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The following five-part PDF contains two presentations on Medieval Liturgy that I gave via skype as part of the program of the Autumn School in Ghent on 20 October 2014 and a bibliography that was e-mailed to participants. Manuscript images have been removed from the powerpoints for reasons of copyright, but the manuscripts and, where possible, folio numbers, are given. Comments and questions will reach me at the above e-mail address.

Liturgy and Music I: Chanted Texts for the Mass and the Sacraments

Text

Powerpoint

Liturgy and Music II: Chanted Texts for the Office and Votive Services

Text

Powerpoint

Bibliography: What if I want to ... ?

IMPORTANT NOTE: In the accompanying powerpoint, due to copyright the images of manuscripts have been removed. Where the images are freely available online, I provide the manuscript shelf number and folio numbers. I regret that this was necessary. BHH

PRESENTATION – PART I

Hello, everyone! Since I have much to tell you today, I will get started right away, but first I want to thank Martine de Reu for this opportunity to speak to you, her technical advisers for making this long-distance communication possible, and all of you for your presence and your interest in medieval studies, a field still with plenty to be discovered.

My subject today is liturgy and music, more specifically liturgical books with music, their notation, organization, texts, and most of all, ways of recognizing and studying their content. In this first of two sessions you will gain an overview of the history of musical notation and learn the principal categories of musical signs. Next you will learn about the main musical chants that were written down in manuscripts: antiphonal and responsorial chant. Then we will go through each of the chanted texts of the Mass. We will then take a short break for questions.

Afterwards, I will show you how to identify the contents of the main kinds of liturgical books with chant for the mass. Then, I will briefly discuss the chant for the sacraments and for pontifical rituals. After another short break for questions, you will learn about on and off-line research tools to help you identify and work with liturgical texts and chants. You will find these resources listed in a Word file that will be sent to you by email. A short quiz will conclude this session.

Please write down my email address: hagg@umd.edu. If you have any questions at all later on, you must feel free to write to me, and I will gladly try to help. Also, by way of introduction, you should know that I came to the study of chant and liturgy from my research on fifteenth-century music in the archives of the Low Countries, not from study of the Carolingian period, so most of my experience is with later sources and even printed books, and also with the chronologically broader range of sources including saints' offices. I was, however, an active partner in the research conducted by the musicologist Michel Huglo in the last years of his life; indeed, you will hear his voice speaking through parts of this paper.

PPT 2 The earliest musical notation in surviving Western liturgical manuscripts appears in the first half of the ninth century -- well after the death of Charlemagne in 814. Although every aspect of this topic is debated and the subject of ongoing research, in general the earliest notations are 'nuance poor' (term of Kenneth Levy), that is, simple marks representing pitch without any ornament. These signs only became 'nuance rich' (Levy, as before), that is, more complex, with the passage of time. The earliest notations, called *notas* in the ninth century like a wide range of non-alphabetical marks, were derived from accent marks added to grammar treatises, which corresponded to the sound of the marked syllables. The scribes used these marks to DESCRIBE melodies they already knew. (By contrast, modern musical notation PREscribes what musicians should sing.) The earliest musical *notas* were written in margins or on blank spaces at the ends or beginnings of gatherings. Eventually the marks represented multiple musical pitches sung on a syllable, and later other nuances were added, such as extra swirls called liquescences that reminded singers that the liquid consonants l, m, n, and r had to be sung a certain way, or ornamental signs that were used near or at cadences, such as the pressus or quilisma. All of these early *notas* were written in open spaces without any heightening, so they cannot be transcribed, because their pitches cannot be determined – their scribes were writing music they already knew to archive it or remind themselves of it, not more.

In future centuries, the *notas* would be called neumes and given names, and scribes would place the neumes higher or lower depending on the pitches – in the Aquitaine it was done so precisely that the neumes can be transcribed today. Then in the early eleventh century, the monk Guido of Arezzo in Italy had the idea to use colored staff lines to indicate pitch – a yellow line for the higher C and a red line for F; in the Low Countries the line for F was drawn in green. After Guido, the same neumes were written the same way, but on lines. Now the chant could be precisely transcribed. In the late twelfth century, as Gothic cathedrals rose in northwest Europe and scripts changed their appearance to reflect the new aesthetic, neumes were drawn as square notes. This transition was fully accomplished by about 1250 in France and the Low Countries; in Germany and in Central Europe a more neume-like Gothic notation was kept, called Hufnagelschrift or Gothic musical notation. This notation would be used until the end of the Middle Ages.

PPT 3 The neumes used before square or Hufnagel notation were of the same kind but written differently, exactly like the alphabet. So musicologists speak of ‘music paleography’ or of ‘the semiology of the neumes’. Here is a list of the main kinds of neumes and the scholars who have studied them.

PPT 4 Here you can see the basic neume forms in square notation. Remember that a neume usually corresponds to a syllable. Lower shapes equal lower pitches; higher shapes equal higher pitches. The neumes on the top five lines are mostly basic neumes; those at the bottom are ornamental.

PPT 5 shows the basic neumes used at the abbey of St Gall from the late ninth century on. You can see that the virga looks like an accent and the clivis like a circumflex sign.

PPT 6 shows how the basic signs are changed to show liquescence and at the bottom of the page how episemas are added to lengthen certain pitches. Liquescence works like this: a word like ‘summun’ (highest) needed to be sung with a little break between the two letter ‘m’s, so that listeners would hear each syllable – something like ‘sum-e-mum’. The liquescent signs warned the singers of such places.

PPT 7 At St Gall small letters were placed among the neumes that had a variety of meanings – here the small ‘c’ after ‘In illo die’ and again on ‘suscipiAM’ means ‘celeriter’ or ‘quickly’.

A poem from St Gall gives the meaning of these letters and would have helped singers to learn them.

PPT 8 shows the different ways of writing the same basic neumes. All the way to the right you can see the German and Central European Hufnagelschrift. You will see a variety of notations when we look at various folios of liturgical books.

If, in your research, you recognize musical notations in manuscripts, especially notations that are early, extensive, or not signaled in catalogues, write down the call numbers and let the librarians or musicologist colleagues know!

Now we turn to the chant. The repertory of chant that was sung in the Middle Ages was attributed from the time of Charlemagne on to Pope Gregory the Great (d. 604) but survives in fully notated form only from the late ninth century onwards. In 1473, Guillaume Fillastre, chancellor of the Burgundian Order of

the Golden Fleece, opens one of his books with the story of how Gregorian chant came from Rome to Gaul, which corresponds more or less to what we know today: “Charlemagne sought to encourage learning and edify the French clergy. Thus he brought learning from Rome to Paris, since it seemed to him that God was more devoutly served in Rome. And because the chant of the Church of Rome was more consonant than that of France or Italy, he wanted to drink from the pure fountain and sent to Rome two notable clerics to learn the chant of Rome, which is that we call the Gregorian Chant. Once they were instructed in the Roman chant, they returned to teach the Franks to sing in that manner which is still today the plainchant that we use. And the first church to be reformed was the church of Metz in Lorraine and the same was done in all of the churches of France.”

This repertory of music that was introduced was sung in two contexts: as part of the Mass, the liturgical re-enactment of the Last Supper, and of the Office, a series of worship services held throughout the day that were centered around the chanting of the 150 psalms. Offices and masses were held throughout the year. Some commemorated the events in Christ’s life – they constituted the Temporale or Feasts of Time. Others were held to honor the saints of the Church, that is, the twelve apostles, Christian martyrs, the Fathers of the Church like St. Augustine, holy virgins, notably the Virgin Mary and the events in her life, and so on. In 800, the list of saints consisted mainly of Roman martyrs, meaning that on some days in the church calendar, no one in particular would be celebrated, but by the time of the Council of Trent in 1553, liturgical calendars overflowed with saints, and sometimes two or three of them competed to have their own mass or office.

The music for the mass and office was complemented by psalms and readings from the Old and New Testaments, and newly-composed sermons and prayers. The music accompanied actions, but also allowed the congregation to reflect on texts that had just been recited. By the ninth century, the texts for the mass and office fall into two categories. First, ordinary texts were read or chanted on every day of the year, that is, they did not change. Second, proper texts addressed the devotional topic of a specific day, that is, a saint or an event in the Life of Christ.

The repertory of proper texts increased at the same time as the number of saints’ feasts throughout the Middle Ages. As you can imagine, it was not always possible to compose a complete set of proper texts for every new saint. To solve this problem, ‘default’ propers were written to be used for a category of saints and not a single saint. These default propers are the Common of Saints, that is, the office and mass for apostles, the office and mass for martyrs, the office and mass for virgins and so on. Thus, if a new saint needed an office and mass quickly, one could find the chant in the Common of

Saints. In short, the most elaborate worship in the Christian church is a proper service created for one specific day.

Gregorian chant consists of two main genres of chant, antiphons and responsories, each with their own manner of performance. These genres were not created by Carolingian reformers: they had been invented much earlier in the East before they were introduced to the Latin liturgies of Rome, Milan, Toledo, and Gaul. The simplest genre at its outset was the responsory, originally a congregational refrain sung repeatedly after groups of psalm verses. Such responsorial singing was at first the simplest type of musical dialogue, for it required no musical training: ordinary people just repeated the easily learned response. Ethnomusicologists recognize this style of ‘call and response’ singing in most cultures.

PPT 9 The most interesting witness to early responsorial singing was discovered in the seventeenth century, when the tomb of St. Germain, bishop of Paris in the sixth century, was opened. At his side was a psalter of purple parchment with silver lettering on it. Some fifty-five psalms have the letter R traced in gold ink next to some verses: this letter is an abbreviation for ‘responsorium’. You can see one R to the left of the writing in the powerpoint image.

Another way of chanting the Psalms competed with responsorial singing beginning in the fourth century: antiphonal singing. According to the biographer of St Ambrose, bishop of Milan in the fourth century (d. 397), and St. Augustine in his *Confessions*, the antiphonal singing attested by the third-century pilgrim to Jerusalem, Egeria, was introduced to the West during the siege of the basilica of Milan by the soldiers of the Arian Emperor Valentinian in the fourth century. Whereas the psalm was recited by a lector or psalmist in responsorial singing, in antiphonal singing two equal sides of a choir of clerics or monks sang the psalm verses in alternation. The antiphon chant was sung before and after the psalm by the whole choir.

PPT 10 Here you see what you need to know about medieval antiphonal chant. It begins with an intonation which gives singers the pitch and continues with the full antiphon melody. Then the psalm is sung to a melodic tone. The cadence of the psalm is called the ‘differentia’. Then the antiphon is repeated, first its intonation and then the whole melody. At the end of sections of the Office, the end of the antiphon

would be extended by a textless melody called a neuma. In some churches, these were sung from the Middle Ages through to the eighteenth century.

Antiphonal chants include the introit and communion of the mass, processional antiphons, the antiphons of the office sung to psalms, and the antiphons of the office sung to the canticles. What concerned medieval musicians and music theorists was, first, the musical relationship between the antiphon intonation and the psalm tone, because the intonation provided a hint of what the psalm tone would be; second, the smooth joining of the psalm cadence or differentia to the repeated singing of the beginning of the antiphon and the rest of its melody; and third, whether or not the full antiphon melody was to be sung the first time. In books of psalms or psalters, often only antiphon intonations precede the psalm and the full antiphon follows the psalm.

PPT 11 Medieval responsorial chant was much more elaborate than this chant genre at its origin.

Basically, the responsory consisted of a two-part respond and a verse. The responsory intonation was sung first, then the two parts of the respond, then the verse. If it was a less important responsory only the second half of the respond or repetendum was repeated, ending the chant. But if it was an important responsory, AFTER the repetendum was sung the VERSE melody was sung AGAIN to the text of the doxology Gloria patri etc. and THEN the whole responsory was repeated a last time.

Musicologists have been intrigued by the long elaborate responsory melodies, but recently Kate Helsen discovered a small number of basic compositional plans for these chants, which she calls 'road maps'. The verses were initially sung to standard tones, like the tones of the psalms, but in the ninth century, adventurous composers replaced these with more elaborate, newly composed melodies. A final problem for performers and also ninth-century intellectuals was the complex performance practice of this chant. Since the verse sometimes led to the repetendum and not the beginning of the responsory, the end of the verse had to lead logically into the beginning of the repetendum, which was not always the case.

PPT 12: Let's review now: here is a diagram of the performance of an antiphon. Note the characteristic alternation of two choirs during the psalmody – at Cambrai Cathedral, singers were scolded for throwing meat from one side of the choir to the other during the service. The differentia or psalm cadence is

represented in manuscripts by the letters EUOUAE – see if you can guess what they mean – it will be revealed later.

PPT 13: Here is a diagram of responsorial performance, which is characterized by alternation between the soloists, one or two, and the entire choir. In fact, the form of the responsory is rather similar to that of the vernacular song form the rondeau, which was very popular in the fifteenth century.

PPT 14: We can compare these genres by looking at the way the same text, *Viri Galilaei* for the Ascension, is set in three different genres of chant. Our first example is a responsory for Matins which begins after the red-letter R. The melody continues for two more lines, after which a verse follows. The melody forms two arches, the second beginning at ‘quemadmodum’. In fact, the melody of this responsory resembles that of the next chant we will see.

PPT 15: Here, on the left is *Viri Galilaei* set as an introit for the Mass. The text is exactly the same here, and the melody, in the same tone, is also similar, but with small variants. On the right, *Viri Galilaei* has become an antiphon, the first antiphon of second Vespers. You can see common points in the text and melody, though they are not the same. The text had to be abbreviated to fit the normal length for an antiphon. Both chants use the seventh tone, as does the earlier Matins responsory. Now *Viri Galilaei* is not the only example of a single text corresponding to chants of different genres. What this means is that if you are searching for the liturgical use of a particular text, you must be certain that you are checking databases of the office and of the mass. Moreover, one chant I studied, with the incipit *Gaude Maria Virgo*, is also found as a medieval *prosa*. Furthermore, certain texts were not only used in different genres, but in the rites of entirely different parts of Europe. This is the case for a text about St. Andrew’s crucifixion that was set to chant in the Mozarabic, Old Roman, and Gregorian chant repertoires. Therefore, studies of the diffusion of liturgical texts can reveal travels of surprising distance, and a wide range of transformations of the chant.

