

TERMINAL ALLELUIA FORMULAS
AT NONANTOLA

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Liturgical chants in many genres often conclude with the word “alleluia.” Processional antiphons, widely disseminated in the eleventh century to accompany motion inside or outside churches, are no exception. The processional antiphons in the troper-prosers from Nonantola use terminal alleluias especially frequently, with a customary shorthand and in such a manner that the alleluias can only be considered formulaic. This paper includes transcriptions of the full alleluias and a count of chants using the formulas. It also discusses melodic characteristics and “fit” with the modality of the antiphons to which the alleluias are appended. It aims to demonstrate that these alleluias are mode-specific at terminations of processional antiphons in a way similar to the EUOUAE terminations for psalm and *Gloria patri* verses. This preliminary survey concentrates on terminal alleluias at Nonantola Abbey near Modena, Italy, but also provides an overview of such alleluias in five important manuscripts outside the sphere of Nonantola.

The study examines two representative manuscripts from Nonantola, the troper-prosers of Rome Biblioteca Casanatense 1741 and Rome Biblioteca Nazionale 1343, abbreviated, respectively, 1741 and 1343. These manuscripts closely resemble each other as to selection of processional

antiphons, their order, their texts, and their melodies.¹ Of 120 processional antiphons, seventy-six have some sort of alleluia.² In the post-Easter part of the cycle, all the processional antiphons have alleluias in one or the other of the manuscripts; indeed, all but three have alleluias in both manuscripts.³ Of the seventy-six alleluias, fifty-nine follow one or another of ten formulas. Most formulas appear in full form only once and are used with at least five antiphons.

Table 1 lists processional antiphon titles by alleluia formula at Nonantola. A check for modality is provided in the tonaries from Albi/Gaillac and Narbonne, France, abbreviated I.776 and I.780.⁴

Table 2 reaches into non-Nonantolan sources to include formulaic alleluia parallels from outside

¹ The manuscripts are as follows: Rome: Biblioteca Casanatense, MS. 1741 (C.IV.2), published in facsimile as *Troparium Sequentiarium Nonantulanum: Cod. Casanat. 1741*, Monumenta Lyrica Medii Aevi Italica 1: Latina, Giuseppe Vecchi, ed. (Modena: Academia Scientiarum Litterarum Artium, 1955); and Rome: Biblioteca Nazionale, MS. 1343 (Sessoriano 62), microfilm facsimile. Ave Moderini says of 1343, "Il codice, sia per la sistemazione del contenuto sia per la notazione, presenta una straordinaria rassomiglianza con il cod. Cas. 1741" ("The codex, both in organization of content and in notation, presents an extraordinary resemblance to codex Cas. 1741"; my translation); she also terms 1741 almost identical to 1343. See *La Notazione Neumatica di Nonantola*, vol. 1, *Testo*, Instituta et Monumenta, pubblicati dalla Biblioteca governativa e civica di Cremona e dalla Scuola di paleografia musicale dell'Università di Parma, Serie 2: Instituta, No. 3/1 (Cremona: Athenaeum Cremonense, 1970), 68-69.

² The figure 120 differs from the 127 in James Borders, *Early Medieval Chants from Nonantola*, pt. 3, *Processional Chants*, Recent Researches in the Music of the Middle Ages and Early Renaissance, vol. 32 (Madison: A-R Editions, Inc., 1996), index. Borders includes three responsories in his count. In addition, he counts as two antiphons the pair *Nos peccavimus Domine / Terribile est*, considered separate antiphons in other sources, but treated as one in these manuscripts, as indicated by the presence of custodes and the absence of an antiphon rubric - or a terminal alleluia (!) - between them. See Terence Bailey, *The Processions of Sarum and the Western Church* (Toronto: Pontifical Institute of Mediaeval Studies, 1971), 127. Borders also counts as two antiphons the pair *Conversus Petrus vidit / Hic est discipulus Johannes*, the second of which includes two references back to parts of the first, in the manner of a responsory. Likewise, he counts as two antiphons *Ote to stauron* and its translation, *O quando in cruce*, which is mostly unnotated.

³ *Libera Domine* and *Signum salutis* have alleluias in 1343 but not 1741; *Sint oculi* has an alleluia in 1741 but not in 1343. *Exurge Domine*, which appears in the manuscripts after the Easter and Ascension chants, is indicated in 1741 for Sundays starting with Advent, thus is not exclusively for use after Easter. *Asperges me*, which appears toward the back among chants of diverse genres, is indicated in 1741 for the blessing of water, which presumably could have occurred before as well as after Easter. *Ote to stauron*, which appears without an indication for use as the last chant in 1343, with its subject matter of the Crucifixion is clearly for Good Friday, and appears among the Good Friday chants in another manuscript. See Gradual of Benevento, Benevento: Biblioteca Capitolare, MS VI. 40, published as *Benevento, Biblioteca Capitolare 40*, Codices gregoriani, no. 1, Nino Albarosa and Alberto Turco, eds., (Padua: Linea, 1991), Fol. 9v.

⁴ The two tonaries and the Gradual-Tonary of Dijon are the only non-theoretical sources that list processional antiphons, and the Dijon source includes only antiphons for Palm Sunday and Maundy Thursday. See Gradual of Albi/Gaillac, Paris: Bibliothèque nationale Fonds latin, MS. 776, microfilm facsimile; Gradual of Narbonne, Paris: Bibliothèque nationale Fonds latin, MS. 780, microfilm facsimile; and Gradual/Tonary of St. Bénigne of Dijon, published in facsimile as *Paléographie musicale: Les principaux manuscrits de chant grégorien, ambrosien, mozarabe, gallican, publiés en fac-similés phototypiques*, vol. 8, *Antiphonarium tonale missarum (XI^e siècle)*, Codex H. 159 de la Bibliothèque de l'École de médecine de Montpellier, Dom André Mocquereau, ed. (Berne: Herbert Lang & Cie. SA, 1972).

