

PROCESSIONAL ANTIPHONS IN TWO MEDIEVAL MANUSCRIPTS:
A COMPARISON

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PROCESSIONAL ANTIPHONS IN TWO MEDIEVAL MANUSCRIPTS: A COMPARISON

Between the tenth and twelfth centuries, the ancients' ability to notate music moved from general to specific, from vague to precise. The earliest manuscripts may indicate only whether a note was higher or lower than the preceding note, but not by how much--or call for a pitch, a higher pitch and a lower pitch, specifying neither the interval spanned by this figure, nor the figure's relation to its neighbors. Such notation may serve as a memory aid to readers who already know a melody, but is of little help in transmitting it to those who do not. Later manuscripts indicate exactly the direction and intervals of melodic motion, but often do not locate the melody on the Gregorian gamut. Without this modal information, a reader may not be able to figure out, for example, which seconds are semitones, which thirds are minor. Thus resulted the proliferation of tonaries--lists of chant titles grouped by mode--and the indication of mode-specific *Saeculorum amen* formulae at the ends of chants. The Gradual of St. Yrieix and the Gradual/Tonary of St. Bénigne of Dijon stand out among early music manuscripts for their ability to convey both melodic and modal information in the notation itself.¹

St. Yrieix also serves as an invaluable repository of processional antiphons, containing 207 such

¹ Gradual of St. Yrieix (F-Pn 1.903), 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)*, Graduel de Saint-Yrieix, Dom André Mocquereau, ed. (Berne: Herbert Lang & Cie. SA, 1971); Gradual/Tonary of St. Bénigne of Dijon (F-MO H 159), 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).

chants.² These chants were sung not only inside churches, but also to accompany processions between churches. Examples of the many occasions included some saints' days, times of need, days of prayer assigned by the church calendar, the washing of feet on Maundy Thursday, and, of course, Palm Sunday. The processional genre flourished in the eleventh century, but was not abundantly transmitted in later notation. Therefore the early sources are sometimes the only sources.

This study compares processional antiphons in St. Yrieix with their counterparts in Dijon, with a particular eye to modal differences. A third manuscript, the Gradual of Albi, provides additional information as to melody where differences between the other two proved especially puzzling. Although Albi includes many more processional antiphons than Dijon and is well heightened, it offers few unambiguous clues to pitch: Of the chants studied for this paper, none gave a *Saeculorum amen*, and only three were listed in the Albi tonary.³ Dijon includes only twelve processional antiphons, most of them for Palm Sunday. St. Yrieix and Dijon display modal differences for eight of the twelve. These differences fall into three categories: transpositions, more or less exact, to a *D* final of *D*-mode melodies ending on the presumed cofinal *a*; outright changes of final, thus of mode and maneria; and divergences at points where Dijon indicates *b*-flat. Generally, St. Yrieix conforms more closely to modal theory as set forth by Guido of Arezzo in the *Micrologus* (approximately 1026-28) and by John in *On Music* (around 1100).⁴ A simple statistical analysis suggests change between the two manuscripts in a direction that agrees with the model of modal evolution proposed by Dom Jean Claire.⁵

The St. Yrieix notation system offers many more clues to pitch and mode than the diastematic neumes used in other manuscripts of its time, such as Albi. First, the relationship of the single dry

² The index of *Paléographie musicale* 13 lists 108. C.W. Brickett, Jr., counted ninety-nine in the unpublished portion. Terence Bailey wrote that the earliest Gregorian graduals and tropers from about 800 to 1100 included approximately 150 antiphons for rogations alone; Bailey's own transcription of the Sarum Processional contains 154 rogation antiphons. See C.W. Brickett, Jr., "Unpublished Antiphons and Antiphon Series Found in the Gradual of St-Yrieix," *Musica Disciplina* 26 (1972), 7; and Terence Bailey, *The Processions of Sarum and the Western Church* (Toronto: Pontifical Institute of Mediaeval Studies, 1971), 121.

³ Gradual of Albi (F-Pn 1.776) (Paris: Bibliothèque nationale Fonds latin, Ms 776, microfilm), F^o 3r-146v (gradual), F^o 147r-153v, 155rv (tonary).

⁴ Claude V. Palisca, Introductions to *Micrologus* by Guido of Arezzo and *On Music* by John, in Warren Babb, trans., *Hucbald, Guido, and John on Music: Three Medieval Treatises*, ed. Claude V. Palisca (New Haven and London: Yale University Press, 1978), 51, 87.

⁵ Dom Jean Claire, "L'évolution modale dans les répertoires liturgiques occidentaux (suite): II. La méthode d'observation de l'évolution modale," *Revue grégorienne* 40:6 (1962): 229-245.

line to the final conveys modal information. In authentic modes, the line is a third above the final; in plagal modes it is at the level of the final (except for Mode IV, in which it is one step above). Second, in this system quilismas appear exclusively on ascending tone-plus-semitone minor thirds—in other words, in the Gregorian system, only on *ABC*, *DEF*, and, rarely, *GAB-flat*—and the corresponding pitches an octave higher. Third, a semicircular pes appears only where the two pitches represented are separated by a semitone—in the Gregorian system, *AB-flat* (rarely), *BC*, *EF*, and their octaves. Fourth, a flagged virga, the virga cornuta (transcribed with a natural sign where of interest), represents only the top notes of natural major thirds, *A*, *B*, *E*, and their octaves. Fifth, a special form of the porrectus praepunctis, a Y-shaped figure consisting of a clivis joined to a subsequent virga, appears when the middle note is a semitone below the two others.⁶ Taking the line-clef and the neume clefs together, a transcriber can often figure out the mode for a chant without analyzing melodic formulae or making judgments about how the chant sounds.

St. Yrieix has been dated to the beginning of the eleventh century, certainly before 1059 or 1060.⁷ By comparison with later ones, its notation has limitations. One is that chants including a semitone at only one point—a situation most likely in short chants with a narrow ambitus—may fit on the Gregorian gamut at more than one level, leaving the mode ambiguous. For example, if a chant's final falls a third below the line and the notation indicates a semitone with its top note a fourth above the line, the final could be *D*, with the semitone from *a* to *b-flat*, or *E*, with the semitone from *b* to *c*. Another limitation affects melody: *B*-flats can only be notated in conjunct motion—as the top note of a pes or quilisma. Thus, even when the mode is clear, the melody may be open to ambiguity in any mode which allows the flat. Yet, because of its modal indicators and the care with which it was copied, St. Yrieix communicates with extraordinary clarity.

On the other hand, Dijon—also dated to the early eleventh century, possibly before 1031—communicates even more clearly in regard to pitch. Its system of double notation includes a string of letters, *a* through *o*, representing the pitches *A* through *g*, with a special symbol for *b-flat*. Phrasing, rhythmic nuances, and ornaments appear in an upper line of weakly diastematic neumes,

⁶ "Étude sur la notation aquitaine d'après le Graduel de St.-Yrieix (Codex Latin 903 de la Bibliothèque Nationale de Paris)" in *Paléographie musicale* 13, 139; see note 1 above for full citation.

⁷ "Le Codex Latin 903 de la Bibliothèque nationale" in *Paléographie musicale* 13, 16; see note 1 above for full citation.

set down after the letter notation was written.⁸ However, this wealth of precise information occasionally confuses--most frequently when ornaments indicated in the neumes do not appear, or appear at a contradictory place, in the letters. Hansen resolved that situation for quilismas, reasoning from the quilisma's passing-tone quality and the letters' violation of this that the neume notation is the more accurate.⁹ Although he reported a strict concordance between the two notations in all other respects, I found two cases of oriscuses missing in the letter notation. More problematic disagreement occurs when the two lines differ as to the number of pitches, with sometimes a letter, sometimes a neume pitch lacking a counterpart in the other line.¹⁰

Ave Rex noster (Example 1) falls into the category of transposition. Through the first sentence of the chant, St. Yrieix and Dijon match fairly closely. But in Dijon, at the words "Te enim" (point R), the melody begins on *a*, up a fifth from the previous phrase ending, and thereafter remains in the upper half of the Mode I gamut, ending on *a*. This leap and permanent change to a new level at the start of a sentence may seem sufficiently unexpected to be considered a scribal error--but the specificity of the letter notation, and the fact that the neume scribe did not correct the leap, argue against this interpretation.¹¹ In St. Yrieix, on the other hand, "Te enim" begins on *D*, the ending pitch for the previous phrase, and the chant ends on *D*, so the second part of the chant remains in the same range as the beginning.¹² Albi indicates a leap of a fifth upward at the same place as

Dijon's. However, though its neumes continue at a level similar to Dijon's, Albi displays a small

⁸ Finn Egeland Hansen, Introduction to *H 159 Montpellier: Tonary of St. Bénigne of Dijon*, transcribed and annotated by Finn Egeland Hansen (Copenhagen: Dan Fog Musikforlag, 1974), 16, 19-21; 43; 25. To be faithful to the manuscript, I have transcribed the five symbols which may appear in lieu of the subsemitonal pitches *B*, *E*, *a*, *b*, and *e*, and which are believed to represent a sharpening of the notes to form microintervals with the pitches above. However, because they are not notated in St. Yrieix and do not affect modality, I do not consider them in this study. Likewise, I have marked Dijon's J-shaped oriscuses, which also do not affect modality.

⁹ Hansen, "Editorial Problems Connected with the Transcription of H 159, Montpellier: Tonary of St. Bénigne of Dijon," *Études Grégoriennes* 16 (1977), 166-168.

¹⁰ Oriscus markings are missing in *Cum audisset populus* (Example 5) on "-ra" of "Hic est salus nostra," and in *Venit ad Petrum* (Example 4) on "di-" of "Jesus dixit." *Collegerunt pontifices* provides the strongest example of conflicts on pitch: Apart from two porrectuses with no letters, it includes six places where letters and neumes differ: On the first syllable of "concilium," the seventh letter lacks a neume; on the second syllable of "Romani" and the first of "locum," the letter notation shows five pitches where the neume notation shows six; after "gens" there is a spot or punctum with no letter; on the third group of the third syllable of "illius," a climacus lines up with what appears to be two letters; and at the first syllable of "eum," the letters show five pitches where the neumes show four.

¹¹ Of course, leaps are not uncommon as melodic inflections within phrases; and in sequences and alleluias, melodies often change level between phrases.

¹² Another important Aquitanian source, the Gradual of Narbonne, gives a similar reading. See Gradual of Narbonne (F-Pn I.780) (Paris: Bibliothèque nationale Fonds latin Ms 780, microfilm), F^o 54r.

letter *d* (*deprimere?* *demittere?*) at the first neume for “Quem” (point S). Taken as an instruction to transpose the melody down a fifth, this letter *d* brings the rest of the chant into rather close agreement with St. Yrieix, with a *D* final, in accordance with Albi’s own Mode I tonary indication. Thus Albi offers support both for Dijon’s leap and St. Yrieix’s *D* final.

Other places where the two manuscripts differ include point Q, where St. Yrieix places the figure at a step lower than Dijon does, thus moving the quilisma from *EFG*, which would not carry a quilisma in St. Yrieix, to *DEF*. This difference may result from the requirements of the St. Yrieix notation system.¹³ Between “Te enim” and the end, Dijon and St. Yrieix are usually a fifth apart. However, the ending cadences differ, with Dijon ending with a descending fourth (point V), and St. Yrieix ending with a descending minor third. With its more unified modal range, final on *D*, and ending formula centered on the *DEF* trichord, St. Yrieix’s version fits protus patterns better.

Both Guido and John admitted a Mode I with an *a* final. However, John also stated that “the proper finals of the tones . . . are these four: D, E, F, and G.” Guido pointed out the modal difference: “From D you can go down only one whole tone, but from a, two.”¹⁴ For a transposition between *a* and *D* to be modally consistent, then, the *D* melody must use *b*-flat as the sixth, corresponding to the *a* melody’s *f*.¹⁵ However, in *Collegerunt pontifices* (Example 2) given in *a* in Dijon but *D* in St. Yrieix, what at first sight appears to be a straightforward transposition turns out on closer examination to be modally different because the St. Yrieix scribe does not notate the flat; in fact, at many points, he makes it clear he intends *b*-natural. In both the Dijon and St. Yrieix versions, the sixth appears several times in the melody for the first five words. At points P and Q, the St. Yrieix scribe fills in with quilismas what in an exact transcription of Dijon’s melody would be skips from *A* to *C*. These quilismas, with their requirement of a semitone between the two top pitches, establish the presence of the top of a half step at the pitch below the line, thus helping to indicate the mode. They also rule out flats. At points R and S, both versions include the sixth step several times. The melody at these points lies higher in the modal range in

¹³ I am indebted to Dr. Clyde W. Brickett, Jr., for the idea that the St. Yrieix scribe might sometimes have altered melodies because they could not be unambiguously notated using his method.

