the total number of 106 bars in the introit *Invocabit me*, as many as 97 are common to both compositions. Also identical are the points of culmination: top e^2 and bottom e^1. However, the composer of *Benedicta sit Sancta Trinitas* does slightly modify his melody in several places in relation to the model (changes marked with an asterisk). The differences concern such things as swapping a *clivis* for a *pes* (incipit), a *clivis* (*In-vo-ca-**bit***) for a *climacus* (*Be-ne-di-**cta***) and a *tripunctum* (*e-**xau**-di-am*) for a *clivis* (*Tr**i**-ni-tas*). As the melody unfolds, one also notes that the composer, drawing on the identified model, creates a new melody by eliminating certain notes (Example 6). The difference between the antiphons is marked with an asterisk.

Example 6.

One also finds the reverse phenomenon, where the melody is slightly extended through the addition of single notes (Example 7). This certainly results from the adapted text. It would seem, however, that the composer of *Benedicta sit Sancta Trinitas* deliberately made minor departures from the melody of *Invocabit me*, wishing to adapt the familiar melody to the new text.

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the basis of an existing melody, F. Gennrich, *Die Kontrafaktur im Liedschaffen des Mittelalters*, Langen bei Frankfurt 1965, p. 5; However, musicologists distinguish four varieties of contrafactum: regular contrafactum, when the new work coincides with its model in terms of the design of the strophes and the number of syllables, and the melody of both the new and the old work are the same, give or take minor variants; irregular contrafactum, where the contrafactum adopts the original melody unaltered, but changes the structure of the text (this is manifest in the shortening or lengthening of the strophes or lines); basic contrafactum, where only some segments are taken from the original melody, such as the *initium* or some of the cadences (the textual structure is altered); initial contrafactum, where two or more songs begin in their opening segment with the same melody, but the melodic line then diverges as the works progress, See M. Nowak, *Sekwencje mszalne w języku polskim po Soborze Watykańskim II* [Mass sequences in Polish after the Second Vatican Council], Lublin 2008, p. 103-104.

Example 7.

In addition, the composer of the contrafactum forgoes the original's *tripunctum* (Example 8).

Example 8.

Yet the observed modifications in relation to the model do not violate the premises of regular contrafactum, according to which the composer could make minor alterations to the structure of the melodic line. At the same time, this example shows what different musical procedures can be applied to the same model in designing a new melody.

Analysing the structure of the introit about the Holy Trinity, it is worth drawing attention also to the role of word stress. According to aesthetic criteria, an ideal concordance between words and melody is when a stressed syllable is matched with a higher note than its neighbour[35]. This rule is only partly reflected in our antiphon, since most of the stressed syllables are described with a group of notes (Example 9).

Example 9.

The only stressed syllable matched with a single note not lying higher than its neighbour can be found on the word *confitebimur* (Example 10).

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[35] Miazga, *Antyfonarz Kielecki*, p. 285.

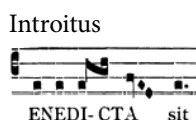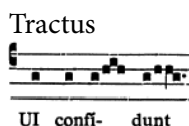Example 10.

confi-   té-bi-   mur

In the fragment of melody given above, the note with the stressed syllable clearly forms a kind of *praessus* with the *clivis* that precedes it and the *podatus* that follows.
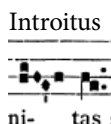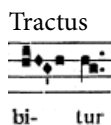
In addition, the composer also described unstressed syllables with a chain of notes, as we note in the examples given above (Examples 9 and 10). In connection with this, we may state that groups of neums, or melismata, not only focus on stressed syllables, but also readily characterise other syllables. Yet this does not run counter to the rules of classic Gregorian chant, since, as Johner notes, a melisma often occurred on an unstressed syllable[36].

Besides this, certain melodic phrases of the introit coincide with the tract *Qui confidunt* for the Fourth Sunday in Lent[37]. A melodic adaptation is visible already in the initial formula (Example 11), but not only there. By comparing fragments of the melody, one can find close similarities between the two works (Example 12).

Example 11.

Tractus

UI   confi-   dunt

Introitus

ENEDI- CTA   sit

Example 12.

Tractus

bi-   tur

Introitus

ni-   tas

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[36]   J o h n e r, *Wort und Ton im Choral*, p. 330-332.

[37]   *Liber Usualis*, 561.