Nonantola. These are studied in graduals from Klosterneuburg, Austria, abbreviated Graz 807, Benevento in southern Italy, abbreviated Benevento 34, Saint-Yrieix monastery in central France, abbreviated I.903, and Einsiedeln and Saint Gall monasteries in Switzerland, abbreviated Einsiedeln 121 and St. Gall 339, respectively.⁵

Examples 1 through 8 present the ten alleluias in abbreviated and full form, in neumes and transcription, as they appear in 1741. The full alleluia is given at the same pitches as in the manuscript. For the three formulas that also occur transposed, incipits appear at both heightings. The double whole note in front of each formula represents the final pitch of the antiphons associated with the alleluia. Except for some alleluias with an *E* final, indicated in Table 1, the antiphon and terminal alleluia finals agree in the Nonantolan manuscripts.⁶

Example 1 gives the Mode I formula, abbreviated in the manuscripts *FG*, or, in transposition, *cd*, with the smaller font representing a semivocal or liquescent neume. *Fcdca* emphasizes the two upper notes of the *D–F–a* triad and avoids the pitches below *D*. In the Nonantolan manuscripts, it

⁵ See Gradual of Klosterneuburg, published in facsimile as *Paléographie musicale: Les principaux manuscrits de chant grégorien, ambrosien, mozarabe, gallican, publiés en fac-similés photographiques*, vol. 19, *Le Manuscrit 807, Universitätsbibliothek Graz (XII^e siècle): Graduel de Klosterneuburg* (Bern: Editions Herbert Lang & Cie. SA, 1974); Gradual of Benevento, published in facsimile as *Paléographie musicale: Les principaux manuscrits de chant grégorien, ambrosien, mozarabe, gallican, publiés en fac-similés phototypiques*, vol. 15, *Le Codex VI.34 de la Bibliothèque Capitulaire de Bénévent (XI^e-XII^e siècle): Graduel de Bénévent avec prosaire et tropaire*, Dom Joseph Gajard, ed. (Bern: Editions Herbert Lang & Cie. SA, 1971); Gradual of St. Yrieix, published in facsimile as *Paléographie musicale: Les principaux manuscrits de chant grégorien, ambrosien, mozarabe, gallican, publiés en fac-similés phototypiques*, vol. 13, *Le Codex 903 de la Bibliothèque Nationale de Paris (XI^e siècle)* (Bern: Editions Herbert Lang & Cie. SA, 1971), with folios 133v-147v available only in microfilm facsimile; Einsiedeln St. Gregory Mass Antiphoner, published in facsimile as *Paléographie musicale: Les principaux manuscrits de chant grégorien, ambrosien, mozarabe, gallican, publiés en fac-similés phototypiques*, vol. 4, *Le Codex 121 de la Bibliothèque d'Einsiedeln (X^e-XI^e siècle): Antiphonale missarum Sancti Gregorii* (Bern: Editions Herbert Lang & Cie. SA, 1974); and St. Gall St. Gregory Mass Antiphoner, published in facsimile as *Paléographie musicale: Les principaux manuscrits de chant grégorien, ambrosien, mozarabe, gallican, publiés en fac-similés phototypiques*, vol. 1, *Le Codex 339 de la Bibliothèque de Saint-Gall (X^e siècle): Antiphonale missarum Sancti Gregorii* (Bern: Editions Herbert Lang & Cie. SA, 1974).

⁶ The melodies occasionally echo faintly one or another of the alleluias cataloged by Karl-Heinz Schlager or the type-melodies as summarized by David Hiley, but not enough to establish borrowing beyond the use of common modal figures. For example, the protus *Fa* formula begins and ends somewhat similarly to Schlager's No. 155, and its middle bears a slight resemblance to the Auctoritas Prima neuma antiphon stereotype. The incipit of the *Fa* formula bears some resemblance to Schlager's No. 292, but the development is quite different. The closing pitches of the *Ea* formula match those of the Plaga Deuteri neuma. The middle of the *aa* formula echoes sections of the Auctoritas .III. neuma. However, for the most part, these alleluias appear to be independent of other pieces. See Karl-Heinz Schlager, *Thematischer Katalog der ältesten Alleluia-Melodien aus Handschriften des 10. und 11. Jahrhunderts*, Erlanger Arbeiten zur Musikwissenschaft 2 (Munich: Walter Rieke, 1965); and David Hiley, *Western Plainchant: A Handbook* (Oxford: Clarendon Press, 1993), 332.

appears in full at *Iniquitates nostrae*, whose last fifteen pitches match the corresponding pitches of the alleluia. The last two neume groups in that series of pitches constitute an often-employed cadence in protus. Of the fourteen chants employing this formula in the Nonantolan manuscripts, eight have an ambitus that places them definitively in Mode I, and five an ambitus that fits both Modes I and II, as indicated in the Antiphon Mode column of Table 1.⁷ Thus, the *FG/cd* alleluia has a strong association with Mode I. The only chant with a Mode II ambitus to carry this alleluia, *Jerusalem civitas sancta*, does so only in 1343; 1741 uses the alleluia associated with Mode II chants. The two manuscripts differ again at *Sint oculi*, which carries this alleluia in 1741, but lacks any alleluia in 1343. These differences of treatment suggest the optional nature of these terminal alleluias, even at Nonantola, where they appear frequently. Indeed, Terence Bailey cites “diversity in practice,” along with the fact that these alleluias are not found in the earliest sources, as evidence that they “formed no part” of the original chants, except in a few cases.⁸

Despite its frequency at Nonantola, where it is the most used formula, the *FG/cd* alleluia barely appears in other manuscripts examined, as is clear from Table 2. Graz 807 does use it for *Iniquitates nostrae*. The notation of Einsiedeln 121, though cheironomic and abbreviated, suggests a similar melodic pattern for alleluias concluding *Iniquitates nostrae* and *Exaudi Deus deprecationem*. Thus *FG/cd*, though apparently rare, is not unheard of beyond Nonantola.

Example 2a shows the Mode II *DED/aba* formula, which features repercussions on *F*, the Mode II reciting tone, and highlights the *C-F* interval. This formula appears in full with *Domine non est alius*. The antiphon proper shows no striking melodic resemblance to the alleluia. However, unlike the alleluia, it concludes with the same protus cadence as *Iniquitates nostrae* and its alleluia. Six of the nine chants employing this formula have an ambitus that is clearly Mode II, as shown in Table 1; two more with an ambitus that could be either Mode I or Mode II are among the six listed as Mode II in the l.776 tonary. In other words, eight of the nine chants that appear with this alleluia are securely in Mode II. However, *Domine non est alius* itself includes some pitches too low for Mode I and others too high for Mode II. This is not the only instance of the formula-bearing chant failing to fall neatly into the authentic-plagal modal pattern. In another anomaly, *Propter peccata nostra* appears with this alleluia in 1343, but a different one in 1741, again suggesting the op-

⁷ *Exaudi Deus deprecationem*, with a *D* final and Mode I ambitus at Nonantola, is listed as Mode III in the l.776 tonary, apparently on the basis of an erroneous Mode III EUOUAE formula.

⁸ *The Processions of Sarum*, 135.

tional nature of these alleluias.