¹⁴ John, *On Music*, and Guido of Arezzo, *Micrologus*, in Warren Babb, trans., *Hucbald, Guido, and John on Music: Three Medieval Treatises*, 63, 65, 118, 127-128; see note 4 for full citation.

¹⁵ In the *aba* figures at points P, T, and U of *Ave Rex noster*, a cantor might have kept St. Yrieix’s version modally consistent by singing the flats even though they were not indicated, as discussed in a later section of this paper.

St. Yrieix, including only one *F* where Dijon shows six *D*s. Although the melodic differences make the modal one less obvious (at least at point R), the melody was probably revised to avoid the *F*, the seldom used lowest note of the gamut.

At other points where the sixth appears in *Collegerunt*, the St. Yrieix version may or may not emphasize the modal discrepancy. At point Y, despite differences in the St. Yrieix melody, the modal difference between the two versions resonates perceptibly. At point QQ, the modal difference is also apparent. On the other hand, the melody at point W repeats the opening formula, which does not contrast sharply with the Dijon version because Dijon omits the sixth above the final. At point RR, St. Yrieix deemphasizes this sixth by comparison with Dijon's version. And at point SS, perhaps confident that he or his singers will not now mistake the mode, the scribe uses a *Ga b-flat* quilisma. To do so, he lowers the melody a step from what it would have been in an exact transposition. At UU, close to the end of the verse, where one might look for modal indicators, he indicates tops of half steps above *b* and *e* using *virgae cornutae*.

Another modally relevant difference between the manuscripts: At points Z and PP, as at P and Q, St. Yrieix inserts quilismas where Dijon shows skips of a third, this time on the pitch above the final. Like the quilismas on the same level in the opening melody, these confirm the modal assignment by indicating that the note a third above the line is the top of a half step. Indeed, with quilismas on three levels, there is no mistaking where *Collegerunt* fits on the Gregorian gamut.

There are few other significant melodic differences between the two versions. At point T, St. Yrieix reduces in number and extent the melodic leaps found in Dijon. At TT, St. Yrieix displays more ornamentation, with emphasis on the pitch a fourth above the final. At points U, V, X, and Y, the two manuscripts differ in their use of the pitches a second and a third above the final, and at VV, just before the end of the verse, St. Yrieix cadences to the tone above the final when Dijon cadences to the final.

St. Yrieix's treatment of *Collegerunt* resembles its treatment of *Ave Rex noster* in that both represent transpositions to the true modal final. However, it differs to the extent that the modality of the chant is affected. As we shall see, this is not the only instance of St. Yrieix's insisting on *b-natural* rather than *b-flat*, even beyond the intrinsic difficulty of notating the flat. In this case, that insistence works in the direction of strengthening *D* modality by contrast with *a*.

The second category of differences includes chants whose finals differ in the two manuscripts. An explanation for the first instance of such a difference may lie with Guido's recommendation that cadences and final agree: "Carefully composed chants end their phrases chiefly on the final note [of the chant]."¹⁶ Nicholas Stuart suggested that some final cadences in St. Yrieix had been emended to agree with earlier ones.¹⁷ The treatment in St. Yrieix of the Maundy Thursday chant *Ante diem festum* and its verse/paired antiphon *Venit ad Petrum* (Examples 3 and 4) fits this description.¹⁸ The Dijon version of *Ante diem festum* ends on *G* with an *abG G* cadence (point W). In both Dijon and St. Yrieix, more than half the text phrases in *Ante diem festum* end on *E*, as the main cadence chart (Figure 1e) indicates. In St. Yrieix, the chant itself also ends on *E*, with a *GaE E* cadence. At other places where the two manuscripts differ (points P, Q, R, S, and V), St. Yrieix tends to emphasize *E*, *G*, and *a* and deemphasize *D* and *F*, thus giving more weight to the final. At point T, St. Yrieix deemphasizes the *c*, which is quite prominent in Dijon.

Probably because of its close connection to *Ante diem festum*, and even though it has only one main cadence on *E*, *Venit ad Petrum* also ends on *E* in St. Yrieix, with an *aE* cadence where Dijon shows another *abG G* (point R). Other differences from the Dijon version concord with this one: Dijon's first pitch, *D*, is omitted so the chant begins *EGGG*; at point Q, a Mode III intonation not present in Dijon reinforces the deuterus modality; and much of the "Caput" melisma is at least a fifth lower.¹⁹ In *Ante diem festum*, at point U, perhaps because he cannot notate Dijon's *b*-flat in this circumstance, the St. Yrieix scribe uses *G* where Dijon has *F*, thus avoiding the tritone; and in *Venit ad Petrum*, at point P, Dijon's *b*-flat simply does not appear in St. Yrieix, both *b-fa/b-mi* situations bringing the limitations of the St. Yrieix notation system into sharper focus.

¹⁶ Guido, 67.

¹⁷ Nicholas Stuart, "Melodic 'Corrections' in an Eleventh-Century Gradual (Paris, B.N., lat.903)," *Journal of the Plainsong and Mediaeval Music Society* 2 (1979), 4.

¹⁸ Different manuscripts rubricate *Venit ad Petrum* in different ways: In Dijon, it receives a large initial capital, which could imply either verse or antiphon; in St. Yrieix, it is designated an antiphon; in Albi the text flows straight from the end of *Ante diem festum* with no interruption or distinction. Manfred Bukofzer states that *Ante diem festum* invariably precedes *Venit ad Petrum*, and that *Venit ad Petrum* appears most often as a separate chant. See "Caput: A Liturgico-Musical Study," *Studies in Medieval and Renaissance Music* (New York: W.W. Norton & Company, Inc., 1950), 237, 238. Charlotte Roederer treated *Venit* as a verse, as does the index of *Paléographie musicale* 13. See Charlotte Dianne Roederer, "Eleventh-Century Aquitanian Chant: Studies Relating to a Local Repertory of Processional Antiphons," 2 vols. (Ph.D. dissertation, Yale University, 1971), 2 (Appendix G, Catalog): 84. Roederer's work also reveals that *Ante diem . . . Venit* does not appear in St. Martial sources, e.g. Paris, Bibliothèque nationale Fonds lat. Mss 909, 1120, 1121, and 1136.

¹⁹ Bukofzer (247) observed that the melodic patterns in the "Caput" melisma did not repeat exactly in St. Yrieix, and suggested this was due to the early stage of development in St. Yrieix. Yet Dijon gives rather exact repetitions, though it may be older.

As given in Dijon, *Cum audisset populus* (Example 5) presents difficulties for a scribe who cannot always notate *b*-flat: It has so many of them that a key signature of one flat is virtually obligatory--and fits with the chant's *F* final. It also would have presented two theoretical difficulties. The first pertains precisely to the flats: According to Guido,

"We use *b*-flat mostly in that chant in which *F* or *f* recurs rather extensively, either low or high. Here *b*-flat seems to create a certain confusion and transformation, so that *G* sounds as *protus* and *a* as *deuterus*, whereas *b*[-flat] itself sounds as *tritus*. Many therefore have never mentioned *b*[-flat], whereas the other □ has been acceptable to all [emphasis mine]. But if you wish not to have *b*-flat at all, alter the neumes in which it occurs, so that instead of *FGa* and *b*-flat you have *Ga* □ *c*. If it is the kind of neume that, going up after *DEF*, wants two tones and a semitone--which causes this *b*[-flat]--or going down after *DEF* wants two whole tones, then instead of *DEF* use *A* □ *c*, which are of the same mode and have the perfectly regular descents and ascents that were just mentioned."²⁰

The second theoretical difficulty arises because of Dijon's *EF* cadence at point *Q*. According to Guido, the authentic *tritus* goes below the final "very rarely because of the flaw of the semitone just beneath."²¹ A century later, John would write that for the authentic *tritus* "no descent below the final is granted, for no other reason than that the drawback of the semitone does not permit an acceptable descent to be made."²² In St. Yrieix, on the other hand, *Cum audisset* ends on *G*, confirmed by a Mode VII *Saeculorum amen* formula. This of course leaves the cadence at point *Q* embracing a full tone. The difference of mode thus circumvents both of the difficulties described by Guido, and it does so in the manner suggested by him.²³

In St. Yrieix, *Cum audisset* begins on the subfinal--almost as if to establish tetrardus at the very start. No other manuscript examined begins in this manner, though Benevento places at least equal emphasis on *F* in the incipit.²⁴ In other early indications of modality in St. Yrieix, at *P*,

²⁰ Guido, 64.

²¹ Ibid., 69.

²² John, 122.

²³ The Gradual of Benevento also gives an unequivocal *G* final for *Cum audisset*, and James Borders has transcribed it in *G* from a Nonantola troper (I-Rn 1343), Rome Biblioteca nazionale Vittorio Emanuele, Ms 1343. On the other hand, Bailey's transcription, in *F* with *b*-flat, from the Renaissance Sarum Gradual remarkably resembles the Dijon version. See Gradual of Benevento (I-BV VI.34), 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*, published under the direction of Dom Joseph Gajard (Bern: Editions Herbert Lang & Cie. SA, 1971), F^o 107v; James Borders, ed., *Early medieval chants from Nonantola: Part III: Processional Chants*, Recent Researches in the Music of the Middle Ages and Early Renaissance, no. 32 (Madison, Wisconsin: A-R Editions, 1996), 33-34; and Bailey, 35-36.

²⁴ I-BV VI.34, F^o 107v; F-Pn I.780, F^o 53r; Borders, 33; Gradual of Toulouse (GB-Lbl Harl.4951) (London: British Library Harleian Ms 4951, microfilm), F^o 194v.

subsemitonal flags support a reading of *e* rather than *d* for the highest pitch. In addition, at point R, the final receives more emphasis in St. Yrieix than in Dijon. Yet the subfinal is the only place where tetrardus and tritus with *b*-flat differ intervallically. If a melody never rises to, or moves around, this step, tetrardus is equivalent to tritus with *b*-flat--and *F* does not appear again in the St. Yrieix version.²⁵ Also, as the melody approaches the octave above the final, there are four places where Dijon incorporates *e*, but St. Yrieix avoids *f*. At S, Dijon gives *fedc b*-flat, but St. Yrieix leaves out the pitch below the octave above the final: *ged*. At U, Dijon gives *dfec*. In the corresponding part of its melody, St. Yrieix gives *df de*, whose *f* does not stress the modality as it would juxtaposed with *g* or *e*. At X, Dijon gives *def*, with a quilisma. St. Yrieix avoids both the *f* and an "illegal" quilisma by leaving out the middle note. Again, at QQ, Dijon includes motion from *d* to *e*; St. Yrieix, with a simpler melody emphasizing the fourth rather than the fifth step, stays at or below the fifth. Thus, despite the modal difference, the two versions do not sound strikingly different.

Other differences between Dijon and St. Yrieix include the following: At points T and W, St. Yrieix avoids Dijon's chain of fourths, which may be a tritus modal marker, substituting a less disjunct approach to the high note by thirds. Albi, in a hypothetical transcription to shed light on an uncharacteristically confusing passage in St. Yrieix, at these points intervallically resembles St. Yrieix more closely than it does Dijon--as indeed it does throughout the chant.²⁶ At point Y, St. Yrieix's melody avoids Dijon's *b*-flat *d ecd* sequence with its tritone sonority.

The last category of modal differences includes chants in which the mode is affected by Dijon's enthusiastic use of the flat. The remaining six processional antiphons common to Dijon and St. Yrieix agree as to prevailing modal structure and final, but three display considerable melodic

²⁵Dom Alberto Turco refers to "... the equivalence of the Tetrardus and Tritus scales, and 'transposition' more or less exact, of 7th-mode pieces into 5th, based on the equivalence of *G, b, d* and *F, a, c*" ["... l'équivalence des échelles du Tétrardus et du Tritus, et 'transposition' plus ou moins exacte, des pièces du 7e mode en 5e"] (my translation). See "Les répertoires liturgiques latins en marche vers l'octoëchos: La psalmodie grégorienne des fêtes du Temporal et du Sanctoral," *Études grégoriennes* 18 (1979), 192, 193.

