

and secondly, those who embrace all that is known in music, without the limitations of the old modes.

The oldest plain chant melodies that we possess are the Psalm tones-tones, being the old equivalent of tunes, and the melodies of the antiphones or verses sung before and after each Psalm, as set forth in the Roman Vesperal. Since the time of St. Gregory eight of these melodies, now known as the Gregorian Tones, have been in constant use, supplemented however by two irregular forms.

All these tones, Rockstro tells us, are constructed upon the same principle, a principle which accords so perfectly with the genius of Hebrew poetry, that it is almost impossible to doubt that their original forms were coeval with the verses to which they are sung. Hebrew poetry is regulated neither by the laws of prosody nor those of rhyme, but by a peculiar parallelism of sense. A Hebrew verse consists of two clauses, one the antithesis of the other. Thus in the earliest example of poetry now known to exist (Gen. IV. 23), Lamech says:

Clause *a*. For I have slain a young man to my wounding,

Clause *b*. And a young man, to my hurt.

In like manner David sings:

Clause *a*. For the Lord is a great God:

Clause *b*. And a great King above all Gods.

When adapted to the Gregorian tones the first few syllables of each clause are recited in monotone, the closing syllables being sung in short melodious phrase.

A well-known writer upon church music has remarked, however, that if Gregory the Great rose from the dead and heard his music in modernized form, as now performed all over Christendom, he would not know it. Modern harmony, with all the trespasses of sharps and flats and modulations, has wrought havoc with true Gregorian music which in its simplicity would probably be unbearable to us of the present day.

In the beautiful chapel attached to the old monastery at Montserrat, nestled high up amid the peaks of the