



Laon 239

Chant Transcriptions in Proportional Rhythm, English & Latin

SCHOLA ANTIQUA
1972 - 2022

LAON 239:

CHANT TRANSCRIPTIONS IN PROPORTIONAL RHYTHM, ENGLISH & LATIN

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131 WEST 21ST STREET
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Introduction

Between 1978 and 1985, each Wednesday or Thursday evening, a few singers and I gathered in New York City first at St. Peter's Lutheran Church at Citicorp and later on at St. Joseph's Catholic Church in Greenwich Village. We quickly practiced chants carefully looked at beforehand, and sang the Introits, Graduals, Alleluias, Offertories with Verses, and Communion in a proportional rhythm that hadn't been heard in liturgical Masses for about 1,000 years. The Citicorp "world premieres" were a thrill. Texts were sung in homemade English translations, but melodic integrity was carefully maintained. Usually, I had just a week to transcribe the Propers for each Mass, and the scores that resulted were often inky and far from neat-looking—but Alex Blachly, Pat Mason, and Eric Mentzel did bravely and beautifully.

Sets of Mass Propers for Sundays and major feasts were thus newly transcribed, most of them from MS Laon 239, *circa* 930, whose first page is pictured actual size on our title page. Neumes in 10th-century manuscripts indicated melodic shapes and rhythms, though not pitch-intervals; these had to be gotten from later sources called "diastematic" (Latin, "having intervals")—in our case from the faithful 12th-century Graz 807, the early 11th-century H-159 Montpellier, and the very conservative 14th-century *Thomaskirche Graduale*, which Bach knew and quoted.

Neume, from the Greek meaning "breath," is the name given to the linear shapes visible over most of the syllables of the text overleaf: "Ad te levavi animam meam; deus meus in te confido non erubescam." Each breath-like shape indicates one, two, or several notes. This particular neumatic notational type is called "Metz"; it is very early and known for its clarity. The diastematic Graz 807 is in a later Metz notation, with neumes clearly written upon lines and spaces; an example is given on page 290.

Laon 239 is what you might call a sweetheart, and this book's a song in its honor. It was a joy to hold 239 in my hands in September 1986 at the Bibliothèque Municipale during a week's stay in Laon. An early *praecantor* at Laon Cathedral had held its modest size in one hand while conducting the *schola cantorum* with the other. The early Metz neumes directly pictured the *very shapes in air* to be made by his hand to elicit singing! While an occasional neume may be faint (as over *te* in the opening *Ad te levavi*), usually longs and shorts in 2:1 proportion are easily read in clear Metz notation.

The present book contains music of chant Mass Propers in English for Sundays & major feasts of the liturgical year, all that have been found among papers kept from 40 years; with them are the Latin Propers I transcribed for concerts and commercial recordings. All are very slightly reduced from scores used by the Schola Antiqua for study & performing, and they're a right size for the reader to sing or conduct from. The book is of course in *draft* form: at 86, I'll not have time or energy for revisions. But what's evident is a beginning, for others, and there's very much of beauty: Now notes & rhythm are conjoined as they originally were meant to be in melodies lovely, powerful, dramatic, sublime. *Integral* melodies need the chance of being heard again, to move us. And it's just possible that there are more proportional-rhythm chant melodies gathered herein than anywhere else, with most from Laon 239.

A few basics. The notation is founded on modern neumatic notation given us by history and popularized by Solesmes' publications. We've made long notes black and short notes white, and these are in 2:1 proportion, with the long being the ordinary length (the equivalent of our quarter-note). A subtle sign at the beginning of each four-line staff shows where you're to sing pitches: two tiny black notes embracing a line tell us the line represents *do*; a sign of three tiny notes before a line shows *fa*. A chant piece may, of course, be "pitched" at any comfortable level. Some notes or neumes indicating ornaments are strangely shaped: the purposes of some are easily discernible, others not so. After many rehearsals the Schola decided that the neume with the Latinate name *quilisma*, meaning "to roll off," is best sung as an inverted triplet occupying the space of a short. Our long or short neume with a diagonal through it indicates a "bending through" the next note. Letters are present, too—among them *t=tene*, "hold," *c=celeriter*, "quickly," and *a=auge*, "lengthen into"; *non*=negative (e.g., *nt*="don't hold"). These are rhythmic nuances, not strictly measurable. In all matters, research and practice were handmaids to one another. (Those who wish to delve further might look at pages 12–16 of *Rhythm in Western Sacred Music Before the Mid-Twelfth Century*, which also contains in score many complete chants, two 12th-century music-dramas, and examples of very early polyphony; it is freely downloadable at www.ScholaAntiqua.net.)

A brief note concerning two melodic types or "dialects," French and German. Our ears are more used to the French, following the many publications by the Abbey of Solesmes. Aesthetically I prefer the German. Its melodies seem older, with a primitive stress on *fa* and *do*; and they do not seem to have the need to flat a *ti* that isn't immediately resolved by *do*—and this can result in surprisingly new, freshly melodic views. For pitches, then, I've relied whenever possible on the late-Metz notated Graz 807.

Above the towering *Missa solemnis*, Beethoven had written "From the heart, may it reach the heart."

R. John Blackley, Lexington, Virginia

Sacred Art in Secular Time

There are advantages to being born into & believing in a *mythos*. There are major *disadvantages*, like being tied to moral requirements that don't really make sense and that we later have to grow out of, even though it means questioning the whole system. Nonetheless, we'll have tasted the beauty of an ancient worldview, learned how to sift grain from chaff, and how to approach basic questions with a little less fear. And we acquired a taste for invisible ideals, on some of which we still depend.

So the teachings of the rabbi Jesus and others like him are *real* to very many of us—as are, in similar fashion, the ideals of our country's Declaration of Independence and Constitution.

Back in New York City, decades ago, we sang weekly Masses not necessarily as believers but as appreciators of Poetry in music & texts. Masses were sung through the liturgical year to celebrate a *mythos* of the rabbi Jesus in history & mystically, from the beginnings of Advent through the reaches of Pentecost.

A distinction can be made between *religious* and *sacred*. One comes from the Latin verb *religo*, “to bind fast,” implying a strong tie between an individual and an institution or set of beliefs. *Sacred*, from the Latin adjective *sacra*, describes something set aside as special or for a special purpose.

The teacher Herakleitos said, “All things are filled with gods.” In his view, every thing was sacred, set aside as special. Composer, writer, singer, dancer, architect, conductor, painter, sculptor, all of us, have during our lives encountered a multitude of things we held deeply & sacredly; these lodged inside, below the level of awareness. At a certain point they coalesce to form *mousiké*, what we might call Poetry, the core of every work of fine art and of every human life: *Eructavit cor meum verbum bonum*, “My heart has belched forth a good word.”

Paul in his letters to *Ephesians* and *Colossians* formed a *mythos* of the rabbi Jesus and ourselves embracing and embodying all of creation. Its birth in eternity is celebrated in an Entrance-Song at Christmas Midnight (page 31): “The Lord said to my Lord: You are my child, I begot you this day.”

A liturgical year can celebrate growth-cycles from deep core through underground and overground blooming, to greenness, countries, and to the feminine moon—as in a drawing mailed to Barbara Lachman (editor hereof) by a very dear artist-friend who lived and taught in Puerto Rico, Mary Ann Mackinnon. Our gathering from the past is dedicated to her memory.



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The 1st Sunday in Advent



int noit: Ad te levari
cantor: schola:

To thee, O Lord,* I lift up my soul: in thee, my God, I place my trust, do not let me be shamed: neither let mine enemies exult o-ver me: of all those who wait for thee, not one shall ever be con-found-ed. V. How gra-cious is the Lord, how faith-ful:* light of the traveler who has lost the way. To thee, O Lord,

(etc)

For comparison:

cantor: schola:

Ad te le-va-vi * a-ni-mam me-am; de-us me-us, in te con-fi-do,
non e-ru-be-scam: ne-gue ir-ri-de-ant me in-i-mi-ci me-i
et e-nim u-ni-ver-si qui te ex-pe-ctant non con-fun-den-tur.
cantor: schola:
V. Vi-2s tu-2s, do-mi-ne, de-mon-stras mi-chi: * et se-mi-tas tu-2s e-do-ce me.

cantus:

$\frac{X}{2}$ Look up-on me, and have mer-cy up-on me, O Lord God, hold fast
my be-ing in your hands and de-liv-er me: I will not be
con-found-ed, be-cause I will call
thee.

schola:

of all those who wait in hope-fulness for thee, none shall be con-found-ed.

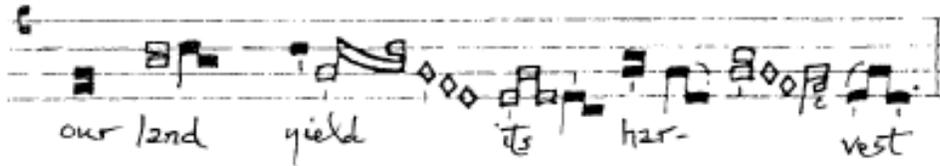
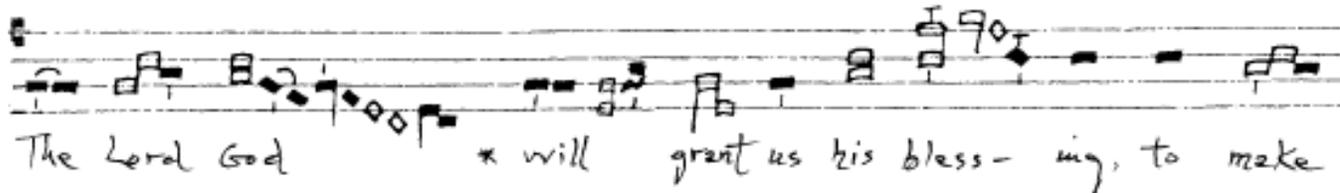
A necessary note concerning proportional-rhythm Psalm-tones, such as those used after the Communion antiphon on the next page. Each syllable receives the length of a long (which may be divided into two shorts). Each *change* in a reciting note, whether upward or downward, is indicated by an underlining of the syllable being sung. That underline does *not* indicate a textual accent. As an example, take a look inside the first half of verse 1: GRANTed TO this LAND of THINE: all the notes are longs; normal accents are given to the syllables here capitalized, while the *note* is changed on the syllable that is underlined.

—Be careful not to rush reciting-notes: they are *longs*. Failure to treat them as such in the singing of Psalms in the Office was one of the causes of the decline of proportional rhythm & the rise of equalist.

Proportional-rhythm Psalmody is different from that of equalist-rhythm, because every word of the sacred poetry is afforded the importance it deserves.

The two or three notes that introduce a Psalm are sung only at the start of the opening verse; thereafter, each verse begins on the reciting note. (In the case of Canticles, the introductory notes are sung for each verse, as in the Canticle of Simeon on page 462.)

Communion

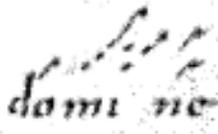


1. What bless-ings, Lord, thou hast granted to this land of thine: restoring Jacob from cap-tiv-i-ty,
2. pardoning thy peo-ple's/guilt, burying away the ré-cord of their sins all thy anger calmed, thy fierce displea-sure for-got-ten.
3. And now, God of our deliverance, do thou re-stóre us: no longer lét us see thy frówn.
4. Wouldst thou always be in-dig-nant with us? Must thy resentment smoulder on, age af-ter age?
5. Nay, thou wilt relent, O God, and give fresh life: to restore the spírits of thy peo-ple.
6. Shów us thy mér-cy, Lórd: gránt us thy de-lív-rance!
7. Let me listen, now, to the voice of the Lord God within/me: it is a message of peace he sents to his peo-ple: to his loyal servants that come back, now, to take coun-sel of their héarts.
8. For us, his worshippers, delíverance is clóse at hánd: in this land of ours, the divine glóry is to fínd a hóme.
9. See, where mercy and faithfulness méet in óne: how justice and peace are unít-ed in óne em-bráce!
10. Faithfulness grows up out of the earth: and from heaven jus-tice looks down.
11. The Lord, now, will gránt us his bléss-ing: to make our land yield its har-vest;
12. jústice wíll go ón be-fóre him: to make ready for his prog-ress.

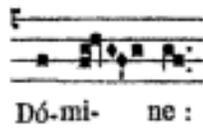
Volgute. # 24

LITURGICAL TEXTS AND CHANT RHYTHMS

FROM MS LAON 239, F. 74^r



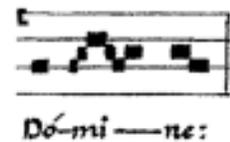
EQUALIST (SOLESMES)



PROPORTIONAL (VOLLAERTS, SCHOLA)



SEMILOGICAL (HACKENES)



Time out for an excursus. The Latin for “Lord,” *domine*, is used constantly throughout the liturgy, and frequently it is assigned the melody shown in the first example above, taken from the *graduale* MS Laon 239 (dating from c. 930), on which the Schola Antiqua relies heavily.

Publications by the monks of the Abbey of Solesmes have understood the neumes or notes to be of basically equal length (except at endings), as shown in the second example.

The Dutch Jesuit Jan W. A. Vollaerts, some theorists before him, and the Schola interpret the neumes mensurally—longs and shorts freely arranged in 2:1 proportion, with the long as the ordinary duration. The long can have the shape of a conductor’s hand very briefly motionless in air, holding, like an inverted swallow; or, if it is higher than what precedes it, then a graceful diagonal length (like a twig or slim branch). And so, in the first example, the note or neume over the first syllable, *do*, is a long; over the second syllable, *mi*, there are two shorts and a long ascending, then two shorts descending, followed by an ascendent long; the final syllable, *ne*, is sung in two longs descending. The actual pitches have to be drawn from later diastematic manuscripts that match the configuration of neumes in the neumatic manuscripts. I have tried to pull this all together in the third example, wherein the ordinary long note is black and the short is white. The tiny vertical lines, *ictus* [idea stolen from Solesmes, with apologies], indicate how the words themselves *in their own accents* are readily and naturally entrusted to the melodies—how, in fact, *the words determine* the accentual patterns of the music.

After several years working in New York City law offices to support my musical habits, lawyerly-type thinking enabled a musical insight:

If each syllable of a text is given a musical length that is long enough to be able to be divided, then the accentual pattern of the text will determine the accentual pattern of the music.

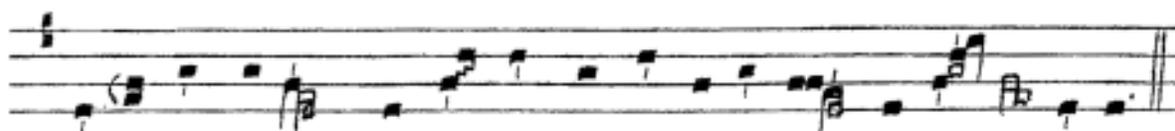
(And this holds good whether the accentual pattern of the original verbal text is by weight or by duration.) It is because of this principle that, as we will see on the next page, proportional rhythm chant can be translated into just about any Western language...

In the 20th century, Solesmes scholars decided that differences in shapes in the neumes found in 10th-century liturgical manuscripts, such as in our first example, should be interpreted as *nuances*, shadings of time. Their approach is called “semiological,” and studies by Dom Eugène Cardine and others determined what neumes indicated what nuancing. Dutchman Chris F. J. Hakkennes brilliantly hand-wrote and published his *Graduale Lagal* (The Hague, 1984), incorporating these theories; an instance is given in the fourth example above. —I saw & heard in The Netherlands a small *schola* sing the chant *Requiem Propers*; it was as if each note were being

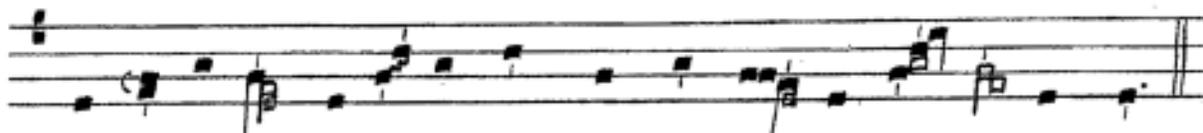
micromanaged, and a sense of long musical line was noticeably absent. By comparison, the simplicity of proportional-rhythm chant is very conducive to a beautiful horizontal line, has clear bases in the writings of medieval theorists,* and is easily shared from one conductor/choir to another. It can even be shared from the language of one country to that of another!

Here is the Communion for the Third Sunday after Epiphany—first in MS Laon 239, then in the Schola's transcription, finally in English, Italian, Spanish, German, and French. Reciting notes have been added or subtracted, or neumes reasonably divided, but the melody is intact.

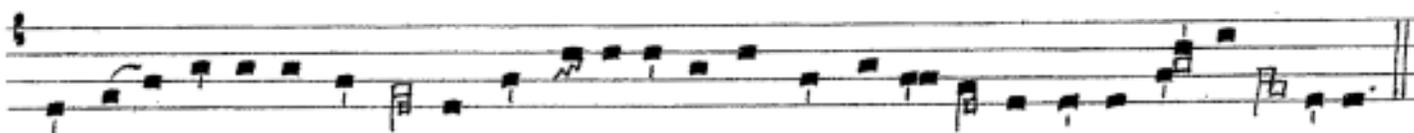
Mirabantur omnes de his quae procedebant de ore dei



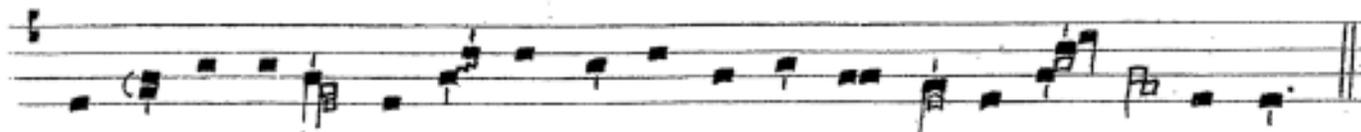
Mi-ra-ban-tur o - mnes de his que pro-ce-de-bant de o - re de - i.



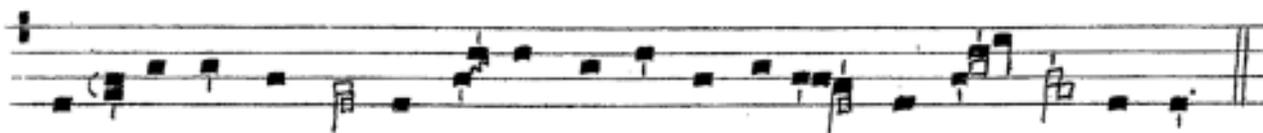
They all felt won-der at the words that came from the mouth of their God.



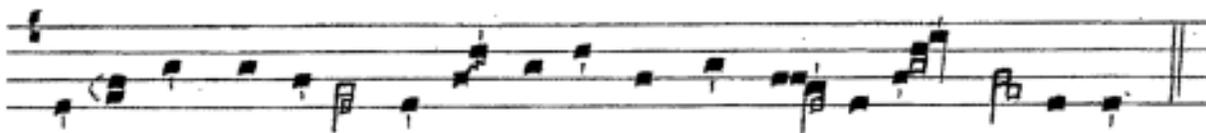
Tut-ti si ma-ra-vi-glia-va-no del-le pa-ro-le che pro-ce-de-va-no dal-la boc-ca di Di-o.



Se ma-ra-vi-lla-ron to - dos de las pa-ra-blas de la bo - ca de dios.



Sie al-le wun-der-ten sich ü-ber die Wor-te die aus den Mund Got-tes kam.

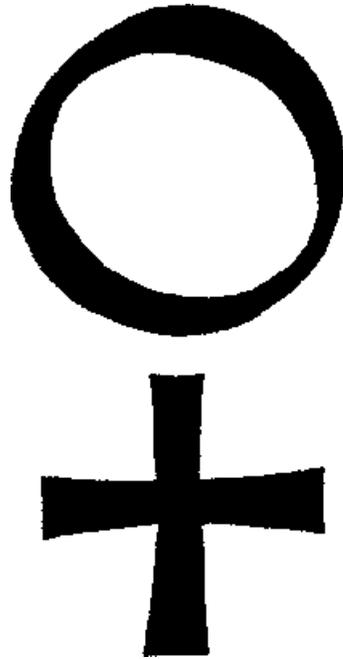


Ils se sont tous e-ton-nes de ce qui ven-aient de la bou- che de dieu.

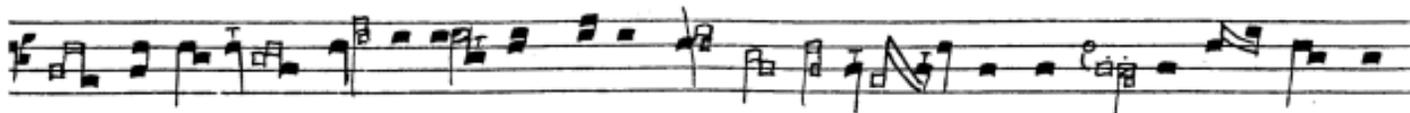
*Detailed in Jan W. A. Vollaerts *Rhythmic Proportions in Early Medieval Ecclesiastical Chant* (Leiden: Brill, 1960, pp. 161–210). See also “Gregorian Rhythm in the Gregorian Centuries: The Literary Evidence” by Dom Gregory Murray. Bath: Downside Abbey, 1958.

The 2nd Sunday in Advent
(Communion draft only)

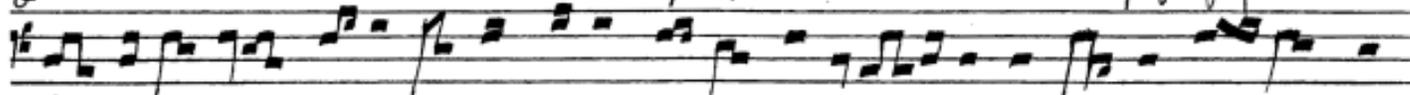
The 3rd Sunday in Advent
(missing)



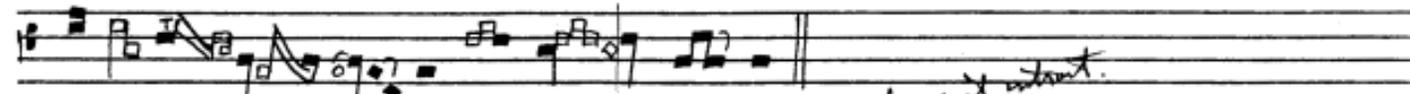
The Eight Great O Antiphons



Je-ru-sa-lem surge, et sta in ex-cel-so: et vi- de io-cun-di-ta-tem que
Je-ru-sa-lem a-rise, and stand on the highest mount: and see that most longed-for joy ~~and~~ X

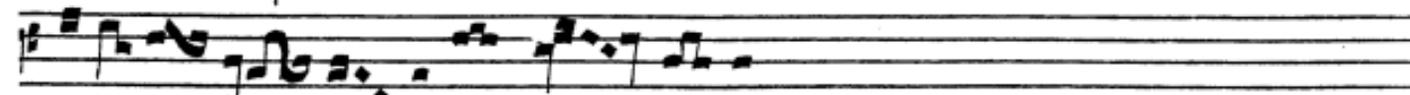


Je-ru-sa-lem surge, et sta in ex-cel-so: et vi- de io-cun-di-ta-tem, que



ve-ni-et ti-bi a de-o tu-o.
which the Lord thy God shall send un-to thee, X

perluce at outset.



ve-ni-et ti-bi a de-o tu-o.