²⁶The passage in question, between points V and PP, is on system 3 of the chant. The system 2 custos appears on the *b* line, and the first pitch of system 3, the top note of a clivis, is a pitch above the line. This top note is somewhat darker and larger than the bottom one--not what one would expect if it had been written before that bottom note and with the same pen. Taken at face value, the centonized patterns in the first two-thirds of the system (*c*₁, *c*₂, and the first *b*₂) are a pitch lower than expected from their previous appearances--but the quilisma at Z is on *def*. If the small letter *e* is taken as an instruction to transpose the notation up a pitch, *b*₂ at the end of the system is at the expected level and the custos matches the first pitch of the following system--but the virga cornuta at Z falls on *f* rather than *e* as it one would expect it to in the St. Yrieix system.

variation and varying degrees of modal difference—precisely at points where Dijon indicates flats. All three are in tetrardus. Although Hucbald suggests the flat can appear in any mode,²⁷ and it still does appear in some tetrardus chants in the *Liber Usualis*,²⁸ such use is not common. Guido, as we have seen in the section on *Cum audisset*, pointed out the flat's potential for muddying modality. With their unusual ability to notate flats, Dijon's scribes may merely have been making explicit the use of what I shall term ficta flats, those resulting from cantors' practice of singing the flat in *aba* figures even when none was indicated. This was a standard performance practice which could also have been applied at St. Yrieix. However, some of Dijon's flats occur in places where ficta flats would not ordinarily have been sung, and one appears at the very end of a chant, *Ante sex dies*, altering the modality.

Given the variety of traditions for *Ante sex dies* (Example 6), it is not surprising that Dijon and St. Yrieix differ. In fact, Dijon itself presents related melodies as separate antiphons: *Ante sex dies solemnitis* and *Ante sex dies passionis* have nearly identical melodic incipits and share several other passages—for example, at points S and T.²⁹ Despite the textual incipit, ... *passionis* more closely resembles St. Yrieix's *Ante sex dies solemnitis*, both melodically and in its inclusion of the *Benedictus* section. However, even these two differ—for example, at points P, R, U/U', and X (at R, St. Yrieix is closer to Dijon's ... *solemnitis*). At all these points, St. Yrieix's neumes and heighting in relation to the final match Albi's very closely or exactly, suggesting a variant chant tradition, rather than an individual version.

But the most important difference appears with the flats, at points V, W, Y, and especially Q near the beginning and PP at the very end.³⁰ Depending on the context, the differences in sonority

²⁷ Hucbald, *Melodic Instruction*, in Warren Babb, trans., *Hucbald, Guido, and John on Music: Three Medieval Treatises*, 31; see note 4 for full citation. The exact words are: "Examples of the tetrachord of the synemmenon are often encountered in all the modes, or tones."

²⁸ For example, in the Mode VIII tracts *Sicut cervus* and *Laudate Dominum* for Holy Saturday. See *The Liber Usualis with Introduction and Rubrics in English*, Benedictines of Solesmes, ed. (Tournai, Belgium: Desclée & Co., 1953; republished with additional material by St. Bonaventure Publications, Great Falls, Montana, 1997), 754, 760.

²⁹ F-Pn I.780, F° 54r, also gives an *Ante sex dies solemnitis* and an *Ante sex dies passionis*, thus displaying the uncertainty of tradition regarding this antiphon; ... *solemnitis*, although it includes melodic passages particular to Dijon's ... *solemnitis*, goes on to a *Benedictus* the way Dijon's ... *passionis* does.

³⁰ Although at point Z St. Yrieix's *aba* corresponds to Dijon's a b-flat a penultimate neume, I have moved that figure to the other end of St. Yrieix's melisma and aligned it with the quilisma to show the contrast between the endings. Interestingly, the melisma is nearly identical to the one in Albi, again showing the kinship between the two Aquitanian manuscripts.

between the two manuscripts are more or less striking. The *a b-flat a* figures at points V and PP provide a typical situation for ficta flats; at the other points, the melody rises to *c* before descending. Nothing in St. Yrieix contraindicates flats at V, W, and Y. However, because each of these flats follows an *a*, the St. Yrieix scribe could have indicated semitones with a semicircular pes, but did not. And at points Q and PP, where singers would most likely seek clues to modality, quilismas contradict Dijon's flats. With St. Yrieix's concern for clarifying modality--also insistently expressed in this chant by the inclusion of the Mode VIII *Saeculorum amen* formula--the St. Yrieix scribe would surely have found the flats, especially the one at the very end, too ambiguous. Certainly, as Guido indicated, they sound "as protus."

The situation with *Cum appropinquaret* (Example 7), for which St. Yrieix includes a Mode VII *Saeculorum amen*, resembles that of *Ante sex dies*. Dijon specifies flats at four points (P, R, S, and W), three of them at the peaks of figures which rise and descend, and one before a *c* at the peak of such a figure--in other words, at places where ficta flats might have been used. At none of these points does St. Yrieix call for a flat (even though two of the *bs*, at P and S, follow *Gs*, thus offering the opportunity of quilismas on *a*). On the contrary, at points Q and W, St. Yrieix indicates *b*-naturals using semicircular pedes for the step from *b* to *c*. Other differences include the following: At point V, St. Yrieix's melody differs from Dijon's, perhaps to avoid the stepwise descent from *f* to *b* with its mild tritone sonority. St. Yrieix and Dijon display melodic variation at points T, U, X, Y, Z/Z', and PP. At T, U, and Z/Z', Albi resembles St. Yrieix more closely than it does Dijon; at Y, it differs from both the other manuscripts.

At first glance, the St. Yrieix version of *Prima autem* (Example 8) appears so different from that of Dijon as to defy comparison. Yet there are resemblances, and observations to be made about the differences. Once again, Albi clearly resembles St. Yrieix much more than it does Dijon in its neume shapes, their heighting in relation to the final, and their intervallic relations. One point of resemblance among all three manuscripts is the recurrent pattern *aGc* (*a*), which appears five times in St. Yrieix, four in Albi, and three in Dijon. The manuscripts also match or closely resemble each other at the incipit, and at U/U', W, and Z, the closing phrase.

St. Yrieix's differences with Dijon move it toward tetrardus modality in general and Mode VII in particular. Most importantly, at point V, Dijon ascends from *F* via *a* and *b-flat*, giving a distinctly tritus flavor to the passage. The two flats in this passage can hardly be understood as

ficta: One is midway in an ascent and the other at the bottom of a descent from which the melody turns back up. At V', a third flat is shown in parentheses because the manuscript is ambiguous—the *b* has been corrected either from flat to natural or vice versa. St. Yrieix, on the other hand, remains unambiguously in tetrardus at V, ascending from *G* with no flats. At V', St. Yrieix is higher overall than Dijon. Its repercussions on *d*, the tenor for Mode VII, contrast clearly with Dijon's *cs*, the tenor for Mode VIII (and, of course, also Mode V!). There are other passages where St. Yrieix is higher than Dijon, emphasizes *d* rather than *c*, or both is higher and emphasizes *d*; these include P, Q, R, S, T/T', X, and Y. Both manuscripts include pitches too low for Mode VII and too high for Mode VIII, Dijon with an ambitus of *C* to *f*, and St. Yrieix with *D* to *g*; however, with its many passages in a higher range and emphasis on *d* rather than *c*, St. Yrieix clearly fits Mode VII more closely than Dijon does.

The remaining three chants are in protus. The first, *Cooperunt omnes* (Example 9) is the only chant examined that is not only modally but also melodically substantially the same in the two manuscripts. The other two chants, *Appropinquante* (Example 10) and *Multa turba* (Example 11), resemble each other in that both are short and in St. Yrieix have only one quilisma, leaving the modal assignment open between protus and deuterus. Without further modal information, resort to other manuscripts becomes necessary. In the case of *Appropinquante*, Albi's tonary comes to the rescue, indicating a *D* final.³¹ In the case of *Multa turba*, St. Yrieix can only take its final from Dijon, again *D*. In each chant, the protus assignment leaves St. Yrieix's lone quilisma on *b*-flat, a rare occurrence, since *b*-flat quilismas generally appear in St. Yrieix only when the chant includes at least one quilisma at another level. However, in both chants, the flat falls in an *aba* situation at a point where Dijon shows a flat, perhaps indicating a strong tradition for singing the flat at these points in these chants.

For *Appropinquante*, melodic differences between St. Yrieix and the other two manuscripts provide better confirmation for the protus assignment at St. Yrieix than the other centers. For example, at point Q, St. Yrieix shows a five-note ascent beginning on *C*, rather than *E* as in the other two manuscripts. At point S, both St. Yrieix and Albi match melody with words ("-te Jesu") in such a way that *E* becomes a passing note rather than closure of a word. At T, both St. Yrieix and Albi give *FEF* rather than Dijon's *GEF*; this better fits protus sonorities. And from point W to

³¹ F-Pn I.776, F° 149v. The same folio includes a Mode I listing for *Cooperunt*.

the end, St. Yrieix has the fewest *Es*--three, as opposed to Dijon's six and Albi's four (measuring Albi's cephalicus bow carefully). Modal differences aside, Dijon's version of *Appropinquante* includes the flat in three places. All three occur in *aba* figures. St. Yrieix only specifies a flat once, in the quilisma at point R, and both St. Yrieix and Albi omit the *b* at point U. But at point V, nothing in St. Yrieix contradicts a ficta flat.

For *Multa turba*, St. Yrieix resembles the other two manuscripts, especially Albi in a hypothetical protus transcription, even more closely than is the case for *Appropinquante*. Though Dijon is much simpler at point Q, the other two transcriptions still bear a melodic resemblance. At R, both Aquitanian manuscripts show repercussion on the third, whereas Dijon displays embroidery that includes more *Es* and *Gs*. In the last system of the transcription, St. Yrieix displays fewer *Cs* than Dijon and approaches the final from above rather than below. Albi's melody includes characteristics of each of the others--Dijon's emphasis on the subfinal, particularly the cadence at S, and St. Yrieix's ascent at T.

Somewhat striking in both *Appropinquante* and *Multa turba* is St. Yrieix's omission of Dijon's *DEF* quilisma at the very beginning (point P in both examples)--an omission with which Albi concurs. Surely the St. Yrieix scribe would have included such a useful modal indicator at the start of the chant had he known Dijon's version of the melody.

Jean Claire and Alberto Turco exhaustively analyzed hundreds of chants to support Claire's theory that different versions of chants fall into a pattern showing evolution from "archaic" modes toward the eight modes of the octoechos. In their model, the primitive chants have no separate reciting tone or dominant; reciting tone and final are the same. As for intervallic relations, chants fall into one of three "cordes-mères," depending on the nature of the two steps above the final and the step below: *mi*, with a tone below and semitone then tone above; *ré*, with a tone below and tone then semitone above; and *do*, with the "empty" or "movable" pitch below and two consecutive tones above. Studying different versions of the same chant, Claire and Turco work to show that the finals and dominants migrated to their positions in the evolved modes, always by some combination of lowering of the final and raising of the reciting tone or dominant. Thus, a chant which initially displayed a final and reciting tone on *E* might evolve toward Mode I or III if the final, over time, moved a fifth down from the reciting tone. On the other hand, the same chant

might move toward Mode IV if the reciting tone rose a fourth from the final.

Claire reminded us that in liturgical genres other than those that adjust to psalms, mode is characterized only by the final and dominant.³² To investigate whether the differences between Dijon and St. Yrieix fit Claire's pattern, I sought the dominant in the cadences, in this study defined as the final notes of words. I also counted main cadences—those at the ends of text clauses marked by commas, colons, periods, question marks, or exclamation points. In some chants the distribution of cadences showed clear peaks; in others, it was more diffuse. The distribution of main cadences did not always agree with that of overall cadences. Generally in these cases, the overall cadences peaked on a pitch other than the final, and the main cadences peaked on the final. These results appear in Figures 1a through 1k.