DED/aba did not appear in other manuscripts examined, thus is absent from Table 2. Those manuscripts show an alleluia with a similar incipit, *DED* (or *DFD*) *CFED*, but different, shorter, melodic development (Example 2b). This alternate protus alleluia occurs only once, and that in abbreviation, in only one of the Nonantolan manuscripts. The incipit in Example 2b comes from 1343, where it appears with *Signum salutis*, and the continuation from Graz 807, where it appears with eight processional antiphons, as shown in Table 2. All eight also appear at Nonantola, five with the *DED* alleluia, and three with the *FG* formula. An alleluia with similar neumatic pattern appears with four antiphons in Einsiedeln 121 - which gives unnotated alleluia indications for *Domine non est alius* and *Miserere Domine plebi tuae*, making a probable fifth and sixth - and with four in St. Gall 339. This alleluia also appears once - with *Multa sunt* - in I.903. Thus, a number of chants using the *FG* and *DED* formulas at Nonantola conclude elsewhere with an alleluia whose incipit is similar to Nonantola's Mode II alleluia, but whose development is different. That its only appearance in the Nonantolan manuscripts should be by abbreviation suggests familiarity on the part of readers there as well.

Another Mode II alleluia appears once in full in both Nonantolan manuscripts and once in abbreviation in 1741. Bearing a striking resemblance to the Mode VIII formula, *FD*, which is used repeatedly at Nonantola, *DA A BCDED* (Example 2c) declares its Mode II character with its initial emphasis on the interval from *D* to *A* and repeated *CDD* phrases, then rises almost to the upper limit of the Mode II range. However, the antiphon with which it appears in full, *Cum venerimus*, displays a Mode I range, confirmed by the I.776 tonary. The antiphon with which *DA A BCDED* appears in abbreviation, *Propter peccata nostra*, falls clearly into Mode II. In the abbreviation, a shadow above the "al-" suggests the scribe may initially have written the *DED* used in 1343.⁹ The disagreement between 1741 and 1343 on which alleluia to use, along with the hesitation of the 1741 scribe, provides more evidence that the alleluias were at least to some extent interchangeable. Outside Nonantola, *DA A BCDED* concludes *Signum salutis* in Benevento 34, with a *DA* incipit.

Example 3 gives the Mode III formula, abbreviated *DG Gcca*, unusual among the formulas in

⁹ The heighting for the first two pitches, difficult because the initial cephalicus descends into the text and crosses the first "I" of "alleluia," appears to disagree with that of the full version: *CT*, rather than *DA*. Again perhaps because the text makes reading the neumes difficult, the abbreviation appears to lack the second *A* of the full alleluia, as it lacks the oriscus on the first *B*.

gives with reiterated word.

being a double alleluia. The melody displays repercussion on *c*, the Mode III reciting tone, and closes with the *DGFF FE* cadence common in the deuterus.¹⁰ It appears in full with *Ego sum Deus*, the first chant in the Minor Litany series sung during the three rogation days before Ascension. Its melody displays no clear kinship with the chant, however. Table 1 shows six chants using this formula - five designated Mode III and one designated Mode IV in the 1.776 tonary. Three antiphons break the typical pattern for formulaic alleluias at Nonantola in that they do not end on the alleluia final. Two of these are *Ego sum Deus* and *Populus Sion*, which appear one after the other in five other sources with matching or similar alleluias and in all but one case with a rising figure at the end of the antiphon. In transcribable sources, the figure represents the pitches *EF*.¹¹ In other words, in six sources, these antiphons appear in succession, both of them with this formula - often with the *Populus Sion* alleluia abbreviated - and almost always ending on *F*. Thus, tradition favors the *F* ending before the alleluia so strongly that it overrides the strong Nonantolan tradition of matching finals for chant and alleluia. In the five other sources, *Ego sum Deus* and *Populus Sion* are also the only antiphons to use this double alleluia.¹²

Example 4 gives the *EG G* alleluia, whose ascent only to *a* and emphasis on *G* contrast with the octave range, leaps, and emphasis on *c* of the Mode III formula. This Mode IV type appears in full with *Oremus dilectissimi*, echoing in its incipit that chant's ten repetitions of the *EFG* motif, but omitting its *aGF GFE E* concluding deuterus cadence. As Table 1 indicates, five of the six antiphons associated with this alleluia have an ambitus that could place them in either Mode III or Mode IV; four of these are classified as Mode IV in the 1.776 tonary. The exception is *Oremus dilectissimi*, which has a Mode III ambitus, confirmed by the 1.776 tonary assignment. As was the

¹⁰ Clyde W. Brockett, "Formulaic Cadential Neumes for Deuterus Mode Finalis Cognition," paper presented at the fifth meeting of Cantus Planus, Visegrád, Hungary, August 29-31, 2000, Tables I and III.

¹¹ The sources are as follows: Graz 807, fol. 115r; Benevento 34, fols. 153v-154r; 1.903 (microfilm), fols. 133v-134r; Einsiedeln 121, 394-95; St. Gall 339, 133-34.

¹² The third exception to the Nonantolan practice of ending the chant on the same pitch as the formulaic alleluia is *Exaudi Domine deprecationem*, which ends with the same *EGFF FF* figure as *Ego sum Deus* and *Populus Sion* do at Nonantola. Thus it may follow the same pattern. The two cases in which *Populus Sion* ends, or might end, on *E* - Graz 807 and 1741, which displays a shadow at the *E* level under the chant's last *F* - could perhaps be explained by the resemblance of the antiphon's final figure, *EGFF FF*, to a variation on the previously mentioned deuterus cadence, *EGFF FFE*. A scribe accustomed to hearing the deuterus cadence might have supplied the concluding *E* out of habit or a sense of incompleteness. At Nonantola, there also might have been a strong tendency to follow the pattern of agreement between antiphon and alleluia finals. That *Libera Domine* appears with no alleluia in 1741 while carrying one in 1343 again argues for the optional nature of these alleluias, even at Nonantola.

case for the Mode II alleluia, the formula-bearing alleluia does not fit the modal range.