PPT 16 Now we are ready to look at our main subject in this session, the Mass, and its chanted texts. The table here presents the sequence of chants, showing which are proper and which are ordinary. Proper chant texts were only sung on one particular day, and so were repeated once a year. Ordinary chant texts were sung at every mass, but the melodies changed depending on the type of mass. As you will learn, the

ordinary melodies for Easter were not the same as those for Marian feasts. So it is the texts that are ordinary, not the music. You can see that all of the propers but the sequence, are antiphonal or responsorial. You will notice that I wrote Alleluia or Tract – the Alleluia is a joyful chant sung only during joyful seasons; during Lent it was replaced by a very ornate and formulaic chant called the Tract, which also required responsorial performance. The sequence is a very long chant consisting of a series of paired verses, each pair often of different length and always with different music. The musical form is thus aa bb cc etc. but the earliest sequences can begin with a single verse before launching into the pairs. The text forms of the ordinary chant vary. The Kyrie and Agnus Dei have three clearly separate sections and little text. We say that their chant is MELISMATIC because many pitches are sung per syllable. The Gloria and Credo have very long texts and their chant is SYLLABIC, mostly one note per syllable. The structure of the Sanctus text of the Roman Rite is ABCB. It is in two parts, Sanctus and Benedictus, both ending with ‘Hosanna in excelsis.’ In the Middle Ages, the Elevation often took place between the Sanctus and the Benedictus. The *Ite missa est* is a short chant with the response ‘Deo gratias’. We will see what these chants look like when we see the images of liturgical books.

Let’s now take a short break for questions. Can you follow my English or should I speak slower, or faster?

CONTINUING PPT 17

We should now see which kinds of liturgical books contain the chants and their notations that we have just discussed. The psalter, containing the 150 psalms, is the oldest book of chant. Beginning in the eighth century, the Roman psalter generally included the 150 psalms and seven Biblical canticles taken from different books of the Old Testament, plus the Benedictus, sung at Lauds, the Magnificat, sung at Vespers, and the *Nunc dimittis*, sung at Compline. All three of these canticles are taken from the beginning of the Gospel of Luke. We will return to the Psalter later this afternoon, but what matters now is that this book furnished many of the texts of the Gregorian chant repertory – those sung as antiphons and responsories of the office, and as proper chants in the mass.

The earliest complete liturgical books to contain chanted texts in their liturgical context date from around 800, and the fragments are not much earlier. These books, graduals, contained the Proper chants of the mass for all of the festivals of the liturgical year. Thus, for each feast, one sees the introit and psalm, gradual and verse, alleluia and verse or tract and verses, sometimes a sequence, an offertory, and a

communion, but NOT the chants for the Ordinary of the mass. Those chants were sung from memory at first and later copied into a book called a Kyriale. Beginning in the tenth century, certain new compositions were sung in the mass, not just the sequences, but also chants called tropes. Tropes were the musical equivalent of glosses to texts: they were inserted before, in the middle of, or after chants, and they consisted of texts only, melismatic chant only, or texts and chant. The tropes alone were copied into a new book, the troper-proser, especially in the tenth and eleventh centuries.

Look now at the powerpoint and notice that Graduals have three main parts: the chants of the feasts of the Temporale, the chants of the feasts of the Sanctorale, and the ‘default’ chants that constitute the Common of Saints. In later medieval graduals, it is common to find special chants for Holy Week, the mass for the anniversary of the Dedication of a Church, masses for the Dead, and sometimes other votive masses, but we will discuss those later.

PPT 18 Should you study a gradual, or other books for the mass like cantatoria and missals – to be discussed – and should their place of origin not be known, it is useful to make a list of the alleluia verses sung on each of the Sunday after Pentecost all the way until Advent. These series of post-Pentecostal alleluias are distinctive of a church or religious order. Very many can be studied online at the website Cantus Planus of the University of Regensburg. Such websites as well as copious bibliography are in the Word file you will receive by email.

PPT 19 We begin our look at actual liturgical books with a rather unusual modern edition. Here you see Dom Cardine’s *Graduel neumé* published at the Abbey of Solesmes in 1966. It shows medieval chant transcribed into square notation, but also the neumes from the earliest St Gall manuscripts written in above the transcription. The purpose of this was to facilitate study and singing of the nuances of the St. Gall notation. The organization of the *Graduel neumé* is like that of a manuscript gradual. On the left you can see the offertory and communion of the mass sung at dawn on Christmas day. You can see that these chants are each antiphons without psalms. The next mass on the right is the main mass for Christmas day, beginning with the famous introit, *Puer natus est* with its psalm *Cantate Domino*, followed by another famous chant, the gradual *Viderunt omnes*, which was set to spectacular four-part polyphony by Perotinus in Paris in the late twelfth or early thirteenth century.

As in manuscripts, the initial for the Introit receives a large decorated letter. Indeed AND THIS IS EXTREMELY IMPORTANT – to find your way around liturgical manuscripts, LOOK FOR INITIALS OF DIFFERENT SIZES. Initials tell you where new masses or individual chants begin.

Andrew Hughes in his book *Medieval Manuscripts for Mass and Office* has much discussion of initial patterns in liturgical books.

PPT 20 Now you can see an actual gradual of the eleventh century. The top of the page shows the psalm belonging with an introit on the previous page. On the third line you see a red letter R followed by the text *Benedicite dominum*. The R stands for 'responsum graduale' which we today call Gradual – not the book type, but a responsorial chant. Then there is a small v. standing for the gradual verse. There follow the melismatic alleluia and its verse *In conspectu angelorum*, then the *prosa*. This is the term for the chant that would later be called the sequence. Here it is difficult to see melodies of the paired verses because of the liquescent neumes that make identical melodies look different. But if you look closely at the neumes of the cadences, you will see some pairs. **PPT 21** On the next page, the *prosa* continues until the fourth line of text where we see a red 'Of' for the offertory of which only the incipit *Stetit* is given. It is followed by a series of verses. Such offertory verses were still sung in the early Middle Ages but disappeared later on. Later you can see the incipits of the Sanctus and Agnus Dei here, which are followed by two different communions. Another mass only with short incipits follows.

PPT 22: At some churches or monasteries, the cantor had his own manuscript to sing from, called a cantatorium. These elegant manuscripts only contain the responsorial chants of the mass, and mainly the solo parts, the gradual verse and alleluia verse. Like many early Gospel and Epistle books, they also had very expensive covers, often of ivory.

PPT 23: By the twelfth and especially the thirteenth century, the prayers for the mass that were formerly kept in the sacramentary were combined with the proper chant of the gradual to become a new genre of book called the missal. Very noticeable in these books are the presence of what is often a separate gathering in the middle of the book, often before Easter Sunday, with the *Ordo missae*, which includes the Prefaces, Canon, *Te igitur*, and *Per omnia* often with notation. Missals often have appended sequentaries, and sometimes also kyriales. Like graduals, missals can include masses for the Dedication and the Dead, and votive masses.

PPT 24 shows a missal from Cologne. On the right, you see a mass for St Vitalis with the introit chant, complete collect, epistle incipit, alleluia and verse chant, gospel incipit, offertory chant, complete secret text, communion chant, and complete postcommunion text.

PPT 25 Other books for the mass were sometimes separate books and sometimes added gatherings, like the Kyriale. In the thirteenth century, these books begin to group ordinary chant into

cycles frequently. **PPT 26** Here, the powerpoint shows an edition of one such cycle, the ordinary for the Vigils of Easter and Pentecost at Notre Dame of Paris. Notice that Credo chant is missing. Since the same Credo melody was used most of the time, it was copied separately, if at all.

PPT 27 Two book types contain newly composed chant that followed the Alleluia. The earlier type was the Troper-Proser, which was copied especially in the tenth and eleventh centuries. It contained tropes, which often preceded the Introit, or provided texts for melismatic chant ordinaries, like the Kyrie, Sanctus, and Agnus Dei, or short additional texts that were interpolated into the Gloria. By far the most famous tropes of the Middle Ages were the texts added to the long Alleluia melisma, called *proses*. At first they were part of the Alleluia, but later they ‘broke off’, adding additional verses and becoming ‘sequences’.

What most tropes have in common is that they consist of text phrases. These are called TROPE ELEMENTS. So if you want to search for texts that were used as tropes you must look in an Index of Trope Elements. The best edition of trope texts is the series of volumes called *Corpus troporum*, the result of a project of many years undertaken by professors of Latin in Stockholm.

PPT 28 Here you can see a page from a troper-proser. What you have here are the end of a trope to the Christmas introit *Puer natus est* and the beginning of another trope to the same Introit. Just before the word ‘ALIOS’ in red capital letters you can see the incipit ‘*Puer natus est*’ of the Introit antiphon. The word ‘*Gaudeamus*’ AFTER the ALIOS is the beginning of the next trope and not an introit text. These tropes were sung BEFORE the introit antiphon.

PPT 29 This image of a ninth-century manuscript addition from Autun shows you what Alleluia melodies looked like before they received tropes. To keep them separate they were given names, like ‘*Fulgida*’ or ‘*Hieronima*’. The tropes were in fact a clever way to help singers remember very long melodies such as those shown here.

PPT 30 Our next book type is the sequentiary. These sequences are completely separated from the Alleluia. There are hundreds of them from the later Middle Ages, so many that there exists no complete catalogue of them. In the later Middle Ages, commentaries on them were written and even printed. **PPT 31** Here is a page of an early sequentiary which shows that typically in a sequence a syllable of text was set to one single pitch. Sequences were simply copied one after another, following the order of the liturgical calendar, and first *Temporale*, then *Sanctorale*, then *Common of Saints*.

PPT 32 I will not discuss these books with texts here except to say that they occasionally include marks of musical interest. **PPT 33** For example, if you look very closely between the lines of this

Genealogy from Matthew, you will see neumes representing the melody to which it was recited. These neumes may be from ninth-century Autun, but the book is much older. In fact, this illustrates the typical problem of dating early neumes that were added to manuscripts with earlier texts. **PPT 34** shows a few neumes written above the beginning of the book of John, a Gospel text that was sometimes recited especially ceremoniously.

PPT 35 The processional is a smaller and portable book that contains the chant for processions, mostly indoor processions for important Sundays or feast days, but also for the outdoor processions of Rogations. You probably know of the famous procession of the Holy Blood in Bruges that still takes place today. The fifteenth and sixteenth-century processional books that include its chant show that Rogations chant served as a basis. Because processions were occasions when the clergy of different churches could meet the general populace, and because some went outside of the church, the manuscripts can contain all kinds of exceptional music: vernacular song, polyphony, and even liturgical dramas.

PPT 36 Here you see a processional from the Benedictine abbey of St Germain des Près in Paris from around 1500. It is a book with much chant, divided into Temporale, Sanctorale, and Common of Saints. Here you see the end of the Temporale and beginning of the Sanctorale, with chant for the procession of the feast of St Andrew. Notice the rubric before that referring to the material for Rogations earlier in the book. You must keep in mind in studying actual liturgical books that the scribes did not like to copy the same chant twice. This is why liturgical books are filled with such cross references.

PPT 37 I will not spend as much time on Sacraments and Pontifical Rituals as I had planned. Musicological research on these rituals is minimal and repertories of text incipits that can be searched are not easy to find. James Borders, an American musicologist, is preparing an edition of the chant of the Pontificale Romanum, which is in an advanced stage, and this will be a great help. I have included the bibliography I could find on the chant for these rituals in the Word file you will receive by email.

PPT 38 This page illustrates why the chant for some of these rituals is hard to find. This gradual of Narbonne is a compilation manuscript including some pontifical rituals. Here you can see notated chant for the ordination of a single priest. But the chant for the ordination of several priests is missing. The chant for that service, which would have been celebrated less often, seems not to have been available to the scribe.

PPT 39 A great number of pontificals with the rituals over which a bishop presided survive from the Middle Ages. Their chant is of great interest and often varied some from one location to the next. The copying of chant in a pontifical was a problem, so some do not include the notation.

PPT 40 In this powerpoint, you see the solution that was adopted at Cambrai Cathedral. A leaf was inserted with all of the chant for the ritual of the Dedication of a Church, even though some of these chants were separated by readings or actions. **PPT 41** This folio of the same manuscript shows the beginning of the Mass for the Dedication of a Church which would have been familiar to scribes because it is often included in Graduals. Here the notated chant is successfully placed within the surrounding texts. Two lines of text were made to equal a staff with a smaller text below it.

You have now seen a great many kinds of liturgical books, each serving their own distinct function and in many cases destined for a particular individual – a cantor, a bishop, a canon or a monk, if not to be kept in the choir. You probably have some questions, so we will take a short break here.

SHORT BREAK FOR QUESTIONS

PPT 42 Now we will talk a bit about how to study the mass, its texts and its chants.

I have sent you a long list of websites and bibliographic entries under the headings of ‘how do I do this’ or ‘how do I do that’, so my purpose here is to give you some context for searching and some examples.

The mass is the oldest liturgical service and its chant the oldest of the Gregorian repertory, so there is a lot of scholarship. In brief, most of the chant repertory of the mass was more or less fixed by the year 800. The new compositions added in the Middle Ages were mainly new alleluias and verses, new offertories and verses, tropes, proses, and sequences, and quite a lot of new mass ordinary chant. What this means is that there exist some indices that cover the entire mass repertory, but others that are more comprehensive for the individual genres that included the newer compositions. These studies of genres with newer compositions are not always online and sometimes hard to find in libraries: for example, the books that repertory Credo or Sanctus melodies.