Most strikingly, four of the eleven chants showed peaks on the final in both manuscripts--*Ante sex dies*, *Coeperunt omnes*, and especially *Collegerunt pontifices* and *Cum appropinquaret* (Figures 1a-d). In Dijon, *Ante diem festum* (1e), *Venit ad Petrum* (1f), and *Prima autem* (1g) also showed peaks on the final. This does not contradict Claire's theory: Dijon and St. Yrieix are among the earliest transcribable manuscripts and, if there is evolution, should show the chants in a primitive state. In addition, for *Cum audisset populus* (1h), both manuscripts stressed the third above their respective finals. With its Mode VII *Saeculorum amen* formula, one might have expected St. Yrieix to show a dominant on the fifth; Claire might have explained that its dominant had not yet completed its rise to that level. Similarly, *Ave Rex noster* (1i), though its cadences are distributed diffusely, shows peaks on the pitch above the final.

Other graphs suggest change between Dijon and St. Yrieix in a direction that agrees with Claire's model. St. Yrieix's finals for *Ante diem festum* and *Venit ad Petrum* are lower in pitch than Dijon's. That the motion was into deuterus also concords with statements by Claire and Turco to the effect that the "Theoreticians" who drove modal evolution sought to move chants into deuterus.³³ *Prima autem*, though its cadences are quite diffuse in both manuscripts, shows more

³²Claire, 241.

³³ Noting that the Old Roman Office completely ignored Mode III, Turco writes of the Theoreticians' efforts to "evenly furnish the eight pigeonholes of the octoechos, of which some, at the outset, were totally empty" ["... garnir équitablement les huit casiers de l'octoechos dont certains, au début, étaient totalement vides"], 217. Claire stated that "the 4th mode (Deuterus 4th) had to be created out of nothing from the moment one undertook to divide the western liturgical repertoire among the eight prefabricated compartments of the octoechos" ["Le 4e mode (Deutéus 4te) était à créer de toutes pièces au moment où on entreprit de répartir le répertoire liturgique occidental dans les huit cases prefabriqués de l'octoechos"], 244 (my translations).

cadences higher up in St. Yrieix--most notably seven on *d*, where Dijon has none. In St. Yrieix, *Appropinquante*'s (1k) cadence detail differs only slightly from that of the version given in Dijon; however, that difference is in the direction of raising the dominant, since St. Yrieix has one fewer *E* cadences and one more *G* cadence than Dijon.

The statistical analysis generally depicts evolution along the lines predicted by Claire's model, a model which presumes influence by theoreticians. Likewise, the modal analysis supports the conclusion that St. Yrieix conforms more closely to theory as propounded by Guido and John. In the case of transpositions, St. Yrieix favors the *D* final over *a*. In chants where the two manuscripts differ outright as to mode, St. Yrieix's melodies align more closely with Guido's recommendations that phrase endings and final match, and that the note below the final is to be avoided if the two are separated only by a semitone. In tetrardus chants, St. Yrieix's avoidance, even contradindication, of the flat, keeps the modal waters clearer. Finally, in chants where the two manuscripts agree on modality, St. Yrieix generally strengthens and clarifies the mode. The two versions often do not sound startlingly different, even where modally different pitches appear, because the melodies are subtly different. Yet St. Yrieix has a more streamlined, "Gregorian" sound by comparison with Dijon. Finally, the intervallic similarity between St. Yrieix and Albi, considered along with Dijon among the most faithful sources,³⁴ speaks in favor of St. Yrieix's reliability as a transmitter of the processional antiphon genre.

³⁴Stuart, 7.

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Figure 1: Cadence Charts

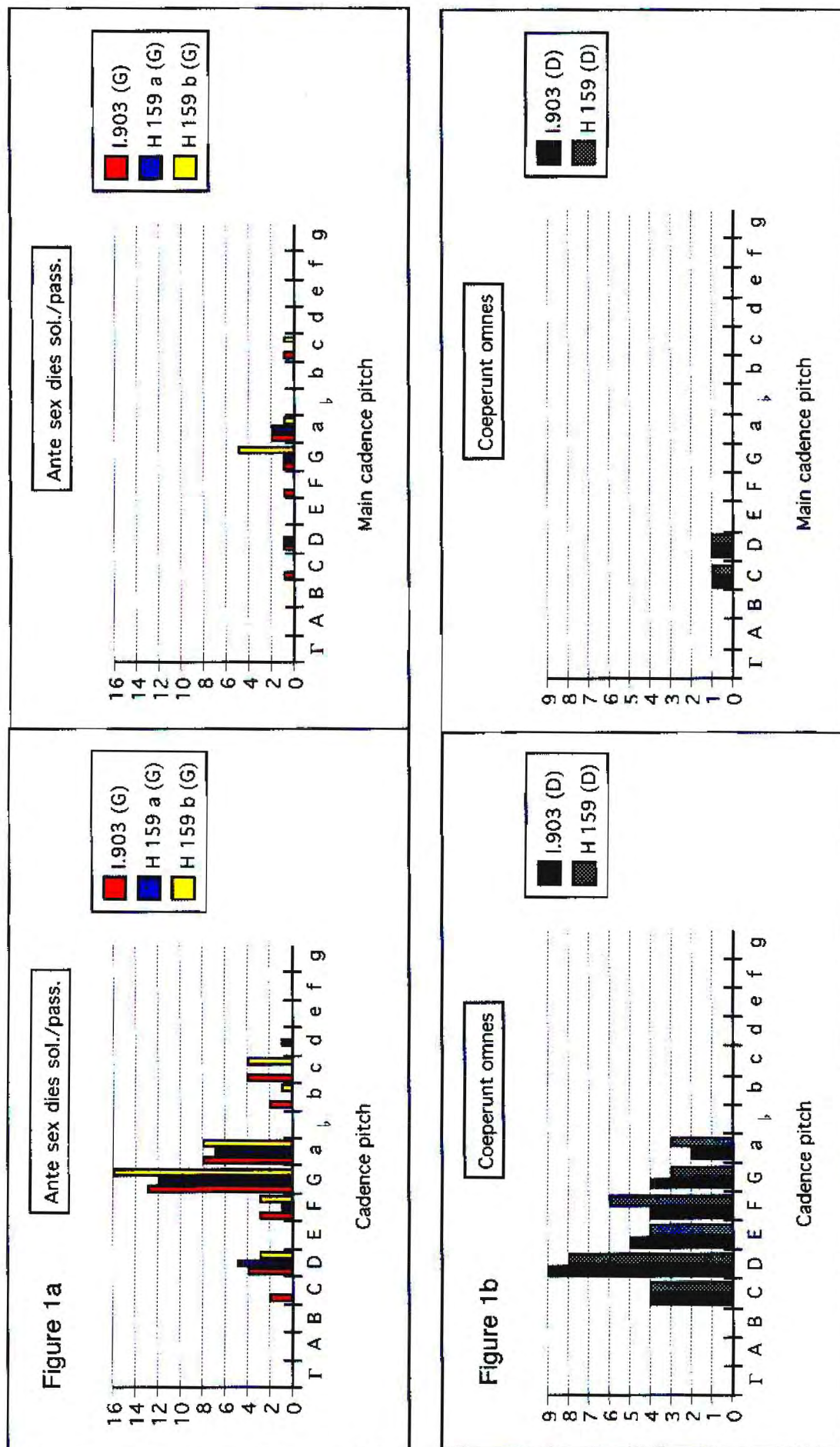
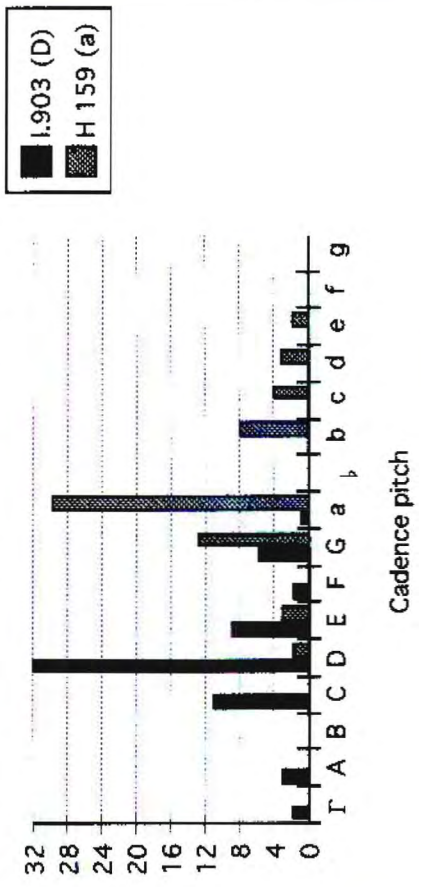