Like Nonantola's *DED* formula, the *EG* *G* alleluia does not appear in the other manuscripts examined. In Graz 807 and I.903, *Oremus dilectissimi* carries a completely different alleluia beginning *CDE* or *CDF*. This alleluia does not appear at Nonantola, but it does conclude two other chants in Graz 807 and as many as three others in I.903.¹³ For *Oremus dilectissimi*, the two cheironomic manuscripts, Einsiedeln 121 and St. Gall 339, give alleluias beginning with an ascending neume similar to *CDF*, with continuations that resemble each other and bear some resemblance to the Graz 807 and I.903 alleluias. In other words, across the manuscripts, Mode IV displays more diversity in practice, further evidence that terminal alleluias in general are optional. (Example 4)

Probably because Mode V processional antiphons themselves are scarce, the Mode V alleluia occurs infrequently. Example 5 shows this alleluia, with its *Fa cc* opening gesture and further stress on *c* in the succeeding notes, before the melody settles into the bottom third of the range at its conclusion with a closing cadence that is similar to that of the Mode VI alleluia and that, if transposed down a third, would match that of the Mode I alleluia. Both 1741 and 1343 give this alleluia for *Parce Domine*, with its *F-e*, or Mode V, ambitus. 1741 gives the same double alleluia, again written in full, for *Domine inminuti*, while 1343 gives an alleluia incipit with identical intervals, *Gb dd*, probably an erroneous heighting.¹⁴

Although *Parce Domine* and *Domine inminuti* are separated by a few folios in the Nonantolan manuscripts, they appear consecutively in four others. The treatment of the alleluia, however, varies widely, with three manuscripts giving three different alleluias for *Parce*. On the other hand, a

¹³ Two of the three start with *Gac* or *Gab* and have a melodic pattern similar to that of the *CDE* alleluia for the alleluia incipit and middle, but after that the melody diverges, and they end on *G* rather than *E*. The St. Yrieix notator almost never ends a chant on the transposed final, as he would have had to if the alleluia had proceeded at the pitch level on which it began. See I.903, fols. 73v, 75r.

¹⁴ Although the 1741 and 1343 versions of *Domine inminuti* proceed nearly identically for more than half the chant, they eventually part ways to such an extent that Borders included each manuscript's version in his edition (Borders, *Early Medieval Chants*, 70-71), with 1343 a whole step above 1741 for the last part of the chant. That the alleluia should begin *Fa cc* is supported both by other manuscripts and by the fact that the triad *Fac* is far more common than *Gbd* as a chant incipit. In John R. Bryden and David G. Hughes, *Index of Gregorian Chant*, 230 chants begin with an upward major third followed by an upward minor third. Of those, 179, or 78 percent, begin *Fac*, while 35, or 15 percent, begin *Gbd*. If one also considers the fourth pitch of the chant - a whole tone above the third pitch in this case - the numbers are more impressive: 89 of 98 chants, or 91 percent, begin *Facd*, while only 2, or 2 percent, begin *Gbde*. See vol. 2, *Thematic Index* (Cambridge: Harvard University Press, 1969), 305-314. The 1343 text line, with its two alleluias written out in place of the customary "alle," justifies scepticism that the 1343 scribe even intended to use a musical abbreviation. The 1741 version, as given in Borders, presents a different heighting problem: It includes, and indeed ends on, a pitch not in the Gregorian gamut, F below G. 97

manuscript not much given to formulaic alleluias, l.903, does use *Fa cc* for a third chant, *Lapidem quem reprobaverunt*, proving that this alleluia could be borrowed for different chants in the manner of the more frequent alleluias. The appearance of the opening pitches, *Faccdcc*, in the body of the chant suggests that *Lapidem* may have a closer association with *Fa cc* than either *Parce* or *Domine inminuti*.

Example 6 gives the Mode VI *dc c/GF F* alleluia, which has an even more restricted range than *EG G*, ascending only to two notes above the final, with repercussions on the final, *c* or *F*. It appears in full with *Confitemini Domino*. The last 11 pitches match in the antiphon and the alleluia, with the final cadence *cdedc dc*. Indeed, the chant's last 42 pitches also remain in the same restricted range as the alleluia. Also like the alleluia, the chant shows repercussion on *c*. All six chants using this alleluia fall unambiguously into Mode VI by final and ambitus. In other manuscripts, *dc c/GF F* appears with *Confitemini Domino* and possibly one or two other chants.¹⁵

(fant?) Example 7 gives the Mode VII *ag GbGa* alleluia. This melody descends below *G* only once, to *F*, then remains in the fifth above *G*, settling frequently on *b* and *G*, concluding with a cadence similar to that of the Mode VI alleluia and intervallically identical to those of Mode V and Mode I.¹⁶ It appears in full with *Domine Deus noster qui cum patribus*, which uses the same cadence once as an internal cadence, but otherwise bears little noteworthy resemblance. Of the five chants using this alleluia at Nonantola, two have an ambitus that is clearly Mode VII, two have an ambitus that fits modes VII and VIII, and one, the formula-bearing chant, has a Mode VIII ambitus. This formula, along with *DED CFED*, is among the most frequently used in other manuscripts, appearing as many as six times per manuscript - not with the same chants - in full and in abbreviation.¹⁷

Example 8 gives the Mode VIII *FD* alleluia, which emphasizes the fourth from *G* down to *D* and the *FG* interval in repeated phrases before rising almost to the upper limit of the Mode VIII range. Its characteristic upward runs, *FGG* motifs, and cascading thirds are not apparent in *Timor et*

¹⁵ In Einsiedeln 121, *Plateae Jerusalem*, which carries the *Gf F* alleluia at Nonantola and St. Yrieix, has an unnotated AEUIA indication; in St. Gall 339, *Plateae Jerusalem* ends simply "dicent . . .," omitting the "alleluia" which completes the sentence in other manuscripts.

¹⁶ Dom Paolo Ferretti does not address this cadence pattern in his classic discussion of centonization and melodic formulas. Nor is it on his brief, open-ended list of short formulas described as common to all modes and types. However, the pattern does conclude two of his examples, one a Mode I offertory, and the other a Mode VI invitational. See *Esthétique grégorienne* (Paris: Desclée, 1938), 63, 106, 243.

¹⁷ Graz 807 also gives an unnotated alleluia indication for *Cum jucunditate*, which appears with this alleluia in all the other manuscripts.

tremor, the chant with which it appears in full, although this long chant does display several other repeated patterns, including a *GabaGa aG* cadence similar to the ones that conclude the Modes I, V, VI, and VII alleluias. The *FD* alleluia appears with ten chants in the Nonantolan manuscripts, only three of which are unambiguously in Mode VIII. Two, including *Timor et tremor*, include some pitches too low for Mode VII and others too high for Mode VIII. Five could be either Mode VII or Mode VIII, and thus could have received the Mode VII formula. Six of the *FD* chants do not appear in the Aquitainian sources; they may be regional or local at Nonantola.¹⁸ That this melodic pattern should be used for such chants, and appear in another mode in the *DA A BCDED* alleluia, attests to the Nonantolan willingness to use it. This alleluia and variants of it appear in the five other sources in as many as three chants each.