Eight "Great O" Magnificat Antiphons,
from the Hartker Antiphonale (c. 1000)

1.

Wis-dom, you came out of the mouth of
the Most High, and reach from one end to the oth-er
might-i-ly and sweet-ly or-der-ing all things: come
and teach us the way of pru-dence.

2.

A-do-nai, and lead-er of the house of Is-
ra-el, you ap-peared in a bush to Mo-ses in a flame
of fire, and gave him the law on Si-nai: come and
re-deem us with an out-stretched arm.

3.

O root of Jes-se, you stand for an en-sign of the
peo-ple, be-fore you Kings will shut their mouths, and
for you the Gen-tiles will seek: come and de-liv-er
us and do not tar-ry.

4.

O Key of Da-vid and Scep-ter of the house of Is-ra-el;
you o-pen and no one can close and you close and no
one can o-pen: come and bring the pris-'ners out of the
pris-on, those who sit in dar-k-ness and the shad-ow
of death.

5.

O Day-spring, bright-ness of the light ev-er-
 last-ing and Sun of right-eous-ness: come and en-light-en
 those who sit in dark-ness and the shad-ow of death.

6.

O King of the na-tions, and their de-sire, the Cor-ner-
 stone u-nit-ing both in one: come and save man-kind
 whom you formed of clay.

7.

O Em-man-u-el, our King and law-giv-er, the
de-sire of all na-tions and their sal-va-tion:
come and save us, O Lord our God.

8.

O Vir-gin of vir-gins, how shall this be? For nei-ther
be-fore you was e-ny seen like you, nor shall there
be af-ter. Daugh-ter of Jer-u-sa-lem, why do you
mar-vel at me? The thing which you be-hold is a
di-vine mys-ter-y.

[* = episema probably added to virga later; ignore. x = episema seems to be for intonational ending, or for musical syntax; retain, though authenticity is questionable.]

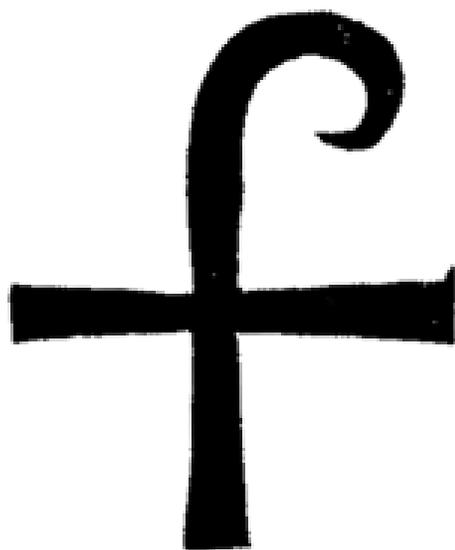
O sa-pi-en-ti-a, quæ ex o-re al-tis-si-mi pro-di-sti, at-tin-gens ad fi-ne us-que ad fi-nem,
for-ti-ter su-a-vi-ter dis-po-nens-que o-mni-a: ve-ni ad do-cen-dum nos vi-am pru-den-ti-æ.

O cla-vis da-vid, et scep-trum do-mus is-ra-el, qui a-pe-ris et ne-mo clau-dit, clau-dis
et ne-mo a-pe-rit: ve-ni, et e-duc vin-ctum de do-mo car-ce-ris se-den-tis in te-ne-
bris et um-bra mor-tis.

O e-ma-nu-el, rex et le-gi-fer no-ster, ex-pe-cta-ti-o gen-ti-um et sal-va-tor e-
o-rum: ve-ni ad sal-van-dum nos, do-mi-ne de- us no-ster.

Diastematic sources: 1. Worcester F-160 (13th century), *Paleographie musicale* XII, p. 21; (2) Lucca 601 (12th century), *ibid.* IX, pp. 27-28; *Antiphonale sarisburiense* (13th century), Vol. II, pp. 41-42.

The 4th Sunday in Advent



introt

Advent IV

Laon 239, f. 5^v

Ro-ra-te * ce-li de-su-per, et nu-bes plu-ant ju-stum:

a-pe-ri-a-tur ter-ra, et ger-mi-net sal-va-to-rem.

ce-li e-nar-rant glo-ri-am de-i: et o-pe-ra ma-nu-um e-jus

an-nun-ci-at fir-ma-men-tum. Ro-ra-te

gradual

Pro-pe est do-mi-nus o-mni-bus in-vo-can-ti-bus

e-um: o-mni-bus qui in-vo-cant e-lum in ve-ri-

ta-te. Lau-dam do-mi-

ni lo-que-tur os me-um:

et be-ne-dicat o-mnis cae-ro no-men san-cti e-jus.

reputat Prope

Alleluia
 Laon 239, f. 83^v
 St Gall 359, p. 17-37

Al-le-lu-ia.* V. Ve-ni, do mi-
 ne, et no-li tar. de-ra: re-le-x2 fa-
 ci- no- re ple-bis
 tu- re. Al-...

Note. Exceptions to Laon 239 are due to its being partially incompatible with Graz 807; in these cases, MS St. Gall 359 (c. 900) seemed helpful.

Sohn:

N. Id-e-o-que quod na-sce-tur ex te san-ctum, vo-ca-bi-

tur fi-li-as de- i. be-ne-di-cta tu in

mu-li-e-ri-bus, et be-ne-di-ctus fru-ctus *

ven-tris tu-i.

Advent IV
Communion

Lea 239, f. 6^v

Ec-ce vir-go*con-ci-pi-et et pa-ri-et fi-li-um, et vo-ca-

bi-tur no-men e-jus em-ma-nu-el.

E-ru-ctavit cor meum ver-bum bo-num: * di-co ego ope-ra me-a re-gi.

Lin-gua mea ca-la-mus scri-bæ, * —ve-lo-ci-ter scri-ben-tis.

Spe-ci-osus forma præ filiis ho-/minum, diffusa est gratia in la-biis tu-is: * pro-pte-rea benedixit te de-us in æ-ter-num.

Ac-cin-gere gladio tuo super fe-mur tu-um, * —po-ten-tis-si-me.

Spe-ci-e tua et pulchri-tu-dine tu-a * in-ten-de, prospere pro-ce-de, et re-gna.

Pro-pter veritatem, et mansuetudinem, et justi-ti-am: * et de-ducet te mirabiliter dex-te-ra tu-a.

offertory

4th Sunday in Advent

Lam 239, f 6^{ru}

cantor:

solo:

O * Hail, Mar- Y> full

of grace, the Lord is with thee: now bless-

ed art thou among all women, and bless-ed

is the fruit of thy womb. Y. How shall

this be wrought in me,

that hath not known a man? The Spirit of the

Lord shall most wondrously come to thee,

and the strength of

the high-^{est} shall o-ver-shad-ow thee. ^{schola:} now bless-

ed art thou a-mong all wom-en, and bless-ed

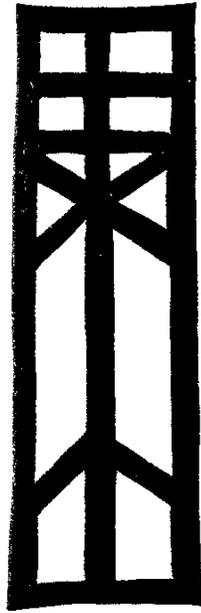
is the fruit of thy womb.

cantor
V. Yes, and there-fore the sa-cred one who is born of thee

shall be called the Son of God.

schola
O bless-ed art thou a-mong all wom-en, and

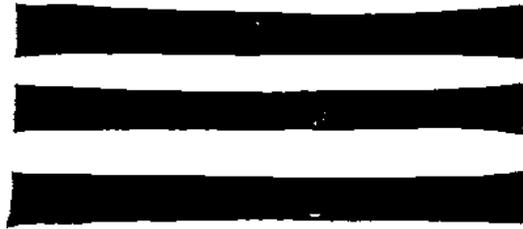
bless-ed is the fruit of thy womb.



December 25th
Christmas

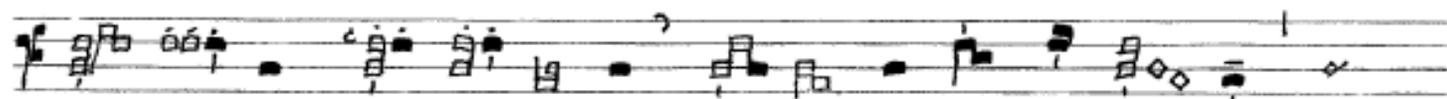
The Introits for the three ChristMasses musically tell related views...

Midnight Christmas

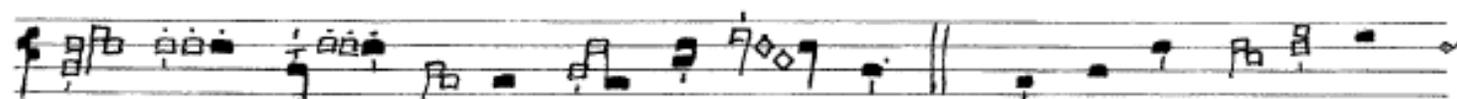


Christmas at Midnight
Kantat

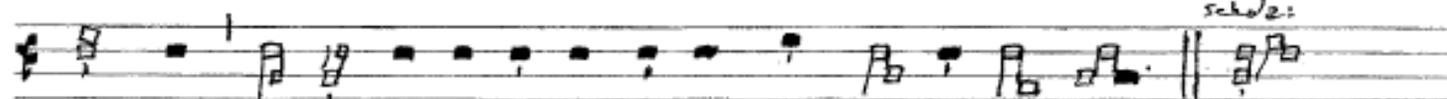
Laon 239, 58^v



Do-mi-nus* di-xit ad me: fi-li-us me-us es tu,



e-go ho-di-e ge-nu-i te. V. Qua-re gre-gu-e-runt



gen-tes, et po-pu-li ma-di-ta-ti sunt in-a-ri-a. Do-

Præcentor/præcentrix: Here is outside space and time, nothing but sung mystery. Then Psalm 2 shatters the peace, "Why this turmoil among the nations? Why do the peoples cherish vain dreams? See how the kings of the earth stand in array, how its rulers make common cause, against the Lord, and against the King he has anointed." And untouchable mystery answers quietly You are my son, this day have I begotten you.

gradual (5.8v)

cantor:

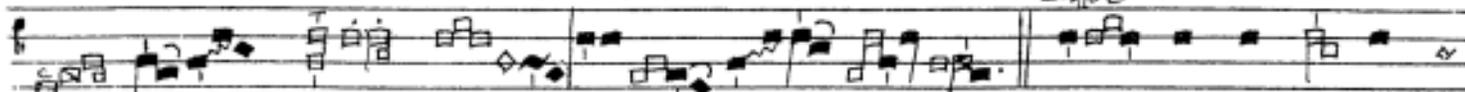
Te-cum prin-cí-pi-um* in di-e vir-tú-tis tu-e: in splen-dó-ri-bus san-cto-rum ex ú-te-ro an-te lu-cí-ferum gé-nu-i te.

cantor:

* Di-xit dó-mi-nus dó-mi-no me-o: se-de a dex-tris me-is, da-nec po-nam i-ni-mí-cos tu-os sca-bel-lum pe-dum tu-ó-rum.

[all repeat Te-cum prin-cípium from the beginning]

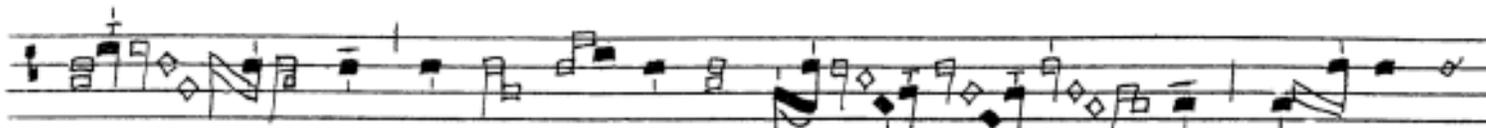
cantor, then all



Al- le- lu- iz.

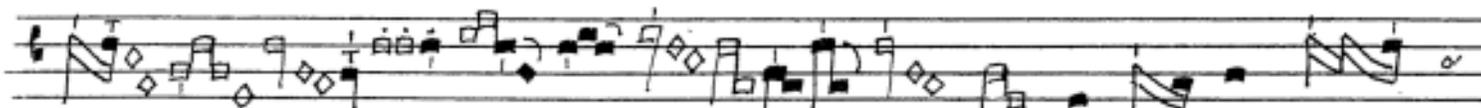
cantor

N. Do- mi- nus di- xit



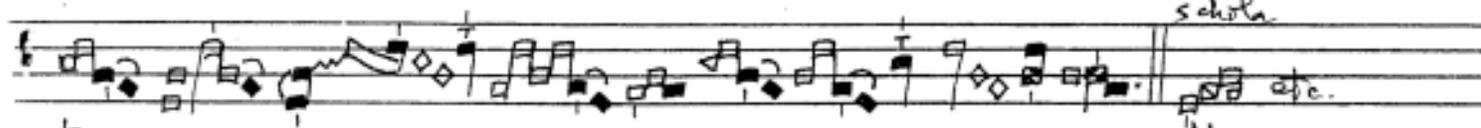
ad me: fi- li- us me- us es

tu, e- go.



ho-

di- e ge- nu- i



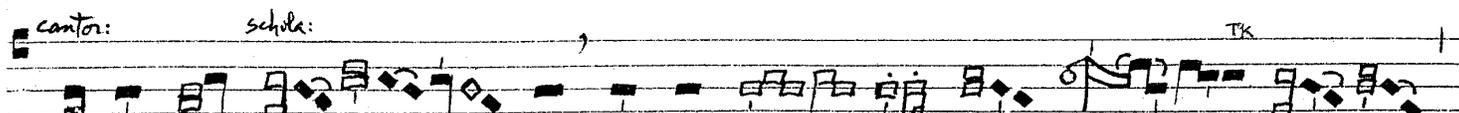
te.

schola

etc.

Al-

Aggeratory (ff. 84-90)



ae- ten- tur * cae-

li et e- xúl-

tet ter-

ra



an- te fá-

ci- em

dó-

mi- ni:

quó- ni-

am



ve-

nit.

[sequere ->]

cantor:
Canta- te dó-mi- no cán- ti- cum no- vum:

can- tá- te dó- mi- no o- mnis ter- ra.

schola:
an- te fá- ci- em dó- mi- ni: quó- ni- am

ve- nit. [segue →]

cantor:
Canta- te dó-mi- no, be- ne- dí- ci- te no-

men e- jus: be- ne- nur- ci- á- te de- di- e in

di- em sa- lu- tá- re e- jus. an- te

fá- ci- em dó- mi- ni: quó- ni- am ve- nit.

Communion (f. 9r)

cantors: schola:



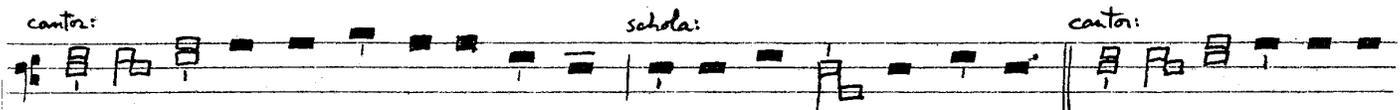
In splen-dó-ri-bus* san-cto-rum ex ú-te-ro an-te lu-cí-se-

go down $\frac{1}{2}$ st p



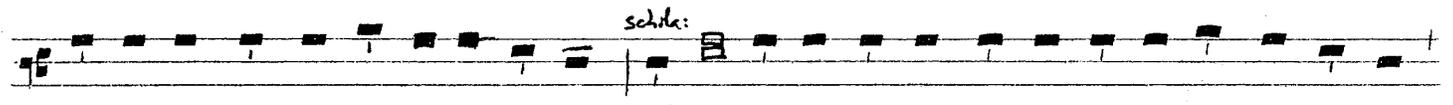
rum gé-nú-i te.

cantors: schola: cantors:

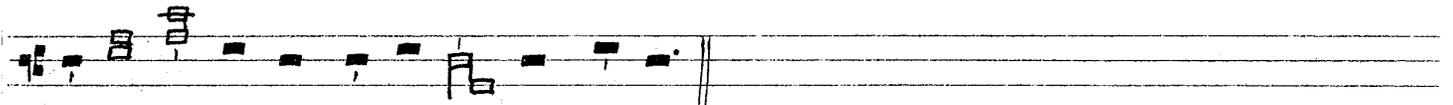


V. Di-xit dó-mi-nus dó-mi-no me-o: se-de a dex-tris me-is. Gló-ri-a pa-tri et

schola:



fi-li-o et spi-ri-tu-i san-cto: si-cut e-rat in prin-cí-pi-o et nunc et sem-per,



et in sé-cu-la sé-cu-ló-rum. A-men. [all repeat antiphon from beginning]

gradual: Tecum principium

Laos 239, 5.8^v

cantu: schola:

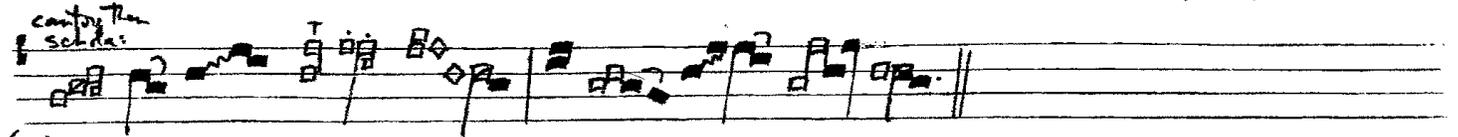
Thine is the strength * of prin- ces from the day thou wert
 born: in the splen- dor of the so- cred, from
 the womb be- fore the Day- Star,
 I have be- got- ten thee. V. Then said Yah- weh
 to my A- do- nai: sit thou
 at my right hand, till I make thine
 en- e- mies to be a foot-
 stool be- neath thy seat. Thine is the...

schola:

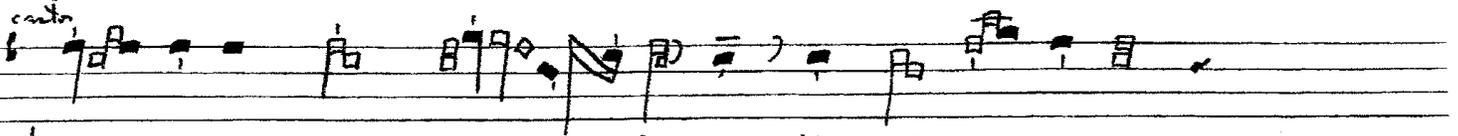
The image shows a handwritten musical score for a gradual titled 'gradual: Tecum principium'. The score is written on ten staves of music. The lyrics are written below the notes. The music is in a single system with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are: 'Thine is the strength * of prin- ces from the day thou wert born: in the splen- dor of the so- cred, from the womb be- fore the Day- Star, I have be- got- ten thee. V. Then said Yah- weh to my A- do- nai: sit thou at my right hand, till I make thine en- e- mies to be a foot- stool be- neath thy seat. Thine is the...'. There are some markings above the notes, including 'cantu:' and 'schola:'. The score ends with a double bar line and a fermata over the final note.

Alleluia/Dominus dixit ad me

Laon 239, f. 83^v (Ostende)
Einsiedeln 121
St-Gall 359



Al- le- lu- io. *



V. The Lord God spoke un- to me: Thou art my on-ly



son:

this day



have I be- got-ten thee.

Al-

f In the splen-dor of the sa-cred, from the womb be-fore the
 Day- Star I have be-got-ten thee.

109

To the Master I serve the Lord's promise was given, Sit here at my right hand,*
 while I make thine enemies a footstool under thy feet.

The Lord will make thy empire spring up like a branch out of Zion; Thou art to
 bear rule in the midst of thine enemies.

When Thou showest thy power, princely state shall be thine, amid the splendor
 of the holy places; ~~and~~ thou art my Son, born before the Day Star rises.

The Lord has sworn an oath there is no retracting: Thou art a priest forever
 in the line of Malchisedech.

At Thy right hand, the Lord beats down kings in the day of his vengeance;
 he will pass sentence on the nations, and accomplish their ruin,* assail a
 well-peopled land and smite down its princes.

Let him but drink of the brook by the wayside,* he will lift up his head in victory.

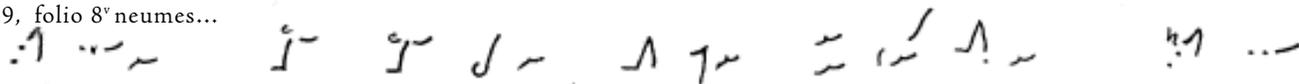
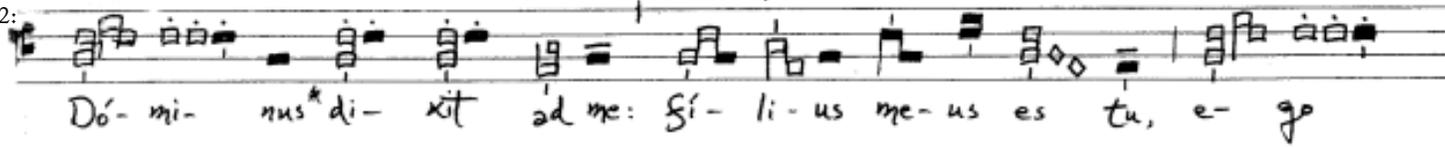
The 13 pages that follow contain behind-the-scene Worksheets for the five Propers of Midnight Christmas. On almost all of these pages, line 1 gives the Metz-notated neumes from Laon 239 (c. 930); line 3 gives the later Metz neumes from Graz 807 (12th century); in combining the rhythm & melodic configuraton of line 1 with the melodic pitches of line 3, I got line 2, which I wrote in a modified modern chant notation. Where lines 1 and 3 don't seem to fit together, choices could be taken from line 4, which gives melodic differences in the 14th-century late Metz Thomaskirche Graduale, or from line 5, giving melodic differences in the 13th-century French-notation H-159 Montpellier.

As time wore on and energy wore down, accent became placed mainly on 239 and 807, with references made to other manuscripts only as necessary.