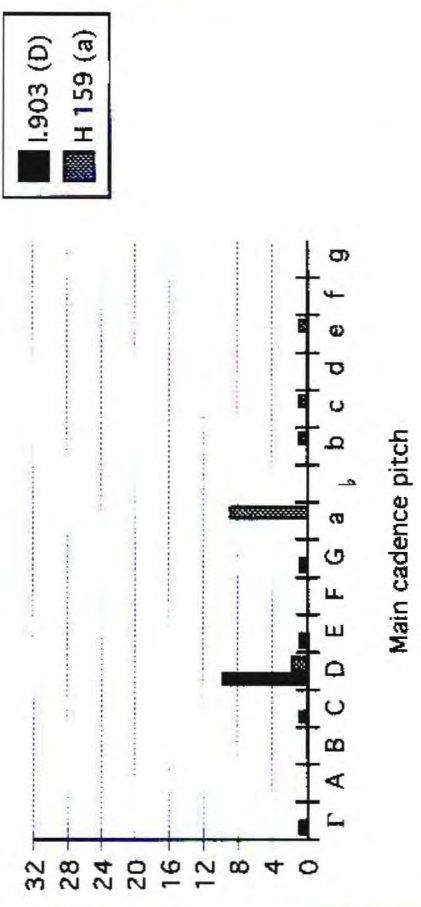
Figure 1c

Collegerunt pontifices



Cadence pitch

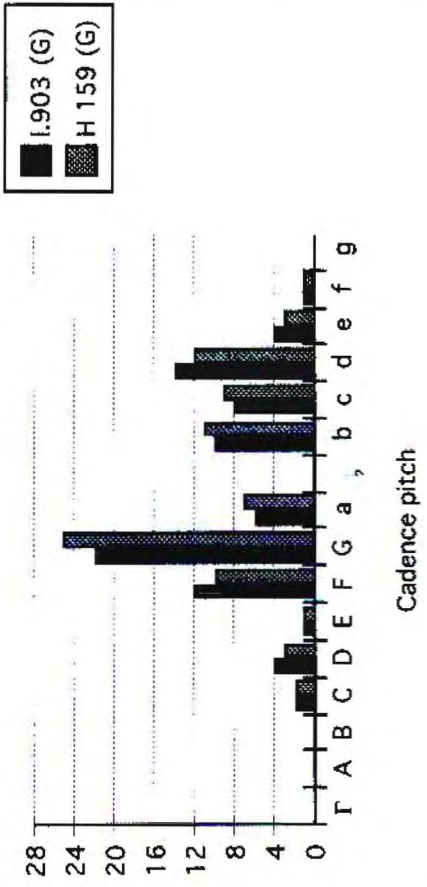
Collegerunt pontifices



Main cadence pitch

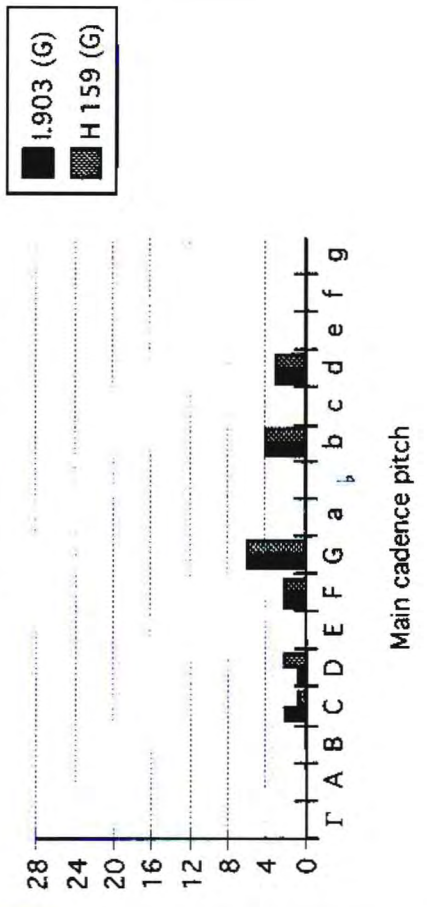
Figure 1d

Cum appropinquaret



Cadence pitch

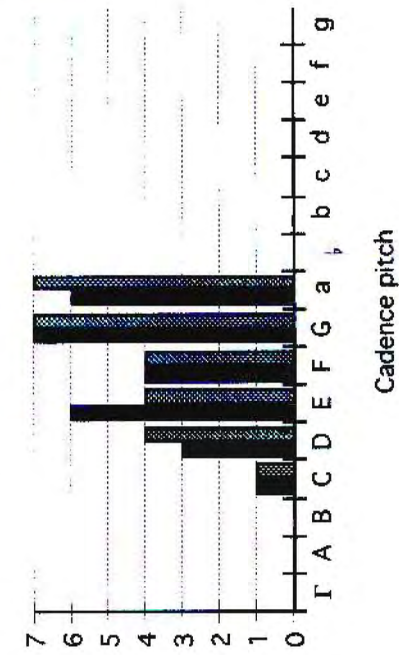
Cum appropinquaret



Main cadence pitch

Figure 1e

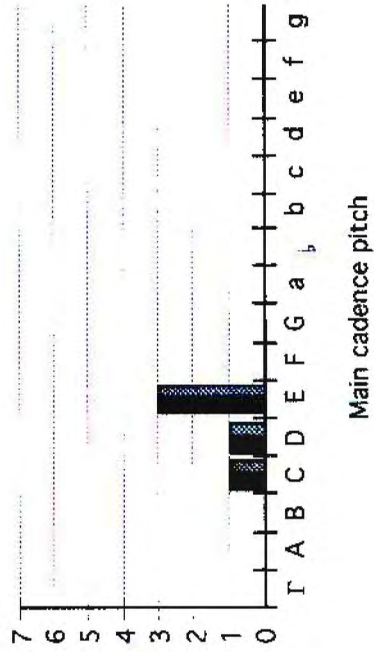
Ante diem festum Paschae



I.903 (E)
H 159 (G)

"Et cena..."
omitted from
count.

Ante diem festum Paschae

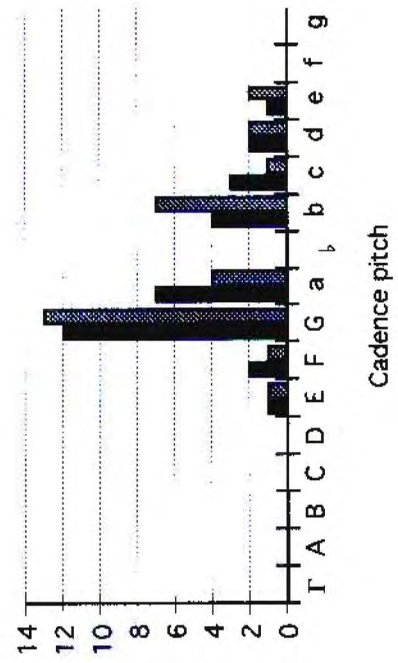


"Et cena..."
omitted from
count.

I.903 (E)
H 159 (G)

Figure 1f

Venit ad Petrum



I.903 (E)
H 159 (G)

Venit ad Petrum

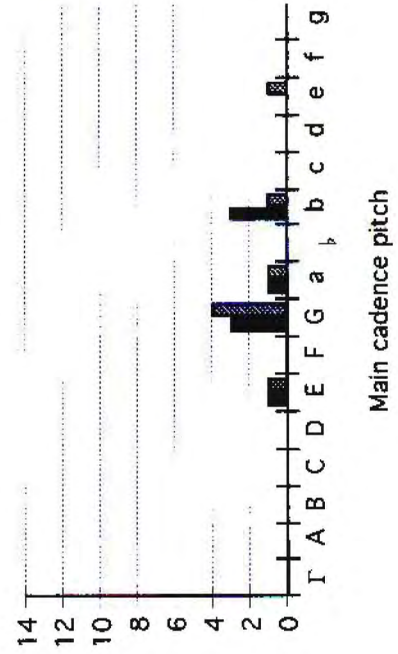
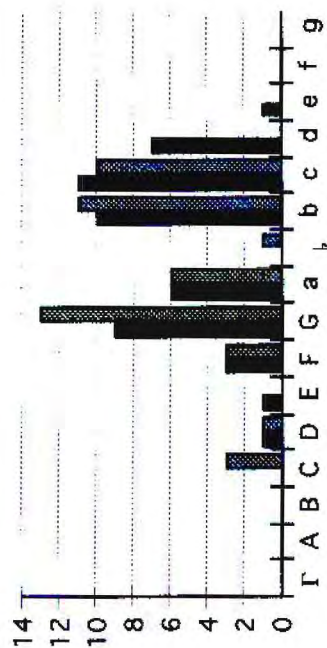


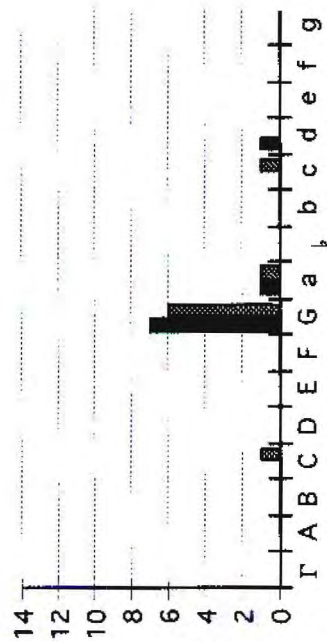
Figure 1g

Prima autem



Cadence pitch

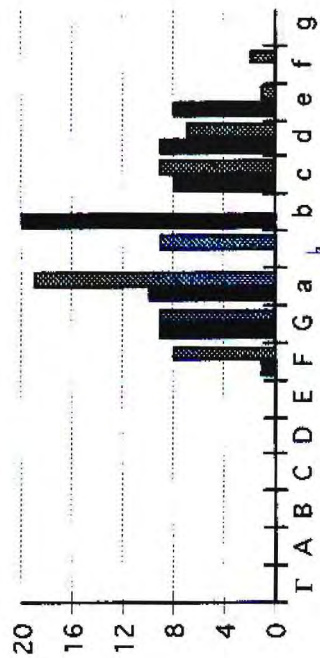
Prima autem



Main cadence pitch

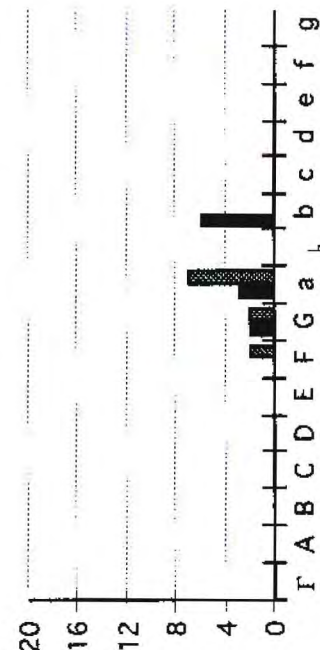
Figure 1h

Cum audisset populus



Cadence pitch

Cum audisset populus



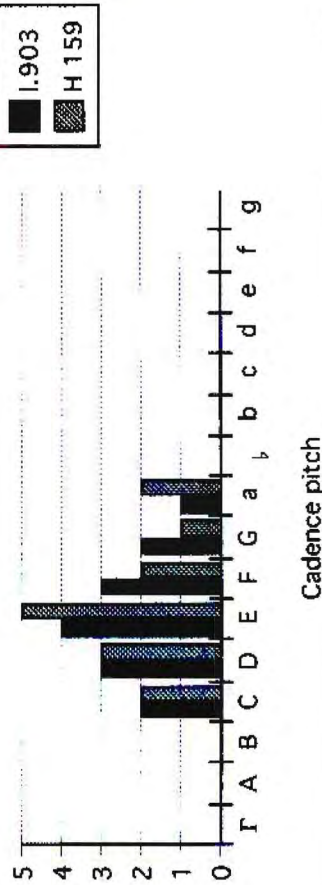
Main cadence pitch

"Hic est rex..."
omitted from
count.

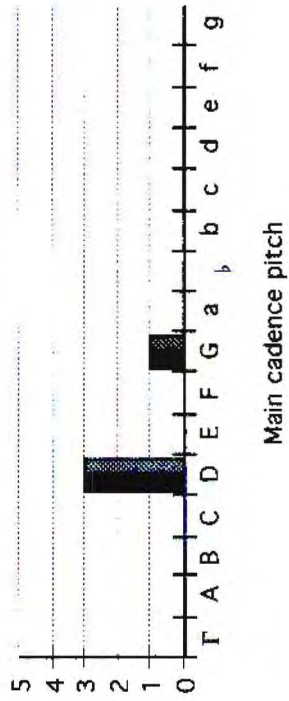
"Hic est rex..."
omitted from
count.

Figure 1i

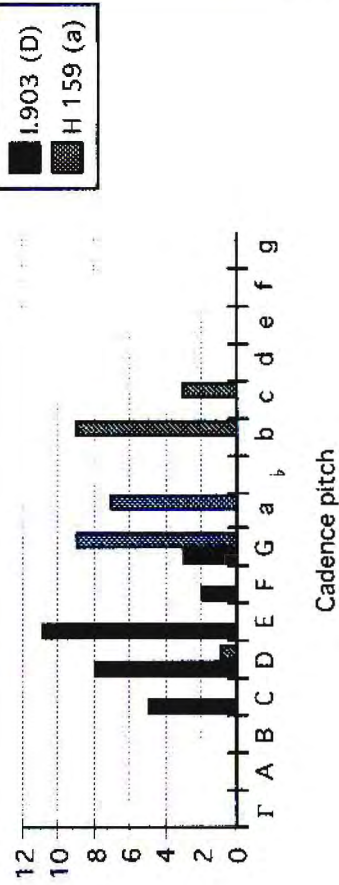
Ave rex to "Te enim"



Ave rex to "Te enim"



Ave rex after "Te enim"



Ave rex after "Te enim"

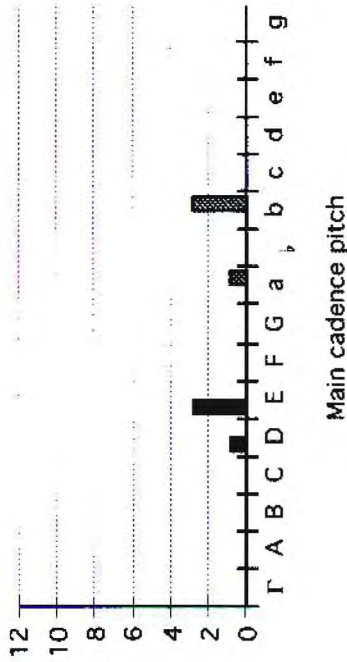
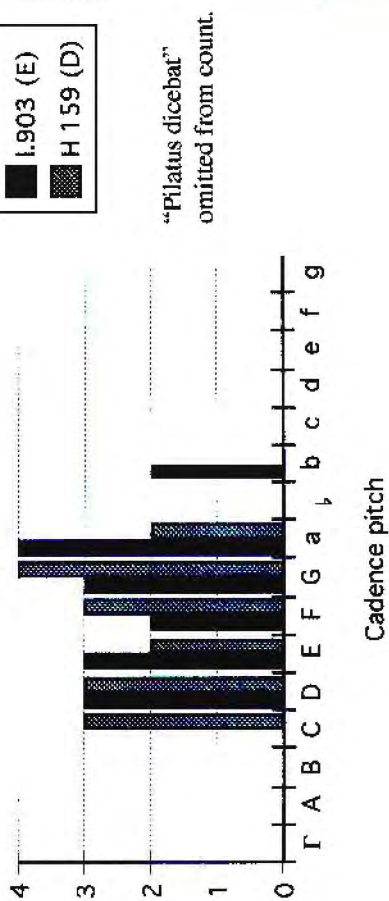