Tractus

num,

Introitus

ni- tas,

Tractus

aetér-

Introitus

té-bi-

One also notes that the introit, like the tract, was composed in mode VIII. Therefore, we may assume that the formulas of this tone also bore considerable influence over the melody of the introit *Benedicta sit Sancta Trinitas*. Adaptations of earlier melodies to late mediaeval texts attest the exhaustion of the Gregorian melodic repertoire in its classical form, since it had been formed in the eighth century. Thus later works refer to authentic plainchant, but are also composed according to post-Gregorian rules[38]. In the case of the introit about the Holy Trinity, we are dealing with the former practice; that is, turning to authentic chant.

It goes without saying that the present study does not resolve all the issues related to the chants of the feast of the Holy Trinity. Not all the questions have been exhaustively discussed. It would be good to compare the melodies of the 1974 *Graduale Romanum* with melodies contained in various mediaeval graduals. That would certainly enhance the results of studies carried out thus far. Nevertheless, the present analysis of the Mass formulary may contribute to further, more detailed and comparative research.

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[38] These post-Gregorian rules have been elaborated by David Hiley, and in Poland by Beata Bodzioch. They are as follows: the numerical order of antiphons and responsories according to successive modes, the fifths tonality of segments, words and monosyllables, the subtonality of cadences, the initial formulas of antiphons, the alleluia formulas of antiphons, the musical material of responsory verses and the elaborate melismata of responsories on the stressed syllable of a word, D. Hiley, *Chorał gregoriański i neogregoriański. Zmiany stylistyczne w śpiewach oficjów ku czci średniowiecznych świętych* [Gregorian and Neogregorian chants. Stylistic changes in Office chants for mediaeval saints], „Muzyka" 48 (2003), n. 2, p. 5; B. Bodzioch, *Antyfonarze Andrzeja Piotrkowczyka z lat 1600-1645 jako przekaz polskich tradycji liturgiczno-muzycznych na przykładzie oficjów rymowanych (Studium źródłoznawczo-muzykologiczne)* [The antiphoners of Andrzej Piotrkowczyk from 1600-1645 as a source of Polish liturgical-musical traditions based on the example of rhymed offices (a musicological source study)], Lublin 2005, p. 230 (typescript of doctoral thesis, rch. KUL).

ANTYFONY MSZALNE
DE SANCTISSIMA TRINITATE
W *GRADUALE ROMANUM* W Z 1974 ROKU.
STUDIUM MUZYKOLOGICZNE

Streszczenie

Podjęte studium dotyczy analizy muzycznej trzech antyfon mszalnych na uroczystość Trójcy Świętej zawartych w *Graduale Romanum* z 1974 r. Omówione zostały takie kwestie szczegółowe, jak: modalność, interwalika, architektonika, styl kompozycji, ilustracyjność oraz źródła melodyki. Wykazano, iż każdy z utworów ujęty został w ramy określonego modus; za organizację melodii odpowiada w przeważającym stopniu sekunda i tercja, a inne odległości, m.in. liczne skoki kwarty, posłużyły do wzbogacenia walorów estetycznych śpiewów, nadając im bardziej dynamiczny charakter; w budowie antyfon zauważono, iż każdy z utworów wykazuje inne wewnętrzne rozczłonkowanie, niemniej jednak widoczna jest wyraźna tendencja do zachowania symetryczności kompozycji; melodyka utworów reprezentuje styl neumatyczno-melizmatyczny, a więc zgoła odmienny od najstarszej warstwy antyfon, która była z reguły sylabiczna. W strukturze melodycznej zaobserwowano częste użycie figury *torculusa*. Można przypuszczać, iż neuma ta, złożona z trzech połączonych ze sobą nut, została użyta dla podkreślenia i uwypuklenia tajemnicy Trójjedynego Boga. Zauważono również praktykę adaptowania jednego schematu melodycznego do różnych tekstów. Na tej podstawie powstała pokaźna liczba melodii, które zostały określone mianem typicznych, umożliwiających tworzenie melodii wywodzących się z tego samego wzorca melodycznego. Adaptacje wcześniejszych melodii do tekstów późnośredniowiecznych świadczą o wyczerpaniu się melodycznego repertuaru gregoriańskiego w jego klasycznej formie. Późniejsze utwory nawiązują więc do chorału autentycznego albo też są komponowane według tzw. reguł postgregoriańskich.

Przeprowadzone studium, jakkolwiek nie rozwiązuje wszystkich problemów związanych ze śpiewami uroczystości Trójcy Świętej, może stać się przyczynkiem do dalszych, bardziej szczegółowych badań komparatystycznych.

Słowa kluczowe: chorał gregoriański, modalność, interwalika, architektonika, styl kompozycji, źródła melodyki.

Key words: Gregorian chant, modality, interval structure, architectonics, style, sources of the melody.