Let me go through the kinds of indices that exist. The powerpoint shows the best online indices, because they give access to the entire mass chant repertoire: the Global Chant database is the best. It can be searched by text and music incipit and will show text and music, though not images of original sources. The database Gradualia can be searched by text and shows the location of a chant in manuscripts from Central Europe, but does not show transcriptions or images. For Italian chant for the Mass, one can visit the website of Giacomo Baroffio, who has placed numerous research tools online.

An edition of the chant for the mass in the six earliest graduals is Hesbert's *Antiphonale missarum sextuplex*, but since this was published other sources have come to light, and new editions are in progress. Peter Jeffery published a list of such sources, but Susan Rankin and David Ganz have a better list that is still not published.

A rather unusual book that is nevertheless of some use is Carolus Marbach's *Carmina scripturarum*. It is a list of Gregorian chants following the order of their Biblical texts. This book used the older Solesmes editions, not manuscripts. Similar access to the Biblical sources of chant is available for the Mozarabic repertory in the old edition of the Antiphoner of León by Jose Vives and Louis Brou. They transcribe each chant, giving its Biblical source in the margin.

Beyond this, one must look to the repertories of individual genres of chant as I mentioned above. I have not included all of these in my bibliography, but you can easily find them by going to the online chant bibliographies I cited. There you can search, for example, the words 'offertory' or 'sequence' or 'prosa,' and you will quickly find the right items. Let me just signal the important recent study of the offertory by Rebecca Maloy, a hardcopy book which is sold with access to her online transcriptions of the entire offertory repertory.

Finally, a short quiz to see if you slept after lunch or not: **PPT 43**

Which liturgical book combines the prayers and chant for the mass? Missal

Which liturgical book has only the chant for the mass? Gradual

What kind of mark in grammar books developed into musical notation? Accent

What do we call the musical notation of chant that is post-Carolingian? Neumes

Now, are the following chants antiphonal or responsorial?

Gradual R, offertory A, Introit A, alleluia and verse R, communion A

Last, true or false:

A pontifical is a book for a pope False

The repetendum of a responsory could be sung three times, that is, repeated twice True

Votive masses were only sung during Lent False – any time any place

Tropes can consist of chant with or without texts, and texts with or without chant. True

Autumn School 2014
Liturgy and Music: I. Chanted Texts
for the Mass and Sacraments

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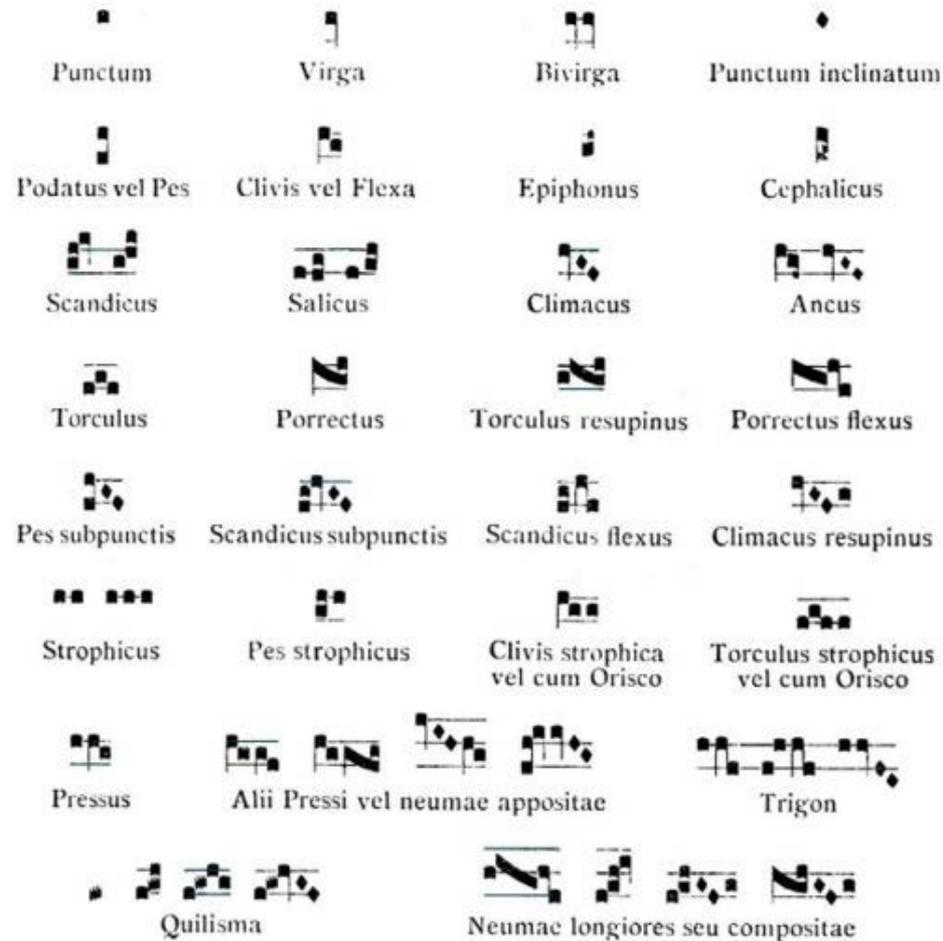
Brief introduction to musical notation

- Pronunciation becomes song, accents and punctuation become *notas*, later called *neumes*
- Circa 780: letters in the Passion accounts of the gospels, first in Northumbria, represent characters and different pitches of recitation by a single deacon
- Circa 830-850 earliest surviving musical *notae* in Regensburg, Autun, Abbey of St. Amand
- By 900 *notae* with liquescence and significative letters
- 10th century: fully neumed graduals and antiphoners
- 11th century: invention of the staff with colored lines
- 13th century: first widespread use of square notation and, in Germany and central Europe, of Gothic notation (Hufnagelschrift)

Regional notations and scholars who have discussed them

- **Paleofrank (Handschin, Jammers, Treitler, Levy, Atkinson, Arlt, and others)**
- **St Gall (Cardine, Rankin)**
- **Laon (Cardine, Rankin)**
- **French (Rankin, Corbin, Huglo, Colette, Cazaux-Kowalski)**
- **English (Rankin)**
- **Mozarabic/Visigothic (Huglo, Zapke)**
- **Aquitanian (Corbin, Huglo, Colette, Binford-Walsh, Rodríguez Suso, Aubert)**
- **Messine (Hourlier, Huglo, Colette)**
- **Cluny (Ferreira, Saulnier and Aubert)**
- **Cistercian (Szendrei)**
- **Dominican (Huglo, Giraud)**
- **Beneventan (Kelly)**
- **North Italian (Cazaux-Kowalski)**
- **Other Italian (Baroffio)**
- **German (Paucker, Lochner, Moeller)**
- **Central European (Szendrei)**
- **Low Countries (Ike de Loos)**

Basic neumes in square notation



Basic neumes (St Gall)

Virga		Single pitch or Higher pitch
Punctum		Single pitch or Lower pitch
Tractulus		Single pitch or Lower pitch
Pes		Lower pitch – Higher pitch
Clivis		Higher pitch – Lower pitch
Torculus		Lower pitch – Higher pitch – Lower pitch
Porrectus		Higher pitch – Lower pitch – Higher pitch
Scandicus		Lower pitch – Medium pitch – Higher pitch
Climacus		Higher pitch – Medium pitch – Lower pitch

Liquescent neumes and neumes with episema

	Basic Form	Liquescent Form
Virga		
Pes		
Clivis		
Torculus		
Porrectus		

	Basic	Episema on 1st, higher pitch	Episema on 2nd, lower pitch
Clivis			

Comparison of early neumes (angle, separation)

from Hiley, *Gregorian Chant*, Cambridge, 2009

name	modern	Breton e.900	Laon e.900	St. Gall e.900	Win- chester 11th century	Tou- louse 11th century	Bene- vento 12th century	Paris 13th century	gothic 13th century
virga									
punc- tum									
pes									
clivis (flexa)									
tor- culus									
por- rectus									
scan- dicus									
clima- cus									
oriscus									
qui- lisma									

Psalter of St. Germain, bishop of Paris, BnF latin 11947

- See image in Michel Huglo, 'Psalmody in the Ambrosian Rite', *Ambrosiana at Harvard*, ed. Thomas F. Kelly, p. 105.

Antiphonal chant

- Intonation + antiphon melody + psalm tone + differentia + intonation + antiphon melody [+ neuma] BUT also sung without psalm
- Mass (introit, with ps.; communion, without ps.), Processions (without ps.), Office (with ps. or canticle: Magnificat, Nunc dimittis, Benedictus)
- Issues: relationship between the intonation and the psalm tone, relationship between the differentia and the intonation, whether full antiphon melody is sung the first time

Responsorial chant

- Intonation + first part of respond + second part of respond (=repetendum) + verse + whole respond or only the repetendum [+ doxology sung to the chant of the verse] + whole respond.
- Issues: road map for respond (see Helsen), is verse newly composed or does it follow a formula?, grammatical and musical sense of the connection between the end of the verse and the beginning of the repetendum.

Antiphonal performance

- Intonation – soloist(s)
- Antiphon melody – choir
- Psalm tone – two choirs alternating half-verses or verses
- Differentia (EUOUAE) – choir
- Intonation – soloist(s)
- Antiphon melody – choir
- Optional: neuma – soloist(s) or choir ?

Responsorial performance

- Intonation – soloist(s)
- First part of respond (choir)
- Second part of respond (=repetendum) (choir)
- Verse – soloist(s)
- Whole respond OR repetendum only (choir)
- Doxology sung to chant of the verse – soloist(s)
- Whole respond OR repetendum only (choir)

Example of one text in different genres: *Viri Galilaei*
here as French responsory (Matins of Ascension)
in BnF lat 12044 from St. Maur des Fosses, f. 117r

- See image at www.gallica.fr or
www.cantusdatabase.org/node/386153 (look
for the manuscript, then click on 'image' to
the right)

Viri Galilaei as Introit and Antiphon

Liber
Usualis

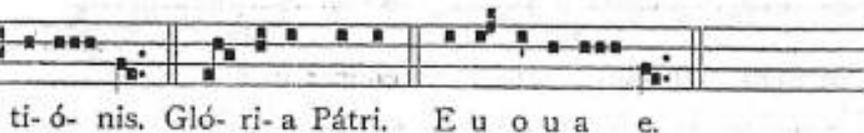
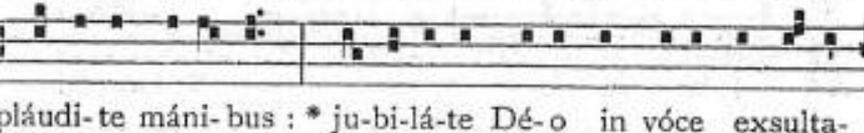
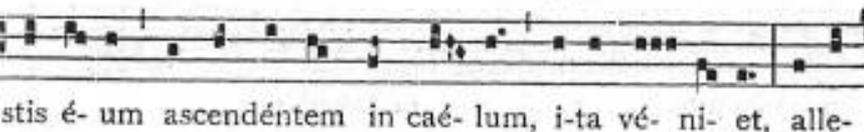
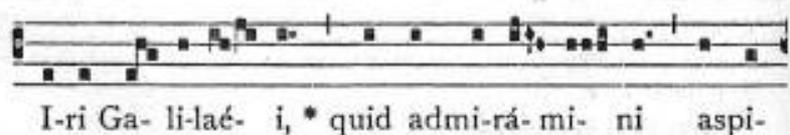
Introit

pp. 846-47

AT MASS.

Intr.
7.

V

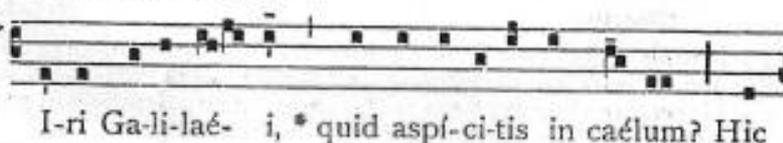


IN SECOND VESPERS.

Psalms. 1. Dixit Dóminus. 7. a. p. 132. — 2. Confitébor. 8. G*. p. 140. —
3. Beátus vir. 4. A*. p. 144. — 4. Laudáte púeri. 8. G*. p. 152. —
5. Laudáte Dóminum. 8. G. 168.

1. Ant.
7. a

V



Jésus, qui assúptus est a vóbis in caélum, sic vé- ni- et,



alle- lú- ia. E u o u a e.

LU pp. 850-851

Chanted texts of the Mass

- **Introit antiphon + psalm (proper)**
- **Kyrie (ordinary)**
- **Gloria (ordinary)**
- **Gradual and verse (responsorial chant, proper)**
- **Alleluia and verse OR Tract (responsorial chant, proper)**
- **Sequence (paired verses [x] aa bb cc etc., proper)**
- **Credo (ordinary)**
- **Offertory (with verses in early MA, later not)**
- **Sanctus + Benedictus (ordinary)**
- **Agnus Dei (ordinary)**
- **Communion (antiphon without psalm, proper)**
- **Ite missa est (ordinary)**

Liturgical books: Graduals

- Contain only proper chant for the mass
- Do not contain readings
- Temporale (feasts of the life of Christ)
- Sanctorale (feasts of the saints)
- Common of Saints (chants that can be sung for any saint, including those newly admitted to the calendar, belonging to a particular category: apostles and evangelists, martyrs, confessors, abbots, virgins, holy women or matrons)

To localize graduals, cantatoria,
and missals

- Compare the series of Alleluia verses after Pentecost with other lists (website 'Cantus Planus', University of Regensburg)

What does a gradual look like?