Figure 1j

Multa turba



Multa turba

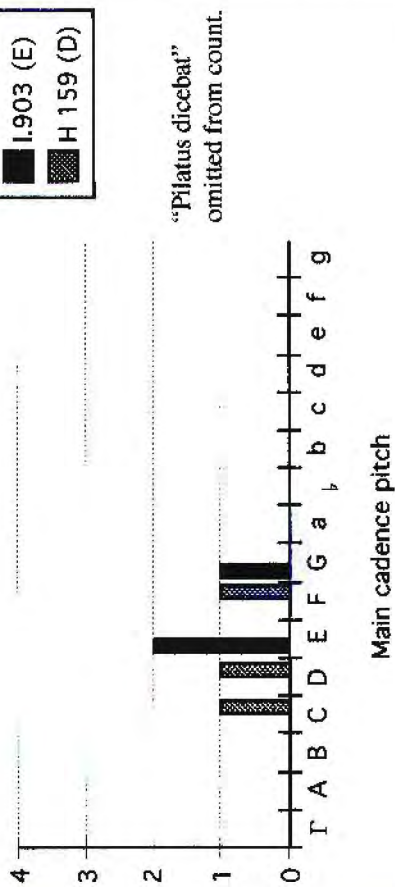
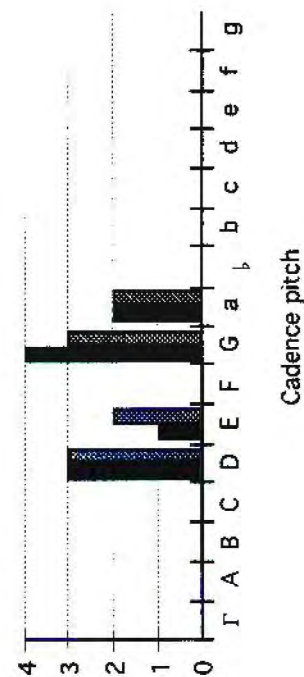
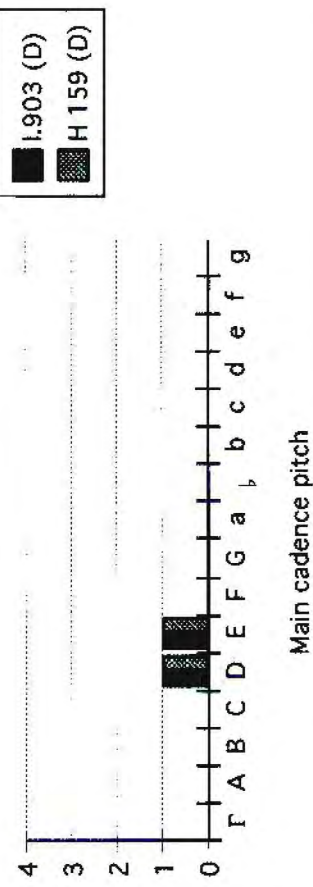


Figure 1k

Appropinquante



Appropinquante



Example 1: Ave rex noster

F-Pn I.903
F^o. 59v
F-Pn I.776
Fo. 55r
F-MO H 159
F^o. 157v-158r

Dom. in Ramis Palmarum

F-Pn I.903

F-Pn I.776
Tonary: Tone I

F-MO H 159

A - ve rex no - ster, Fi - li David

1.903

1.776

H 159

Re - demp - tor mun - di, quem pro - phe - tae

1.903

1.776

H 159

prae - di - xe - runt Sal - va - to - rem do - mu - i Is - ra - el

prae - di - ca - ve - runt Sal - va - to - rem do - mu - i Is - ra - el

prae - di - xe - runt Sal - va - to - rem do - mu - i Is - ra - el

1.903 R

1.776

H 159

es - se - ven - tu - rum. Te e - nim

1.903

1.776

H 159

ad sa - lu - ta - rem - vic - ti - mam Pa - ter - mi - sit in - mun - dum,

ad sa - lu - ta - tem - vic - ti - mam Pa - ter - mi - sit in - mun - dum,

1.903 S I

1.776

H 159

quem - ex - spec - ta - bant - om - nes - san - cti

1.903

1.776

H 159

ab o - ri - gi - ne - mun - di

1.903

1.776

H 159

et nunc Ho-san - na Fi - li - o Da - vid.

Detailed description: This system contains three staves of music. The top staff is a soprano line with a treble clef and a key signature of one flat (B-flat), starting on a G4. The middle staff is an alto line with a treble clef and a key signature of one flat, starting on a D4. The bottom staff is a bass line with a treble clef and a key signature of one flat, starting on a G3. The lyrics are written below the bass staff: 'et nunc Ho-san - na Fi - li - o Da - vid.' The music consists of eighth and sixteenth notes with various slurs and ties.

1.903

1.776

H 159

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.

Detailed description: This system continues the musical score with three staves. The vocal parts continue with similar rhythmic patterns. The lyrics are: 'Be - ne - dic - tus qui ve - nit in no - mi - ni - ne Do - mi - ni.' There are some double bar lines and ties in the music.

1.903

1.776

H 159

Ho - san - na in ex - cel - sis.

Detailed description: This system is the final one on the page, also with three staves. It includes square box markings above the top staff at measures 1 and 4, and a vertical line marking above the bottom staff at measure 3. The lyrics are: 'Ho - san - na in ex - cel - sis.' The music concludes with a final note on each staff.

Example 2: Collegerunt pontifices

Dom. in Ramis Palmarum

F-Pn I.903
F^o. 59rv
F-MO H 159
F^o. 158v-159r

P **Q**

F-Pn I.903

F-MO H 159

Col - le - ge - runt—
Porrectus here;
no letters

R **S**

I.903

H 159

pon - ti - fi - ces et pha - ri - sae - i con - ci - li - um—
Porrectus here;
no letters

T

I.903

H 159

et di - ce - bant:— Quid fa - ci - mus—

U **V** **W**

I.903

H 159

qui - a hic — ho - mo — mul - ta si - gna — fa - cit?—
qui - a hic — ho - mo — mul - ta si - gna — fa - cit?—

X Y

1.903

H 159

Si di - mit - ti - mus e - um _____, sic om - nes

1.903

H 159

cre - dent in _____ e - um. Ne - for - te _____

cre - dent in _____ e - um, et _____

Z

1.903

H 159

ve - - - ni - ant _____ Ro - ma - ni _____

ve - - - ni - ant Ro - ma - ni

PP

1.903

H 159

et _____ tol - lant _____ nos - trum _____ lo - cum _____

et _____ tol - lant _____ nos - trum _____ lo - cum

QQ

1.903

H 159

et _____ gen - - - - - tem. _____

1.903

H 159

U - nus au - tem ex ip - sis, Ca - i - phas no - mi - ne,

U - nus au - tem ix il - lis, Ca - i - phas no - mi - ne,

RR

1.903

H 159

cum es - set pon - ti - fex an - ni il - lius, prophe - ta - vit

SS

1.903

H 159

di - cens: Ex - pe - dit vo - bis, ut u - nus mo - ri - a - tur ho - mo -

TT

1.903

H 159

pro - po - pu - lo, et non to - ta gens pe - re - at.

UU

1.903

H 159

Ab.

1.903

il - lo - er - go - di - e - co - gi - ta - ve - runt - in - ter - fi - ce - re e - um

H 159

il - lo - e - nim - di - e - co - gi - ta - ve - runt - in - ter - fi - ce - re e - um

1.903

di - cen - tes: Ne - for - te ...

H 159

di - cen - tes: Ne - for - te ve - - - ni - ant ...

Example 3: Ante diem festum Paschae

F-Pn I.903
F^o. 67v
F-MO H 159
F^o. 162v

Ad Mandatum

F-Pn I.903

F-MO H 159

An - te di - em fes-tum Pas - chae,

P

Q

I.903

H 159

sci - ens Je - sus qui-a ve - nit ho - ra e - jus

sci - ens Je - sus qui-a ho - ra e - ius ve - nit

R

I.903

H 159

ut tran - se - at ex hoc mun - do ad Pa - trem,

ut tran - se - at ex hoc mun - do ad Pa - trem,

I.903

H 159

et ce - na fac - ta sur - re - xit,

H 159 lacks this text and its melody.

1.903
H 159
lin - te - o — praec - cin - xit — se,

[S]

1.903
H 159
mi - sit a - quam in pel - vim, — et coe - pit —
mi - sit a - quam in pel - vim, — coe - pit

[T]

1.903
H 159
la - va - re pe - des — di - sci - pu - lo

[U]

1.903
H 159

[V]

[W]

1.903
H 159
rum.

Example 4: Venit ad Petrum

F-Pn I.903
FO. 67v
F-MO H 159
FO. 162v

Ad Mandatum

F-Pn I.903

Ve - nit ad Pe - trum, di - xit e - i

F-MO H 159

Ve - nit ad Pe - trum, di - xit e - i

I.903

Si - mon: Non la - va - bis mi - hi pe - des in ae - ter - num.

H 159

Pe - trus: Non la - va - bis mi - hi pe - des in ae - ter - num.

I.903

Re - spon - dit e - i Je - sus:

H 159

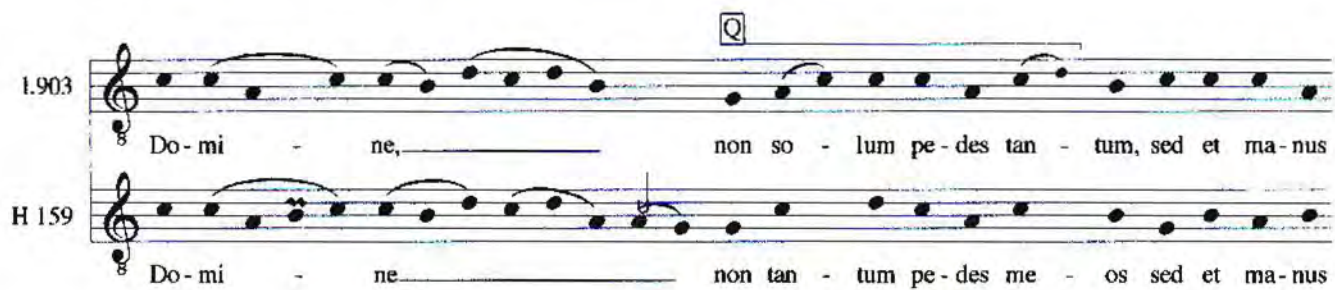
Re - spon - d[it] Je - sus di - xit:

I.903

Si non la - ve - ro te, non ha - be - bis par - tem me - cum.

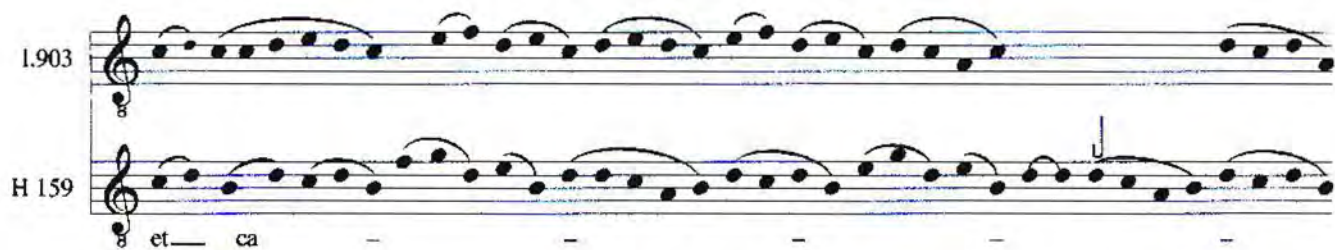
H 159

Si - ni la - ve - ro te non ha - be - bis par - tem me - cum.