And what of Easter, the season most associated with the word “alleluia”? Although two Easter processional antiphons use the same double alleluia at Nonantola, none of the formulaic alleluias appears there. Nor is consistent agreement of antiphon final with alleluia final evident in this group. Table 3 summarizes the situation. Of the nine Easter processional antiphons, five end on a pitch other than the last pitch of the alleluia. In two of these, *Vidi aquam* and *Dicant nunc Judei*, the last word before “alleluia” is “dicentes,” a textual suspension that makes the musical one all the more logical - and reinforces the conclusion that the alleluia was integral to the piece from its inception. Five of the pieces (not exactly the same five) boast double or multiple alleluias, an abundance not common among the formulaic alleluias. Two of the single alleluias lack the melismas of the formulaic alleluias. In other words, the Easter alleluias do not resemble or behave like the formulaic alleluias, but they do display evidence of having been composed with the chants.

The Easter processional antiphons in manuscripts outside Nonantola for the most part also do not display formulaic alleluias. However, three chants present exceptions. *Lapidem quem repro-baverunt*, with its striking link between chant and alleluia and its ties to *Parce Domine* and *Domine inminuti*, has been mentioned above. *In die resurrectionis*, which at Nonantola carries a double alleluia matching that of *Vidi aquam*, appears in Graz 807, 1.903, Einsiedeln 121, and St. Gall 339 with a variant of the *aG GbGa* alleluia; indeed, this represents the formula’s first appearance among the processional antiphons in those manuscripts.

Bailey has noted the mode-changing potential of the terminal alleluia, mentioning that alleluias

¹⁸ *Ambulabunt sancti tui, Aridaverunt montes, Nos peccavimus, Pro pace regum, Qui siccasti mare, and Rupti sunt fontes.*

ending on a different pitch from the antiphons proper raised questions during his modal classification. Observing that “a number of the antiphons appear to have been adjusted . . . to lead smoothly, without cadence, into the initial figure of the Alleluia,” he offers *Timor et tremor* as a particularly interesting example. He presents for comparison the 1.903 version, in which the antiphon ends on *E*, reflecting the St. Yrieix practice, and that of 1741, in which the antiphon ends on *G*.¹⁹ These finals conform, respectively, with the 1.776 tonary, which assigns *Timor et tremor* to Mode IV, reflecting the practice at Albi, and with the 1.780 tonary, which assigns it to Mode VIII, reflecting the practice at Narbonne, which prevailed also at Nonantola. There, as observed earlier, antiphon and alleluia finals overwhelmingly agree.²⁰

In addition to changing the final, the alleluias can affect mode by adding mode-defining pitches when the chant lacks them. The five tetrardus chants mentioned above, whose ranges fit both modes, entered Mode VIII when they received the *FD* alleluia, with its descent to *D*. The other alleluias that include such mode-defining pitches are the Mode II *DA A BCDED* with its *As* and *Bs*, and Mode III with its *d*. However, it is not clear that they clarify modality in the chants listed in Table 1. *DA A BCDED* adds Mode II pitches to *Cum venerimus*, which otherwise clearly falls into Mode I. And the Mode III alleluia adds its *d* to the *C-b* range of *Exaudi Domine deprecationem* to make the chant as a whole Mode III, in contradiction of the 1.776 tonary’s Mode IV classification.

The alleluias also have less specific modal connections pointed out in the course of this paper, arising from their own melodic characteristics and the chants with which they are associated. To the extent the alleluias represent given modes, they make a statement about the modality of the chants to which they are attached. They thus can serve as modal markers for chants which are modally undefined, either for lack of defining modal pitches or because they include defining pitches for both modes associated with their finals. Twenty of the chants in Table 1 include only pitches common to both modes of their *D*, *E*, *F*, or *G* maneriae, and three of the chants in Table 1 – *Domine non est alius*, *Pro pace regum*, and *Timor et tremor* – include defining pitches for both

¹⁹ *The Processions of Sarum*, 134–135. Bailey resolved the modal questions in favor of the alleluia final.

²⁰ A fourth alleluia is referenced by abbreviation at Nonantola. *Benedic Domine domum istam* ends with “Alle,” with *d* on the first syllable and *c* on the second, apparently a reference to the double alleluia of *Oportet nos*, the next chant but one (1741, fols. 185v, 186r; 1343, fol. 77rv). This double alleluia is not melismatic like the clearly formulaic ones, and these two chants, so close to each other in the manuscripts, represented the only uses of this alleluia at Nonantola.

modes. For these chants, the alleluias provide a clearer modal statement.

The Nonantolan singers could call on a repertoire of terminal alleluias that includes one candidate for every mode and three for Mode II, each of which begins with a distinctive melodic gesture which can serve as a shorthand reference to the full alleluia. Most of the processional antiphons using a particular alleluia fall into the same mode, and each alleluia melodically suits the mode with which it is associated. For the most part, however, the formulas do not display striking resemblances to the chants with which they seem most closely associated. Indeed, the formula-bearing chants seem to be the most likely to display modal contradiction with their alleluias, at least as far as their melodic range is concerned. There are, on the other hand, resemblances among the alleluias themselves: The Modes I, V, and VII alleluias end with the same neume pattern, and one of the Mode II alleluias is almost an exact transposition of the Mode VIII alleluia. The alleluias can affect modality by ending on a pitch different from the chant final as in the case of a few Mode III antiphons, by adding mode-defining pitches, and by their own melodic characteristics and modal associations. All but two of the alleluias appear in non-Nonantolan manuscripts, but only two with much frequency, and one of those barely appears in the Nonantolan documents. The variation in alleluias assigned to the same antiphons and whether alleluias were used at all - diversity in practice - supports the conclusion that these alleluias were, as Bailey concluded, for the most part not integral parts of the chants.

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Table 1. Chant Titles by Formula at Nonantola