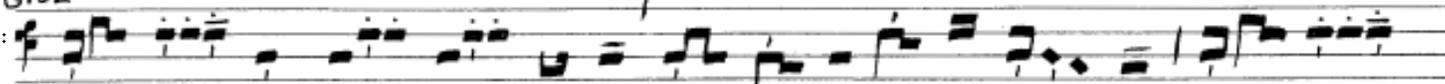
Worksheets for the Five Propers of Midnight Christmas

Introit

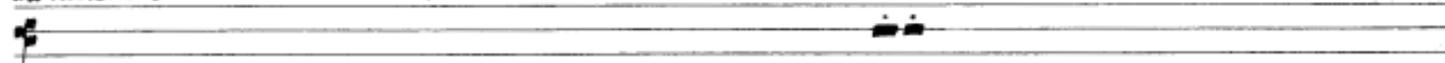
Laon 239, folio 8^r neumes...

line #1:  #2: 
Dó-mi-nus* di-xit ad me: sí-li-us me-us es tu, e-go

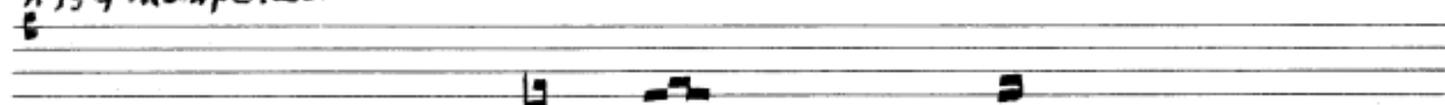
Graz 807:

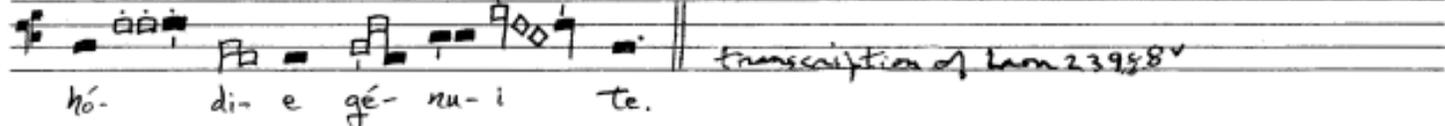
#3: 

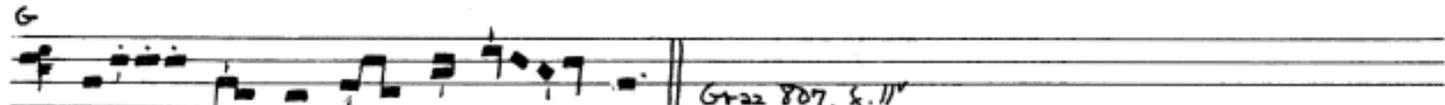
Thomaskirche:

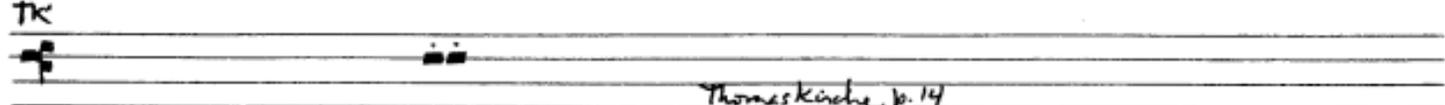


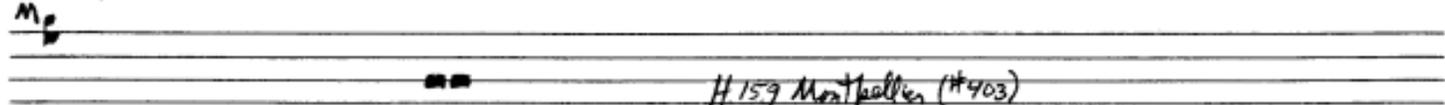
#159 Montpellier:



 Leon 239, f. 8^v
 transcription of Leon 239 f. 8^v
hó-di e gé-nu-i te.

G  Graz 807, f. 11^r

Tk  Thomaskirche, p. 14

M₂  #159 Montpellier (#403)

ctó- rum ex ú- te- ro an- te lu- ci-
 sa- cred, from- the womb be- fore the Day-

ctó- rum ex ú- te- ro an- te lu- ci-

se- rum gé- nère nu- i te.
 X Star, ho- g- f- the- Thee.

se- rum gé- nu- i

Handwritten musical notation at the top of the page, including a large bracket and various rhythmic symbols.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

N. Di-xit do-mi-nus do-mi-no me-
Then said Yah-weh to my A-do-nai:

Handwritten musical notation on a five-line staff, continuing the piece.

N. Di-xit do-mi-nus do-mi-no me-

Handwritten musical notation on a five-line staff, showing a few notes and rests.

Handwritten musical notation on a five-line staff, including a large bracket and a few notes.

Handwritten musical notation on a five-line staff, with some notes circled and a large bracket above.

o: se- sit de a dex-tris
them at my right

Handwritten musical notation on a five-line staff, continuing the piece.

o: se- de a dex-tris

Handwritten musical notation on a five-line staff, with a note circled and the text "omit first two notes" written to the left.

Handwritten musical notation on a five-line staff, showing a few notes and rests.

se- de

Handwritten musical notation on a staff with various notes and rests.

me-
hand,

is, do- nec po- nam i-
fill x | make x

Handwritten musical notation on a staff.

me-

is, do- nec po- nam i-

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

me-

is

Handwritten musical notation on a staff with various notes and rests.

ni- mí- cos
thine en-

tu- os
e- mias

scz- bél-
to be

a

Handwritten musical notation on a staff.

ni- mí- cos

tu- os

scz- bél-

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Ch. 121:

Alleluia

Handwritten musical notation with various annotations including '1-2-3-4', '5-6-7-8', and '9-10-11-12'. The notation includes notes, rests, and bar lines on a five-line staff.

Al- le- lú- 12.

Dó- mi- nus
A- dorá- ti

Handwritten musical notation on a five-line staff, continuing the Alleluia melody.

Al- le- lú 12. *

Dó- mi- nus

Handwritten musical notation on a five-line staff, showing a few notes and rests.

Handwritten musical notation on a five-line staff, showing a few notes and rests.

Dó- mi- nus

Leon (ostende, ent. 12)

Handwritten musical notation with various annotations including '1', '2', '3', '4', '5', '6', '7', '8', '9', '10', '11', '12', '13', '14', '15', '16', '17', '18', '19', '20', '21', '22', '23', '24', '25', '26', '27', '28', '29', '30', '31', '32', '33', '34', '35', '36', '37', '38', '39', '40', '41', '42', '43', '44', '45', '46', '47', '48', '49', '50', '51', '52', '53', '54', '55', '56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72', '73', '74', '75', '76', '77', '78', '79', '80', '81', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'. The notation includes notes, rests, and bar lines on a five-line staff.

di- xit ad me: sí- li- us me- us es tu: e- go
 spóca x mi- to me: thou art my on- ly son: this x

Handwritten musical notation on a five-line staff, corresponding to the lyrics above.

di- xit ad me sí- li- us me- us es tu: e- go

Handwritten musical notation on a five-line staff, showing a few notes and rests.

Handwritten musical notation on a five-line staff, showing a few notes and rests.

Obsequy

X

M. 5

Læ-ten-tur cœ- li, et exul- tet ter- ra
Re-joice, ye heav- ens, and be glad, O earth,

Le-ten-tur ce- li, et exul- tet ter- ra

M. 7

an- te fa- ci- em dō- mi- ni: quō- ni- am
be- fore the face of A- do- nai: for he

an- te fa- ci- em dō- mi- ni: quō- ni- am

X

ve- nit X' Can-tá- te dó-mi- no cón- ti- cum
 hæt̃ come. Sing ye un- to A- do- nai a re- newed

X' Can- tá- te dó- mi- no cón- ti- cum

cón- tá- te dó- mi- no o- mis ter-
 Sing un- to A- do- nai, all the earth

no- vum: can- tá- te dó- mi- no o- mis ter-

ra. Cantá te dó-mi no, be-ne-dí-ci-
 Sing ye un-to A-de-rai, give bless-ings to

ra. Cantá te dó-mi no, be-ne-dí-ci-

te no-men e-jus: be-ne nun-ci-á-te de di-e
 his sa-cred name: in all truth give wit-ness from day un-

te no-men e-jus: be-ne nun-ci-á-te de di-e

Handwritten musical score for a chant. The score consists of four staves. The top staff is a vocal line with Latin text "in di-em sa-lu-ta-re e-jus." and English translation "to day of X his saving grace." The second staff has the Latin text "in di-em sa-lu-ta-re e-jus." The third and fourth staves are instrumental accompaniment. There are various annotations, including circled notes and a large "X" in the top right corner.

Præcentor/præcentrix: Here, before the close of these Worksheets, is a fit space to tell you how, with “homemade English translations,” I could replace the original chant Latin texts “while melodic integrity was carefully maintained.” Three possible adjustments might suitably manage this: dropping a reciting-tone (or repeated note); or adding such; or dividing a complex neume that had been used for one syllable so as to accommodate two syllables.

All the music herein has been computer-copied from the sheets of music used by the singers. Where writing or neumes or texts was visually unclear, I tried to correct it gently by hand. Portions given to be sung by cantor or soloist are generous, because I sense in the chant a real continuing influence of the Hebrew cantor.

There surely is much room for improvements in the English translations. I did use an old style throughout, with Ronald Knox’s Psalm translations for verses at Introits and Communions. The Proper texts are essentially from the Old Testament, and a worldview that depended upon King and Judge and the Anointed One seems more in accord with an old-type style. Handily and correctly, *Do-mi-ne* becomes *A-do-nai*. Neumes and even relative pitches need checking, and the Neume Chart that closes this book needs re-thinking. I hope there will be someone or some ones who will revise what is begun here (and preferably with recompense for intensive labor).

It is ideal when theory and practice are communicating each with the other. Transcriptions are best done by those who both sing & conduct and enjoy studying minute neumatic details & problems—all this while making sure that the horizontal musical line of each song is their main musical concern. For that is where Poetry lies.

In the splendor of the sacred from the womb before the Day, Star I begot Thee.

S. 9r

Communion

Handwritten musical notation on a five-line staff, including various note values and rests.

In splen-dó-ri-bus san-ctó-rum ex ú-te-ro an-te lu-cí-se-
In the splen-dor of the sa-cred, & from the womb be-fore the Day

Handwritten musical notation on a five-line staff, continuing the melody.

Handwritten musical notation on a five-line staff, showing a few notes and rests.

Handwritten musical notation on a five-line staff, showing a few notes and rests.

Handwritten musical notation on a five-line staff, ending with a double bar line and a fermata.

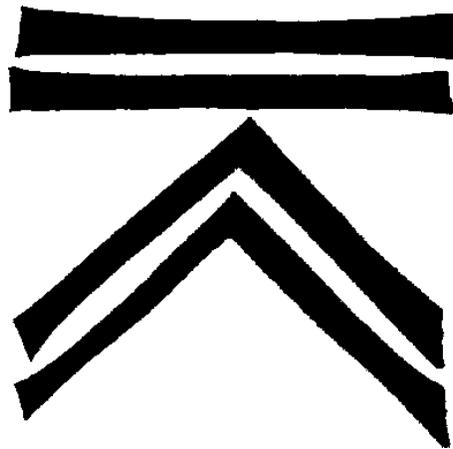
rum gé-nu-i te.
Star, I have be-got-ten Thee.

Handwritten musical notation on a five-line staff, ending with a double bar line and a fermata.

ThomasKirche, p. 15

H 159 Montpellier (#530)

Christmas at Dawn



introit

Christmas: at Dawn

Laon 239, f. 9r

cantor: schola:

Lux ful-ge-bit* ho-di-e su-per nos: qui-a natus est no-bis dor-mi-nus:
 et vo-ca-bi-tur ad-mi-ra-bi-lis, de-us, prin-ceps pa-cis, pa-ter fu-tu-ri
 sae-cu-li: cu-jus re-qui non e-rit fi-nis. V. Do-mi-nus re-qua-vit
 de-co-rum in-du-tus est: * in-du-tus est do-mi-nus for-ti-tu-di-nem, et pre-cinxit se vir-tu-te.
 V. Glo-ri-a pa-tri, et fi-li-o, et spi-ri-tu-i san-cto: * si-cut e-rat in prin-ci-pi-o et nunc, et semper,
 et in sae-cu-la sae-cu-lo-rum. A-men. Lux

The musical score is written on a five-line staff with a treble clef and a key signature of one sharp (F#). It features alternating parts for a cantor and a schola. The lyrics are written below the notes. The piece concludes with the word 'Lux' and a final note.

Præcentor/præcentrix: This Introit is wholly different, dramatic. Light bursts this day upon our world (*hodie* is in liturgical time, which is not chronologically correct but always present—even *this day*). Clear-cut names are then assigned to the Light: all-wonderful, the God, the prince of peace, father of future ages. And the *cujus regni non erit finis* ties the knot, yet further tightened in the words of Psalm 92.

gradual

Lux 239, f. 9^r

cantu: schola:

Be-ne-di-ctus* qui ve-nit in no-mi-ne do-mi-ni: de-us

do-mi-nus, et in-lux-it no-bis.

cantu:

V. A do-mi-no fa-ctum est:

et est mi-ra-bi-le in o-cu-lis no-

schola:

stris. Be-ne-di-ctus etc

Alleluia

Lux 239, f. 84^r

cantu: schola:

Al-le-lu-ia. *

cantu:

V. Do-mi-nus re-gna-vit, de-co-rem in-du-it:

in-du-it do-mi-nus for-ti-tu-di-nem et pre-ci-n-xit

schola:

se vir-tu-te. Al-le- etc

cantor:

Mi-ra-bi-lis in ex-cel-sis do-mi-nus:
testi-mo-ni-a tu-a cre-di-bi-li-a facta sunt
in-i-mis: do-mum tu-am de-cent san-cta,
do-mi-ne, in lon-gi-tu-di-ne
di-e-rum.

scholas:

ex tunc, a sae-cu-lo tu es.

Communion Laon 239, f. 9v

cantori: schola:

Ex-ul-ta* fi-li-a si-on, lau-da fi-li-a hie-ru-sa-lem: ec-ce rex tu-us

ve-nit san-ctus, et sal-va-tor mun-di.

cantori: schola:

Do-mi-nus re-que-vit de-co-ram in-du-tus est: in-du-tus est do-mi-nus glo-ri-a-di-nem, et

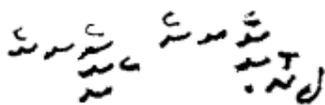
cantori: schola:

pre-cin-xit se vir-tu-te. Glo-ri-a pa-tri, et fi-li-o, et spi-ri-tu-i san-cto: si-cu-te-rat in prin-ci-pi-o

schola:

et vunc et sem-per, et in sae-cu-la sae-cu-lo-rum. A-men. Ex-ul-ta etc

A Note Concerning Neume-Shape and Letters

 The neumes at left are taken from the Offertory for Christmas at Dawn (p. 57, above). At the end of the word *non* are to be found 9 *tractuli*, shaped like upside-down birds (the *tractulus* is really a semblance of the hand held upside-down, as in “please hold this note”). Five of these 9 have *c* written by them, and *c* stands for *celeriter*, “quickly”; I think the *cs* indicate nuances, telling us not to hold these longs for quite their usual length. The shape itself of the *tractulus* indicates a measurable long, which may of course be nuanced.

The juncture of the final three marks (here with *t* for *tene* = “hold” over the second) is called a *pressus*, which indicates a pressure point within a minor cadence: the short *punctum* is followed by a short note that (I think) bends up slightly before resolving in the final note, which itself is liquesced to aid in pronouncing the last *n* in *non*. The sensitive conductor is invited (by the *t*) to delectate on the bending-note for a little bit.

The Metz notation used in Laon 239 is clear-cut regarding its shapes: a dot or *punctum* is short; a *tractulus* is a long; and a *virga*, shaped like a diagonal branch, is a long note higher in pitch than the *tractulus* that preceded it. What you see is what you get rhythmically.



Christmas: at Dawn

Laon 239, f. 9r

introtit: Lux Fulgebit hodie

cantor: solo: cantor:

A new light* hath shone up-on us this day: for there is born un-to us the Lord,
and he shall be called won-drous, God, the prince of peace, the fa-ther of su-
ture a-ges: whose King-dom shall be with-out end. & The Lord doth reign,
he is clothed in beau-ty: the Lord is clothed with pow'r, he hath girded himself with strength.

gradual: Benedictus qui venit

Luc 239, f. 9r

canto: schola:

O blessed* is he that comes in the name of A- do- nai: God is

A- do- nai, and he shall en-light- en us.

canto:

V. From A- do- nai all doth come:

and all is won- derful in our

schola:

sight. O bless- ed is [etc]

Aleluia/Dominus regnavit, decorum induit

Luc 239, f. 84r

canto: Ten schola:

Al- le- lu- ia. *

canto:

V. A- do- nai doth reign, he is clothed in beauty:

see how our A- do- nai is clothed with pow'r, and hath gird- ed

schola:

him- self in strength. Al- le- lu- [etc]

offertory: Deus enim firmavit orbem terre

Leon 239, 5. 9^{rv}

Handwritten musical notation in the top right corner.

cantor:

schola:

Handwritten musical notation for the first staff, with lyrics: God, how-ev-er, * hath made the orb of our earth, which shall not

Handwritten musical notation for the second staff, with lyrics: be moved for ev-er; thy throne is prepared, O God: * from hence forth, to

Handwritten musical notation for the third staff, with lyrics: all a- ges, thou art.

Handwritten musical notation for the fourth staff, with lyrics: do- mi- ni doth reign, he is clothed

Handwritten musical notation for the fifth staff, with lyrics: in beau-ty: see how our A- do-

Handwritten musical notation for the sixth staff, with lyrics: mi- ni is..... clothed in pow-er, and hath gird-ed

Handwritten musical notation for the seventh staff, with lyrics: him- self with strength;

Handwritten musical notation for the eighth staff, with lyrics: * from hence- forth, to all a- ges, thou art.

canto:

$\sqrt{2}$. Oh, won-drous to the heights is A- do-nai!

now is thy wit-ness made ex-ceed-ing-ly clear in our

sight:.... thy house shall be called.... ho-ly,

A- do-nai, e-ven to the length of

all

days;

scholas

* From hence-forth, to all a-ges, thou art.

Communion: Exulta filia sion

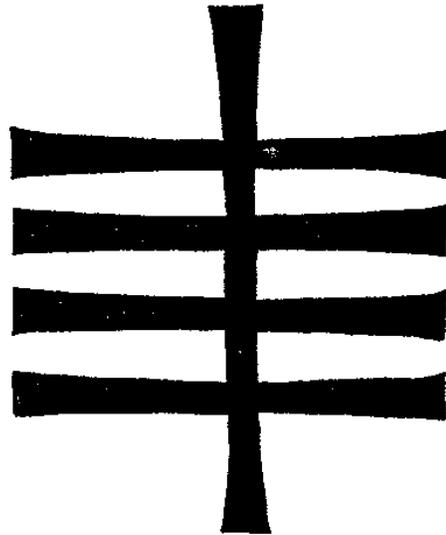
Lam 239, f. 9^v

castor:

Ex-ult, thou daughter of Si-on, praise, thou daughter of Jer-u-sa-lam: be-hold, thy King doth
 come, the ho-ly, the sal-va-tion of earth.

O sing to the Lord a new song, * for he has done marvelous things!
 His right hand and his holy arm * have gotten him victory.
 The Lord has made known his victory, * he has revealed his vindication in the sight
 of the nations.
 He has remembered his steadfast love and faithfulness * to the house of Israel.
 All the ends of the earth have seen * the victory of our God.
 Make a joyful noise to the Lord, all the earth; * break forth into joyous song
 and sing praises!
 Sing praises to the Lord with the lyre, * with the lyre and the sound of melody!
 With trumpets and the sound of the horn, * make a joyful noise before the King,
 the Lord!
 Let the sea roar, and all that fills it; * the world, and those who dwell in it!
 Let the floods clap their hands; let the hills sing for joy together before the Lord, *
 for he comes to judge the earth.
 He will judge the world with righteousness, * and the peoples with equity.

Christmas in Daytime



The original, of which this is a copy, was sent to Dr. Edmund Rubbra on October 25, 1982.

Susan
Introit

Christmas: the Third Mass

Lea 239 9^v-10^v
DRAFT

cantus: schola:

Pu-er*na-tus est no-bis et Si-li-us da-tus est no-bis: cuius impé-

ri-um su-per hú-me-rum e-jus: et vo-có-bi-tur no-men

e-jus Ma-gni Con-sí-li-i An-ge-lus.

cantus: schola:

¶ Canta-te do-mi-no cón-ti-cum no-vum: qui-a mi-ra-bí-li-a fe-cit.

cantus: schola:

Gló-ri-a pá-tri et Si-li-o et spi-rí-tu-i san-cto: si-cut e-rot in prin-

ci-pi-o et nunc et sem-per, et in se-cu-la se-cu-ló-rum. A-men.

[schola repeats Puer from beginning]

Præcentor/præcentrix: This third of the three ChristMass Introits now can presume to take the birth for granted: it has happened because we've been given it. Word is teacher from henceforth.

Gradual

cantori: *schola*

Vi-dé-runt o- *mes* gi-nes ter- rae sa-lu-tá- re de-
i no- stri: ju- bi-lá- te de- o o- mni- bus

in dem!

ter- ra.

cantori:

No- tum ge- cit dó-
mi- nus sa-lu- tá- re su- um, an- te con- spé- ctum
gé- ni- um re- ve-lá- vit ju- sti- ti- am su- am.

[Schola repeats from Videtur]

Alleluia

cantor, then schola:

Al-le-lu-ia *

cantor:

Di-es san-cti-fi-cá-tus il-lú-xit no- bis:

re-ni-te gen-tes et a-do-rá-te dó-mi-num:

qui-a hó-di-e de-scén-dit lux ma-gna

su-per ter-ram. [segue ->]

schola:

Al-le-lu-ia.