32 In Nativitate Domini.

ti-tu-di-nem, et prae-cin-xit se • virtú-

te.

Offert.
S⁸.

DE-us e-nim • firmá-vit or- bem ter-

rae qui non • commo-vé-bi-tur : pa-

rá-fa se- des • tū- a, De- us, * ex tunc,

Comm.
S⁴.

EX-súlta • fi-li-a Si-on, lauda fi-li-a Je-

tem • cum flex tu-vo nit sanctus, et Sal-

33 In Nativitate Domini.

AD TERTIAM MISSAM.

In Die Nativitatis Domini.

Introitus 7. M.

U-ERna-tus est no-bis, et fi-li-us

da-tus est no-bis : cu-jus impé-ri-um super

hú-me-rum • jus- et vo-cá-bi-tur nomen

e- jus, magni consi-li- • i • an-ge-lus. Ps. Can-tá-te

Dó-mi-no cánti-cum no-vum : qui a mi-ra-bí-li a fe- cit

Gló-ri-a Pa-tri. E-u-o-r-u-a. e-

Grad.
S⁵.

UI-dé-runt o-mnes • fi-nes ter-rae sa-

lu-tá-re De-i nostri : ju-bi-lá-te De-

Gradual of Nevers (circa 1050),
Paris, BnF, latin 9449, f. 68v

- See www.gallica.fr

Gradual of Nevers, f. 69r

- See www.gallica.fr

Cantatorium

- A thin long manuscript usually of early date for use by the cantor, often elegant, and sometimes with an ivory cover
- Includes only the chant for the graduals and alleluias with their verses

Missal

- Can be without or with musical notation
- Includes all texts of the mass proper: prayers and chants
- The *ordo missae* is copied separately in the middle of the book. It may include notated prefaces even if the rest of the book lacks notation.
- Can have a sequentiary in a separate gathering at the end, but sequences are sometimes included in the masses instead.
- Can have a kyriale, and supplementary masses

Missal of Cologne, dated 1133, BnF latin 12055, f. 301v-302r

- See www.gallica.fr

Kyriale

- Chants for the Mass Ordinary, i.e. Kyries, Glorias, Credo(s), Sanctus, Agnus Dei, Ite missa est
- Sometimes with tropes (Cambrai BMun 60)
- In late medieval sources, full ordinary cycles follow each other (Parisian kyriale)

Edition of Parisian Kyriale by Craig Wright: one cycle for the Vigils of Easter and Pentecost

Melnicki, no. 144



LU, no. 1; Bosse, no. 12



LU, no. 1; Thannabaur, no. 154



LU, no. 1; Schildbach, no. 236



¹⁵³ Based on BN, MS Latin 861, fols. 418–26. This Kyriale is nearly identical to those found in BN, MS Latin 1337; Bibliothèque de l’Arsenal, MS 110; Bibliothèque Mazarine, MS 411; Baltimore, Walters Gallery, MS 302; and London, British Library, MS Additional 16903.

Troper-proser

- A separate book or a supplement to a gradual of varying organization
- Contains ‘tropes’ = melodies or texts inserted before, within, or after pre-existing a pre-existing chant (like glosses)
- ‘Prose’ is a common rubric for an early sequence, which was at first a text added to an alleluia melisma
- ‘Prosulas’ are short proses inserted at the final melisma of office responsories, usually the last at Matins – they are often in antiphoners, not tropers

Troper-proser of Moissac, 11th c.,
BnF n.a.l. 1871

- See www.gallica.fr

Example of early Alleluia melodies in Autun ms. (before proses)

- No image available.

Sequentiary

- Temporale, Sanctorale, Common of Saints
- Rarely a separate book; often bound with a missal or gradual
- Sequences have the form [x] a a b b c c d d etc.
- Quite lengthy by late Middle Ages
- Still copied in eighteenth century; a complete sequentiary in four-part polyphony survives from Cambrai Cathedral

Sequentiary in a cantatorium from the Abbey of St
Martial in Limoges, BnF latin 1134, f. 117r

- See www.gallica.fr

Gospels, Epistles, Lectionary

- Books with texts only
- Passion narratives in the Gospels may have letters representing those speaking and neumes over the words of Christ
- These books may be punctuated for reading
- Example: the Autun manuscript

Genealogy from Matthew with neumes in Autun ms.

- Image not available

Gospel of John with neumes (above verbum and
at 'apud' after second 'In principio')

- Image not available

Processionals

- With chant for the processions preceding the mass on high feast days, notably the Purification, Palm Sunday, and Corpus Christi
- With chant for the outdoor processions of Rogation Days (major day is 25 April; minor Rogations on Mon.-Wed. before Ascension Thurs.)
- Can include miscellaneous vernacular song or polyphony, or liturgical dramas

Processional, St Germain des Pres, Paris, BnF latin 13257

- See www.gallica.fr

Sacraments and Pontifical Rituals

- Sacraments: Baptism, Reconciliation or Penance, Confirmation, Marriage, Ordination of a Priest or Bishop, Last Rites, BUT Sacramentaries contain mainly the Collects, Prefaces, and Canon of the Mass, sometimes also Pontifical rituals.
- Pontifical rituals (a bishop presides): Consecration of Virgins or Nuns, Dedication (Consecration) of a Church or Altar, Benediction of a Cemetery, Benediction of a Bell, and others, COPIED in Pontificals and Rituals, along with exorcisms and prayers.

Gradual of Narbonne, BnF lat. 780, f. 104r Ordination of a bishop

- See www.gallica.fr

Pontificals

- Only some are notated. Adding notation is a problem, because the chants are dispersed among prayers and readings, but require a different page layout from them. Pontificals may have individual leaves or small gatherings with chant.
- Some chant in Pontificals varies from one location to the next.
- Some Pontificals include archaisms of great interest, like Mozarabic chant in Aquitanian notation, or newly composed chant (as Borders argues for the ceremony of the consecration of Virgins).

Pontifical of Cambrai Cathedral

- Photo not available.

Pontifical of Cambrai Cathedral: beginning of Dedication Mass

- Photo not available

Searching for text or music incipits for the mass

- Global Chant Database
<http://www.globalchant.org>
- Gradualia
<http://www.gradualia.eu>

Quiz

- **Which liturgical book combines the prayers and chant for the mass?**
- **Which liturgical book has only the chant for the mass?**
- **What kind of mark in grammar books developed into musical notation?**
- **What do we call the musical notation of chant that is post-Carolingian?**
- **Now, are the following chants antiphonal or responsorial?**
- **Gradual, offertory, Introit, alleluia and verse, communion**

True or false:

- **A pontifical is a book for a Pope.**
- **The repetendum of a responsory could be sung three times, that is, repeated twice.**
- **Votive masses were only sung during Lent.**
- **Tropes can consist of chant with or without texts, and texts with or without chant.**

PRESENTATION – PART II

Welcome back, everyone!

In this second session, we will continue with the chanted texts for the Office and for Votive services, including mainly those for the Virgin Mary and the Dead.

After a brief history of the office, we examine its structure. Turning to the chant, we will learn about psalm tones and tonal ordering in offices composed after 900. We then look at the offices for saints, also called *historiae*, rhymed, or numerical offices. That will be a good place to stop for questions.

Continuing, we will look at the liturgical books for the Office: antiphoners, breviaries, hymnals, psalters and other books including only some notated chant, hagiographical libelli, and then books that include chant for both the office and the mass. At that point, there will be another break for questions.

In the last section of the presentation, you will learn about votive chant. Finally, as before, you will have a short quiz.

PPT 2 The origins of the more formal service called the office dates from the fourth century and was created by a merger of the morning and evening series of services in urban cathedrals with the daily round of monastic offices, according to James McKinnon, who sees no influence of Jewish services on the structure of the Western office. Central to the office is psalmody. Monks of different regions divided up the 150 psalms in different ways. Energetic Irish monks got through all 150 psalms in a day: they were divided into three groups of fifty; in the later Middle Ages the most common distribution of the psalms was into eight groups: seven being the psalms sung at Matins during the seven days of the week, and the eighth consisting of the psalms for Vespers. The Rule of St. Benedict of circa 530-540 organizes the singing of groups of psalms

with antiphons and responsories after lessons, and situates hymns in the office liturgy. The description of the office given here was later known as the 'monastic cursus' and was followed in all Benedictine monasteries throughout the Middle Ages.

The problem with the Benedictine Rule is that its offices are not found in chant manuscripts until the tenth-century Hartker codex, which is a hybrid containing only some monastic offices. The synod in Aachen in 816-817 imposed the cursus of the canons for the office, which would later be called the 'secular' cursus. This is what is found in most ninth and tenth century office manuscripts. Nevertheless, many of these early manuscripts do not include well-organized offices, but rather lists of antiphons and of responsories from which what was needed could be chosen. The two standard forms of the office appear in liturgical books in the eleventh century and then throughout the Middle Ages.

PPT 3 First let's look at the series of Hours that make up the Office. Notice that for very important days in the calendar, there were two Vespers and two Complines. The Hours of Prime, Terce, Sext, and None have their own hymns, which are not proper, and they borrow their antiphons from Lauds. They do have their own chapter readings.

PPT 4 The powerpoint shows the structure of the secular cursus. Central are the series of nine psalms and of nine lessons with the responsories following them, divided into three nocturns. The final Te Deum was not sung during penitential seasons.

PPT 5 The monastic cursus was used mainly by the Benedictines and Cistercians: later medieval Orders, such as the Augustinians, Dominicans, Franciscans, Carmelites, and Praemonstratensians, etc. used the secular cursus. The monastic cursus divides twelve psalms into two nocturns, but twelve lessons with their twelve responsories into three nocturns. These two different ways of organizing the office created a problem: if a saint's office was composed following one cursus, but needed for worship at a church needing the other cursus, it had to be reworked. It was easier to adapt monastic offices to become secular offices, but the contrary was more problematic. In such cases, often chant from the Commune Sanctorum was added to fill out the blank spots.

PPT 6 The services of Vespers and Lauds had a similar structure, as you can see here. Keep in mind that for high feasts, two Vespers services were celebrated: first Vespers on the eve of the

day, and second Vespers on the day itself. But second Vespers differs some: it takes the antiphons of First Vespers, but the psalms of Lauds. **PPT 7** Monastic Vespers and Lauds have only four psalms.

PPT 8 Here you see the overview of the distribution of psalms in offices of the secular and monastic cursus as presented by David Hiley but based on a table made by Andrew Hughes. You can see that the beginning of the psalter was sung at Matins and the end at Vespers and Lauds. Remember the most common eight-fold division of the medieval psalter, with seven divisions mainly for Matins and the eighth for Vespers.

PPT 9 We now turn to an aspect of medieval chant that we have not considered yet: the music to which the psalms were sung. I know that many of you in the room are not musicians, but what I want you to remember about what I am about to describe is not music, but number. Keep in mind that in Platonic thinking, all the world was number.

Now to the music: There is abundant evidence that Charlemagne introduced a new method of singing psalms that originally seems to have come from Jerusalem but was taken over in Byzantium as well. What I now present is based on the research of Michel Huglo and also myself. In this method adopted by Charlemagne, singers had a choice of eight different pitches on which to recite psalms which we call PSALM TONES, and these pitches corresponded to melismatic psalm cadences. The number eight is significant, because it symbolized Christ's Resurrection. The eight pitches also had four corresponding final pitches, the last pitches of the psalm recitation. Four pitches were at the interval of a fifth above the final; four at the interval of a third above the final (though adjustments were made to avoid B natural).

Early psalm recitation seems to have been accomplished on a single pitch or tone according to Dom Jean Claire, but once psalm recitation required TWO pitches instead of only one, the pitch of the PSALM TONE and of the FINAL, as was the case by the mid ninth century, there were practical consequences. Now singers had to be taught WHICH of the EIGHT TONES to sing along with the antiphons accompanying the psalms, this in a time when no musical notation existed. For that purpose, gatherings or later manuscripts called TONARIES were compiled, which listed the chants belonging with each of the EIGHT PSALM TONES. Tonaries

were widely copied until the staff of Guido of Arezzo and other improvements made them unnecessary.

PPT 10 shows the earliest tonary we know, which was copied at the back of a psalter prepared for Charlemagne himself. The first tone was called authentic protus, authentic because the tone was a fifth above the final, protus was the specific pitch of the final, now 'd'. Notice that the list of chants includes all genres of the mass, antiphonal and responsorial. But in this time all of these chants were sung either with psalms or with verses that were also taken from psalms.

PPT 11 Beginning around 900, new proper offices composed for saints adopt a procedure for the psalmody that became extremely popular. They composed antiphons that would fit with psalm tones in numerical order. So at Vespers, the first antiphon would take the first psalm tone, the second antiphon, the second psalm tone, the third antiphon, the third psalm tone and so on. At Matins, this order might also be observed for responsories: the first responsory would take a verse sung to the melodic formula of the first tone, the second, a verse sung to the second tone and so on. This was an extremely clever way to compose new offices so that singers easily knew which psalm tone to sing. The problem for the composers was to know how to compose the new antiphons, but in the time of Hucbald of St Amand and perhaps he was the perpetrator, antiphon melody models for each of the eight tones were composed and widely copied in tenth and eleventh century manuscripts, also later on. The new offices with such ordering of psalm tones are today called 'numerical' offices. But you can imagine that the chants in monastic Matins needed to adopt a new solution. In fact, one finds that often the first two nocturns are ordered by tone and then the third nocturn is not.