	Maneria	Abbrev./Transp.	Chant	Antiphon Mode (Ambitus)
I	Protus	<i>FG/Cd</i>	<i>Deus Deus noster respice</i>	I or II (C-a)
	Protus	<i>FG/Cd</i>	<i>Dimitte nobis</i>	I or II (C-b)
	Protus	<i>FG/Cd</i>	<i>Domine Deus Rex omnipotens</i>	I or II (C-a)
	Protus	<i>FG/Cd</i>	<i>Exaudi Deus deprecationem</i>	I (G-aa);† l.776 tonary: III (error)
	Protus	<i>FG/Cd</i>	<i>Exaudi nos Domine</i>	I (G-f)†
	Protus	<i>FG/Cd</i>	<i>Iniquitates nostrae*</i>	I (C-d) l.780 tonary: I
	Protus	<i>FG/Cd</i>	<i>Inundaverunt aquae</i>	I (C-d)
	Protus	<i>FG/Cd</i>	<i>Invocantes Dominum</i>	I (G-aa)†
	Protus	<i>FG/Cd</i>	<i>Jerusalem civitas sancta (1343)</i>	1343: II (A-b); l.776 tonary: II
	Protus	<i>FG/Cd</i>	<i>Miserere Domine et dic angelo</i>	I (C-c)
	Protus	<i>FG/Cd</i>	<i>Miserere Domine plebi tuae</i>	I (C-d)
	Protus	<i>FG/Cd</i>	<i>Non in justificationibus</i>	I (C-c)
	Protus	<i>FG/Cd</i>	<i>Sint oculi</i>	I or II (F-f)†
	Protus	<i>FG/Cd</i>	<i>Sub altare</i>	I or II (C-b)
II	Protus	<i>DED/aba</i>	<i>Deprecamur te</i>	II (C-e)†
	Protus	<i>DED/aba</i>	<i>Dimitte Domine peccata populi</i>	I or II (A-b); l.776 tonary: II
	Protus	<i>DED/aba</i>	<i>Domine non est alius*</i>	A-d
	Protus	<i>DED/aba</i>	<i>Domine Rex Deus Abraham</i>	II (A-G); l.776, l.780 tonaries: II
	Protus	<i>DED/aba</i>	<i>Ecce populus custodicens</i>	II (A-a); l.776 tonary: II
	Protus	<i>DED/aba</i>	<i>Jerusalem civitas sancta (1741)</i>	II (A-b); l.776 tonary: II
	Protus	<i>DED/aba</i>	<i>Multa sunt</i>	I or II (F-e);† l.776 tonary: II
	Protus	<i>DED/aba</i>	<i>Peccavimus Domine et tu iratus</i>	II (A-G); l.776 tonary: II
	Protus	<i>DED/aba</i>	<i>Propter peccata nostra (1343)</i>	1343: II (Γ-a)

*Chant with full alleluia in 1741.

†Transposition in 1741; ambitus for transposed chants interpreted at the mode's true register.

Table 1. Chant Titles by Formula at Nonantola

	Maneria	Abbrev./Transp.	Chant	Antiphon Mode (Ambitus)
II	Protus	<i>DEd CFED</i>	<i>Signum salutis</i> Full form of <i>DEd CFED</i> not found in Nonantolan MSS.	1343: II (Γ -a)
	Protus	<i>DA ABCDED</i>	<i>Cum venerimus*</i>	I (C-c); 1.776 tonary: I
	Protus	<i>DA ABCDED</i>	<i>Propter peccata nostra</i> (1741)	II (Γ -a)
III	Deuterus	<i>DG Gcca</i>	<i>Ego sum Deus*</i>	1.776 tonary: III <i>F</i> final in 1741 and 1343: VI (D-e); III if <i>E</i> final
	Deuterus	<i>DG Gcca</i>	<i>Exaudi Domine deprecationem</i>	1.776 tonary: IV <i>F</i> final in 1741 and 1343: VI (C-b); III or IV if <i>E</i> final
	Deuterus	<i>DG Gcca</i>	<i>Exaudi Domine populum</i>	III (D-e) 1.776 tonary: III
	Deuterus	<i>DG Gcca</i>	<i>Libera Domine</i>	III (D-e) 1.776 tonary: III
	Deuterus	<i>DG Gcca</i>	<i>Populus Sion</i>	1.776, 1.780 tonaries: III <i>E</i> final erased in 1741? <i>F</i> final in 1343: VI (D-d); III if <i>E</i> final
	Deuterus	<i>DG Gcca</i>	<i>Respice Domine</i>	III (D-d) 1.776 tonary: III

*Chant with full alleluia in 1741.

†Transposition in 1741; ambitus for transposed chants interpreted at the mode's true register.

Table 1. Chant Titles by Formula at Nonantola

	Maneria	Abbrev./Transp.	Chant	Antiphon Mode (Ambitus)
IV	Deuterus	<i>EG G</i>	<i>Ambulantes sancti . . . ingredimini</i>	III or IV (C-a) l.776, l.780 tonaries: IV
	Deuterus	<i>EG G</i>	<i>Ambulate sancti Dei . . . locum</i>	III or IV (C-b) l.776, l.780 tonaries: IV
	Deuterus	<i>EG G</i>	<i>De tribulatione</i>	III or IV (C-b)
	Deuterus	<i>EG G</i>	<i>Numquid est</i>	III or IV (C-c) l.776, l.780 tonaries: IV
	Deuterus	<i>EG G</i>	<i>Oremus dilectissimi*</i>	III (C-e); l.776 tonary: III
	Deuterus	<i>EG G</i>	<i>Peccavimus Domine peccavimus</i>	III or IV (C-c) l.776 tonary: IV
V	Tritus	<i>Fa cc</i>	<i>Domine inminuti*</i> 1343: Alleluia abbreviation is <i>Gb dd.</i>	<i>F-cc</i> in 1741; <i>G-cc</i> in 1343 w/ <i>G</i> final l.780 tonary: V
	Tritus	<i>Fa cc</i>	<i>Parce Domine parce*</i>	V (<i>F-e</i>) l.780 tonary: V
VI	Tritus	<i>GF F/dc c</i>	<i>Confitemini Domino*</i>	VI (<i>G-g</i>)†; l.780 tonary: VI
	Tritus	<i>GF F/dc c</i>	<i>Convertere Domine</i>	VI (<i>G-g</i>)†
	Tritus	<i>GF F/dc c</i>	<i>Domine miserere</i>	VI (<i>E-g</i>)†
	Tritus	<i>GF F/dc c</i>	<i>Domine rigans montes</i>	VI (<i>G-g</i>)†
	Tritus	<i>GF F/dc c</i>	<i>Non nos demergat</i>	VI (C-c) l.780 tonary: VI
	Tritus	<i>GF F/dc c</i>	<i>Plateae Jerusalem</i>	VI (C-c) l.780 tonary: VI

*Chant with full alleluia in 1741.

†Transposition in 1741; ambitus for transposed chants interpreted at the mode's true register.