Ossertory

cantor: schola:

Tu-1 sunt* ce- li et tu- 2 et ter- ra:
or- dem ter- rá- rum et pe- ni- tú- di- nem e-
jus tu fun- dá- sti: ju- sti- ti- am et ju-
dí- ci- um pre- pa- rá- ti- o se- dis
tu- æ. [segue ->]

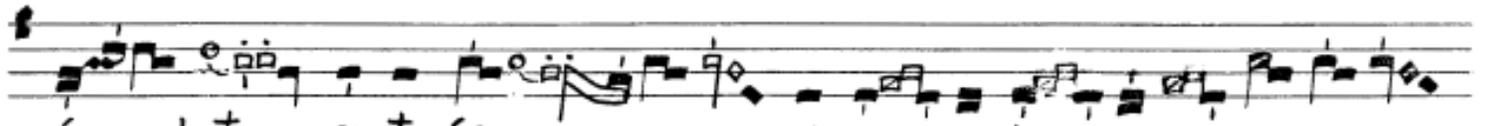
cantus:

V: Ma-gnus et me-tu-er-dus su-per o-mnes qui
 in cir-cu-i-tu a-jus sunt: tu do-mi-nā-
 ris po-te-stā-tis ma-ris, mo-tum au-tem glū-ctū um
 e-jus tu mi-ti-gas. ju-sti-
schola:
 ti-am et ju-dī-ci-um pre-pa-rā-ti-o
 se-dis tu-ae. [segue →]

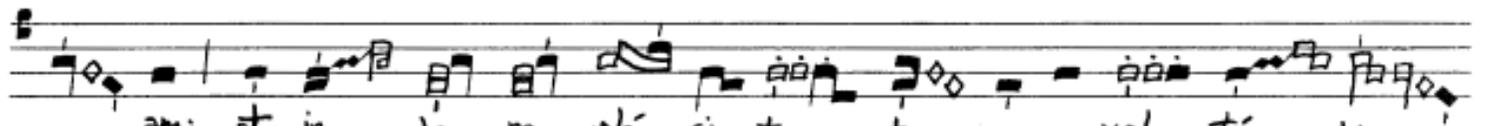
contr



Mi-se-ri-cór-di-a et vé-ri-tas pre-



ri-bunt an-te so-ci-em tu-

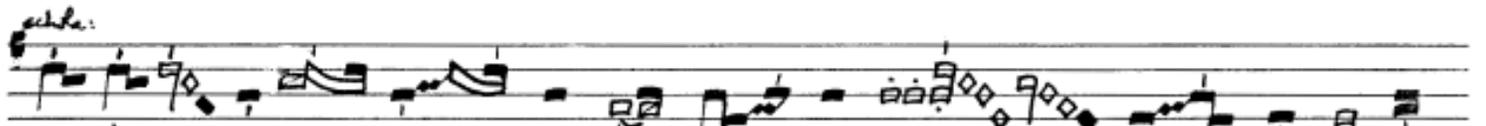


am: et in be-ne-plá-ci-to tu-o e-xal-tá-bi-

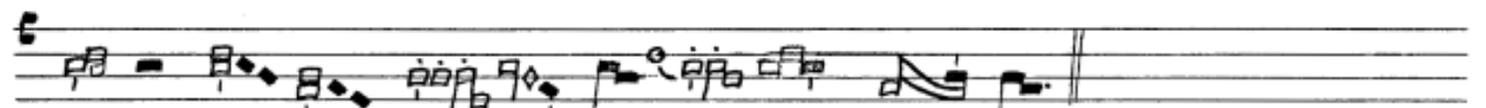


tur cor-nu no-strum

chle:



Ju-str-ti-am et ju-dí-ci-um pre-po-



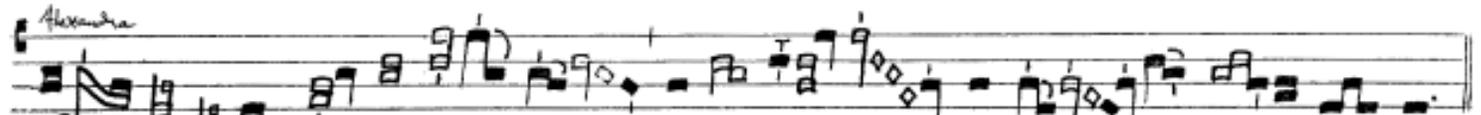
rá-ti-o se-dis tu-æ. [segue →]

cantu:
 tu hu-mi-li-á- sti si- cut vul-ne-rá- tum
 su- pér- bum, et in vir-tú-te brá-chi-i tu- i di- sper-si- sti i- ni- mi-
 cos tu- os: fir- mé- tur ma- nus tu- a et e- xal- té- tur
 dé- Xte- ra
 tu- a dó- mi- ne. *solo:* ju- sti- ti- am et ju-
 dí- ci- um pre- pa- rá- ti- o se- dis
 tu- ae.

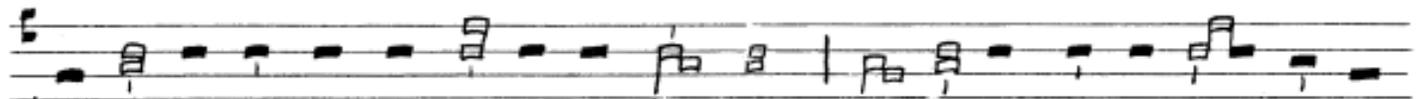
Communion (Christmas - 3rd Mass)

Lava 239, f. 10^v
DRAFT

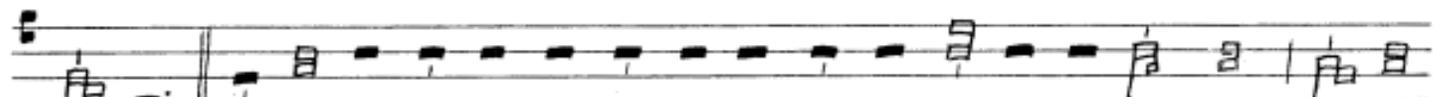
Alexandra



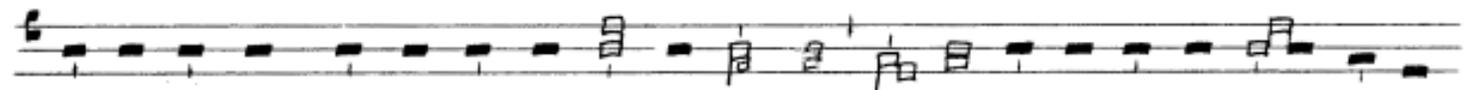
Vi-de-runt omnes * Si-nes ter-re sa-lu-ta-re de-i no-stri.



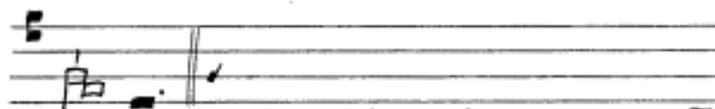
Can-ta-te do-mi-no can-ti-cum no-vum: * can-ta-te do-mi-no om-nis



ter-ra. Glo-ri-a pa-tri et fi-li-o et spi-ri-tu-i san-cto: si-cut



e-rat in prin-ci-pi-o et nunc et sem-per, et in se-cu-la se-cu-lo-rum.

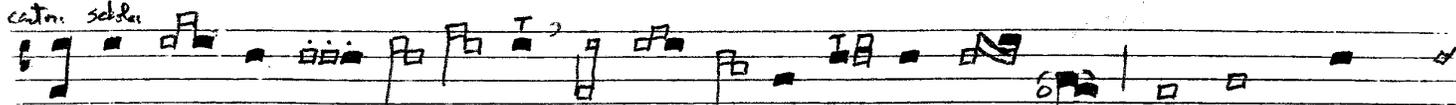


A-men. [all repeat antiphon from beginning]

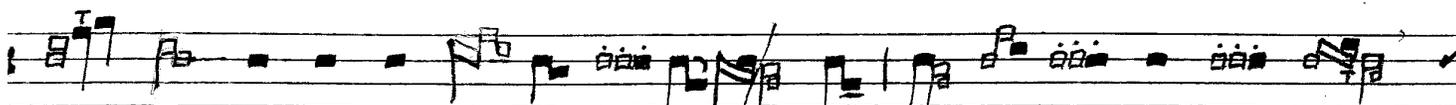
For The day of Christmas
introt: Puer natus est

Leon 239

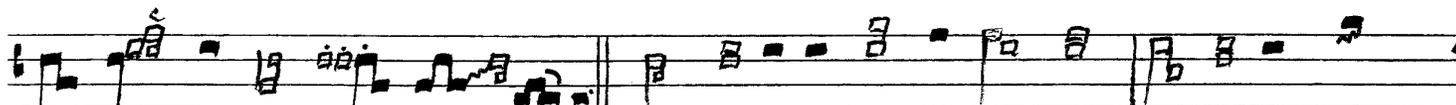
cant. solo



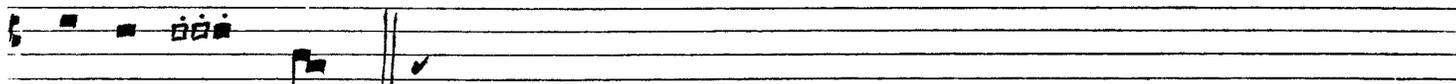
Now a child is born un-to us, for our sake a son is giv- en: on whose young



shoul- ders shall rest the bur- den of gov- ern- ment: and his name shall be called



The An- gel of great Coun- sel. Sing un-to the Lord a new song: for he hath wrought

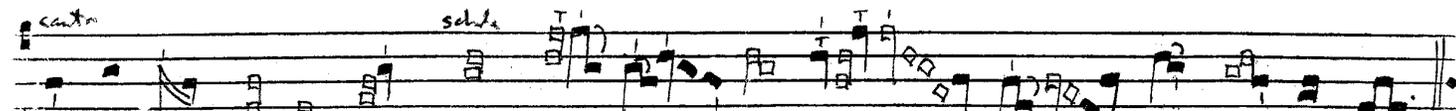


for us great things.

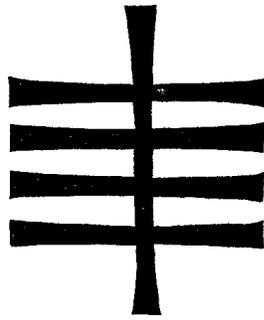
Communion

cant.

solo



All the ends of the earth* have be- held the sel- va- tion of our God.



Sunday in the Octave of Christmas

introit: Dum medium silentium

Einseite 121, p. 48
(Lacuna in Lora 239)

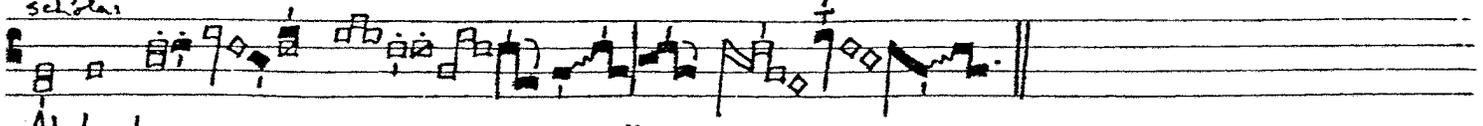
Handwritten musical score for a cantata. The score is written on six staves, alternating between vocal parts (cantor and soloist) and lyrics. The lyrics are in Latin and German. The music is written in a simple, handwritten style with square notes and stems.

cantor:
In the midst of a deep si- lence* em-brac- ing all that breathed, and while
soldat:
yet the night was half-spent in her jour- ney, then thy right-sons word,
O A- do- nai, left thy roy- al throne to come down from
cantor:
heav- en. ¶ the Lord reigns as King, robed in ma- jes- ty: *the Lord has royalty
soldat:
for robe and circ- ture. In the midst...

Aleluia: Dominus regnavit

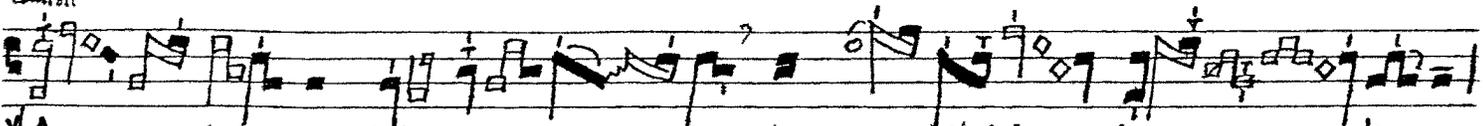
Lava 239, §. 84^r

*canto. Then
scholar*

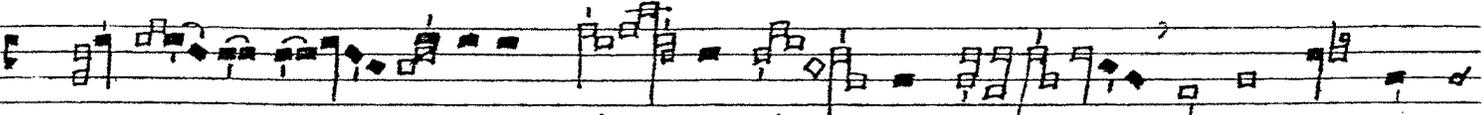


Al-le-lu- ia. *

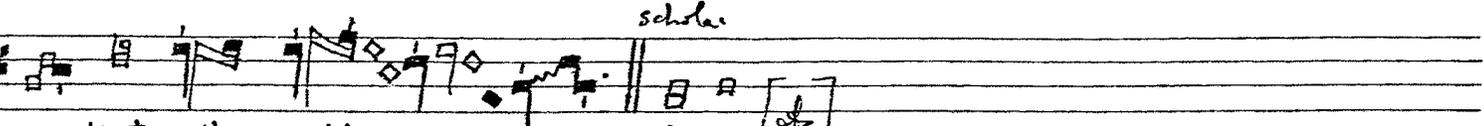
canto.



A- do- nei doth reign, he is clothed in lov- li- ness:



and now hath A- do- nei put on last- ing strength, gird- ed him- self

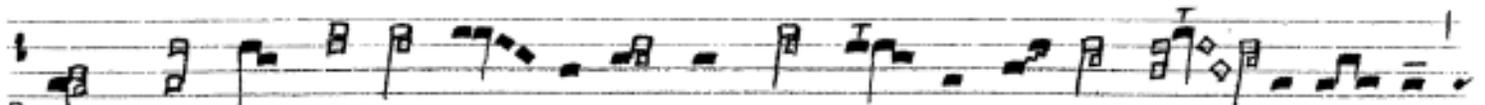


a- bout with might. Al-le- [scholar]

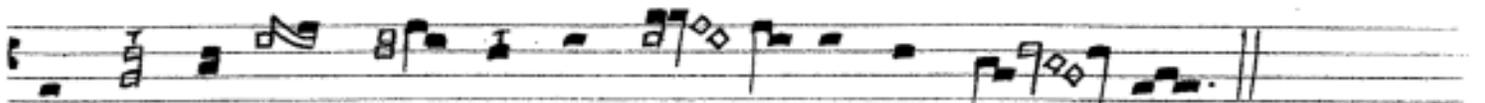
The Offertory with its ancient Verses is the same as that given for Christmas at Dawn—
the English version is to be found on pages 62–63.

Communion: Tolle puerum

Ensiadela 121, p. 49



Take* the child and his moth- er a- way, and go un- to the land of du- ds:



for they are now dead, who had sought to take the child's life.



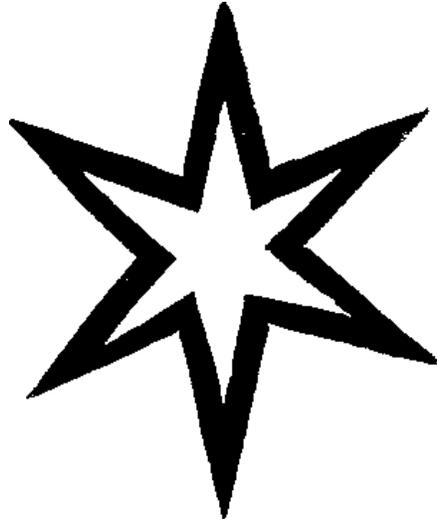
He it was that founded the solid earth: * to abide im-movable.

Firm stood thy throne ere ever the world began: * from all eternity thou art.

Loud the rivers echo, loud, loud the rivers echo: * rivers that rise in flood, with a
roar of many waters,

magnificent the sea's rage; * magnificent above these, the Lord reigns in heaven.

How faithful, Lord, are thy promises! * Holy is thy house, and must needs be holy
till the end of time.



January 6th

Epiphany

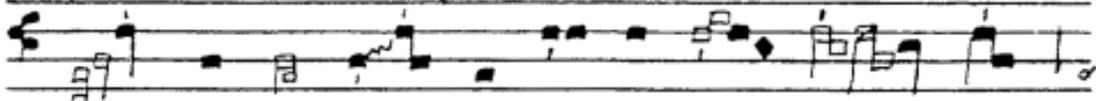
(In Teophania Domini)

Epiphany

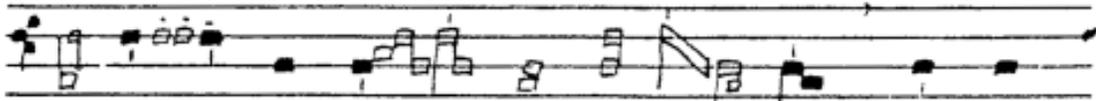
introit: Ecce advent

Einsiedeln 121, p. 50
Chantres 47, f. 8^v

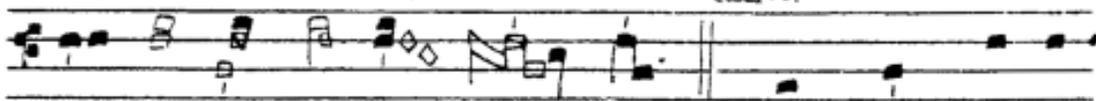
cantor: schola:



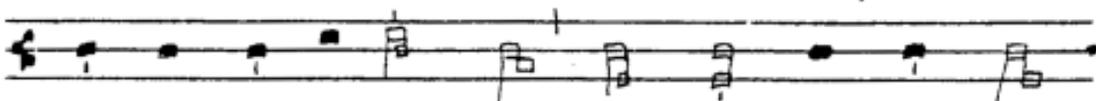
See * how he comes, our Rul-er and Lord God:



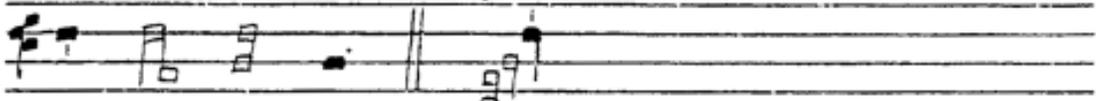
he bears the King- dom in his hands, and his



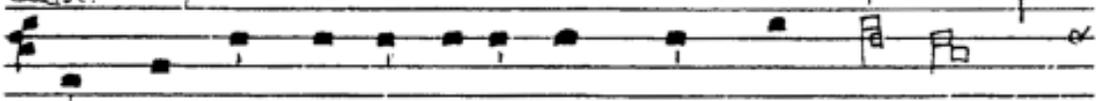
pow-er reach-es to all lands. * God, grant to the



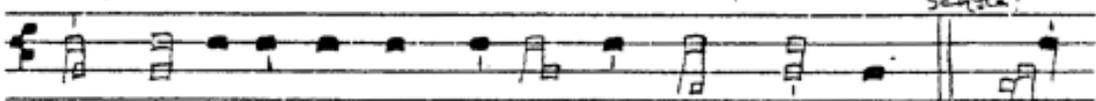
King thy skill in judg-ment, and grant the King's own



Son thy jus-tice. See...



* Kings of Ther-sis and the is-lands bring their of-frings:



Kings of A-ra-bia and Sa-ba pay their hom-age. See...

offertory: Reges tharsis

Einsiedeln 121, p. 51

canto:

schola:

A Kings of Thar-sis *and the is-lands shall bring their

of-strings, Kings of A-ra-bi-a and Sa-ba shall pay

their hom-age: and now all the Kings of earth shall a-

dore him, *all the na-tions shall serve him. X! God,

solc:

grant to the King thy skill in judg-ment, and grant

the King's own son thy jus-tice: thou wilt judge thy peo-ple

with jus-tice and thy poor ones with kind re-gard.

schola:

*all the na-tions shall serve him. [segue ->]

solo:

Let the tall mountains

tain bear thy people in peace, and the hills

sustain them in right. *all the

na-tions shall serve him. *3 There shall dawn

up-on them in their day new jus-tice

and an a-bun-dance of peace, till the moon be lift-ed

from its course, for thou hast do-min-ion from sea

un-to the far-thest sea. *all

The na-tions shall serve him.

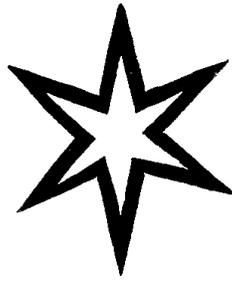
communion: *Vidimus stellam*

Einsiedeln 121, p. 52

cantus: solus:

We have seen * his star shin-ing out in the East, and have come bear-ing gifts
to a-dore the Lord.

From sea to sea, from the great river to the ends of earth, * his sway shall reach.
Gifts shall flow in from Tharsis and the islands, * tribute from The Kings of
Arabia and Saba;
all the Kings of the earth must needs bring their homage, * all the nations serve him.
He will give the poor redress when they cry to him, destitute folk, with none to befriend
them; * in their need and helplessness they shall have his compassion.
Their lives he shall take into his keeping, set them free from the claims of usury and
oppression, * no name of theirs unhonored in his sight.
Long life shall be his, and gold from Arabia shall be given him; * man will
pray for him continually, bless his name evermore.
The land shall have good store of corn, high up the hillsides, springing up like
the trees of Lebanon, * shall multiply its citizens like grass on the ground.
For ever let his name be used in blessing, a name to endure while the sun
gives light; * in him shall all tribes of earth be enriched, all the
nations shall extol him.
Blessed be The Lord God of Israel, who does great deeds as none else, and blessed for
ever be his glorious name; * all the earth shall be filled with his glory. Amen,
amen.



Epiphany
introt

-Carolingian chant:
Einsiedeln 121, p. 50
Chantres 47, f. 8v

cantor: schola:

Ec- ce* ad-ve- nit do-mi-nator do- mi- nus

et re-gnum in ma- nu e- jus, et po-
cantor:

te-stas, et im-pe- ri- um. X. De- us, ju-di-

ci- um tu-um re-gi-da: et ju-sti-ti-am tu-am fi-
schola:

o re- gis. Ec- ce ...

cantor:

X. Kings of Ther-sis and the-is-lands bring their of-frings:

schola:
Kings of A-ra-bia and Sa-ba pay their hom-age. See...

Ossatory

Einsiedeln 121, p. 51

cantor: → schola: ^{lc}

Re-ges thar-sis * et in-su-lae mū-ne-ra
 of-fe-rent: re-ges a-ra-bum et sa-ba
 do-na ad-dū-cent: et a-do-rā-bunt e-um
 om-nis re-ges ter-re, * om-nes gen-tēs ser-vi-
 ent e-i. Xⁱ De-us ju-di-ci-um
 tu-um re-gi da, et ju-sti-tiam tu-am fi-li-
 o-re-gis: ju-di-cā-re pō-pu-lum tu-um cum ju-sti-ti-a
 et pau-peres tu-os in ju-di-ti-a o-mnes... etc
 schola: segue →

solo:

X² su-sci-piant mon-

tes pa-cem bo-nou-lo tu- o et

col-las je-sti-ti-am.

schlo:

* o-mnes gen-tes ser-vi-ant e-i.

contra:

X³ o-ri-en-tur in di-e-bus

e-jus-ju-sti-ti-a et a-bun-dan-ti-a pa-

cis, do-nec ex-tol-la-tur lu-na et do-mi-

na-bi-tur a ma-ri us-que ad ma-re.

schlo:

o-mnes... etc.