PPT 12 Many offices of saints' include the reading of a saints' vita or Life during Matins. An original vita would need to be edited to fit into nine or twelve lessons; normally the conversion to Christianity of the saint, any examples of his moral behavior, and the martyrdom or death were the subjects of interest. Such saints' offices were called *Historiae*. As the number of saints' venerated increased, especially after the Viking invasions when abbeys acquired more and more relics to establish their significance and ensure the protection of their property, many new *Historiae* were composed. Ghent provides us with a wonderful example of this. Here, the two very old abbeys of St. Peter's and St. Bavo's competed for relics to the point that some

saints had to be invented, notably st. Livinus. Then, ceremonies had to be staged to prove to the public that the saints were real, such as Findings of relics or Elevations of them. A large number of saints' offices were composed in Ghent as a result.

Medieval saints' offices are also classified according to their poetry, because those of the twelfth century and later are often in accentual poetry, or use poetic schemes involving syllable counts, and may also have rhyme. Such offices became known as 'rhymed' offices. Often responsory texts are in dactylic hexameters, but accentual poetry is more common. Dag Norberg has published numerous books about medieval Latin that can assist anyone studying such offices, but Andrew Hughes's most recent two-volume book, *The Versified Office*, is also full of useful advice.

Another category of saint's office includes offices that borrow their chant from other offices. For example, the chant for the offices for Thomas of Canterbury, St Dominic and St Francis was often reused for offices with different texts, but which necessarily had to have texts close to those of the models. This musical procedure is called contrafacting and is especially known in the hymn repertory, but was also used for medieval sequences and in entire offices. There are many groups of sequences that were sung to the same melody. Obviously, this meant that quite complex religious or even political messages were transmitted by such pieces.

Now let's stop for QUESTIONS

PPT 13 The proper chants of the office for the entire liturgical year comprise the antiphoner, which does not include the psalms, only their musical or textual incipits and melodic terminations. The antiphoner also contains the short antiphons for non-feast days that were copied between the Sundays after Epiphany and Lent. Sometimes at the end of antiphoners, one copied Psalm 94, the invitatory psalm, which was sung in the older responsorial manner, that is, the cantor sang two verses and then the choir responded with the invitatory antiphon, and this was repeated until the entire psalm had been sung.

The use of an antiphoner separate from the gradual contrasts with the practice of other Latin liturgies, those of Milan, of Spain, and of 'Old' Rome, which only used a single book, the

antiphonale missarum. Such antiphoners grouped chants of the office and mass, because they saw little difference between the musical compositions of the night office and the chant of the mass. Thus, for example, in the Old Roman chant that preceded the Gregorian, approximately seventy chants function both as responsories for the night office and offertories of the mass. In the Gregorian chant, the differentiation is very distinct and especially evident in the intonation formulas and cadences of office antiphons when they are compared to mass antiphons.

PPT 14 Now we will look at an antiphoner of Wens. You will see the beginning of Matins: the invitatory antiphon THEN the first nocturn with three antiphons THEN a large initial for the first responsory. Because the first nocturn has three antiphons this is clearly a secular antiphoner. Notice that the full antiphon melody is followed by the intonation of the psalm and then the final cadence of the psalm notated over the letters E U O U A E.

PPT 15 Here is the page. At the end of the second line of text you see the word 'Venite' which is the first word of the invitatory psalm 94. Then at the end of the third line of text you see the words 'spiritus sanctus' and then 'euouae'. These letters are an abbreviation for 'seculorum amen', the end of the doxology ending the psalm. In this manuscript, just before the responsory, the versicle and response are notated and you can see the very simple melody. Usually they are not notated.

PPT 16 Continuing in the same book you can see the ninth responsory of Matins and the beginning of Lauds. At the end of the rubric for Lauds we find the incipit for the responsory repetendum, which, as you know, was repeated after the responsory verse was sung.

PPT 17 Now you have the image, so see at the second line of text the beginning of the ninth responsory. Two lines later you see the text 'bramus' the end of a word, and then 'talem'. 'Talem' is the beginning of the repetendum and you can see that the chant begins there at a higher pitch. Now a line lower is the beginning of the verse. Then after the rubric for lauds there is the very end of the responsory verse and then much effaced the incipit of the repetendum 'Talem nobis'. This was the bottom of the page and the scribe had to find a clever solution to make best use of the space.

PPT 18 Now finally we will look at a manuscript from Ghent, an antiphoner from St Bavo's abbey. On the left you see first Vespers, the antiphon to the Magnificat then Matins with

the invitatory, a blank space where the hymn belonged, and then the first nocturn with six antiphons. The right page shows the rest of the antiphons, the versicle and response without chant, and the first responsory.

PPT 19 This time, notice how each chant begins with a large initial but that the first responsory of Matins has the largest initial of all. Once again, what you see on these pages is the end of first Vespers and the beginning of monastic Matins through much of the first responsory.

PPT 20 Continuing in the same book, we see the end of the first and beginning of the second nocturn.

PPT 21 First, look on the left page. Before each initial preceded by a small R for responsory, there is a short often incomplete word with a bit of music over it. That is the incipit to the repetendum. They are on text lines 3, 8 and two lines up from the bottom of the page.

Now look closely at the antiphons of the second nocturn. Start on the right page at the fifth line of text. After the rubric crammed next to the initial comes the first antiphon. At the end of the next line find the word *Benedixisti*. This is the psalm text incipit but the music above it is the psalm cadence that in other books would have had the letters *euouae* below it. Notice that like most cadences this one descends. Going on, two lines below you see the word *Fundamenta*, another psalm text incipit below a descending cadence. And so on.

PPT 22 The breviary is to the office as the missal is to the mass, a book including the proper texts and chant for the office. It also follows the typical order of *Temporale*, *Sanctorale*, and *Common of Saints*. Should you wish to identify the place of origin of the breviary, you can compare the responsories of the four Sundays of Advent and the responsories of the Office of the Dead with the lists published by Knud Ottosen in his two books, *L'Antiphonaire latin* and *The Responsories and Versicles of the Latin Office of the Dead*.

PPT 23 In the next image you will see a monastic breviary from Saintes in France. The left page shows the end of first Vespers: a hymn incipit, fully notated Magnificat antiphon, and collect text with the rubric 'oro' for 'oratio' or prayer. Next is Matins: you can see the rare invitatory chant 'Ecce veniet dominus cum' with notation which is also found in two manuscripts from Toledo. Here not a single antiphon is given for the first nocturn, because the single antiphon for monastic matins during Advent appears earlier in the book and so did not need to be written down again.

PPT 24 Here the largest initial is given to the first lesson of the nocturn; the responsory has a smaller initial. In the second column of the left page you can see the beginning of the second lesson, but to the right a short incipit. That is the incipit of the repetendum of the first responsory. On the right page the lessons and responsories continue and the fourth lesson is incomplete, continuing on the next opening. These pages give some idea of how long the Matins service was. I once had the opportunity to sing matins for a saint and it took just over two hours. As you can imagine, absenteeism in the choir was a problem at Matins. In fifteenth-century Brussels at the church of St Goedele, attendance at matins for two weeks without interruption was the punishment for a single absence.

PPT 25 Hymns were sung at most of the office Hours and were either ferial, that is for days when there were no special services of the Temporale or Sanctorale, or festal. The ferial hymns of the lesser hours were always performed, regardless of the nature of that day.

PPT 26 shows an elegant hymnal prepared for Ferdinand I of Aragon. This hymn begins a page with a nice initial because it is the ferial hymn for Sunday Matins, *Nocte surgentes*. As in most hymnals, only the first verse is notated; one does find fully notated hymns, however, especially if they are newer compositions.

PPT 27 The oldest liturgical book and also the most variable in its content and structure, is the psalter. Ferial psalters may omit or include the accompanying antiphons and those antiphon repertoires do vary from place to place. They deserve further study. Psalters prepared for private devotions developed into books of Hours. **PPT 28** Here you can see a very typical page of a psalter with notated antiphons. On the left page in the second column, look at the first antiphon. This completely notated antiphon follows the psalm preceding it. The next antiphon effectively begins a new section. But here you only see the antiphon intonation and then the psalm cadence, which reminds the singer of what is to come. What follows is the entire psalm text. If we would turn the page, at the end of the psalm we would find the entire antiphon copied out. What this suggests is that at ferial offices at least, only the intonation of the antiphon was sung and not the whole melody, then the psalm was recited in its entirety, and then after the final psalm cadence (marked by euouae in antiphoners) the entire antiphon would be sung.

PPT 29 There are other office books without chant: collectars and lectionaries. Also of relevance are books with the hagiographical material that might have been excerpted for lessons at Matins or as the chanted texts in an *historia*. The website of the *Bibliotheca hagiographica latina* provides easy access to lists of manuscripts with such texts for particular saints.

PPT 30 The last book type we will consider is the hagiographical libellus, a manuscript compilation of hagiographical material, often a series of vitae but sometimes including notated saints' offices or historiae, and even miscellaneous hymns or proses for saints. Not all libelli include offices with musical notation, but some do, and musicologists desperately need a list of these. Most descriptions of such manuscripts in catalogues completely ignore music, even if it is evidently present.

PPT 31 This image shows how beautifully copied offices in such hagiographical libelli can be. Manuscript 488 can be studied online at the website of Ghent's University Library. What you see here is the euouae and psalm tone intonation of the last antiphon of the first nocturn of Matins for St Livinus. There follows a responsory and verse and then the beginning of another responsory. Immediately striking here is the beautiful notation. Here a yellow line was drawn for the pitch C and a red line for the pitch F. All other lines are green. This was Guido of Arezzo's invention. The Messine/Lotharingian neumes include liquescences and also some written in B flats.

I mentioned earlier that some saints' offices borrow chant from other offices. This can affect a whole office or just one chant. For example, there are several antiphons for saints that begin *Athleta Christi sancti* and fill in the name, some with the same chant. Now I have seen other responsories beginning 'Sacerdos Dei' so I wanted to see if the responsory here was a borrowed melody. **PPT 32** I went to the CANTUS database and, sure enough, got a list of other chants beginning 'Sacerdos Dei'. Not all were responsories though. When I clicked on the first responsory 'Sacerdos Dei Lucianus,' I got a list of the manuscripts with that chant, and to the right the word 'IMAGE' where images could be accessed. I clicked on the word 'image' and could confirm immediately that 'Sacerdos Dei Livinus' was NOT a contrafact of 'Sacerdos Dei Lucianus'. This is one kind of research that can be accomplished with CANTUS.

PPT 33 Another really useful tool at CANTUS is the possibility of comparing saints' offices as they appear in several manuscripts. One clicks on 'feasts'. Then a table appears listing every feast in the database, whether in the Temporale, Sanctorale, or Common of Saints. On the line of the name of the feast all the way to the right you see 'Synoptic table'. Click on that and by selecting a varying number of chants to compare you can instantly produce a table showing where an office in one manuscript varies from what appears to be the same office in another manuscript. One cannot assume that an office of St Catherine in one manuscript has exactly the same chants in the same order as an office of St Catherine in another manuscript!

Last **PPT 34** we should remember the books that include both the office and the mass: the early antiphonale missarum, the combined breviary-missals especially of the thirteenth century, and also ordinals. Ordinals are really in a separate category because they provide instructions for the enactment of the liturgy, never the complete texts or music. But they are often filled with text incipits and can be extremely useful if other liturgical books do not survive from a church. Ordinals rarely include musical notation, though I have seen one late book somewhere that had a few music incipits drawn in.

And now it is time for another break for questions!

PPT 35 In the last part of this session, we will consider votive masses, offices, and antiphons. Especially after what Jacques Le Goff called the birth of Purgatory in the late eleventh century and after Cluny, where extra masses of the dead and of the Virgin were numerous, the votive liturgy proliferated and became almost a second layer of liturgy in addition to the normal cursus in many monasteries and churches. The history of the chant for votive services is little studied, perhaps because it is late medieval and also notated sources are not so plentiful, but the polyphonic music sung at such votive services has received much attention in archival studies of music and in editions of surviving repertory. On this powerpoint, I have marked the crucial stages in the history of votive services. I should add that the weekly cycles of votive masses meant that each day was devoted to a different votive mass: often Monday for the Dead, Tuesday for the Angels, Thursday for the Holy Sacrament, Friday for the Holy Cross, Saturday for the

Virgin Mary, and Sunday for the Trinity. Such cycles are known to have been founded in Ghent in the fifteenth century, but we don't have the music.

PPT 36 Just as votive services could be sung at any time and with restrictions in any place, so is the liturgy found in almost any kind of liturgical book. Let's look at a few examples.

PPT 37 Here a missal of St Denis has the Marian votive mass – there were actually three formularies for different times of year. You see the introit 'Salve sancta parens' with its psalm, then the collect of the mass. This is the mass that was sung from the feast of the Purification until Advent. The chanted texts are differentiated by having smaller script.

PPT 38 The mass continues on this opening. First we see the Epistle, then the Responsum graduale and its verse, then two alleluias and their verses, then three Gospels, which are always preceded by the short phrase 'In illo tempore'. There is no tract here, so this mass was likely not sung during Lent. The different Gospels would have been appropriate at different times of year. Similarly, two alleluias were needed for the paschal season, just one otherwise.

PPT 39 shows a Marian votive office with notation on lines and between lines of text in this breviary of Montiéramey. At the bottom of the page we see the invitatory psalm and the office continues on the next page with Matins.

PPT 40 Now the Marian votive mass is relatively common, but others rarely survive with notation. An interesting example of such other votive masses is found in this gradual from Narbonne, which is in southern France. Here summers can be hot. What you see here at the end of the fourth line of text is a rubric for a votive mass to encourage rain and then antiphons for very much rain, followed by chant for the mortality of man, and more 'in obsidione' (in imprisonment). I would be surprised to find votive masses for rain in Belgium!