1.903 

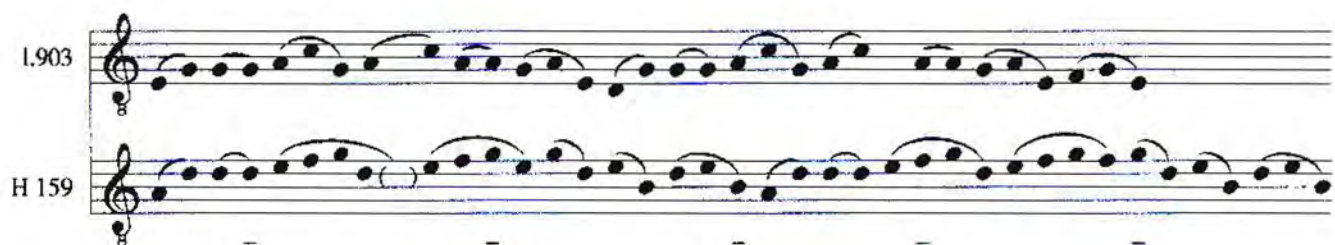
Do - mi - ne, non so - lum pe - des tan - tum, sed et ma - nus

H 159 Do - mi - ne non tan - tum pe - des me - os sed et ma - nus

1.903 

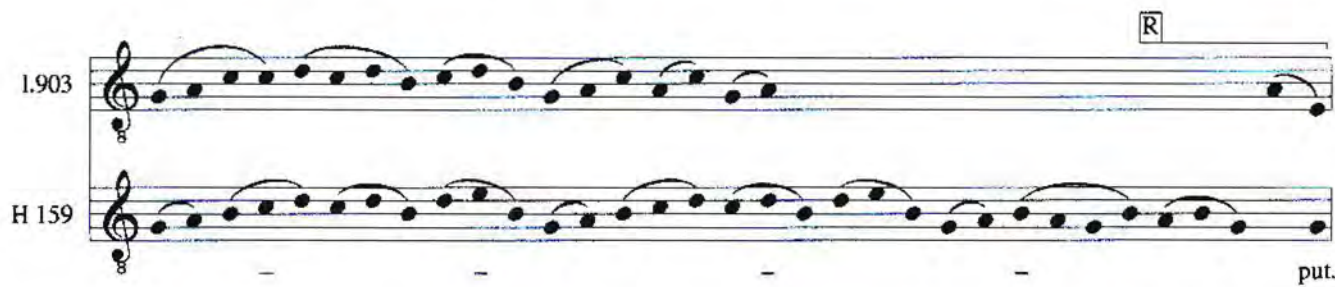
et ca -

H 159

1.903 

-

H 159

1.903 

put.

H 159

Example 5: Cum audisset populus

F-Pn l. 903
F^o. 59r
F-Pn l. 776
Fo. 54v-55r
F-MO H 159
Fo. 157v

Dom. in Ramis Palmarum

F-Pn l. 903

F-Pn l. 776

F-MO H 159

Musical notation for the first system. The top staff (F-Pn l. 903) is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melodic line with many eighth notes and some slurs. A box labeled 'P' is above the staff. The middle staff (F-Pn l. 776) is a treble clef with a key signature of one flat and a common time signature, containing a line of 'x' marks with slurs. The bottom staff (F-MO H 159) is a treble clef with a key signature of one flat and a common time signature, containing a melodic line with many eighth notes and some slurs. Below the bottom staff is the Latin text: 'Cum au - dis - set po - pu - lus qui-a Je - sus'.

l. 903

l. 776

H 159

Musical notation for the second system. The top staff (l. 903) is a treble clef with a key signature of one flat and a common time signature, containing a melodic line with many eighth notes and some slurs. A box labeled 'Q' is above the staff. The middle staff (l. 776) is a treble clef with a key signature of one flat and a common time signature, containing a line of 'x' marks with slurs. The bottom staff (H 159) is a treble clef with a key signature of one flat and a common time signature, containing a melodic line with many eighth notes and some slurs. Below the bottom staff is the Latin text: 've - nit Je - ro - so - li - mam, ac - ce - pe - runt — ra - mos'.

l. 903

l. 776

H 159

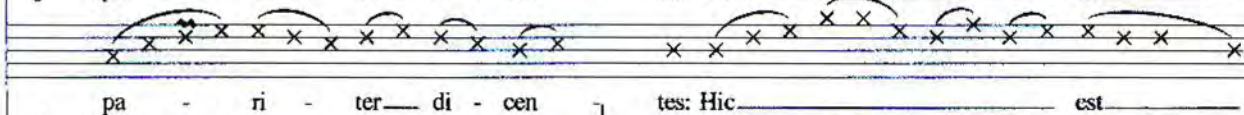
Musical notation for the third system. The top staff (l. 903) is a treble clef with a key signature of one flat and a common time signature, containing a melodic line with many eighth notes and some slurs. A box labeled 'b' is above the staff. The middle staff (l. 776) is a treble clef with a key signature of one flat and a common time signature, containing a line of 'x' marks with slurs. The bottom staff (H 159) is a treble clef with a key signature of one flat and a common time signature, containing a melodic line with many eighth notes and some slurs. Below the bottom staff is the Latin text: 'pal - ma - rum — et ex - i - e - runt — c - i —'.

l. 903

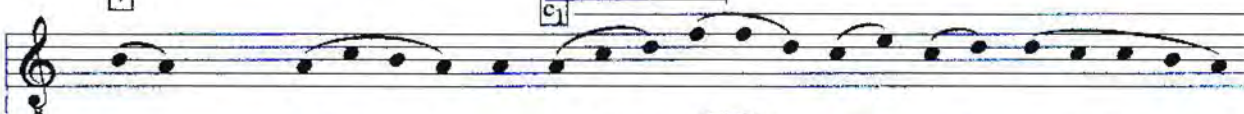
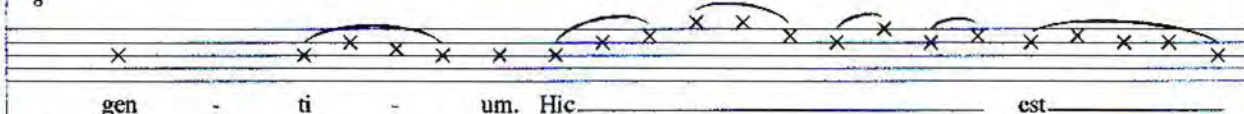
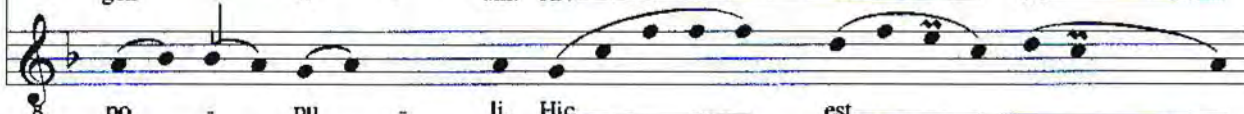
l. 776

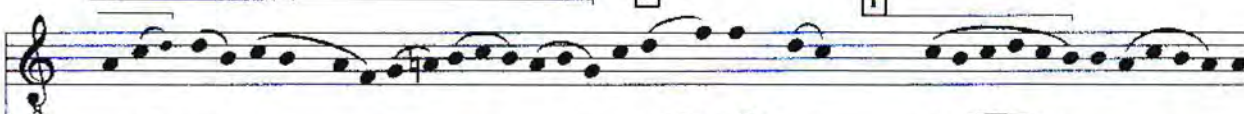
H 159

Musical notation for the fourth system. The top staff (l. 903) is a treble clef with a key signature of one flat and a common time signature, containing a melodic line with many eighth notes and some slurs. A box labeled 'S' is above the staff. The middle staff (l. 776) is a treble clef with a key signature of one flat and a common time signature, containing a line of 'x' marks with slurs. The bottom staff (H 159) is a treble clef with a key signature of one flat and a common time signature, containing a melodic line with many eighth notes and some slurs. Below the bottom staff is the Latin text: 'ob — vi — am, et cla - ma - bant'.

1.903 
 1.776 
 H 159 

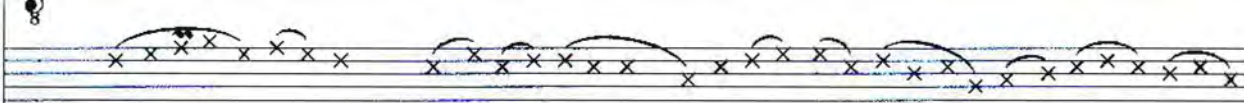
1.903 
 1.776 
 H 159 

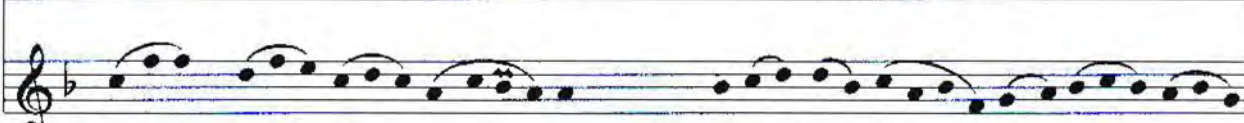
1.903 
 1.776 
 H 159 

1.903 
 1.776 
 H 159 

Small "c" or "e" in l.903

1.903 

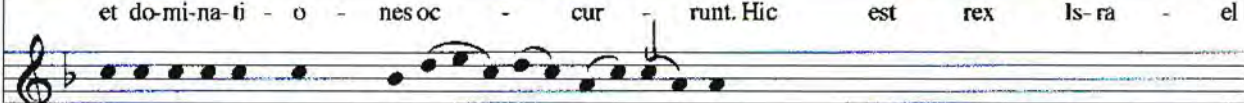
1.776 

H 159 

Quan - tus est is - te cu - i thro - ni

1.903 

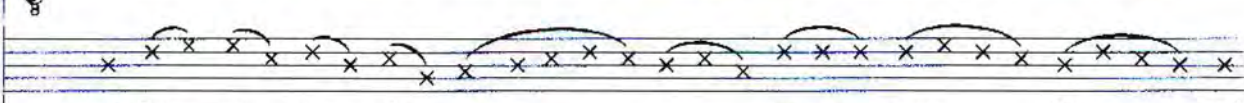
1.776 

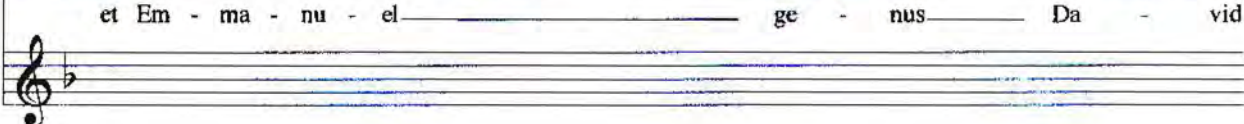
H 159 

et do-mi-na-ti - o - nes oc - cur runt. Hic est rex Is-ra - el

et do-mi-na-ti - o - nes oc - cur - runt. H 159 lacks this passage.

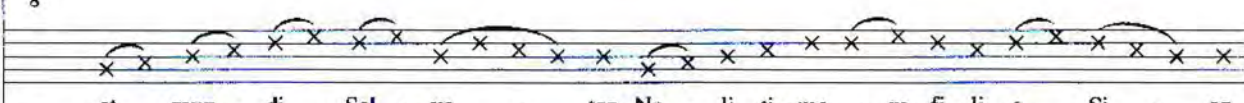
1.903 

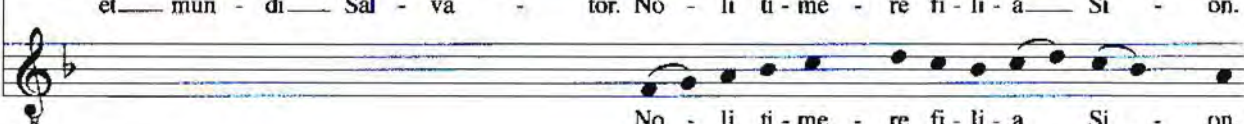
1.776 

H 159 

et Em - ma - nu - el ge - nus Da - vid

1.903 

1.776 

H 159 

et mun - di Sal - va - tor. No - li ti - me - re fi - li - a Si - on.

No - li ti - me - re fi - li - a Si - on.

1.903

1.776

H 159

Ec-ce rex tu - us ve - nit ti - bi se - dens

1.903

1.776

H 159

su-per pu-lum a - si - nae, si-cut scrip - tum est:

1.903

1.776

H 159

Sal - - - ve rex fa-bri-ca-tor mun - di,

1.903

1.776

H 159

qui ve - nis - ti re-di - me-re nos.

Sae-cu - lo-rum a - men.