Communion Einsiedler 121, p. 52

cantus *schola:*

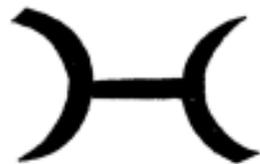
E Vi-di-mus *stal-lam e-jus in o-ri-en-te, et vé-ni-mus cum

mu-né-ri-bus a-do-rá-re dó-mi-num.

De-us júdici-um tu-um ré-gi a2: et jústítiam tu-am sí-li-o ré-gis. (cappant miteloh)

Vulgata Psalm 71

Sunday within the Octave of the Epiphany



Sunday within the Octave of Epiphany
(Save for the Communion, q.v.)

Einsiedeln 121, p. 53
[Lucina in Leon 239]

introtit: In excelsis throno

cantor: schola:

And then I saw * seat-ed up-on a throne a man whom the mul-ti-tude of

an-gels a-dored, sing-ing with one voice: see him whose em-pire's name

cantor:

shall last for ev-er and ev-er. X. Let the whole earth keep holi-day in

schola: schola:

God's hon-or: * give the Lord the homage of your re-joic-ing. And then...

OPTIONAL

cantor:

X. Pass through these gates, enter these courts of his, with hymns of praise:

schola: schola:

give him thanks and bless his name. And then...

gradual: Benedictus dominus

St Gall 359, p. 46

cantu: solido:

O bless-ed be * A-do-nai, God of Is-ra-el, who
 a-lone a-mong the gods doth work great won-
 ders through-out all a- ges. ¶ O let the tall
 moun-tains bear
 thy peo-ple in peace and the hills
 sus-tain them in right. O bless-ed...

Alleluia / Jubilate deo omnis terra

Lam 239 (p. 168)

cantu, solido:

Al-le-lu-ia. * ¶ Shout with joy to God, all
 ye lands: now serve ye A-do-nai with
 ex-ul-tant joy. Al-le-...

offertory: Jubilate deo omnis terra

Eisenscheln 121, pp 54-55

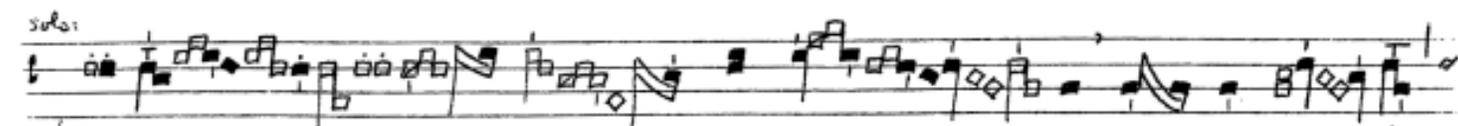
canto:

solos

Shout with joy to God, *all ye lands: shout with joy to God, all ye lands: now serve ye A- do- nai with ex- ult-ant joy and en- ter be-fore his face with ex-ceed-ing glad-ness: * be- cause A- do- nai him-self is our God.

[segue →]

solo:

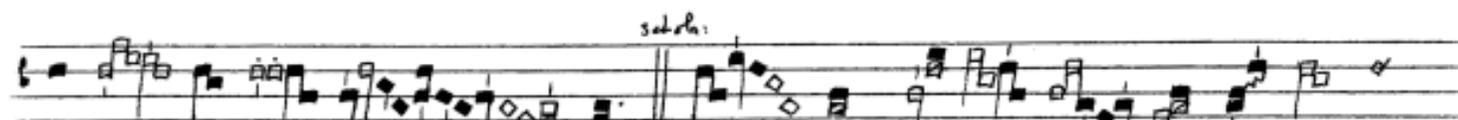


It is he who makes us, not we our-selves:

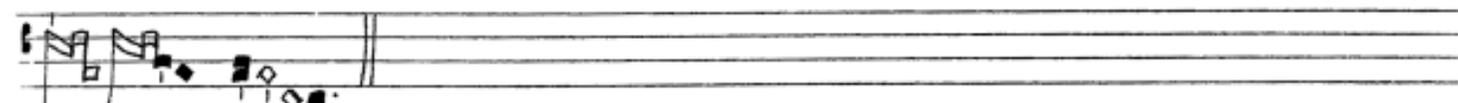


than we are his own peo- ple, and

solo:

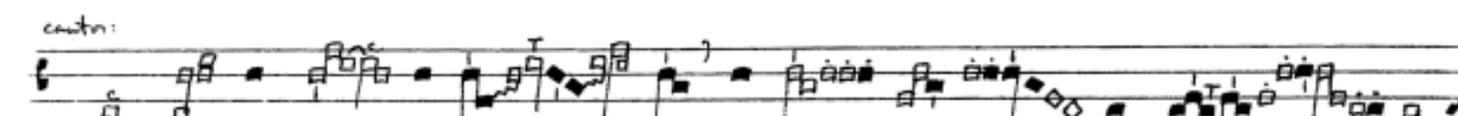


the sheep of his pas- ture. *be- cause A-do- nai him-self is



our God. [segue →]

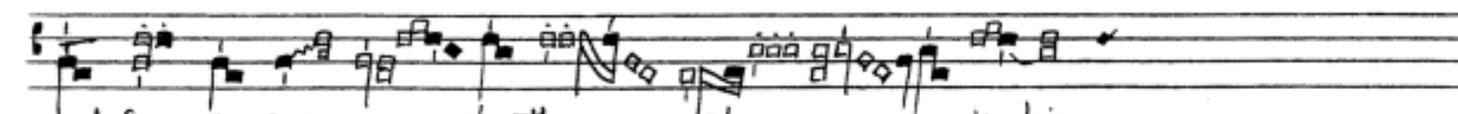
contr:



Give high-est praise to his name, so kind in our lives is

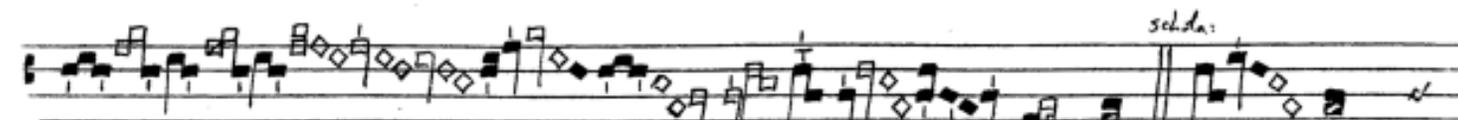


A- do- nai! His mer- cy is for ev- er and ev- er,

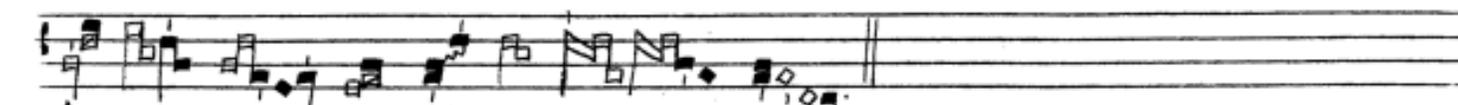


and from one age un- to the next is his

solo:



truth- ful-ness. *be- cause



A- do- nai him-self is our God.

(The antiphon *Fili quid fecisti nobis* is given as the Communion for this Mass in the neumatic manuscripts; the following, taken from Lent III, feria iv, was assigned per Vatican II, and it was this that the Schola had used.)

Einsiedeln 121, p. 55

santor: schola:

Thou hast*shown un-to me the way of life: thou wilt fill my soul with
 joy in the sight of thy face, A-do- nel.

from Psalm 15

Keep me safe, Lord, I put my trust in thee, the Lord I own as my God! * all I possess
 is nothing compared with him.

There are faithful souls in this land of his; * wondrous love he gives me of their companionship.

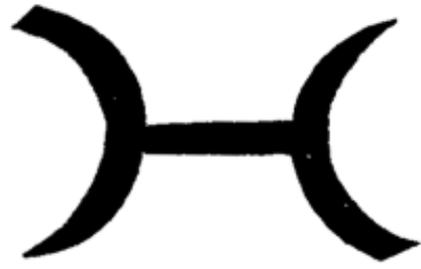
Blessed be the Lord who schools me; * late into the night my inmost thoughts chasten me.

Always I can keep the Lord within sight; * always he is at my right hand to make me stand

Glad and merry I am, heart and lips of me, * my body, too, shall rest in confidence: firm.

that thou wilt not leave my soul in the place of death, * or allow thy faithful servant
 to see corruption.

Thou hast shown unto me the way of life, thou wilt fill my soul with joy in the sight of
 thy face; * at thy right hand are delights that will endure for ever.



Second Sunday after Epiphany

2nd Sunday after Epiphany

transcribed 1982
Einsiedeln 121, p. 57

intert: Amnis tena *contra:* *schola:*

Let the whole earth* a-dore thee, O God, and sing un-to thee:

let it sing un- to thy name, O thou most high. V. Let the whole world

Keep holi-day in God's presance, sing praise un-to his name: pay homage to his glo-ry.

V. Come near, and see what God does: * how wonderful he is in his dealings with

humankind.

2^d Sunday after Epiphany

St Gall 339, pp. 20-21
Einsiedeln 12, pp. 57-58

O re-joyce now* in God, all the ends of earth, O re-

joyce now

in God, all the ends of earth:

sing a joy-ful new song to his Name:

come, ye na-tions, and lis-ten close-ly while I tell un-to

all them that have fear for God what won-ders the

Lord has wrought in my soul: al-le-

lu- 12. Segue →

cantors

X: Now I give thee all the vows, now I give
 thee all the vows that my
 lips and heart

have formed. segue

come, ye na-tions, and lis-ten close-ly while I tell un-to

all them that have fear for God what won- ders the

Lord has wrought in my soul: a-le-

lu- 12. segue →

canto:
My mouth has spok-en in deep-est trib-u-la-tion, my mouth has spok-en

in deep-est trib-u-la-tion: burnt

bone mar-row is the gift I

of-

schda:
ser to thee. come, ye na-tions, and lis-ten close-ly

while I tell un-to all them that have fear for God

what won-ders the Lord has wrought in my soul:

al-le-lu-ia.

The Offertory with its ancient verses for the 2nd Sunday after Epiphany, in Latin

Jubilate deo universa terra is, I think, one of the masterpieces of chant and of music itself, worthy of study, practice, and familiarity. Absent from Laon 239 due to a brief lacuna in that *graduale*, it is transcribed here instead from the 10th-century neumatic manuscripts St. Gall 339, pp. 30-31, and Einsiedeln 121, pp. 57-58.

The important role of the *solo cantor/cantrix*, stemming from ancient synagogical practice, is much underplayed in performances & recordings of Gregorian chant—an unfortunate loss musically, spiritually, and liturgically.

The image shows a handwritten musical score for the Offertory "Jubilate deo universa terra". The score is written on seven staves of five-line red lines. The notation is a form of Gregorian chant notation, using square neumes on a four-line staff (the bottom line of the five-line staff is not used). The lyrics are written in Latin below the staves. The first staff is marked "cantor" and "solo". The lyrics are: "Ju-bi-late* de-o, u-ni-ver-sa ter-ra, ju-bi-late de-o, u-ni-ver-sa ter-ra: psal-mum di-ci-te no-mi-ni e-jus: ve-ni-te et au-di-te, et nar-ra-bo vo-bis om-nes qui ti-me-tis de-um quon-ta fe-cit do-mi-nus a-me-ni-me me-ae, al-le-lu-ia." The score ends with "Segue...".

cantor solo

Ju-bi-late* de-o, u-ni-ver-sa ter-ra, ju-bi-late de-o,

u-ni-ver-sa ter-ra: psal-mum di-ci-te no-mi-ni e-jus: ve-ni-te et au-di-te, et nar-ra-bo vo-bis om-nes qui ti-me-tis de-um quon-ta fe-cit do-mi-nus a-ni-me

me-ae, al-le-lu-ia. Segue...

canto

1. Red-dam ti- bi vo- ta me- a, red- dam ti-
 bi vo- ta me- a, que di-
 stin-xer- runt

2. bi- a me- a. *scda* ve-ni- te et au-
 di- te, et nar-ra-bo vo- bis o- mnes qui ti- me- tis
 de- um quan- ta fe- cit do- mi- nus 2- ni- me
 me- se, a- le- lu- la

Segue...

cantu

Lo-cu-tum est os me- um in tri- bu- la- ti- o- ne me- a, lo-cu-

tum est os me- um in tri- bu- la- ti- o- ne me-

a: ho- lo- cau- sta me- dul- la- ta

of-

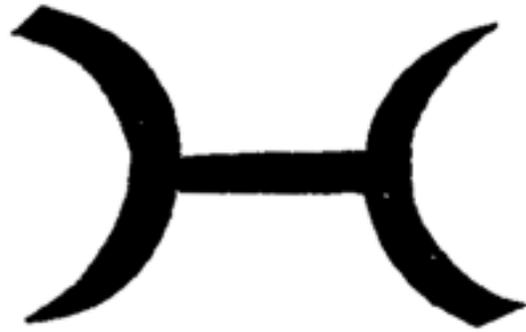
fe- ram

ti- bi. ^{schdu} ve- ni- te et au-

di- te, et nar- ra- bo vo- bis o- mnes qui ti- me- tis

de- um quan- ta fe- cit do- mi- nus a- ni- me

me- ze, a- le- lu- ia



Last Sundays after Epiphany

gradual: Timabunt gantes

Leon 239, f. 12^v

cresc. *schda:*
The na-tions* fear thy name, O A-do-nai,
and all Kings on earth fear thy
great glo-ry.
cresc.
N. For thou, O A-do-nai, hast re-built
Si- on and hast re-vealed thy-self in all
thy gran- deur. The na-tions

Alleluia / Dominus regnavit
cantu, 7/8
Schola:

Lam 239, f. 84 r

Al-le-lu-ia. *

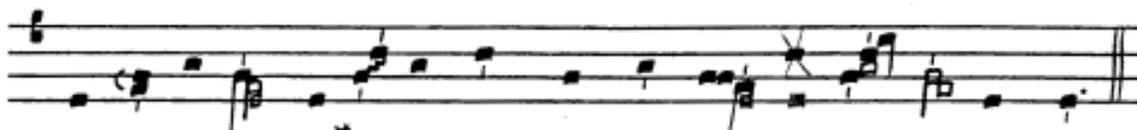
cantu:

V. A- do-nai doth reign: let the earth be glad, let the

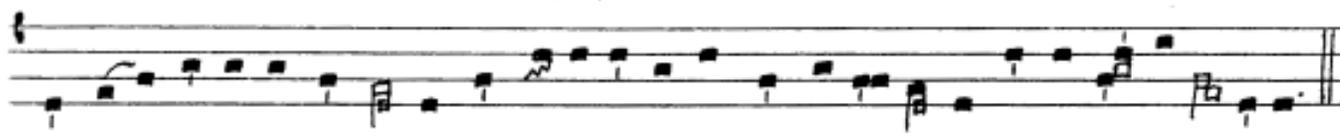
far- est is-lands re- jice.

schola:

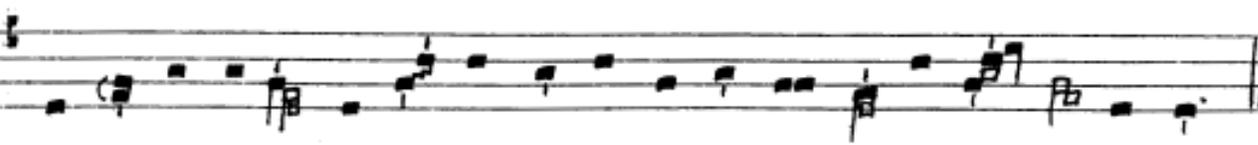
Al-L etc

⇒ 1. 

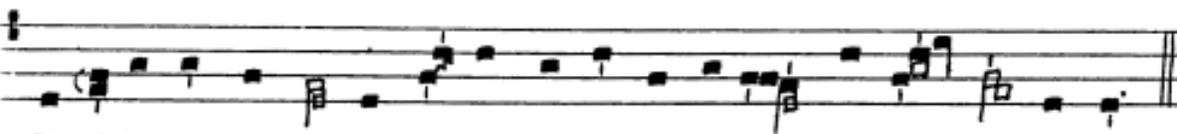
They all felt won-der* at the words that came from the mouth of their God.

2. 

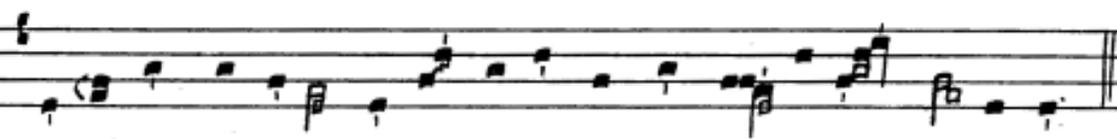
Tut-ti si ma-ra-vi-glia-va-no del-le pa-ro-le che pro-ce-de-va-no dal-la boc-ca di Di-o.

3. 

Se ma-ra-vi-lla-ron to-dos de las pa-ra-blas de la bo-ca de dios.

4. 

Sie al-le wun-der-ten sich ü-ber die Wor-te die aus den Mund Got-tes kam.

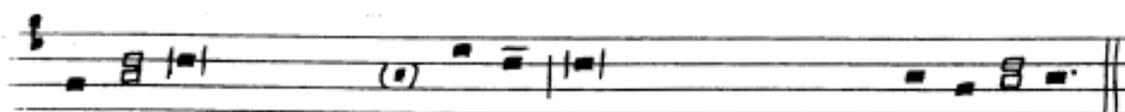
5. 

Ils se sont tous e-ton-nes de ce qui ven-aient de la bou-che de dieu.

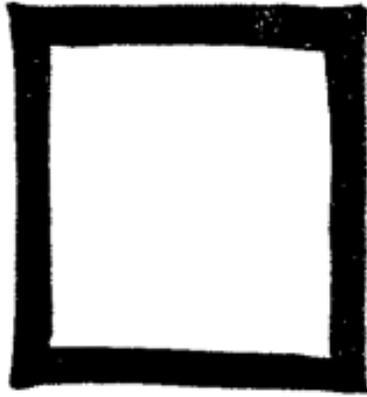
6. 

Mi-ra-ban-tur o-mnes de his que pro-ce-de-bant de o-re de-i.





1. See where he sits, clouds and darkness 'round him, * justice and right the pil-lars of his throne.
see where he comes, fire sweeping on be-fore him, * burning his ene-mies all around!
2. In the flash of his lightning, how shines the world re-vealed; * how earth trem-bles at the sight!
3. The hills melt like wax at the presence of the Lord; * at its Master's presence, the whole earth shrinks away.
4. The very heavens proclaim his faith-ful-ness; * no nation but has wit-nessed his glory.
5. Shame upon those that worship carved im-ag-es, * and make their boast of false gods.
Him only all you powers of heav-en * pros-trate adore!



Septuagesima Sunday

offertory: Bonum est confiteri

Laon 239, f. 16^v

cantor:

schola:

It is good* to give thanks to A-do-nai, to sing these psalms un-

thy name, O thou most high!

solo:

How mag-ni-fi-cent art thou in thy works, A-do-nai: how won-drous and

schola:

ver-y deep art thou in thy thoughts. It is good...

solo:

See how thine en-e-mies, O A-do-nai, have per-ished; so let all who work

schola:

in-i-qui-ty be now swept a-side. It is good...

canto:

My horn shall be raised high as the u- ni- corn's, and my old age shall

Know an a-bun- dance of kind- ness: for e-ven mine en-e- mies and

Those who had ris-en a- gainst me shall show re-spect for me: those who

do e- vil will give ear then to

schola:

thy words. It is good...

cantor:

O let thy face * shine up-on thy low-ly ser- vant, and grant me sal- va- tion ac- cord-
 ing to thy kind- ness: A- do- nai, I call thee, let me not be con- found- ed.

Lord, have compásion on my distress; * vexation has dimmed my eyes, frets me away,
soul and bódy.

My life is all grief, my years are but/sighs; for very misery, my strength abbs a-way, *
 my strength is wast-ed.

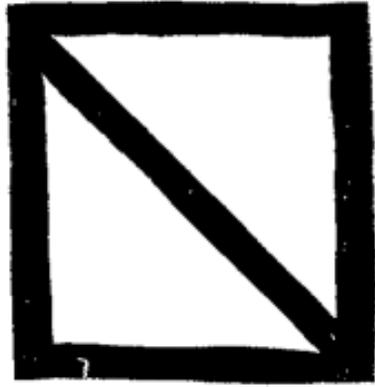
Openly my foes deride/me; even to my neighbors I am a thing of utter scorn: * my friends
 are adread, and the passer-by shuns my con-tact;

I am lost to memory, like a dead man, * discarded like a brok-en pitch-er.

On every side their busy whispering comes to my ears, * so powerful the conspiracy
 that threat-ens my life.

And still, Lord, my trust in thee is not shaken; still I cry, Thou art my God, my
 fate is in thy hand; * save me from the enemy's power, from those who pursue me.

O let thy face shine upon thy lowly ser- vant, and grant me salvation according to
 thy kindness: * Lord, I call thee, let me not be confounded.

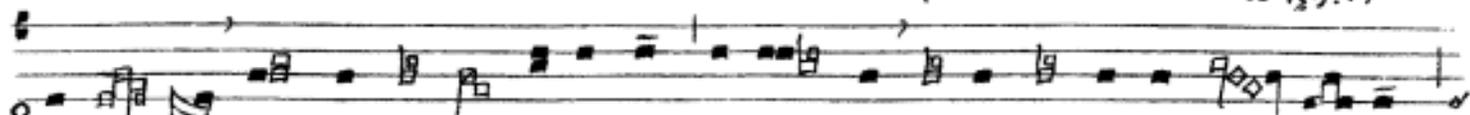


Sexagesima Sunday

int: Exurge, quare dormis

Sexagesima-Sunday

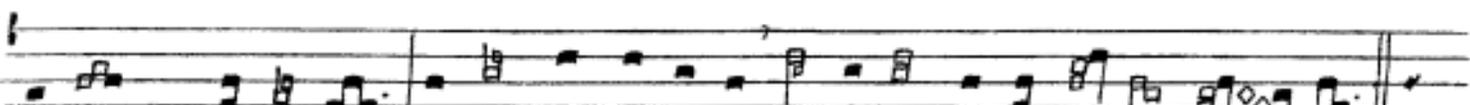
Leon 239, f. 17r



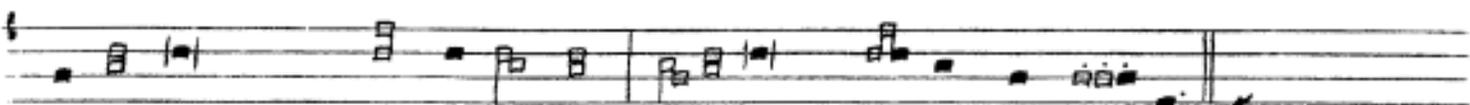
A- rise now, * why sleepest thou, A- do- nai? A- rise now, do not cast us off for ev- er:



why dost thou hide thy face from us, hav- ing scarce- ly a thought of our af- flic- tion? Our flesh



is pro- strate in the dust. A- rise now, A- do- nai, come to help us and be our sav- ior.