PPT 41 Surely the most frequently sung votive chant was that for the dead. Indeed, this was probably chant known to everyone. In most churches, offices and masses for the dead took place every day, but they were most likely only sung some of the time. In the office of the dead, the series of responsories at Matins were locally determined, and some local communities also composed series of verses to the Libera me. In Cambrai Cathedral, an early medieval hymn for the office of the dead survives. So even this frequently performed service had much local variation.

PPT 42 This manuscript shows the office of the dead without musical notation. The top initial signals the antiphons of Matins, beginning 'Dirige domine'. English archives refer to 'Dirige' offices – everyone knew what that meant. At the bottom of the page you see the rubric for the first responsory that follows on the next page. **PPT 43** And here it is 'Credo quod redemptor'. The next two responsories are 'Qui Lazarum' and 'Eripe domine'. Just from these first three responsories we can determine that this manuscript is from Carcassonne, because they appear in this order only there.

PPT 44 Last, we close with a Marian antiphon, here *Alma redemptoris mater* squeezed in at the very end of a manuscript. Next in frequency of singing to the chant for the dead were Marian devotional antiphons such as this one, which survive not only in all kinds of liturgical books, but were painted on boards carried during processions and on walls of chapels and even of a church choir. You can still see them in the choir of the church of St. Quentin in northern France. All of these notated Marian antiphons are important. The melodies vary from place to place, and if we had better access to them we might be able to localize some of the many polyphonic settings based on their melodies that survive.

Let me thank you warmly for your attention to my presentations and I would be glad to answer any final questions!

Autumn School 2014
Liturgy and Music: II. Chanted Texts
for the Office and Votive Services

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Brief history of the office

- Early psalmody and later cycles of psalm singing are described
- Early references to antiphons (already discussed)
- 9th-c. copies of the Benedictine Rule describe the services of Vespers, Matins, and Lauds of the 'monastic' cursus
- But 9th and 10th-c. manuscripts contain chant for the office following the cursus of the canons or 'secular' cursus imposed at the Synod of Aachen (816-817)
- 10th c. – first fully notated manuscripts with the liturgy of the 'monastic' cursus

Hours of the Office in Context

Evening: **First Vespers, Compline**

Middle of the night: **Matins**

Next day: **Lauds** (daybreak), **Prime** [+ chapter meeting], **Terce**, Procession + Mass, **Sext**, Lunch, **None**

Next evening: **Second Vespers, Second Compline**

Canons' or secular cursus: Matins

- Opening dialogue (rarely in books)
- Invitatory antiphon and psalm 94 Venite exultemus
- Hymn (optional)
- Nocturn 1: 3 antiphons, versicle and response, 3 x (lesson + responsory + verse)
- Nocturn 2: 3 antiphons, versicle and response, 3 x (lesson + responsory + verse)
- Nocturn 3: 3 antiphons, versicle and response, 3 x (lesson + responsory + verse)
- Te Deum (not sung during Advent or Septuagesima to Easter)

Monastic cursus: Matins (medieval version derived from the Benedictine Rule)

- Opening dialogue and ps. 3
- Invitatory antiphon and Ps. 94
- Hymn
- Nocturn 1: 6 psalms with 6 antiphons, versicle and response, 4x lesson + responsory + verse
- Nocturn 2: 6 psalms with 6 antiphons, versicle and response, 4x lesson + responsory + verse
- Nocturn 3: 3 Old Testament canticles with one antiphon, versicle and response, 4x lesson + responsory + verse (first lesson is a Gospel verse)
- Te Deum

Vespers and Lauds (secular)

- Deus in adiutorium etc.
- 5 antiphons with 5 psalms [OT canticle in place of a psalm in Lauds]
- Chapter
- Responsory and verse [not in Lauds]
- Hymn
- Versicle and response
- Antiphon and Magnificat [Benedictus in Lauds]
- Collect
- Benedicamus Domino

Vespers and Lauds (monastic)

- Deus in adiutorium etc.
- 1 or 4 antiphons with 4 psalms [in Lauds OT canticle and 3 psalms]
- Chapter
- Responsory and verse [not in Lauds]
- Hymn
- Versicle and response
- Antiphon and Magnificat [Benedictus in Lauds]
- Collect
- Benedicamus Domino

Psalms of the secular and monastic office

Table I.4.2. *Psalms allotted to office hours, ferial cursus*

Secular cursus:

Night Office: 1-3, 6-20, 26-41, 43-9, 51, 54-61, 63, 65, 67-88, 93-108

Vespers: 109-16, 119, 121-32, 134-41, 143-7

Prime, Terce, Sext and None: 21-5, 53, 117-18, 120

Lauds: 5, 42, 50, 52, 62, 64, 66, 89, 91-2, 99, 142, 148-50

Compline: 4, 30, 90, 133

Monastic cursus:

Night Office: 20-34, 36-41, 43-9, 51-5, 57-61, 65, 67-74, 76-86, 88, 92-108

Vespers: 109-16, 128-32, 134-41, 143-7

Prime, Terce, Sext and None: 1-2, 6-19, 118-27

Lauds: 5, 35, 42, 50, 56, 62-4, 66, 75, 87, 89, 91, 117, 142, 148-50

Compline: 4, 90, 133

Tonary, ca. 800,
BnF latin 13159, f. 167r

- www.gallica.fr

Tonal Order

- **Some proper offices, secular and monastic, have antiphons and even responsories sung to psalm- or verse-tones in numerical order: Vespers: psalm tones 1,2,3,4,5 no order for other chant**
- **Matins: psalm tones 1,2,3,4,5,6,7,8, then varies; responsory verse tones 1,2,3,4,5,6,7,8, then varies**
- **Lauds: psalm tones 1,2,3,4,5 (secular); 2,3,4,5 (monastic – often)**
- **This was a didactic tool which made it easy for singers to know which tone to use for new saints' offices.**

Historiae or saints' offices

- **Early chant for saints often consists of lists of antiphons and responsories, a pool of chant which could have been chosen ad libitum – the precise ritual context is not specified**
- **The earliest offices (always copied in later manuscripts) are in prose and lack tonal order**
- **Tonal order is first found in offices attributed to Hucbald of St Amand and bishop Stephen of Liege**
- **Tonal order is very common for the antiphons of vespers, matins, and lauds in all later offices, but less common for matins' responsories and verses**
- **Offices of the twelfth century and later often have rhymed texts, but responsory texts are sometimes in dactylic hexameters**

Liturgical books: the antiphoner

- Contains the chant for the office: vespers, matins, and lauds, with or without hymns, which can be in a separate gathering
- Temporale, Sanctorale, Commune sanctorum
- Has the monastic cursus or the secular (canons') cursus

What does an antiphoner look like?

- Antiphoner of Sens Paris BnF NAL 1535
- Folio 68 verso seen next has the beginning of Matins: invitatory antiphon THEN the first nocturn with three antiphons and THEN a large initial for the first responsory.
- Notice three antiphons between the invitatory and responsories, so secular cursus
- Notice antiphon + psalm intonation + EUOUAE (liturgical scream! No it really stands for 's[e]c[u]l[o]r[u]m [a]m[e]n, the doxology)

Antiphoner of Sens, BnF, n.a.l. 1535, f. 68v

- www.gallica.fr

f. 69r

- Here, you see the ninth responsory of Matins and the beginning of Lauds
- Notice at the end of the line with the rubric for Lauds, the incipit of responsory repetendum 'talem nobis'.

Sens antiphoner, f. 69r

- www.gallica.fr

Antiphoner of St. Bavo's Abbey in Ghent: Next Page

To left: first Vespers, antiphon to the Magnificat THEN Matins Invitatory, hymn (effaced or omitted), first Nocturn: six antiphons

To right: rest of 6 antiphons, versicle and response (no chant), large initial and chant for first responsory

Ghent, Univ. Lib. MS 15, Antiphoner of St. Bavo's Abbey, 15th c.

- Online at Ghent University Library website

Antiphoner of St. Bavo's Abbey in Ghent: Next Page

To left: rest of responsories for first nocturn – notice rubrics 'R.', 'V.', and the repetendum incipit after the verse.

To right: antiphons of second nocturn. Notice that the differentiae melodies descend – these are the final cadences of the psalms, even though they are notated above the psalm text incipits.

**Ghent, Univ. Lib. MS 15, Antiphoner of St.
Bavo's Abbey, 15th c.**

- Online at Ghent University Library website

Breviary

- With or without notation
- Origin in the first half of the ninth century (Rankin and Ganz) but especially common after the twelfth
- Includes the proper texts and chant for the office
- Can include gatherings with a psalter, hymnal, and votive offices, the office of the Dead, or other prayers
- Printed breviaries can be searched online at RELICS (Renaissance liturgical imprints: a census)

To localize breviaries

- Responsories of the four Sundays of Advent
- Order of responsories of the Office of the Dead

See the books by Knud Ottosen, *L'Antiphonaire latin* and *The Responsories and Versicles of the Latin Office of the Dead*.

Example: Breviary of Saintes

End of first Vespers: hymn, notated Magnificat antiphon, collect (oro.=oratio)

Matins [repeated rubric for the third Sunday in Advent]: rare invitatory chant 'Ecce veniet dominus cum' (notated) etc. (text only)

NO ANTIPHON !! Because there is one antiphon for monastic matins at Advent that repeats after the first Sunday, so no point in re-notating it.

3x lesson + responsory + verse + beginning of fourth lesson (so monastic matins)

BnF latin 16309, breviary of Saintes
(France), f. 14v-15r, third Sunday in Advent

- www.gallica.fr

Hymnal

- Arranged like other books: Temporale, Sanctorale, Commune
- Often hymns for the lesser Hours (prime, terce, sext, none) appear between the Temporale and Sanctorale
- Sometimes bound with a ferial psalter
- See the hymnal of Ferdinand I of Aragon
- Hymn *Nocte surgentes* sung at Matins

BnF latin 771, f. 240r from psalter-hymnal for Ferdinand I of Aragon

- www.gallica.fr

Psalter

- Oldest liturgical book: once the separate book of psalms in the multi-book Bible that became a single-book Bible (for ex. Codex Amiatinus, early 8th c.)
- Many kinds of medieval psalters: ferial (psalms in order of recitation in offices), with antiphons and monastic collects, for lay patrons, portable or choir psalters, etc.
- Contain 150 psalms (divided into three, five, eight, or ten groups), canticles, Te Deum, Athanasian Creed, litany, prayers, optional: votive offices, commemorations, benedictions for Matins lessons
- See Leroquais, *Les Psautiers* (intro), and Andrew Hughes, *Medieval manuscripts* (p. 224-236).

Psalter from Cambrai Cathedral with notated antiphons

- Image not available

Office books that rarely include chant

- Collectar: office collects
- Lectionary: lessons of Matins

Books without chant that are relevant for the study of saints' offices without chant

- Passionary: Passion of a saint
- Vita: Life of a saint
- Miracula: Miracles performed by a saint

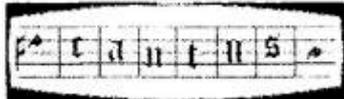
Very important for the history of chant but insufficiently studied: hagiographical libelli

- May include gatherings with notated saints' offices or hymns, as well as vitae, passiones, miracula
- A predecessor of breviaries

**Example: Ghent, University Library, MS 488, with offices for
the patron saints of St Bavo's Abbey,
here responsories from Matins for St. Livinus**

- Online image at website of Ghent University Library

Cantus search for related chant



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CANTUS: A Database for Latin Ecclesiastical Chant
Indices of chants in selected manuscripts and early printed sources of the liturgical Office

Fulltext search

Search

Search

Search string: sacerdos dei

Search

Fulltext search results for string "sacerdos dei":

Incipit	Genre	Cantus ID	Standard Full Text
Sacerdos dei Lucianus	R	007555	Sacerdos dei Lucianus prostravit se in oratione laudans deum et dicens domine Jesu Christe si est haec visio ex te praesta ut iterum ac tertio manifestetur mihi
Sacerdos dei Martine aperti	A	004670	Sacerdos dei Martine aperti sunt tibi caeli et regnum patris mei
Sacerdos dei Martine pastor	A	004671	Sacerdos dei Martine pastor egregie ora pro nobis deum
Sacerdos dei Martine pastor	V	007326zh	Sacerdos dei Martine pastor ...
Sacerdos dei Remaclus ardebat	R	603109	Sacerdos dei Remaclus ardebat plane interius flamma paracliti spiritus idcirco exterius honorem contempsit saecularem
Sacerdos dei Udalricus cum ex	A	204332	Sacerdos dei Udalricus cum ex ergastio carnis ad aethera esset sublevatur tanta de examini ejus corpore suavissimi odoris manavit fragrantia ut cunctorum ibi assistentium profunderet nares pectora in cujus veneratione dicamus gloria tibi domine
Sacerdos dei Zeno sedebat	A	004672	Sacerdos dei Zeno sedebat super lapidem et artis apostolicae documenta sequens piscabatur in flumine aleluia
Beate Nicolae sacerdos dei	A	206971	Beate Nicolae sacerdos dei sanctissime intercede pro nobis ad dominum ut mereamur fieri confortes aeternorum bonorum cum ipso per evam
Laetare praesul et pater	A	202823	Laetare praesul et pater eximie martyr Kiliane exsulta pro aequali gloria sacerdos dei Colonate gloriare pro victoria pari levita Totnane preces simul fundite pro nobis testes invictissimi redemptoris
Martinus sacerdos dei cui	R	007133	Martinus sacerdos dei cui post apostolos tantam gratiam dominus contulit ut tres mortuos suscitaret et alias virtutes praeclaras ostendit et inter alios confessores et martyres et rosa fulget in Gallia
Melchisedech vero rex Salem	R	601409	Melchisedech vero rex Salem proferens panem et vinum erat autem sacerdos dei altissimi benedixit Abrahae et ait