Table 1. Chant Titles by Formula at Nonantola

	Maneria	Abbrev./Transp.	Chant	Antiphon Mode (Ambitus)
VII	Tetrardus	<i>aG GbGa</i>	<i>Cum jucunditate</i>	VII (<i>F-f</i>)
	Tetrardus	<i>aG GbGa</i>	<i>De Jerusalem</i>	VII or VIII (<i>F-d</i>)
	Tetrardus	<i>aG GbGa</i>	<i>Domine Deus noster . . . patribus*</i>	VIII (<i>C-e</i>)
	Tetrardus	<i>aG GbGa</i>	<i>Exclamemus omnes</i>	VII (<i>G-g</i>)
	Tetrardus	<i>aG GbGa</i>	<i>Inclina Domine aurem tuam</i>	VII or VIII (<i>F-e</i>)
VIII	Tetrardus	<i>FD</i>	<i>Ambulabunt sancti tui</i>	VII or VIII (<i>F-d</i>)
	Tetrardus	<i>FD</i>	<i>Aridaverunt montes</i>	VII or VIII (<i>F-d</i>)
	Tetrardus	<i>FD</i>	<i>Deus qui es benedictus . . . suscipe</i>	VIII (<i>D-e</i>)
	Tetrardus	<i>FD</i>	<i>Gregem tuum</i>	VII or VIII (<i>F-e</i>)
	Tetrardus	<i>FD</i>	<i>Nos peccavimus/Terribile est</i>	VII or VIII (<i>F-e</i>)
	Tetrardus	<i>FD</i>	<i>Omnipotens Deus supplices te</i>	VIII (<i>D-e</i>)
	Tetrardus	<i>FD</i>	<i>Pro pace regum</i>	<i>D-f</i>
	Tetrardus	<i>FD</i>	<i>Qui siccasti mare</i>	VII or VIII (<i>F-e</i>)
	Tetrardus	<i>FD</i>	<i>Rupti sunt fontes</i>	VIII (<i>D-d</i>)
	Tetrardus	<i>FD</i>	<i>Timor et tremor*</i>	<i>C-f</i> 1.776 tonary: IV 1.780 tonary: VIII

*Chant with full alleluia in 1741.

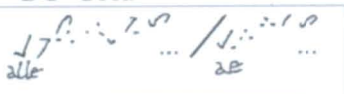
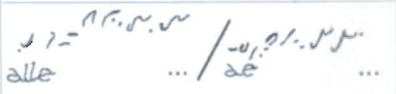
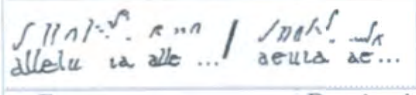
†Transposition in 1741; ambitus for transposed chants interpreted at the mode's true register.

Table 2. Formulaic Alleluias From Beyond Nonantola

Formula (Einsiedeln/St. Gall)	Chant	Graz 807	Benevento 34	L.903	Einsiedeln 121	St. Gall 339
AEUA, no notation	Super populum tuum Domine				---	✓
Fg/cd						
$\frac{Fg}{cd} \frac{Fg}{cd}$... / (not found)	Exaudi Deus deprecationem	W/ DEd CFED		---	✓	Alleluia doesn't resemble
	Iniquitates nostrae*	✓	---	---	✓	"Al," two pes? (MS dark)
DFd CFED						
$\frac{Fg}{cd} \frac{Fg}{cd} \frac{Fg}{cd} \frac{Fg}{cd}$ / $\frac{Fg}{cd} \frac{Fg}{cd}$						
DFd CFED	Deprecamur te	✓	---	---	✓	✓ (abbrev.)
DFd CFED	Dimitte Domine peccata	✓		---	✓	---
DFd CFED	Dimitte nobis Domine debita	✓		---	W/ different alleluia	---
DFd CFED	Domine non est alius (with DEd CFFF alleluia)	✓		---	AEUA, no notation	✓
DFd CFED	Domine Rex Deus Abraham	✓		---	---	---
DFd CFED	Exaudi Deus deprecationem	✓		---	W/ Fg	---
DFd CFED	Miserere Domine plebi tuae	✓	---	---	AEUA, no notation	✓
DFd CFED	Multa sunt	✓	---	✓	✓ (abbrev.)	✓ (abbrev.)
DFd CFED	Peccavimus Domine et tu iratus		---	---	✓	---
DA ABCDED	Signum salutis		✓	---	Responsory w/ different alleluia	W/ non-melismatic alleluia

✓: Alleluia or variation present
 ---: Chant present, no alleluia
 *Chant with full alleluia in 1741.

Table 2. Formulaic Alleluias From Beyond Nonantola

Formula (Einsiedeln/St. Gall)	Chant	Graz 807	Benevento 34	L.903	Einsiedeln 121	St. Gall 339
DG Gcca 						
DG Gcca	<i>Ego sum Deus*</i>	✓	✓	✓	✓	✓
DG Gcca	<i>Populus Sion</i>	✓ (abbrev.)	✓ (abbrev.)	✓	✓	✓
CDF FEF GDG FE 						
CDF FEF GDG FE	<i>Benedicat nos Deus pater</i>	✓				
CDF FEF GDG FE	<i>Benedicat nos una majestas</i>	✓		✓		
	<i>Numquid est</i> (1.776 tonary: IV)	W/ different alleluia		---	AEUIA, no notation	
CDF FEF GDG FE	<i>Oremus dilectissimi</i> *(with EG G alleluia)	✓ (abbrev.)	---	✓	✓	✓
Fa cc 						
Fa cc	<i>Domine imminuti*</i>	✓		✓	W/ "alt," no notation	✓
Fa cc	<i>Lapidem quem reprobaverunt</i>			✓		
Fa cc	<i>Parce Domine parce*</i>	✓	Antiphon ends on C; different alleluia ends on E	Different alleluia w/ similar incipit	✓	Unfamiliar abbrev.

✓: Alleluia or variation present

---: Chant present, no alleluia

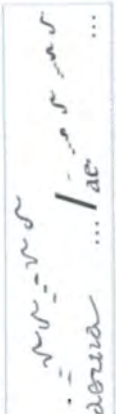
*Chant with full alleluia in 1741.

Table 2. Formulaic Alleluias From Beyond Nonantola

Formula (Einsiedeln/St. Gall)	Chant	Graz 807	Benevento 34	1.903	Einsiedeln 121	St. Gall 339
GF F/dc c						
P rrr w f n / P m w f t w d l e alle ... / ac wa						
GF F/dc c	Confitemini Domino*	✓		✓	✓	✓
GF F/dc c	Plateae Jerusalem			✓	AEUIA, no notation "Dicent" is last word; no further notation	
GF F/dc c	Custodit Dominus		---	---	✓	---
ac GbGa						
P v' n / P w n alle ... / aeua ...						
ac GbGa	Cum iucunditate	W/ "alt." no notation		✓	✓ (abbrev.)	✓ (abbrev.)
ac GbGa	De Jerusalem	✓ (abbrev.)		✓	---	---
ac GbGa	Domine Deus noster ... patribus*	✓		✓	✓ (abbrev.)	✓
ac GbGa	Exclamemus omnes	✓		✓	✓ (abbrev.)	✓ (abbrev.)
ac GbGa	Exsurge Domine	✓		---		---
ac GbGa	In die resurrectionis	✓		✓	✓	✓
ac GbGa	Inclina Domine aurem tuam			✓	✓ (abbrev.)	✓ (abbrev.)

✓: Alleluia or variation present
---: Chant present, no alleluia
*Chant with full alleluia in 1741.