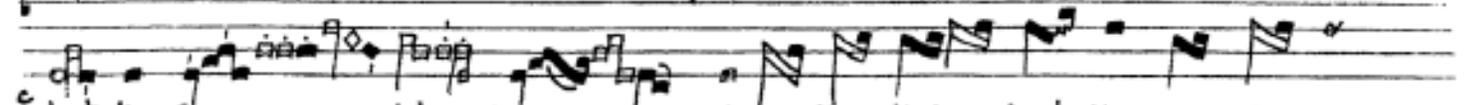
¶ O God, the tale has come to our ears, it is our own fathers who told it.

Gradual: Scient gentes

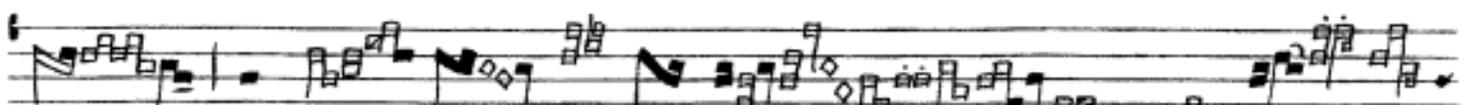
cantu:

schola:

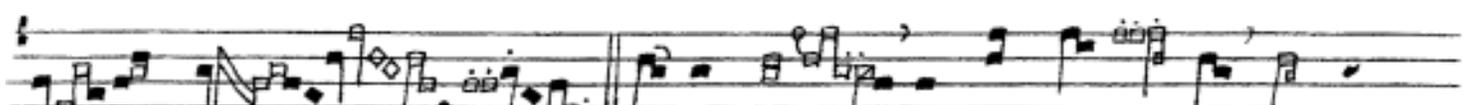
Leon 239, f. 77r



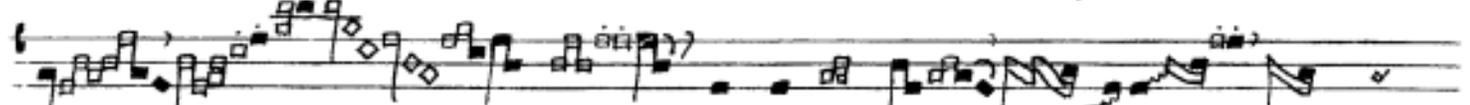
Let the Gen- tiles know * it is thou that hast the name of



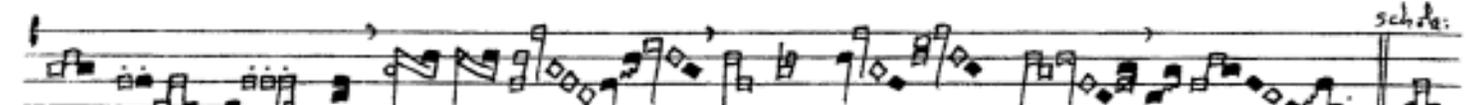
God: thou a- lone art most high o- ver all the



wide earth. ¶ O my God, let them fly like leaves all



swirl- ing, like bits of straw tossed



a- bout in the face of a whirl wind. Let... schola:

tract: Commovisti domine terram

Laon 239, f. 17r

cantor: scholar:

♩ thou hast caused* thy land, A- do-rai, to trem- ble

and then split a- sun- der.

cantor:

♩² Has! the wounds deep with-in it, for it

is frail. ♪³ Then shall we flee be-fore

the arch-ers' ar- rows, then thy be- lov- ed peo- ple

shall find es-cape.

Offertory: *Pacific gressus meos*

Sexagesima Sunday
6th Sunday after Pentecost

Leon 239, §. 17^r

canto: Do thou *main-tain my steps in thine own path-ways, and nev-er
schola: al-low my steps to fal-ter: now turn thine ear t'wards
me, and lis-ten to my words: show thy won-drous mer-cy,
*O sav-ior of all who place trust in thee, *A-do-nai.
solo: *f* Give ear, A-do-nai, to my just ways, at-tend to my
heart-felt long-ing: do thou but hear each day the voice of
schola: my prayer, A-do-nai. segue

solo:
V² Keep me now, O A-do-nai, as the apple of thine eye:

un-der the shad-ow of thy wings pro-tect me; de-liv-er me,

schola:
A-do-nai, from un-god-ly men: O sav-ior of all who

place trust in thee, A-do-nai.

canto:
V³ I how-ev-er shall with jus-tice ap-pear

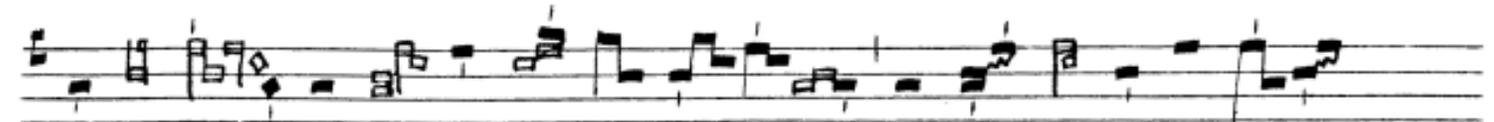
be-fore thy face: I will be filled, when thou in

thine own glo-ry

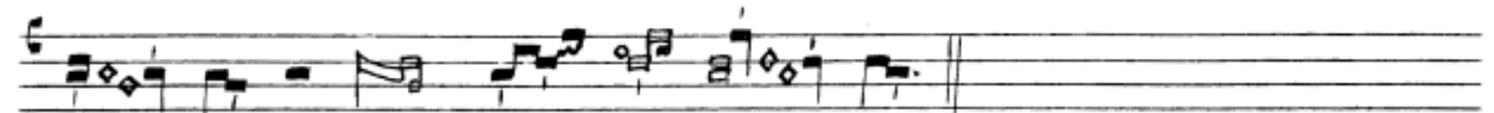
schola:
shall ap-pear, A-do-nai.

Communion: lat roiko ad altare dei - Sexagesima

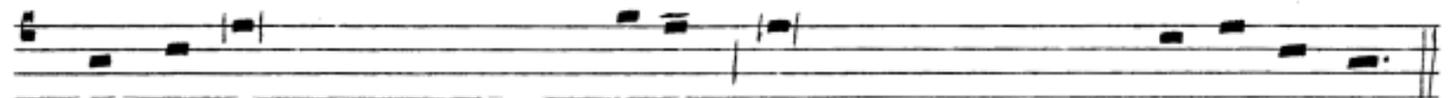
Lion 239, 17^v



I will go *to the al-tar of God, to God who was a joy



al- ways in the days of my youth.



Judge me, O God, and plead my cause against an ungodly nation; O deliver me from the deceitful and unjust man.

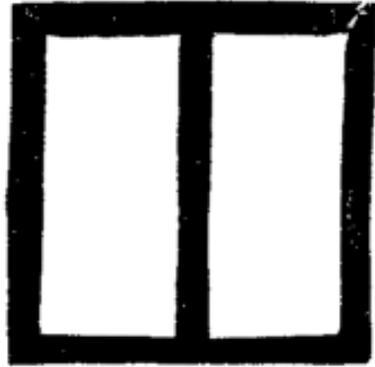
For thou art the God of my strength: why dost thou cast me off? why go I mourning because of the oppression of the enemy?

O send out thy light and thy truth; let them bring me unto thy holy hill, and to thy tabernacles.

Then will I go unto the altar of God, unto God my exceeding joy; yea, upon the harp will I praise thee, O God, my God.

Why art thou cast down, O my soul? and why art thou disquieted within me?

Hope in God, for I shall yet praise him, who is the health of my countenance, and my God.



Quinquagesima Sunday

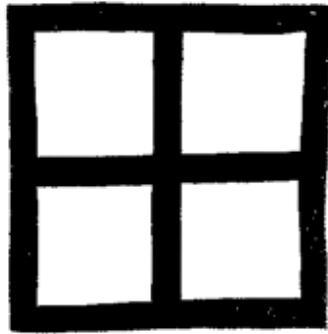
Communion: Manducament - Quinquagesima Sunday

Leon 239, 5.18^r

They took their re-past and they were all well filled, and that which they asked the Lord
was granted to them: He would not dis-appoint them of their
yearnings.

from Psalm 78

23. He commanded the clouds from above,* and opened the doors of heaven.
24. And rained down manna upon them to eat,* and gave them of the corn of heaven.
25. Man did eat angels food:* he sent them meat unto the full.
29. They did eat, and were well filled:* for he gave them their own desire.
69. He built his sanctuary like high palaces,* like the earth which he hath
established for ever.
70. He chose David also his servant,* and took him from the sheepfolds:
71. From following the ewes great with young he brought him* to feed Jacob his people,
and Israel his inheritance.
72. So he fed them according to the integrity of his heart:* and guided them by
the skilfulness of his hands.



Ash Wednesday

Sung during the imposition of ashes from last year's burnt palms.

antiphon: Juxta vestibulum

Lam 239, ff. 18^v-19^r

cantor seldai

Be-side the porch and al-tar, the priests and they of the tribe of Le-vi,
ser-vants of A-do-nai, cry and say: Spare, O A-do-nai, O spare thine own
peo-ple; do not si-lence the voice of them that would sing thy praise,
A-do-nai.

Feria IV, after Quinquagesima Sunday
Ash Wednesday
Mass

ritro: Misereatur omnium

Laon 239, f. 19r

The musical score is written on five staves. The first staff begins with a treble clef and a common time signature. It contains the lyrics: "Thou hast mer-cy* on us, A - do - nai, and thou dost de - spise noth - ing thou hast made;". Above the staff, the word "cantu:" is written above the first measure, and "schlo:" is written above the second measure. The second staff continues the lyrics: "re - gard - ing not the sins of hu - man - kind be - cause of its re - pen - tance, thou". The third staff continues: "wilt for - give us: for thou art the A - do - nai, our own". The fourth staff begins with the lyrics: "God. Have mer - cy on me, O God, have mer - cy on me: for to thee has this soul". Above the staff, "cantu." is written above the first measure and "schlo:" is written above the second measure. The fifth staff concludes with the lyrics: "been en - trust - ed. Thou hast...". Above the staff, "schlo:" is written above the first measure.

Thou hast mer-cy* on us, A - do - nai, and thou dost de - spise noth - ing thou hast made;
re - gard - ing not the sins of hu - man - kind be - cause of its re - pen - tance, thou
wilt for - give us: for thou art the A - do - nai, our own
God. Have mer - cy on me, O God, have mer - cy on me: for to thee has this soul
been en - trust - ed. Thou hast...

gradual: Misere mei deus

Laon 239, f. 19r

Handwritten musical score for the gradual "Misere mei deus". The score is written on six staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The first staff is marked "canto:" and "sotto:". The lyrics for the first staff are "Have mer-cy * up-on me, O God, O have mer-cy". The second staff continues the lyrics: "up-on me: be- cause it is in thee my". The third staff continues: "soul al- ways placed trust.". The fourth staff is marked "canto:" and contains the lyrics: "V. May he send aid from heav-en to free me, and". The fifth staff continues: "may he con-found those who op-press". The sixth staff is marked "sotto:" and contains the lyrics: "my life. Have mer-cy...".

canto: sotto:

Have mer-cy * up-on me, O God, O have mer-cy

up-on me: be- cause it is in thee my

soul al- ways placed trust.

canto:

V. May he send aid from heav-en to free me, and

may he con-found those who op-press

sotto:

my life. Have mer-cy...

Offertory: Exaltabo te domine

Ash Wednesday
11th Sunday after Pentecost

Lara 239 f. 19^r

cantoi: scda:

I will praise thee, *A-do-nai, for thou hast up-held me
and thou wilt nev-er let mine en-e-mies take de-light in my
down-fall: *A-do-nai, I cried to thee, and thou didst re-
store me. *solo:* A-do-nai, now draw
my soul out from hell: save me from those who de-scend
in-to the a-byss. *scda:* *cantoi:* Adonai... I how-ev-er will say
from full-ness of heart and mind: I will stand fast for ev-er.
A-do-nai, from the realm of thy will pro-tect the grace
with-in my soul's strength. *A-
scda:

Communion: Qui meditabitur

Lam 239, f. 19^r

Who med-i-tates* up-on the law of A- do-not all the day and night shall
bring forth his first-fruits when the due sea-son comes.

The image shows three staves of handwritten musical notation. The first staff contains the melody for the first line of text. The second staff contains the melody for the second line of text. The third staff contains a few additional notes and rests, possibly for a second voice or instrument. The notation includes various note values, rests, and bar lines.

Blessed is the man who does not guide his steps by ill counsel, or linger where sinners walk,* or, where corrupt souls gather, set down to rest;

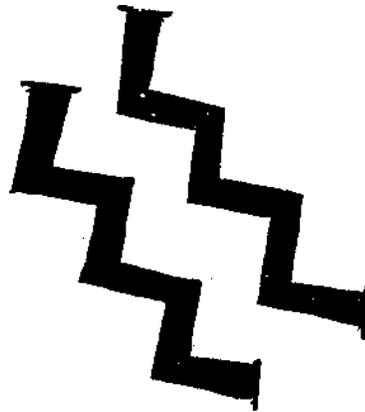
the man whose heart is set on the law of the Lord,* on that law, day and night, his thoughts still dwell.

He stands firm as a tree planted by running water, ready to yield its fruit when the season comes, and never shedding its leaf;* all that he does will prosper.

Not such, not such the wicked;* the wicked are like dust, swept away from the face of the earth.

Not for the wicked, when judgment comes, to rise up and plead their cause;* sinners will have no part in the reunion of the just.

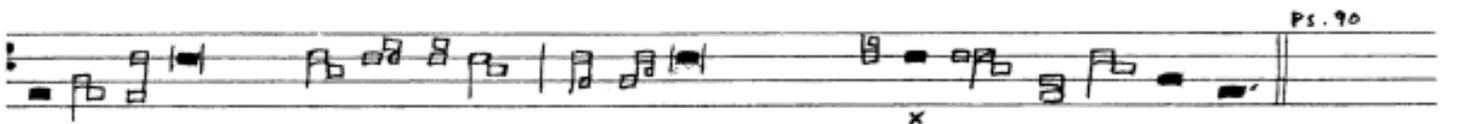
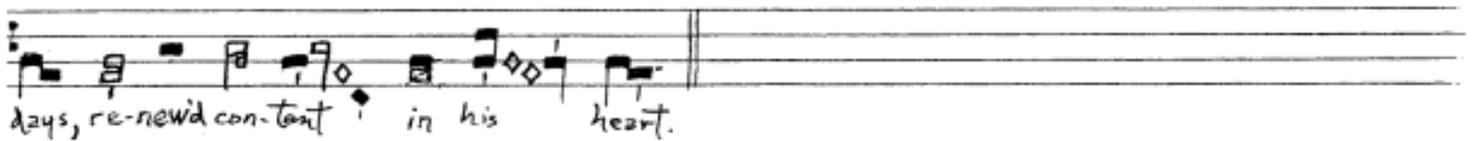
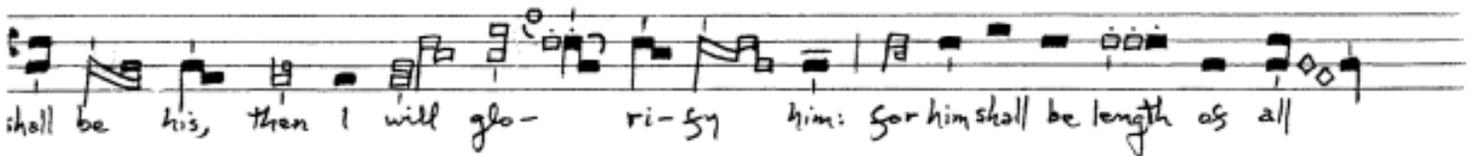
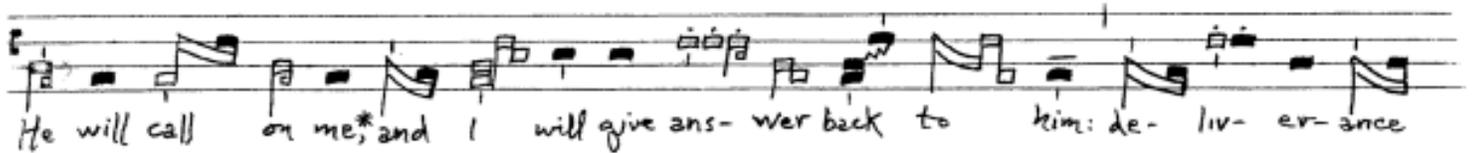
They walk, the just, under the eye of the Lord's favor;* the path of the wicked, how soon is it lost to sight.



1st Sunday in Lent

First Sunday in Lent
int. int.: invocavit me

L. 234
5.20^v



1. He who lives under the protection of the most High,* under his heavenly care content to abide,
2. Can say to the Lord, Thou art my support and my stronghold,*
*my God in whom I trust.
9. Yes, O Lord, thou art my hope;*my soul, thou hast found a stronghold in the most High.
10. There is no harm that can befall thee,* no plague that shall come near thy dwelling.

1st Sunday in Lent
St Gall 359

Gradual: Angelis suis

He* has giv- en his an- gels for thee,
that they might pre-serve thee in thine ev'ry path-
way. cantor:
X. In their hands they shall bear
thee up, lest thou chance to dash
thy spot a- gainst evh a stone.
[schola repeats Gradual]

Concerning the Tract that follows on pages 134–136... This is one of the ancient chant melodies, probably having its origin with Hebraic cantors. (If memory serves aright, its early age is indicated by the pre-Vulgate Latin of its text.) Among converts to Christianity were doubtless some Jewish cantors, who in many ways would add to the traditions of Christian liturgy. This and other such Tracts are rich and beautiful.

for the ter-rors of the night, *dim* X.6 Nor for ar-rows that fly

through-out each day, nor for an-y trou-ble that walks in the

dark-ness, nor for the fiend that lurks be-neath the

noon-day sun. *pat* X.7 E-ven though at thy side

there fall a thou-sand, and then ten thou-

sand at thy right hand, no harm shall ev-er come near thee.

dim X.8 For he has giv-en his an-gels in charge o-ver thee,

that they might keep thee in all thy life's paths. *schola* X.9 In their hands they

shall bear thee, lest by some chance thou might dash thy foot

P. II
a- gainst a stone. *X. 10* Up- on the asp and the ad- der thou shalt

sage-ly step, and then crush the lie(s) - n

and the drag- on. *X. 11* Be- cause he hath placed his

trust in me, I will free him, and pro- tect him

P. III
be- cause he hath known my name. *X. 12* He will call me, and I will

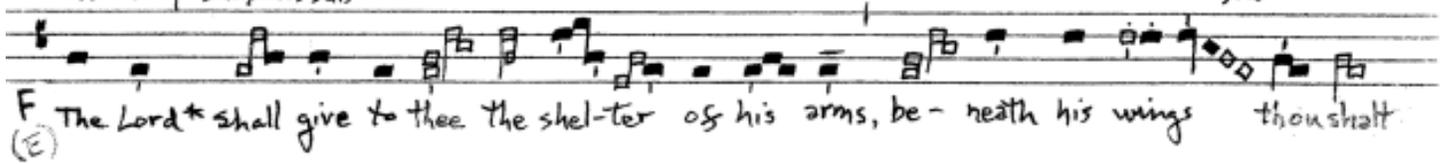
give ear un- to him, and be with him in all his tri- bu- la- tion.

scholar
X. 13 I will de- liv- er him and glo- ri- fy him, and then length

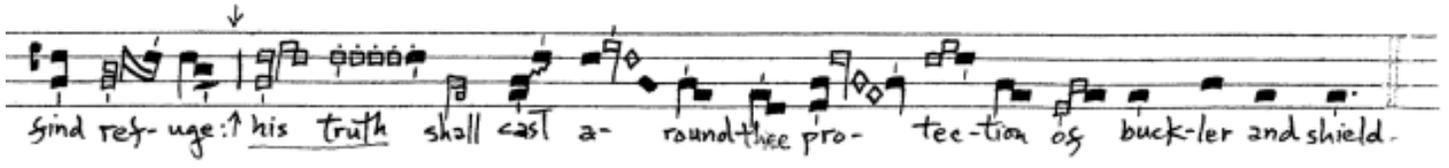
of all days shall I ex- tend him: at the last, I

will show him my sal- va- tion.

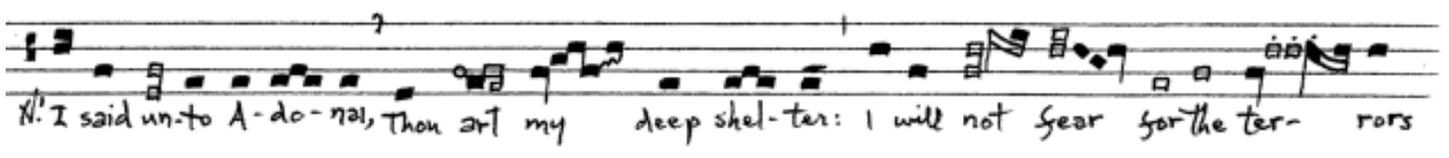
from Psalm 91(90)



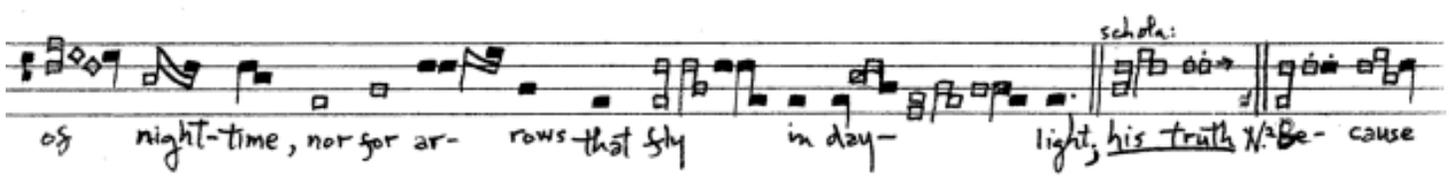
F The Lord shall give to thee the shelter of his arms, beneath his wings thou shalt



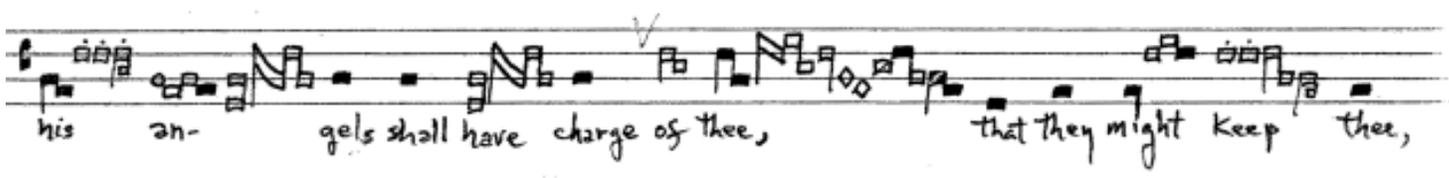
(E) find refuge: his truth shall cast around thee protection of buckler and shield.