Getting to synoptic tables of offices in CANTUS



CANTUS: A Database for Latin Ecclesiastical Chant
Indices of chants in selected manuscripts and early printed sources of the liturgical Office



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List of Feasts

Keywords

Select month(s)

 1
 2
 3
 4
 5
 6
 7
 8

Select day(s)

 1
 2
 3
 4
 5
 6
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Feast Name	Date	Explanation	Code	
Ad Aquam Benedictio		For the Blessing of Water	16010000	Synoptic table
Ad Benedicite		Antiphons for the Benedicite canticle	16001000	Synoptic table
Ad Benedictus		Antiphons for the Benedictus canticle	16002000	Synoptic table
Ad Completorium		For Compline	16006000	Synoptic table
Ad Magnificat		Antiphons for the Magnificat canticle	16003000	Synoptic table
Ad Mandatum		At the Mandatum (Foot-Washing)	07065010	Synoptic table
Ad Missam		Mass chants appearing as a group	16012000	Synoptic table
Ad Nunc Dimittis		Antiphons for the Nunc Dimittis canticle	16005000	Synoptic table
Ad Nunc Dimittis TP		Antiphons for the Nunc Dimittis canticle, Eastertide	16005080	Synoptic table
Ad Processionem		For Processions	16009000	Synoptic table
Ad Suffragium		Memorial chants	15000000	Synoptic table
Ad Visit. Infirmum		Chants for the visiting of the sick	16013000	Synoptic table
Adalberti, S		In week after Adalbert	14042318	Synoptic table
Addamenta		Added or Miscellaneous Items	17001000	Synoptic table

Books for the office and the mass

- Early 'antiphoners'
- Breviary-missals
- Ordinals – books with instructions for the enactment of the liturgy that are filled with text incipits, also of chant

Brief history of votive chant

- Pope Gregory I refers to series of 30 masses for the dead (*Patrologia latina* 77: 416-21)
- Prayers for votive masses in early sacramentaries
- Alcuin votive masses: supplement to Hadrian's sacramentary
- Marian antiphons: *Sub tuum presidium* (third century), *Alma redemptoris mater*, *Ave regina celorum*, *Regina celi*, *Salve regina* and others (11th century and later)
- Votive offices of the Virgin Mary (10th century and later)
- Other votive antiphons and offices for the Holy Cross, the Holy Ghost, Angels, Holy Sacrament, and so on: 13th century and later
- Foundations of weekly cycles of votive masses in 15th century
- Post-Tridentine reforms seek to control the number and kinds of votive masses, as can be seen in the Roman Missal of 1570.

What is votive chant

Where is it notated?

- Can be performed at any time of day or year, and, following appropriate formalities, in any place.
- Its liturgy includes alternative chant for Lent.
- Often in a supplement at the end of liturgical books for the mass and office, or in individual books, or in books of Hours.
- Marian offices and masses were often sung, even with polyphony; other votive services, such as those against the plague or for peace, are almost never transmitted with chant.

BnF latin 846, Abbey of St. Denis Marian votive mass (beginning)

- www.gallica.fr

Marian votive mass (continued)

- www.gallica.fr

Breviary of the Abbey of Montieramey, diocese of
Troyes, BnF latin 796, f. 246r
Marian votive office for Advent

- www.gallica.fr

Gradual of Narbonne, BnF latin 780, f.
122r: votive masses (for rain etc.)

- www.gallica.fr

Office of the Dead

- Can be localized by series of responsories of Matins
- More research needed on the versicles to the responsory *Libera me Domine de morte* (also sung at the Absolution), which can be numerous and varied

BnF latin 1037, breviary of Carcassonne, Matins of the Dead

- www.gallica.fr

BnF latin 1037, breviary of Carcassonne, Matins of the Dead (cont.)

- www.gallica.fr

Finally, a Marian chant to close: an *Alma redemptoris mater* from the end of a breviary of Paris,
BnF latin 748, f. 189v

- www.gallica.fr

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What if I want to?

NB: this file includes online bibliography compiled by David Hiley, Christian Meyer, and others, as well as by me.

Read a short introduction to Gregorian Chant with a glossary:

David Hiley, *Gregorian Chant*, Cambridge, 2009.

Identify the kind of liturgical book:

General:

Virgil Fiala, Wolfgang Irtenkauf, « Versuch einer liturgischen Nomenklatur », in : *Zur Katalogisierung Mittelalterlicher und Neuerer Handschriften*, ed. Clemens Köttelwesch, Frankfurt, 1963; *Zeitschrift für Bibliothekswesen und Bibliographie*, Sonderheft 1, p. 105-137.

Andrew Hughes, *Medieval Manuscripts for Mass and Office: a Guide to Their Organization and Terminology*, Toronto, 1982 (extremely helpful, but work from the index).

Michel Huglo, *Les livres de chant liturgique*, Turnhout, 1988; *Typologie des Sources du Moyen Age Occidental*, 52.

Eric Palazzo, *Histoire des livres liturgiques. Le Moyen Âge : des origines au XIII^e siècle*, Paris, 1993 [also in English, Colledgeville, MN].

Hanns Peter Neuheuser, *Internationale Bibliographie „liturgische Bücher“ : eine Auswahl kunsthistorischer und liturgiewissenschaftlicher Literatur zu liturgischen Handschriften und Drucken*, Munich, 1991.

Early liturgical books:

Klaus Gamber, *Codices liturgici latini antiquiores. Secunda editio aucta*, Freiburg/Schweiz, 1968.

Cyrille Vogel, William Storey, and others, *Medieval liturgy: an introduction to the sources*, Washington, D.C., 1986.

Describe or analyse a liturgical book:

Christian Meyer, “Ressources pour l’analyse et la description des manuscrits liturgiques notés », www.musmed.fr (an extensive bibliography)

John Harper, *The forms and orders of Western liturgy from the tenth to the eighteenth century*, Oxford, 1991.

Find more specialized studies of liturgical books and genres of liturgical book:

Christian Meyer, “Ressources » www.musmed.fr

Aimé Georges Martimort, *Les lectures liturgiques et leurs livres*, Turnhout, 1992.

Identify the rubric:

www.cantusdatabase.org and click on ‘Feasts’

www.musmed.fr and click on ‘Fêtes et circonstances liturgiques’

Identify the kind of notation in the manuscript:

* most useful general overviews

*Thomas F. Kelly, *Capturing Music: The Story of Notation*, New York: Norton, 2014.

- Michael Bernhard, „Die Überlieferung der Neumennamen im lateinischen Mittelalter.“ *Quellen und Studien zur Musiktheorie des Mittelalters*, vol. II, ed. Michael Bernhard, 13-91, Munich, 1997.
- Raphael Molitor, *Deutsche Choralwiegendrucke. Ein Beitrag zur Geschichte des Chorals und des Notendrucks in Deutschland*, Regensburg, 1904.
- Johannes Wolf, *Handbuch der Notationskunde*, Teil 1, Leipzig, 1913.
- Gregorio Maria Suñol, *Introduction à la paléographie musicale grégorienne*, Tournai 1935.
- *Eugène Cardine, *Sémiologie grégorienne* (Solesmes, 1970) (= *Études Grégoriennes* 11 (1970): 1-158) [also in English translation].
- Heinrich Besseler, Peter Gülke, *Schriftbild der mehrstimmigen Musik*, Leipzig, 1973; *Musikgeschichte in Bildern*, III,5.
- Bruno Stäblein, *Schriftbild der einstimmigen Musik*, Leipzig, 1975; *Musikgeschichte in Bildern*, III,4.
- *Solange Corbin, *Die Neumen*, Köln, 1977; *Palaeographie der Musik*, I,3, especially the neume table p. 323.
- *David Hiley, *Western Plainchant: A Handbook*, Oxford, 1993, 2000, 2005.
- *Idem, with Janka Szendrei, “Notation,” *Grove Music Online*.
- Michel Huglo, « Bilan de 50 années de recherches (1939-1989) sur les notations musicales de 850 à 1300 », *Acta musicologica*, 62 2/3 (1990) : 224-259.
- *Nancy Phillips, « Notationen und Notationslehren von Boethius bis zum 12. Jahrhundert », in : *Die Lehre vom einstimmigen liturgischen Gesang*, Darmstadt, 2000 ; *Geschichte der Musiktheorie*, ed. Thomas Ertelt and Frieder Zamminer, vol. 4, p. 293-628.
- *Marie-Noël Colette, Marielle Popin, Philippe Vendrix, *Histoire de la notation du Moyen Âge à la Renaissance*, Paris, 2003.
- John Haines, ed., *The Calligraphy of Medieval Music*, Brepols, 2011; *Musicalia Medii Aevi*, 1). Michel Huglo, « Toward a scientific palaeography of music » (p. 13-21).- Albert Derolez, « The codicology of late medieval music manuscripts : some preliminary observations » (p. 23-35).- Getatchew Haile « Manuscript production in Ethiopia : an ongoing practice » (p. 37-44).- Susan Rankin « Calligraphy and the study of neumatic notations » (p. 47-62).- Jean-Luc Deuffic « La notation neumatique bretonne : manuscrits et centres de diffusion (Xe-XIIe siècle) » (p. 63-90).- Susana Zapke « Dating neumes according to their morphology : the corpus of Toledo » (p. 96-99).- Giacomo Baroffio « Music writing styles in medieval Italy » (p. 101-124).- Margot Fassler « Liturgical books and book production in the thirteenth-century dioceses of Chartres : the case of Biblioteca Apostolica Vaticana, Vat. Lat. 4756 » (p. 125-151).- David Hiley « Some characteristic neumes in North French, Sicilian and Italian chant manuscripts » (p. 153-162).- Michel Huglo « The earliest developments in square notation : twelfth-century Aquitaine » (p. 163-171).- Olivier Cullin « Notations in Carthusian liturgical books : preliminary remarks » (p. 175-194).- Michel Huglo « Dominican and Franciscan books : similarities and differences between their notations » (p. 195-202).- John Haines « On *ligaturae* and their properties : medieval music notation as esoteric writing » (p. 203-222).- Lawrence Earp « Interpreting the deluxe manuscript : exigencies of scribal practice and manuscript production in Machaut » (p. 223-240).- Anna Maria Busse Berger « The consequences of Ars Nova notation » (p. 241-251).- Barbara Haggh « The meeting of chant and polyphony in monophonic square notation from Cambrai Cathedral 1250-1550 » (p. 253-272).
- Constantin Floris, trans. Niel K. Moran, *Introduction to early medieval notation*, Warren, MI, 2005.
- Constantin Floris, trans. and author of report Niel K. Moran, *The origins of Western notation. With a report on "The reception of the Universale Neumenkunde, 1970-2010"*, Frankfurt, 2011.
- Series *Paléographie musicale*, series 1, vols. 2-3:

[1891] *Le répons-graduel Justus ut palma reproduit en fac-similé d'après plus de deux cents antiphonaires manuscrits d'origines diverses du IXe au XVIIe siècle*

[1892] *Le répons-graduel Justus ut palma reproduit en fac-similé d'après plus de deux cents antiphonaires manuscrits d'origines diverses du IXe au XVIIe siècle, deuxième partie.*

Susan Rankin, "On the Treatment of Pitch in Early Music Writing," *Early Music History* 30 (2011), 105–175.

Études grégoriennes 39 (2012): *Actes du Colloque de Royaumont, Manuscrits notés en neumes en Occident (29-31 octobre 2010).*

The Optical Neume Recognition Project :

<https://www.cs.bham.ac.uk/~aps/research/projects/neumes/neumes.php>

Many websites: search "Neume", "Neumes", or "Gregorian Chant Notation"

Identify the musical incipit:

John Bryden and David Hughes, *An Index of Gregorian Chant*, Cambridge, 1969 (cf.

www.globalchant.org/about.php)

Sequentia, un outil de recherche pour l'étude du chant ecclésiastique à l'époque moderne (XVIe-début XIXe siècles) <http://sequentia.huma-num.fr/>

Christian Meyer, www.musmed.fr: 'Index thématique des mélodies d'alleluia', 'Mélodies et tropes de Kyrie', 'Les mélodies de l'hymnaire', 'Proses et séquences'

Identify the text incipit:

Hesbert, *Antiphonale missarum sextuplex* and *Corpus antiphonarium officii* (online within CANTUS and Gradualia), *Corpus Antiphonarium Officii-Ecclesiarum Centralis Europae* (CAO-ECE, many vols., Budapest, Dobszay *et al.*)

Blume and Dreves, *Analecta hymnica medii aevi*, 55 vols., Leipzig, early 20th c. (online by subscription)

Max Lütolf, *Analecta hymnica medii aevi*, Index, 3 vol., Bern 1978.

Ulysse Chevalier, *Repertorium hymnologicum. Catalogue des chants, hymnes, proses, séquences, tropes en usage dans l'église latine depuis les origines jusqu'à nos jours*, 6 vols., Louvain : 1892-1920. (vols. 1-4 PDFs at www.musmed.fr; vols. 5-6:

<http://archive.org/details/repertoriumhymn05chev>

<http://archive.org/details/repertoriumhymno06chev>

Don Randel, *An Index to the Chant of the Mozarabic Rite*, Princeton: Princeton University Press, 1973.