Table 2. Formulaic Alleluias From Beyond Nonantola

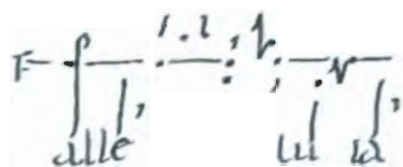
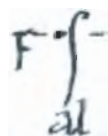
Formula (Einsiedeln/St. Gall)	Chant	Graz 807	Benevento 34	L.903	Einsiedeln 121	St. Gall 339
FD 						
FD Christe qui regnas	W/ different alleluia				✓	
FD Deus qui es benedictus suscipe				✓		
FD Dum duceretur Petrus			✓	---		
FD Omnipotens Deus mestrorum		✓	---		---	✓
FD Omnipotens Deus supplices te		✓		✓		
FD Suffragante Domine					✓	---
FD Timor et tremor*		✓	✓	✓		

✓: Alleluia or variation present

---: Chant present, no alleluia

*Chant with full alleluia in 1741.

Example 1. Mode 1 Alleluia: FG/cd



Al - le lu - ia. Al - le

Example 2a. Mode II Alleluia a: DED/aba

F²
al

C²
lu

F² ... 1 ... V² ...
alle ... lu ... ra

A musical score for a single melodic line in treble clef, key of D major (one sharp), and 8/8 time. The melody is written on a five-line staff. It begins with a treble clef and a '8' below it. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4-E4 (beamed eighth notes), D4 (half). The lyrics 'Al - le' are under the first four notes. The melody continues with: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The lyrics 'lu - ia. Al - le-' are under the last six notes. The piece ends with a double bar line.

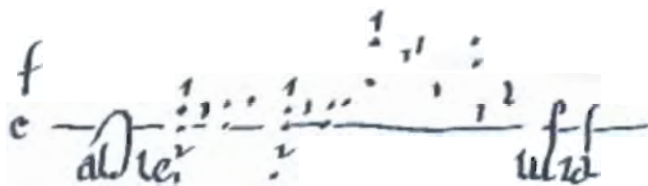
Example 2b. Mode II Alleluia b: DED CFED

c *Alle*

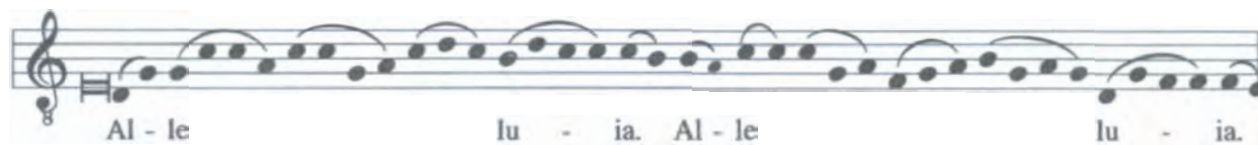
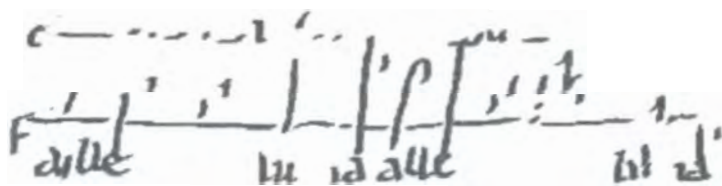
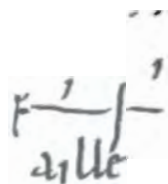


* Continuation from Graz 807, in which this formula appears with eight processional antiphons.

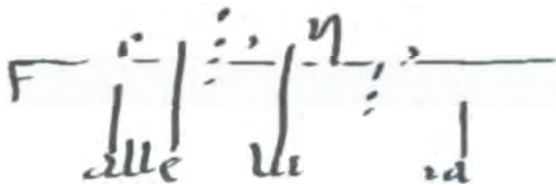
Example 2c. Mode II Alleluia c: DA A BCDED



Example 3. Mode III Alleluia: DG Gcca



Example 4. Mode IV Alleluia: E♭ G



Example 5. Mode V Alleluia: Fa cc

Alleluia alleluia

*Alleluia alleluia
frit*



Example 6. Mode VI Alleluia: $\delta c\ c/GF\ F$

calle

F-PT

alle lu ra

A musical staff in treble clef with a key signature of one flat (B-flat). The melody consists of a series of eighth notes, mostly beamed in pairs, with a final triplet of eighth notes. The lyrics 'Al - le lu ia Al - le' are written below the staff, aligned with the notes. A double bar line is placed after the word 'ia'.

Example 7. Mode VII Alleluia: ag GbGa

Luc¹

$$f: \mathbb{R} \rightarrow \mathbb{R} \quad f(x) = \begin{cases} x^2 \sin \frac{1}{x} & x \neq 0 \\ 0 & x = 0 \end{cases}$$

Al - le lu - ia.

Example 8. Mode VIII Alleluia: F $\flat$ D

Al

F Alleluia



Table 3. Easter Alleluias in I-Rbcasanat. 1741

Chant	Pitch Before Alleluia	Alleluia Final	Comments
<i>Christus resurgens</i>	<i>a</i>	<i>a</i>	
<i>Crucifixum in carne</i>	<i>D</i>	<i>D</i>	
<i>Ex resurrectione tua</i>	<i>C</i>	<i>D</i>	Alleluia not melismatic
<i>Venite omnes</i>	<i>C</i>	<i>E</i>	Alleluia not melismatic
<i>Dicant nunc Judei</i>	<i>a</i>	<i>G</i>	
<i>In die resurrectionis</i>	<i>G</i>	<i>G</i>	Alleluia matches that of <i>Vidi aquam</i> .
<i>Propter lignum servi</i>	<i>a</i>	<i>G</i>	
<i>Stetit angelus</i>	<i>G</i>	<i>G</i>	
<i>Vidi aquam</i>	<i>F</i>	<i>G</i>	Alleluia matches that of <i>In die resurrectionis</i> .

Gregorian gamut and modal ranges

GAMUT
(all allowable pitches)



D FINAL {

- High Mode I
- Low Mode II

E FINAL {

- High Mode III
- Low Mode IV

F FINAL {

- High Mode V
- Low Mode VI

G FINAL {

- High Mode VII
- Low Mode VIII

The image displays the modal ranges for four different final notes: D, E, F, and G. Each final note is associated with a pair of modes, labeled 'High' and 'Low'. The modes are numbered I through VIII. The notes are written on a staff of music, with the final note of each mode indicated by a bracket and the label 'FINAL'. The modes are arranged in a sequence that spans from the lowest allowable pitch (C) to the highest (C), with various accidentals and clefs used to represent the different pitches.