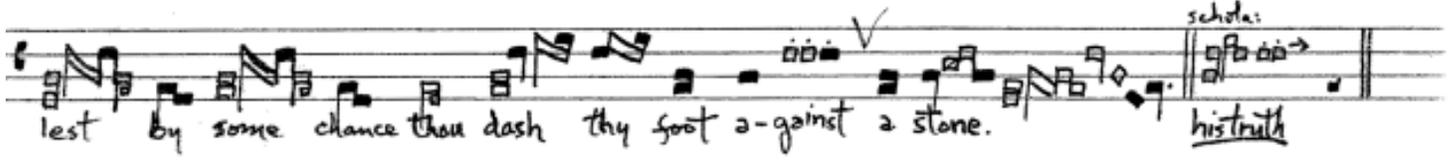
N: I said unto A-donai, Thou art my deep shelter: I will not fear for the terrors



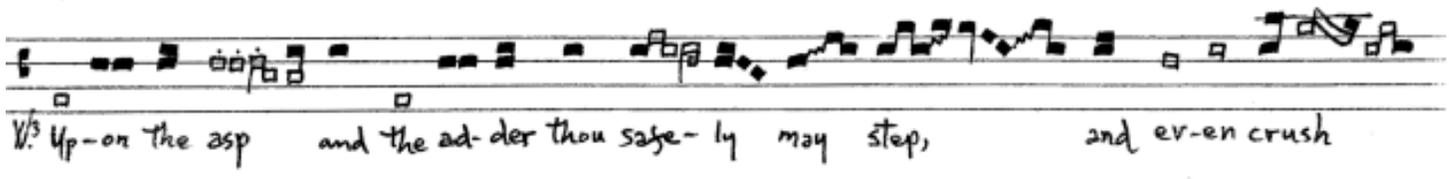
of night-time, nor for arrows that fly in day-light, his truth. Be-cause



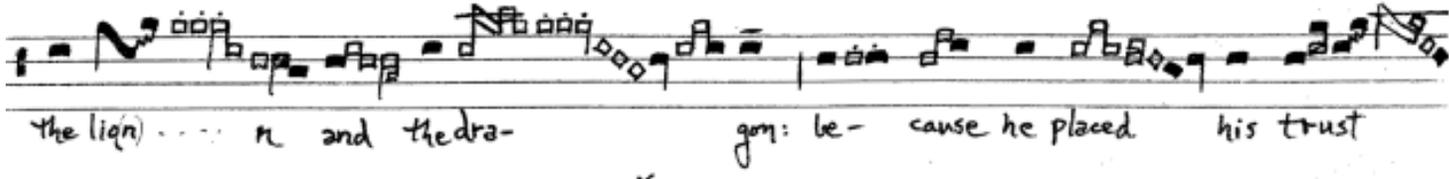
his an-gels shall have charge of thee, that they might keep thee,



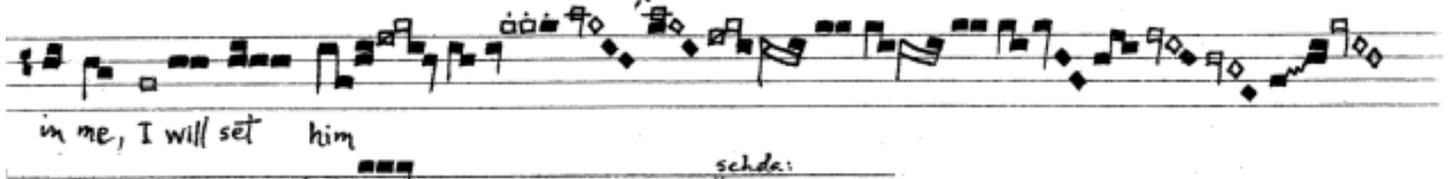
lest by some chance thou dash thy foot against a stone. his truth



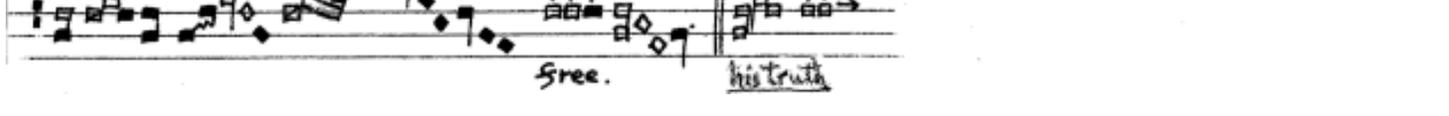
V: Up-on the asp and the ad-der thou safely may step, and even crush



the lion and the dra-gon: be-cause he placed his trust



in me, I will set him



free. his truth

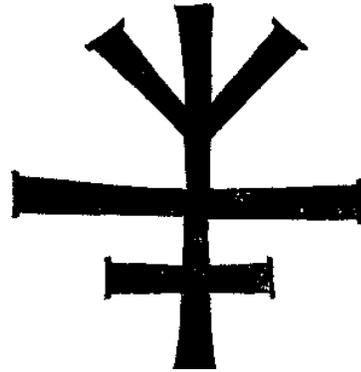
First Sunday in Lent
 Communion: Scapulis eius

Laon 239
 S. 22^v

the Lord* will give to thee the shelter of his strong arms, and be-neath his wings thou wilt find

ref- uge: his truth will cast a- bout thee the protec- tion of buckler and shield.

9. Yes, Lórd, thou árt my hope;* my soul, thou hast found a stronghold in the most High.
10. There is no harm that can befall thee,* no plague that shall come near thy dwelling.
11. He has given charge to his ángels concerning thee,* to watch over thee wheresoéver thou góest;
12. they will hold thee up with their hands* lest thou shouldst chance to trip on a stóne.
13. Thou shalt tread safely on asp and adder,* crush lion and serpent under thy feet.
14. ~~He~~ ^{They} trust in me, mine it is to rescue ~~him~~ ^{them}; ~~they~~ ^{they} acknowledge my name,* from me ~~they~~ shall have protection;
15. when ~~they~~ ^{they} call upon me, I will lis/ten; in affliction I am at ~~his~~ ^{their} side,* to bring ~~him~~ ^{them} safety and hónour.
16. Length of days ~~they~~ ^{they} shall háve to content ~~him~~ ^{them},* and find in me deliv'rance.



2nd Sunday in Lent

Second Sunday of Lent: introit Reminiscere

Laon 239 f. 23r

cantus *solo*

Re-call* how the com- pas- sion thou hast shown towards us, A- do- mi, and as well thy
 Kind- ness, stem from a- ges past: do not let our pres- ent en- e- mies ex-ult
 ov- er us; do thou, O God of Is- ra- el, de- liv- er us from all

organo

suff- rings.

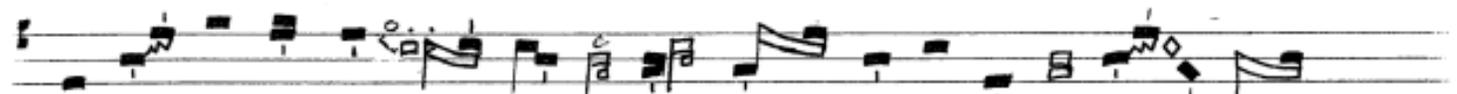
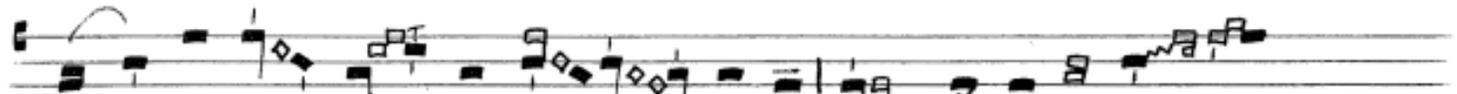
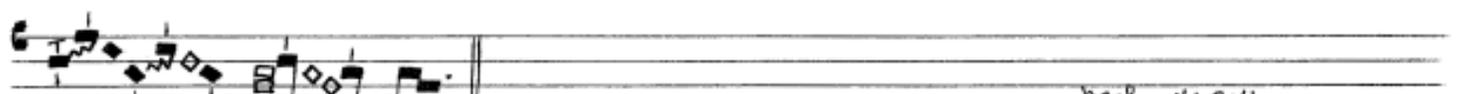
psalm XXIV. 6, 3, 22

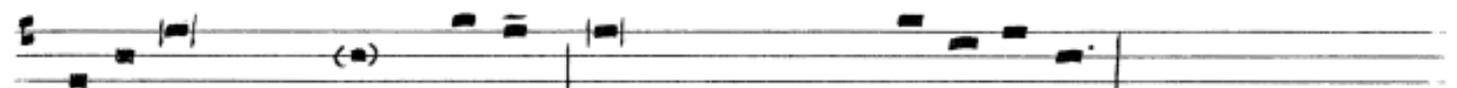
XXIV: 1-2

All my heart, Lord, goes out to thee: * my God, I trust in thee, do not be- lie my trust.
 How gracious is the lord, how faith-ful: * light of the traveller that has missed his path!
 In his own laws he will train the hum-ble: * in his own paths the obe- diant he will guide.

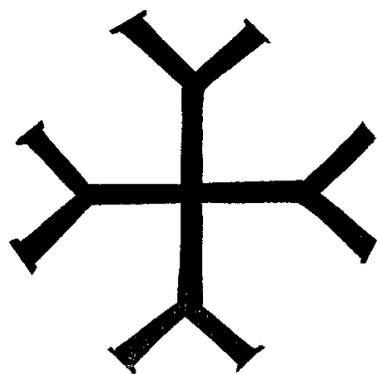
Second Sunday of Lent: Communion Intelligo

Levy 24r


 E^v At-tend* to my sigh- ing and give heed un-to my pe-ti- tions

 now, O my King and my ver- y God: for I wor-ship thee,

 A- do- nai. psalm v: 2-4


 (2)

Lord, listen to my plea, let me not sigh in vain; * pay heed to my petition, my King, my God.
 To thee, Lord, my prayer goes up early to win thine an-dience; * early in the morning
 I present myself be-fore thee and watch. [antiphon]
 No evil thing claims thy Divine as/sent; with thee baseness can not dwell; * nor rebellion
 hold its ground at thy coming.
 Thou hatest the wrong doer, and wilt living the liar to des-truction; * bloodthirsty and
 treacherous man the Lord holds in abhorrence. [antiphon]
 I, then, encompassed by thy mercy, will betake myself to thy house, * and in
 reverence to thee bow be-fore thine altar. [antiphon]
 Lord, do thou lead me with faith-ful care; * guide me lovingly, where I walk beset by e-nemies
 In their speech no truth can be found; * their hearts are emptiness... [antiphon]
 But for all those who trust in thee there is joy and everlasting tri-umph; * thou wilt dwell
 among them;
 All true lovers of thy name will boast of thee, * who givest thy benedic-tion to the just.
 Lord, thou dost throw thy loving-kindness * about us like a shield.



3rd Sunday in Lent

3rd Sunday in Lent

Leon 239
5.30v

Andantino

My eyes* are ev- er on A- do- nai. It is he who shall free my feet

From the snare's hold: have pit- y, O Lord, as thou see-

est me so un- be-friend- ed, so great- ly ag- grieved.

cantors:

schola:

All my heart goes out to thee, O Lord, my God: * be- lie thou nev-er the trust I have

cantors:

schola:

in thee. Take my soul into thy keep- ing: * come to my rescue and do not let

me be disap- pointed of my trust in thee. My eyes... [etc.]

3rd Sunday of Lent
Lev 239 30v

gradual

don't flat lows

castro

er. A

rise now, *A- do-nai, that man may not pre-
vail: the nā-tions shall stand
be-fore thy face in judg-ment.
When my en-e-mies shall be at last turned back-ward, they shall
be weak-ened and at last per-ish be-fore thy face
(ce) for ev-
er. rise [etc.]

tract

Laon 239 f. 30^v

cantor: *schda:*

To thee **do* | lift up mine eyes O thou
 who dwellest in heav- en.

solo

¶ Thus the eyes of a humble ser- vant are fix'd on the hands

schda:

of his lord. ¶ And as the eyes of a maid are up-

solo

on her young mis-tress' hands, *so* [segue →] our

eyes are fix'd up-on the Lord our God,

schda:

un-til he have mer-cy up- on us: ** Have mer- cy up - on us,*
 [segue →]

O Lord, have mer- cy up- on us.

Offertory

catr: solr:

The pre-cepts *of A-do-nai are just and re-joice our

hearts, being sweet-er than hon-our tak-en fresh from the Comb:

by their care-ful Keep-ing, I thine own ser-vant find life.

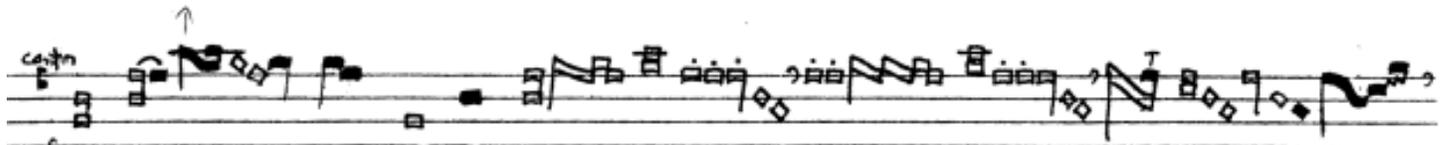
solr:

The laws of A-do-nai en-light-en our eyes

with bril-liance: the sac-red fear of God re-mains for ev-er

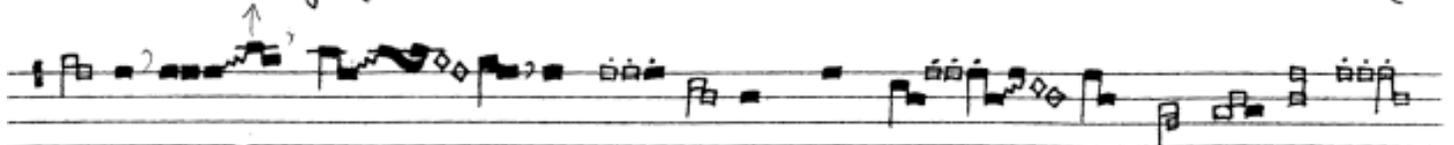
solr:

and ev-er: the jus-tice of the Lord is true. Being sweeter [etc.]

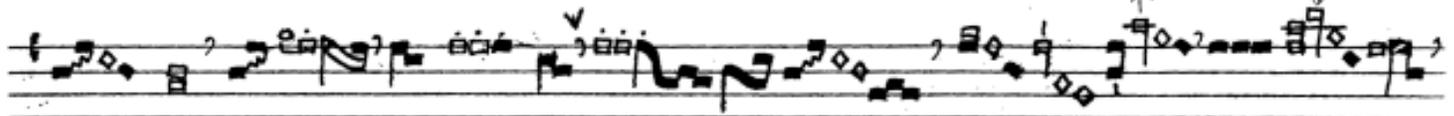


$\sqrt{2}$ Do thou grant that these words

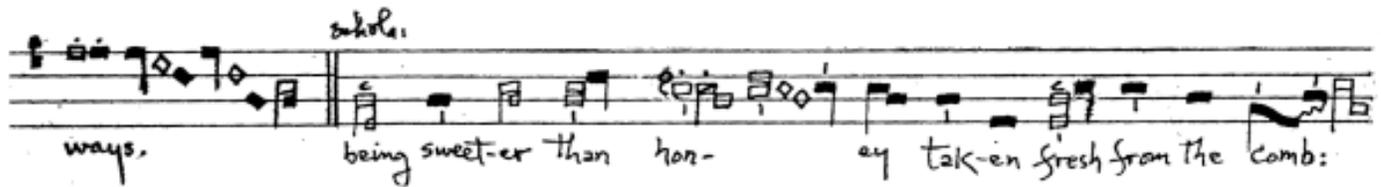
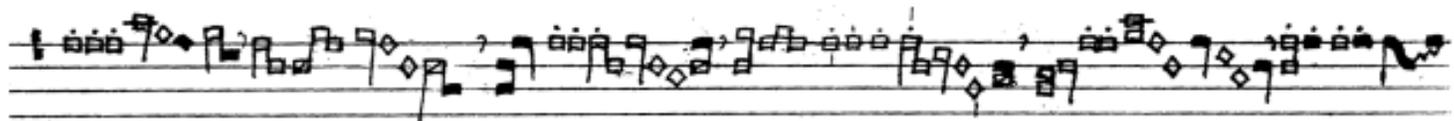
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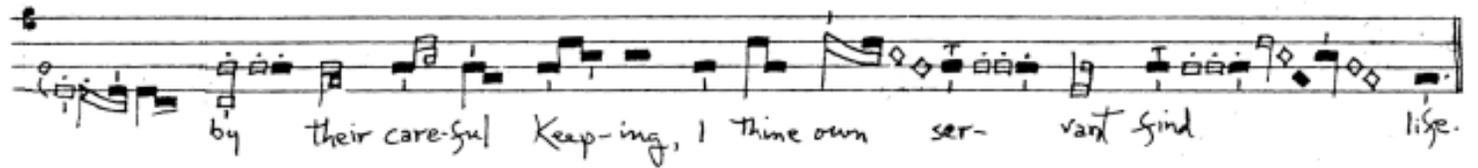
of my mouth → be eloquent and pleasing, and in my heart



I will dwell before thy face al-



ways, being sweeter than honey taken fresh from the comb:



by their careful keeping, I thine own servant find life.

Communion, Lam 239 & 31r

Where else* should the spar-row find its home, or the dove a nest where-in to place her
 dear young ones, but at thine al-tar, A-do-nai, my strong-hold, Thou my King and
 my God. Bless-ed are those who dwell in thy house, for ev-er
 and ev-er shall they praise thee.

psalm LXXXIII

2. Lord of hosts, how I love thy dwelling-place!* For the courts of the Lord's house, my soul faints with longing.
3. The living God!* at his name my heart, my whole being thrills with joy. (A)
4. Where else should the sparrow find a /home, the dove a nest for her brood,* but at thy altar, Lord of hosts, my king and my God?
5. How blessed, Lord, are those who dwell in thy house!* They will be ever praising thee.
6. How blessed is the one* who finds his strength in thee! (A)
7. He sets his heart on an upward jour/ney, that leads through a valley of weeping,* but to his goal.
8. Strong in their Master's blessing, the pilgrims go on from height to height,* till they meet him in Sion, the God of all gods. (A)
9. Lord God of hosts, listen to my prayer;* God of Israel, grant me audience!
10. God, ever our protector, do not disregard us now;* look favorably upon him whom thou hast annointed!
11. Willingly would I give a thousand of my days for one spent in thy /courts! Willingly lie there forgotten, in the house of my God,* so I might dwell no more in the abode of sinners!
12. God loves mercy and faithfulness;* all favor, all honor, come of the Lord's gift.
13. To innocent lives he will never refuse his bounty;* Lord of hosts, blessed is the man who puts his confidence in thee.



4th Sunday in Lent

Fourth Sunday of Lent: Extract *Lactare Jerusalem*

Laon 239, f. 34^r

c Re-joice, * Je-ru-sa-lem, and gath- er to-gath- er, all
 who have love for her: be glad with ex-ul- ta- tion, ye who
 had sor- row till now, that in ex-ceed-ing joy ye have
 nursed at the breasts of her sweet and dear con-so- la- tion.

cantata: I was glad when they said un-to me: we will go into the house of the lord.

Gradual: *Letatus sum*

Laon 239: 34^v

cantata: I was glad *when they said un-to me: to the house of
 A-do- nai shall we go! *schola:* Let there be peace
 in thy ram- parts, and, in thy tow-ers, a-
 bun- dance of in- ward strength. *schola:* I [etc.]

Tract: Qui confidunt

Laon 239, f. 34v

The image shows a handwritten musical score for the tract 'Qui confidunt'. The score is written on a single staff with a treble clef and a common time signature. It consists of eight lines of music, each with a corresponding line of lyrics. The lyrics are: 'They that trust* in A-do-nai are like Mount Si-on; they shall not be moved for ev-er and ev-er, who have their dwell- ing in Je-ru-sa-lem. As moun- tains sur- round our Je-ru-sa- lem, so A-do- nai en-com- pass- es his friends both now and ev- er,* un- to all a- ges.' The score includes various performance markings: 'canto:' above the first line, 'schola:' above the second line, 'canto:' above the fifth line, and 'schola:' above the seventh line. There are also dynamic markings like 'f' at the beginning and 'X' before the fifth line. The music is written in a style typical of medieval manuscripts, with square neumes on a four-line staff.

canto: schola: f They that trust* in A- do- nai are like Mount Si-
on; they shall not be moved for ev- er
and ev- er, who have their dwell- ing in Je-ru-
s2- lem. X. As moun- tains sur- round our Je-ru-
sa- lem, so A- do- nai en- com- pass- es his
friends both now and ev- er,* un- to
all a- ges.