Académie de chant grégorien (<http://www.gregorien.be>): Répertoire grégorien

Global Chant Database <http://www.globalchant.org/about.php> cf. Bryden and Hughes (above)

www.cantusdatabase.org

www.globalchant.org

www.musmed.fr and links

http://www.uni-regensburg.de/Fakultaeten/phil_Fak_I/Musikwissenschaft/cantus/

Searchable Vulgate and other Bibles:

<http://www.lib.uchicago.edu/efts/ARTFL/public/bibles/vulgate.search.html>

<http://www.hymnos.sardegna.it/iter/>

In principio (Brepols, online, accessible with subscription)

<http://earlymusic.zti.hu/cao-ece/cao-ece.html>

Sequentia, un outil de recherche pour l'étude du chant ecclésiastique à l'époque moderne (XVIe-début XIXe siècles) <http://sequentia.huma-num.fr/>

<http://www.digitalpreservationeurope.eu/repositories/view/?id=1891> cursus: CURSUS : an online resource of medieval liturgical texts, University of East Anglia (UEA)

Portuguese Early Music Database (Manuel Pedro Ferreira, Lisboa, Portugal): www.pemdatabase.eu

Gradualia Project (Gábor Kiss, Budapest, Hungary): www.gradualia.eu

Slovakian Early Music Database (Eva Veselovská, Bratislava, Slovakia): www.cantus.sk

See if a text from the Vulgate Bible corresponds to a 'Gregorian' chant:

Carolus Marbach, *Carmina scripturarum: scilicet antiphonas et responsoria ex sacro scripturae fonte in libros liturgicos sanctae Ecclesiae Romanae derivate*, Hildesheim, 1963.

Understand liturgical calendars:

Andrew Hughes, *Medieval Manuscripts for Mass and Office: a Guide to Their Organization and Terminology*, Toronto: Univ. of Toronto Press, 1982, p. 275-280.

Bibliography from Christian Meyer, www.musmed.fr:

Hermann Grotefend, *Taschenbuch der Zeitrechnung des deutschen Mittelalters und der Neuzeit*, 13th ed., Hannover, 1991: <http://www.manuscripta-mediaevalia.de/gaeste/grotefend/grotefend.htm>

www.calendroscope.irht.fr Logiciel d'aide à l'identification des calendriers liturgiques médiévaux.

Conception et réalisation Denis Muzerelle

At www.musmed.fr:

Calendriers liturgiques : Chartreux, Cisterciens, Dominicains, Franciscains, Augustins ermites, Dédicaces d'églises et de chapelles (d'après V. Leroquais, *Les bréviaires...*, t. 5, p. 79-84),

Calendrier liturgique de Paris de ca. 1220 (Bari, Archivio della Chiesa di San Nicolao, Ms. 7)

<http://archive.music.umd.edu/Faculty/hagg-huglo/barbdedicaceuse.pdf> AND

<http://www.musmed.fr/AdMMAe/Hagg-Huglo,%20Magnus%20liber.pdf> (cf. p. 13-37);

Calendrier liturgique de Paris, vers 1380 (Copenhague, Bibl. royale, Ms. Thott 146 2°) ;

Tableau chronologique des fêtes romaines (document PDF) (V. Leroquais, *Les bréviaires*, t. 1, p. CXVI-CXVII) ; Calendars from Illuminated Manuscripts in Danish Collections.

Also useful: Bonnie J Blackburn and Leofranc Holford-Strevens, *The Oxford companion to the year*, Oxford, 1999.

Paul Perdrizet, *Le calendrier parisien à la fin du moyen âge : d'après le bréviaire et les livres d'heures*, Paris, 1933.

Identify the saint:

www.musmed.fr standardized saints' names for CMN

www.cantusdatabase.org standardized saints' names for CANTUS

<http://bhlms.fltr.ucl.ac.be/> website of the Bibliotheca hagiographica latina, with lists of manuscript sources of hagiography

<http://www.manuscripta-mediaevalia.de/gaeste/grotefend/heilige.htm>

On a very important martyrology (entries on saints in calendrical order by date of commemoration):

Jacques Dubois, *Le martyrologe d'Usuard : texte et commentaire*, Brussels, 1965.

Locate a saint's vita or other hagiography:

<http://bhlms.fltr.ucl.ac.be/> website of the Bibliotheca hagiographica latina, with lists of manuscript sources of hagiography

http://www.documentacatholicaomnia.eu/a_1010_Conspectus_Omnium_Rerum_Alphabeticus

[_Littera_V.html](#) (many texts of *vitae*)

Martin Heinzlmann, *Translationsberichte und andere Quellen des Reliquienkultes*, Brepols, 1979.

Guy Philippart, *Les légendiers latins et autres manuscrits hagiographiques*, Turnhout, 1977.

Identify the saints' office:

http://hlab.dyndns.org/projekten/webplek/CANTUS/HTML/CANTUS_index.htm

Andrew Hughes, *Late medieval liturgical offices: resources for electronic research*, 2 vols., Toronto, 1994.

Andrew Hughes, *The versified office: sources, poetry, and chants*, 2 vols., Lions Bay, 2011.

Editions of saints' offices:

<http://www.medievalmusic.ca/english/completecatalogue.htm> (see Wissenschaftliche Abhandlungen - Musicological Studies, series Historiae)

Identify a placename in a text:

<http://www.columbia.edu/acis/ets/Graesse/orblata.html>

See if polyphonic music was composed to a liturgical incipit:

<https://opac.rism.info/index.php?id=4&L=1> (text and music incipit searches and more)

<http://www.arts.ufl.edu/motet/default.asp>

Find manuscripts and facsimiles on- or offline:

Many locations. Some links not to forget:

<http://dla.library.upenn.edu/dla/schoenberg/index.html>

<http://bancroft.berkeley.edu/digitalscriptorium/>

<http://www.manuscripta-mediaevalia.de/#home>

Dominique Gatte. Livres numériques (more than 900). La bibliothèque liturgique (page of links)

<http://www.gregofacsimil.net/04-Livres-liturgiques/LIVRES-NUMERIQUES.html>

Universität Basel – Musikwissenschaftliches Institut – Musikhandschriften on-line

<http://mwi.unibas.ch/mikrofilmarchiv/musikhandschriften-online/>

Series: Henry Bradshaw Society: facsimiles of early manuscripts.

Find bibliography about votive liturgy, especially Marian services, but also the Office of the Dead:

Bonnie Blackburn, 'Te matrem Dei laudamus: a Study in the Musical Veneration of Mary', *The Musical Quarterly* 53 (1967): 53–76.

J. Deshusses, *Le sacramentaire grégorien*, 2 vols., Fribourg, 1971–9, 2/1988.

J. Deshusses, 'Les messes d'Alcuin', *Archiv für Liturgiewissenschaft* 14 (1972): 7–4.

Knud Ottosen, *The Responsories and Versicles of the Latin Office for the Dead*, Aarhus, 1993, 29–49.

Sally E. Roper, *Medieval English Benedictine Liturgy: Studies in the Formation, Structure, and Content of the Monastic Votive Office, c.950–1540*, New York, 1993.

Ruth Steiner, "Marian Antiphons at Cluny and Lewes," *Music in the Medieval English Liturgy*, ed. S. Rankin and D. Hiley, Oxford, 1993, p. 175–204.

Rebecca Baltzer, 'The Little Office of the Virgin and Mary's Role at Paris', *The Divine Office in the Latin Middle Ages: ... in Honor of Professor Ruth Steiner*, ed. M.E. Fassler and R.A. Baltzer, New York, 2000, p. 463-484.

Find bibliography about the chant for sacraments and pontifical rituals (there is little musicological bibliography about some of them):

Benediction of Bells

Louis Brun, « La bénédiction des cloches, » *Chants des cloches, voix de la terre: Carillons et traditions campanaires en Languedoc-Roussillon*, ed. Association Musique et dance en Languedoc-Roussillon, p. 31-34, Montpellier, 2000.

Overview of the history of blessing of the bells, commonly called a baptism, although the Church forbid the term to be used for this purpose. Bells are given names and godparents during the blessing. The 1569 benediction of the bell in the bell tower at Ille-sur-Têt is recounted and the modern ceremony is described.

Consecration of Virgins/Nuns

James Borders, "The chants for the consecration of a virgin in the tenth-century Pontifical romano-germanique," *Chant and its peripheries: Essays in honour of Terence Bailey*, ed. Bryan Gillingham and Paul Merkley, p. 204-217, Ottawa, 1998.

Early forms of the ritual and chants for the consecration of a virgin, used in the profession of nuns. Ritual varied over time and from place to place. The antiphons had particular meanings for those who participated. The rubrics, prayers, and chants for these services are normally found in pontificals. The so-called Roman-Germanic pontifical, compiled between 950 and 964, provides one of the earliest existing sources for these rites, though it lacks musical notation. Later recensions preserve more or less the same collection of pieces, but with notation.

James Borders, "Distribution of chants for the consecration of nuns," *Cantus planus: Papers read at the 13th meeting of the IMS Study Group, Niederaltaich/Germany, 2006. Aug. 29-Sept. 4*, ed. Barbara Haggh and László Dobszay, p. 85-103, Budapest, 2009.

Based on an examination of over 100 manuscript pontificals of mainly French, English, and Italian origin, the repertoire of some thirty antiphons and responsories for the consecration of virgins is surveyed, and the collections are grouped regionally and chronologically. This approach reveals how widely the selection of chants varied compared with other pontifical services. The first evidence for chant in this service is in an eighth-century Irish collection of ordines. While this manuscript includes a Marian text, later sources show the increasing presence of St. Agnes, the Roman virgin and martyr. The last and most widely disseminated consecration ritual, in the Pontifical of William Durandus of Mende (compiled ca. 1293-1295), transmits earlier regional ritual practices and chants. Examining the sung texts further reveals how the chants—many borrowed from Offices of virgin martyrs, enhanced and sometimes contested the meaning of this rite of passage; musical settings suggest an increasing differentiation in the bishop's and the consecrands' musical roles. The unique characteristics of consecration rituals are considered: surveyed patterns of chant transmission warrant investigation into the possible involvement of nuns in designing such services particularly in the later Middle Ages.

James Borders, "Gender, performativity, and allusion in Medieval services for the consecration of virgins," *The Oxford handbook of the new cultural history of music*, ed. Jane Fulcher, p. 17-38, New York, 2011.

Examines responsories (and some antiphons) for offices of virgin martyrs Lucy, Agnes, Agatha, and Cæcilia; the virgin Scholastica; and the Common of Virgins. It compares and contrasts texts, text sources and compositional procedures, liturgical assignments, and musical settings to develop a view of chronological layering within this collection of thematically-related chants. Points of departure include Ruth Steiner's studies of non-Gregorian responsories for biblical heroines and the author's research on chants for the consecration of virgins. Apropos the latter, it has been assumed that the core consecratory antiphons, first identified in the Romano-Germanic Pontifical (Mainz, ca. 950), were borrowed from a long-existing office for St. Agnes. Although liturgical commemorations of this 3rd-c. Roman virgin martyr were indeed of long standing, a case is made that consecratory symbolism influenced the composition of Agnes chant texts, providing an index for dating these and other virgin martyr offices.

Anne Bagnall Yardley, "The marriage of heaven and earth: A late medieval source of the Consecratio Virginum," *Current musicology* 45-47 (1988): 305-324.

Development of the Consecratio Virginum, the order for consecrating nuns, as found in English pontificals and other sources during the Middle Ages. Increasing use of marriage imagery and the incorporation of material from the services for SS. Agnes and Agatha. Attention is given to the manuscript Ordo consecrationis sanctimonialium from the Benedictine Abbey of St. Mary's in Winchester (GB-Cu Mm 3.13). An edition of the chants from this early manuscript is included.

James Borders, "Chants for four Masses in the Editio princeps of the Pontificale romanum (1485)," *Music in medieval Europe: Studies in honour of Bryan Gillingham*, ed. Terence Bailey and Alma Santosuosso, p. 181-199, Aldershot, 2007.

Examines chants from the Consecration of a Bishop, the Consecration of an Abbot, the Consecration of an Altar (without Church Dedication), and the Reconciliation of a Church or Cemetery in order to trace their editorial history in the late 15th and early 16th centuries.

Mass for the Dead

Claude Gay, "Formulaires anciens pour la messe des défunts," *Études grégoriennes* 2 (1957) : 83-129.

Dedication of a Church

Thomas Davies Kozachek, "The repertory of chant for dedicating churches in the Middle Ages : music, liturgy & ritual", Ph.D. diss., Harvard University, 1995.

Find bibliography about chant, its genres, and liturgy:

www.musmed.fr especially the links to bibliographies on the main page, and at CMN, "Ressources" (office chant, hymns, mass chant, tropes and prosulas, proses and sequences, processional chant, conductus)

Peter Jeffery, then Günther Michael Paucker, « Liturgical Chant Bibliography », in *Plainsong and Medieval Music*, 1 (1992)-

Giacomo Baroffio. *Iter liturgicum. Opere consigliate per lo studio dei libri liturgici*

<http://www.aiscgre.it/bibliografie/iterliturgicum.htm>

[from *Rivista Liturgica*, 87 (2000), 538-580, and brought up to date]

Chant Bibliography [http://www-app.uni-](http://www-app.uni-regensburg.de/Fakultaeten/PKGG/Musikwissenschaft/Cantus/Chantbib/index.html)

[regensburg.de/Fakultaeten/PKGG/Musikwissenschaft/Cantus/Chantbib/index.html](http://www-app.uni-regensburg.de/Fakultaeten/PKGG/Musikwissenschaft/Cantus/Chantbib/index.html)

Beiträge zur Gregorianik 9/10 (1990) and 15/16 (1993)

Maurice Coens, *Recueil d'études bollandiennes*, Bruxelles, Société des bollandistes, 1963 (on litanies).

Bibliographie de Jean-Baptiste Lebigue sur Hal, CNRS (ordinals, etc.).

Rebecca Maloy, *Inside the offertory : aspects of chronology and transmission*, New York, 2010.

Find an overview of monastic rules: Adalbert de Vogüé; Léopold Génicot, *Les règles monastiques anciennes: 400-700*, Turnhout : Brepols, 1985.

Join a Study Group for Chant and Liturgy (postdoctoral students, researchers, faculty) : International Musicological Society Study Group 'Cantus Planus' :

www.cantusplanus.org