Example 6:
Ante sex dies solemn
Ante sex dies passionis
Ante sex dies solemnitatis

F-Pn I.903
 Fo. 60r
 Mo H 159
 Fo. 156v-157r
 Mo H 159
 Fo. 156v

Dom. in Ramis Palmarum

P

F-Pn I.903
 Ante sex di - es so - lem - nis Pas - chae,

F-Pn I.776
 Ante sex di - es sol - lemp - niis Pas - chae,

F-MO H 159
 Ante sex di - es pas - si - o - nis

MO H 159
 An-te-sex - di-es sol - lemni-ta - tis Pas - chae,

Q

R

I.903
 quo - ve-nit - Do - mi - nus in - ci - vi - ta - tem

I.776
 quod - ve-nit - Do - mi - nus in - ci - vi - ta - te(m)

H 159
 ve - nit - Do - mi - nus in - ci - vi - ta - tem

H 159
 ve - nit - Do - mi - nus in - ci - vi - ta tem

1.903 Je - ru-sa-lem, occur-re - runt e - i pu - e - ri,

1.776 Je - ru-sa-lem, ex-i-e - runt e - i ob - vi - am,

H 159 Je - ru-sa-lem, occur-re - runt e - i pu - e - ri,

H 159 Je - ru-sa-lem, et occur - re-runt e - i pu - e - ri

1.903

1.776

H 159 et in ma - ni - bus por - ta - bant ra - mos pal - ma - rum,

H 159 in ma - ni - bus por - tan - tes ra - mos pal - ma - rum,

1.903 et cla - ma - bant vo - ce ma - gna:

1.776

H 159 et cla - ma - bant vo - ce ma - gna di - cen - tes:

H 159 et cla - ma - bant vo - ce ma - gna di - cen - tes:

1.903 W

1.776

H 159

H 159

Ho-san - na

1.903 X

1.776

H 159

H 159

in ex - cel - sis. Be-ne - dic - tus qui ve - nit

in ex - cel - sis. Be-ne - dic - tus qui ve - nis-ti

in ex - cel - sis.

1.903

1.776

H 159

in mul-ti - tu - di - ne mi - se - ri - cor - di - ae tu - ae.

in mul-ti - tu - di - ne mi - se - ri - cor - di - ae su - ae.

in mul-ti - tu - di - ne mi - se - ri - cor - di - ae tu - ae.

1.903 Y

1.776

H 159

Ho - san - na

This musical system features three staves. The top staff (treble clef) contains a melodic line with eighth notes and slurs, marked with a boxed 'Y'. The middle staff (treble clef) contains a rhythmic line with 'x' marks and slurs. The bottom staff (treble clef) contains a vocal line with eighth notes and slurs, with the lyrics 'Ho - san - na' written below it.

1.903 Z PP

1.776

H 159

in ex - cel - sis.

in ex - cel - sis.

This musical system features three staves. The top staff (treble clef) contains a melodic line with eighth notes and slurs, marked with a boxed 'Z' and a boxed 'PP'. The middle staff (treble clef) contains a rhythmic line with 'x' marks and slurs. The bottom staff (treble clef) contains a vocal line with eighth notes and slurs, with the lyrics 'in ex - cel - sis.' written below it.

1.903

1.776

H 159

Sae - cu - lo - rum a - men.

This musical system features three staves. The top staff (treble clef) contains a melodic line with eighth notes and slurs. The middle staff (treble clef) is empty. The bottom staff (treble clef) contains a vocal line with eighth notes and slurs, with the lyrics 'Sae - cu - lo - rum a - men.' written below it.

Example 7: Cum appropinquaret

F-Pn I.903
F^o. 59v-60r
F-Pn I.776
F^o. 54v
F-MO H 159
F^o. 156r-v

Dom. in Ramis Palmarum

F-Pn I.903

F-Pn I.776

F-Pn H 159

8 Cum — ap - propin - quaret Do - mi - nus Je - ro - so - li - mam,

1.903

1.776

H 159

8 mi - sit — du - os de di - sci - pu - lis su - is — di - cens:

P Q R

1.903

1.776

H 159

8 I - te — in cas - tel - lum quod est — con - travos

S T

1.903

1.776

H 159

8 et in - ve - ni - e - tis pul - lum — a - si - ne al - li - ga - tum

U

1.903

1.776

H 159

8 su - per quem nul - lus ho - mi - num se - dit.

1.903

1.776

H 159

8 Sol - vi - te et ad - du - ci - te mi - hi.

1.903

1.776

H 159

8 Si quis vos in - ter - ro - ga - ve - rit di - ci - te:—

V

1.903

1.776

H 159

8 O - pus Do - mi - ni est.

O - pus Do - mi - no est.

W

X

1.903

1.776

H 159

8 Sol - ven - tes ad - du - xc - runt ad Je - sum,

Y

1.903

1.776

H 159

8 et im - po-su - e-runt il - lis ves-ti - men - ta, et se-dit su-per e-um.

1.903

1.776

H 159

8 A - li - i ves-ti - men-ta su - a in vi - a.

8 A - li - i ex-pan - debant ves-ti - men-ta su - a in vi - a.

Z

1.903

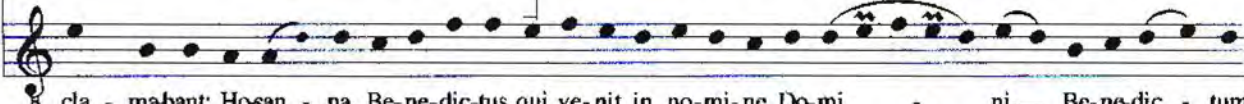
1.776

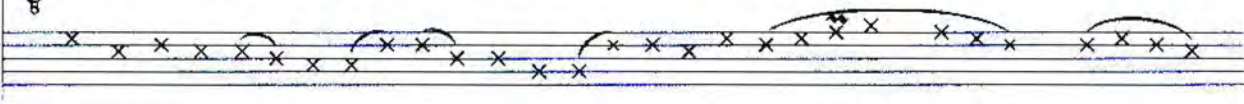
H 159

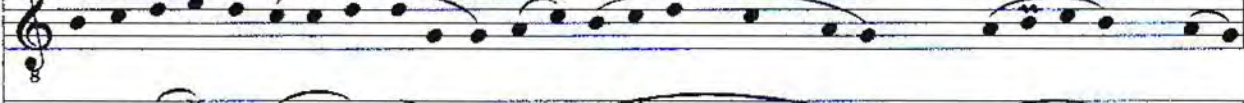
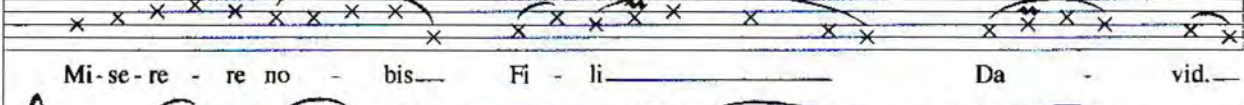
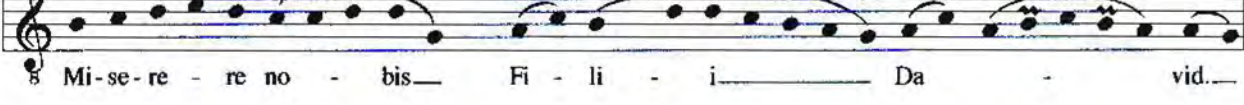
8 A - lii ramos de ar-bo-ri-bus [ex-] ster - ne-bant et qui se-queban - tur

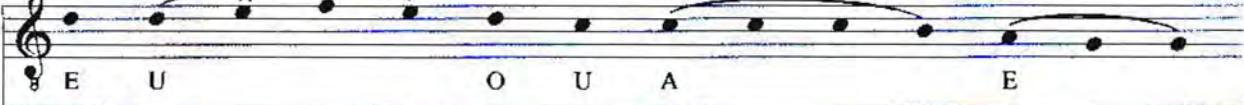
8 A - lii ramos de ar-bo-ri-bus ex - ster - ne-bant et qui se-queban - tur

8 A - li - i ra-mos de ar-bo-ri-bus [ex-] ster - ne-bant et qui se-queban - tur

1.903  
 1.776
 H 159 
 cla - mabant: Hosan - na. Be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi - ni. — Be-ne-dic - tum

1.903  
 1.776
 H 159 
 re-gnum Pa-tris nos - tri Da - vid. Ho-san - na in ex-cel - sis. —

1.903  
 1.776
 H 159 
 Mi-se-re - re no - bis — Fi - li — Da - vid. —
 Mi-se-re - re no - bis — Fi - li - i — Da - vid. —

1.903  
 1.776
 H 159 
 E U O U A E

Example 8: Prima autem

Dom. in Ramis Palmarum

F-Pn I.903
F^o. 60v
F-Pn I.776
F^o. 56r-v
F-MO H 159
F^o. 157r

F-Pn I.903
F-Pn I.776
F-MO H 159

Pri - ma au - tem di - e a-zy - mo rum,
Pri - ma au - tem a-zy - mo rum,

I.903
I.776
H 159

ac-ces-se-runt di-sci-pu-li ad Je-sum di-cen-tes:

I.903
I.776
H 159

U-bi-vis-pa-re-mus ti-bi co-mo-de-re Pas-cha?

1.903 S T

1.776

H 159 P o r r e c t u s h e r e , n o p i t c h e s g i v e n .

Et Je - sus di - xit e - is: I - te in ci - vi - ta - tem

1.903 T U

1.776

H 159 a d q u e n - d a m e t d i - c i - t e e - i :

ad quen - dam et di - ci - te e - i:

1.903 U' a₁ V

1.776

H 159 a₁

Ma - gis - ter di - cit: Tem - pus me - um pro - pe - est.

1.903 V

1.776

H 159 b

A - pud te fa - ci - o Pas - cha cum di - sci - pu - lis me - is.

A - pud te fa - ci - o Pas - cha cum di - sci - pu - lis su - is.

A - pud te fa - ci - o Pas - cha cum di - sci - pu - lis me - is.

W X

1.903

1.776

H 159

Et fe - ce - runt di-sci - pu - li si - cut consti-tu - it il-li

Et fe - ce - runt di-sci - pu - li si - cut praece-pe - rat e - is

Y Z

1.903

1.776

H 159

Je - sus et pa-ra - ve runt Pas - cha.

Do-mi - nus et pa-ra - ve runt Pas - cha.

Example 9: Coeperunt omnes

F-Pn I.903
F^o. 59v
F-MO H 159
F^o. 157r

Dom. in Ramis Palmarum

F-Pn I.903

F-MO H 159

Coe - pe - runt om - nes tur - bae de - scen - den - ti - um

1.903

H 159

gau - den - tes lau - da - re De - um vo - ce ma - gna

1.903

H 159

su - per om - ni - bus quas vi - de - rant vir - tu - ti - bus

1.903

H 159

di - cen - tes: Be - ne - dic - tus qui ve - nit rex in no - mi - ne Do - mi - ni.

1.903

H 159

Pax in - ter - ra et glo - ri - a in ex - cel - sis.

Example 10: Appropinquante

F-MO H 159
F^o. 158r
F-Pn l.776
F^o. 55r
F-Pn l.903
F^o. 60v

Dom. in Ramis Palmarum

P
Q
R
S

F-Pn l.903

F-Pn l.776
Tonary: Tone 1

F-MO H 159

Ap-pro - pin - quan - te - Je - su

Ap-pro - pin - quan - te - Je - su

T

1.903

1.776

H 159

Fi - li - o De - i - Je - ro - so - ly - mam,

Fi - li - o De - i - J - (e) - ro - so - ly - mam,

U
V

1.903

1.776

H 159

pu - e - ri He - brae - o - rum cla - ma - bant:

W

1.903

1.776

H 159

Ho - san - na - Re - demp - tor - mun - di.

Example 11: Multa turba

F-Pn 1.903
F^o. 60v-61r
F-Pn 1.776
F^o. 55v
F-MO H 159
F^o. 159r

Dom. in Ramis Palmarum

[P]

F-Pn 1.903

F-Pn 1.776

F-MO H 159

Mul - ta - tur - ba - Ju - dae - o - rum in - je - ce - runt ma - nus in - Sal - va - to - rem.

[Q]

[R]

1.903

1.776

H 159

Il - le ut a - gnus in - no - cens non ne - ga - vit pas - si - o - nem.

Il - le autem a - gnus in - no - cens non ne - ga - vit pas - si - o - nem.

1.903

1.776

H 159

Pi - la - tus di - ce - bat: E - go nul - lam cau - sam mor - tis in - ve - ni - o in - e - o.

H 159 lacks this sentence.

[S]

[T]

1.903

1.776

H 159

Po - pu - lus Ju - dae - o - rum cla - ma - bat: Cru - ci - fi - ga - tur.

Po - pu - lus Hae - brae - o - rum cla - ma - bat: Cru - ci - fi - ga - tur.

Po - pu - lus Ju - dae - o - rum cla - ma - bat: Cru - ci - fi - ga - tur.