Loud and praise * A-do-nai, who is all kind li-ness,

sing songs un-to his name, for he is ver-y dear:

* ev-ry-thing that he wills is done on earth

and in heav-en. I will stand in the house of A-do-nai,

in courts of the house of our God: for I know how great is the name

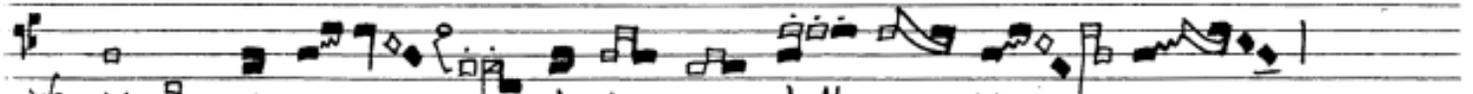
of A-do-nai, how our God is greater than all other gods. *ev-

slo. A-do-nai, thy name is for ev-er, and thy re-mem-brance

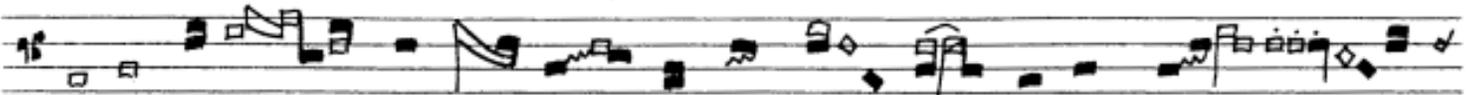
is un-to all a-ges: A-do-nai shall give judg-ment to his peo-ple,

and in his own ser-vice shall they be con-soled. *ev- [etc.]

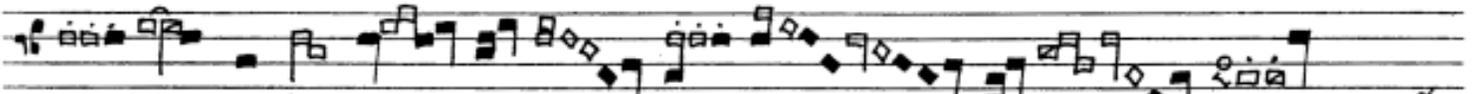
cant.



V. All those who fear A-do-nai shall bless him:

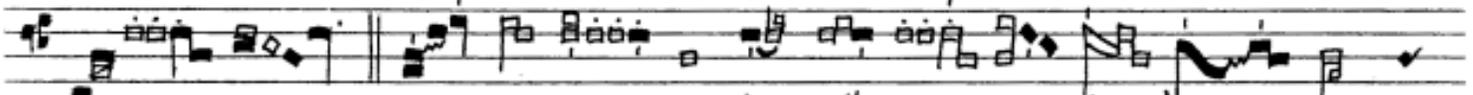


do thou bless A-do-nai out of Si-on, ye who dwell

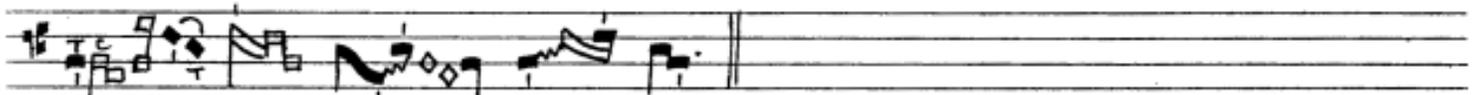


in Je-ru sa-

schola:



lem. ev-'ry-thing that he wills is done on



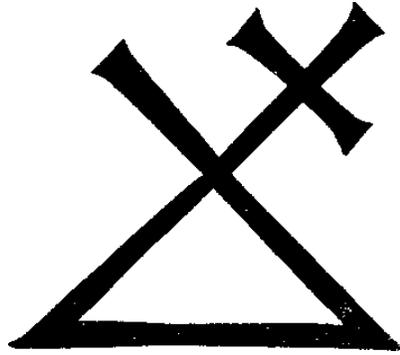
earth and in heav-en.

Je-ru-sa-lem, * Thou art built as a cit-y should be built, hav-ing com-
mun-ion of fel-low-ship with thy-self: to thee as-cend all the tribes of A-
do-nai, giv-ing laud and praise to his sã-cred Name.

- ε 1. Welcome sound, when I heard them saying, * We will go into the Lórd's house!
 λ 2. Within thy courts, Jerusalem, our feet stand at last; * Jerusalem, built as a city should be built that is one in fellowship.
 ς 4. There the tribes meet, the Lórd's own tribes, * to give praise, as Israel is ever bound, to the Lord's name;
 Ϸ 5. There the thrones are set for judgement, * thrones of authority over the house of David.
 μ 6. Pray for all that brings Jerusalem peace! * May all who love thee dwell at ease.
 ε 7. Let there be peace within thy ramparts, * ease in thy strongholds!
 Α 8. For love of my brethren and my familiar friends, * peace is still my prayer for thee;
 ς 9. remembering the house of the Lórd our God, * I long for thy happiness.

-/-

All ye who thirst * come to the wa-ters, thus says A-do-nai: and ye that
have naught of wealth, come, drink free-ly in ex-ceed-ing joy.



5th Sunday in Lent

Fifth Sunday of Lent: gradual Eni-pe me

Lara 239 f. 38v

Da-liv-er me, *A-do-nai, from my en-eh

mies' cru-el-ty: in-struct me in

the per-form-ing of thy sa-cred will.

cant:
Now thou sav-est me, O

A-do-nai, from the spite

of wrath-ful na-tions: and thou wilt lift me a-bove

en-e-mies who rise o-ver me: from the un-just man thou

schla:
will de-liv-er me. De- [etc.]

Tract: Sake a pnygnawntme 5^{te} Sunday in Lent

Leon 239 f. 39^r

cantu:
Ox-ten * have they fought a- gainst me from the days of my

schola:

solo:
youth. V. Now let Is- ra-el say: Ox-ten

have they fought a- gainst me from the days of my

cantu:
youth, V. but nev- er once did they pre-vail,

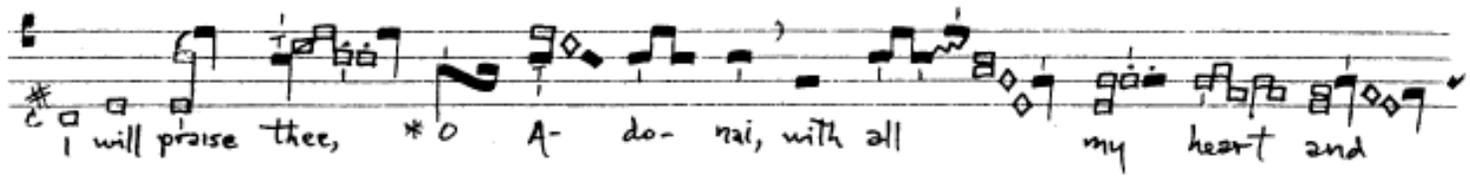
though those sin-ners wrought hav- a ev- er up-on my bow'd

schola:
back. V. For a long time does their tyr-an- ny last:

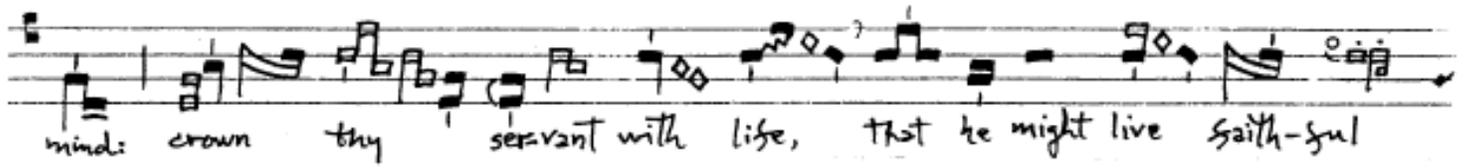
yet the Lord is just, who will have the necks of sin-ners

bro- ken.

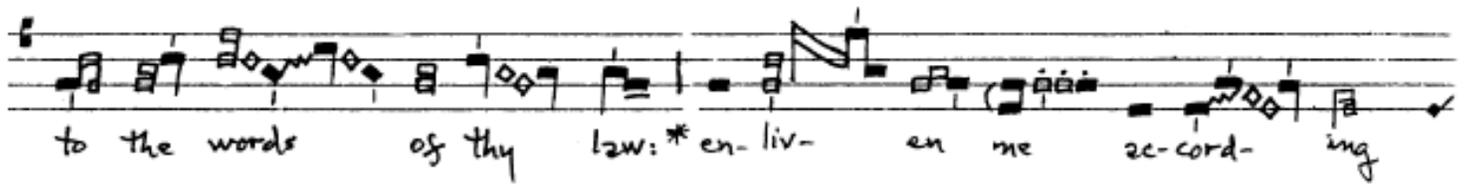
Fifth Sunday 7th Lent: Offertory *Consuetudo tibi*



I will praise thee, O A-donai, with all my heart and



mind: crown thy servant with life, that he might live faith-ful



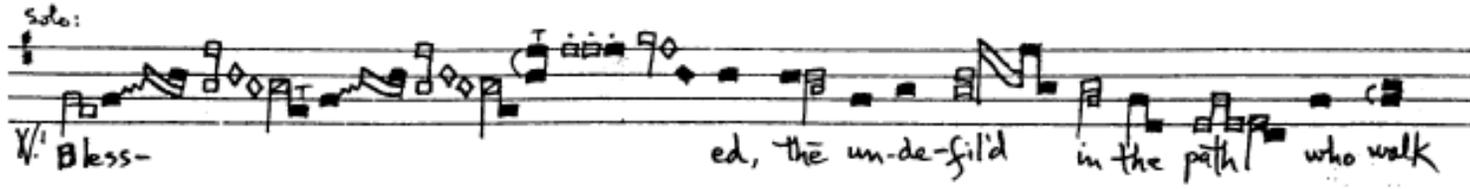
to the words of thy law: en-liv-en me ac-cord-ing



to thy word, O A-donai.

psalm 118: 17, 107

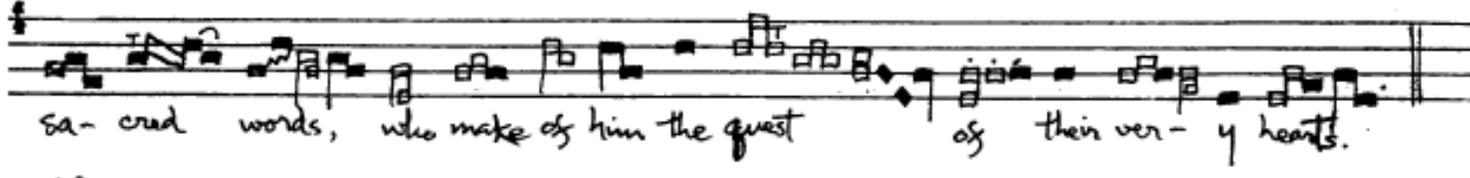
Solo:



V: Bless-ed, the un-de-fil'd in the path who walk

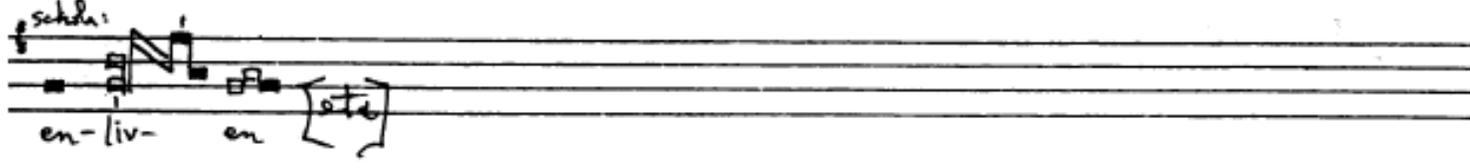


in the law of A-donai: bless-ed they, who search throughout his



sa-crad words, who make of him the quest of their ver-y hearts.

schdn:



en-liv-en [etc]

cantor:

$\frac{V}{2}$ I have cho-sen the way of truth, grant me un-der-stand-ing, that I may
 search thy laws and then keep them with all my heart and mind: turn my
 heart un-to thy faith-ful words, that I may for-sake all greed.
 In thy paths thou wilt quick-en me: Thy jus-tice is ev-er a joy
 un-to me. I pray before
 thy face now, and with my whole heart and mind, for I love thy
 laws al-ways.

schla:

en-liv-en me ac-cord-ing to thy word, O A-do-nai.

F This is my Bod-y* which shall be giv- en for you; this is the chal-ice of the
new tes- ta-ment in my Blood: thus the Lord said. As oft- en as you
shall do this, you shall do it in my re- call- ing. psalm 42

♫ O God, sustain my/cause; give me redress against a race that knows no piety; *
save me from a treacherous foe and cruel.

♬ Thou, O God, art all my strength; * why hast thou cast me off?

♫ Why do I go mourning, * with enemies pressing me hard?

♫ The light of thy presence, the fulfillment of thy prom/ise, let these be my escort, *
bringing me safe to thy holy mountain, to the tabernacle where thou dwellest.

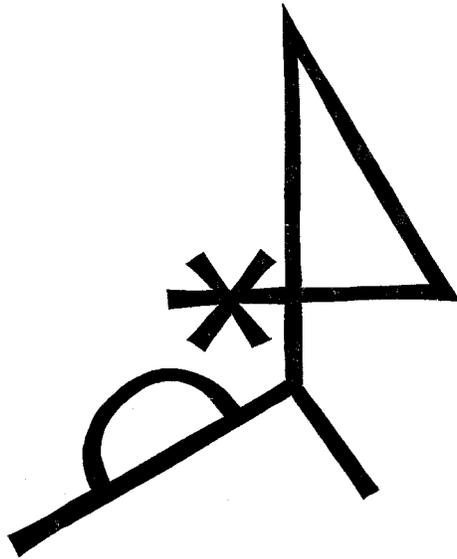
There I will go up to the altar of /God, the giver of youth and happiness; *
thou art my own God, with the harp I hymn thy praise.

Soul, art thou still downcast? * Wilt thou never be at peace?

Wait for God's/help; I will not cease to cry out in thankfulness, * my champion and my God.

O God, my whole soul longs for /thee, as a deer for running water; *
my whole soul thirsts for God, the strong, the living God. [ps. 41]

The chant on the next page, *Collegerunt pontifices et pharisei*, is given in some sources (e.g. *Graduale triplex*, p. 135) as an alternate to the gradual for the preceding Sunday. I had thought it to be part of Palm Sunday's liturgy, but that was a mistake. Yet the text is certainly appropriate for this juncture, for the high priest Caiphias speaks in prophecy that "It is expedient one man should die for the people." —The chant follows...



Palm Sunday

O-san-na* fi-li-o da-vid: be-ne-di-ctus qui ve-nit in no-mi-ne

do-mi-ni. Rex is-ra-el, o-san-na in ex-cel-sis. Hartker, p. 175/
Worcester, p. 209

Branches of palms or olives or the like are blessed, then distributed during the following antiphons (which may be sung with portions of Psalm 23. *Domini est terra*).

Hartker, p. 175/Mrosbungen, f. 57^v, with Worcester, p. 207

cantor: Pu-e-ri he-bre-o-rum,* *schola:* tol-len-tes ra-mos o-li-va-rum, ob-vi-a-ve-runt

do-mi-no, cla-man-tes et di-cen-tes: o-san-na in ex-cel-sis.

Hartker, p. 175/Mrosbungen, f. 57^v, with Worcester, p. 207

cantor: Pu-e-ri he-bre-o-rum* *schola:* ve-sti-men-ta pro-ster-ne-bant in vi-a, et cla-ma-

bant di-con-tes: O-san-na fi-li-o da-vid, be-ne-di-ctus qui ve-nit in

no-mi-ne do-mi-ni.

celebranti:

all:

✓ Pro-ce-da-mus in pa-ce. R. In no-mi-ne chri-sti. A-men.

Cum ap-pro-pin-que-ret do-mi-nus hie-ro-so-li-mam, mi-sit du-os ex di-

solo (F): Alex

sci-pu-lis su-is, di-cens: I-te in cae-stal-lum quod est con-tra vos et in-

ve-ni-e-tis pul-lum a-si-ne a-li-ga-tum, su-per quem nul-lus ho-mi-

num se-dit; sol-vi-te, et ad-du-ci-te mi-hi. Si quis vos in-ter-ro-ga-

Pat + Peter

ve-rit, di-ci-te: O-pus do-mi-ni est. Sol-ven-tes ad-du-xe-runt ad

the-sum, in-po-su-e-runt i-bi ve-sti-men-ta, et se-dit su-per e-um; a-li-

ex-pau-de-bant ve-sti-men-ta su-a in vi-a. A-li-i ra-mos de ar-bo-ri-bus exter-

Slide:

ne-bant; et qui se-que-ban-tur cla-ma-bant: O-san-na, be-ne-dic-tus qui ve-nit in

no-mi-ne do-mi-ni. Be-ne-dic-tum re-gnum pa-tris no-stri da-vid: O-san-na in ex-

cal-sis. Mi-se-re-re no-bis. Si-li da-vid.

Lam 239, f. 44^v / Graz 807, f. 82^v, with Thomaskirche, p. 83

solo: Eric

Schola minus Eric:

Cum au-dis- set* po- pa- lus qui-2 ih-sus ve- nit hic-ro-so- ly-mam,
ac-ce-pe-runt ra-mos pal-ma-rum, ex-i-e-runt e-i ob- vi- am, et
el-a-ma-bant pu- e- ri, di-cen-tes: Hic est, qui ven-tu-rus e- rat
in sa-lu- te po-pu- li. Hic est sa-lus no-stra et re- dem-
pti- o is-ra- hel. Quan- tus est i- ste, cu- i thro- ni et do-mi- na-
ti- o- nes oc-cur-runt. No- li ti- me- re, fi- li- a sy- on: ac- ce- rex tu- us
ve- nit ti- bi, se- dens su- per pul- lum a- si- ne, si- cut scri-
ptum est. Sal- ve rex, fa- bri- ca- tor mun- di, qui ve- ni- sti
re- di- me- re nos.

Lam 239, f. 44^v / Guz 807, f. 83^v

Pater *Schola minus Eric*

An-te sex di-es *so-lem-pni-ta-tis pa-sche, ve-nit do-mi-nus
 in ei-vi-ta-tam hie-ru-sa-lem, oc-cur-ra-runt e-i pu-e-ri; in
 ma-ni-bus por-tan-tes ra-mos pal-ma-rum, et cla-ma-bant vo-ce ma-gna
 di-cen-tes: O-san-na in ex-cel-sis. Be-ne-di-ctus qui
 ve-ni-sti in mul-ti-tu-di-ne mi-se-ri-cor-di-e: O-san-na
 in ex-cel-sis.

Lam 239, f. 43^v / Lucca 601, p. 184

Alex *Schola minus Pater*

Ce-pe-runt *o-mnes tur-be de-scen-den-ti-um gau-den-tes, lau-da-re de-um
 vo-ce ma-gna su-per o-mni-bus quas vi-de-rant vir-tu-ti-bus, di-
 cen-tes: Be-ne-di-ctus qui ve-nit rex in no-mi-ne do-mi-ni: pax in cae-lo et
 glo-ri-a in ex-cel-sis.

responsorial hymn
Einsiedeln 121, p. 381, with St Gall 339, p. 64/Graa 807, f. 84^r, with Thunacker 12, p. 84.

Pat, then all repeat:

Glo-ri-a, laus, et ho-nor ti-bi sit rex chri-ste re-dem-pto-r: *Cu-i pu-e-ri-le
de-cus prom-psit o-san-na pi-um. 1. Is-ra-el et tu rex, da-vi-dis et in-cli-ta
pro-les: no-mi-ne qui in do-mi-ni, rex be-ne-di-cte, ve-nis. *Cu-i ... 2. Ce-tus
in ex-cel-sis te lau-dat ce-li-tus o-mnis, et mor-ta-lis ho-mo, et cun-cta cre-
a-ta si-mul. X. Glo-ri-a, laus, ... 3. Plebs he-bre-a ti-bi cum pal-mis ob-vi-a
ve-nit: cum pre-ce, vo-to, hy-mnis, as-su-mus ec-ce ti-bi. *Cu-i ... 4. Hi ti-bi
pas-su-ro sol-ve-bant mu-ni-a lau-dis: nos ti-bi re-gnan-ti pan-gi-mus
ec-ce me-los. X. Glo-ri-a, laus, ... 5. Hi pla-cu-e-re ti-bi, pla-ce-st de-vo-ti-o
no-stra: rex chri-ste, rex cle-mens, cui bo-na cun-cta pla-cent. *Cu-i... Glo-ri-a...

Palm Sunday Mass: Introit

Leon 239, f. 45^r

canto: Pat schola:

Do-mi-ne, *ne e-lon-ge fa-ci-as aus-i-li-um tu-um a

me, ad de-fen-si-o-nem me-am a-spi-ce: li-be-ra me

de o-re le-o-nis, et a cor-ni-bus u-ni-cor-nu-o-rum

hu-mi-li-ta-tem me-am. *De-us, de-us me-us, re-spi-ce in me:

schola: schola:

qua-re me de-re-li-qui-sti, lon-ge a sa-lu-te me-a? Do-mi-ne, ...

tract

Laon 239, f. 45^v

cantor: *fat*

schola:

De-us, *de-us me-us, re-spi-ce in
me: qua-re me de-re-li-qui-sti? \forall^2 Lon-
ge a so-lu-te me- a ver-ber-ibus de-
li-cto-rum me-o- rum. \forall^3 De-us me- us, cla-
ma- bo per di-em, nec ex-au- di-es; et no-cte, et
non ad in-si-pi-en-ti-am mi-chi. \forall^4 Tu au-
tem in san-cto ha-bi-tas, laus is-ra-hel.
 \forall^5 In te spe-ra-ve- runt pa-tres no- stri: spe-ra-ve- runt,
et li-be-ra-sti e-os. \forall^6 Ad te cla-ma-ve- runt, et sal- vi

sa-cti sunt: in te spe-ra-ve-runt, et non sunt con-fu-
 si. *sceleris* *X.* E-go au-tem sum ver-mis, et non
 ho-mo; op-pro-bri-um ho-mi-num, et ab-je-cti-o
 ple-bis. *At* *X.* O-mnes qui vi-de-bant me, a-sper-na-
 ban-tur me; lo-cu-ti sunt la-bi-is, et mo-ve-runt
 ca-put. *Patens* *X.* Spe-ra-vit in do-mi-no, e-ri-pi-sin-um;
 sal-vum fa-ci-et e-um, quo-ni-am vult e-um. *Enis* *X.* I-psi ve-
 ro con-si-de-ra-ve-runt, et con-spe-xe-runt me: di-vi-se-runt
 si-bi ve-sti-men-ta me-a, et su-per ve-stem me-am mi-

se-runt sor-tem. *scdo:* X. Li-be-ra me

de o-re le-o-nis, et a cor-ni-

bus u-ni-cor-ni- um hu-mi-li-ta-tem me-am. *scdo:* X. Qui ti-me-tis

do-mi-num, lau-da-te e- um: u-ni-ver-sum se-men ja-

cob, ma-gni-fi-ca-te e-um. *scdo:* X. Ad-nun-ci-a-bi-tur do-mi-no ge-

ne-ra-ti-o ven-tu-ra; et an-nun-ci-a-bunt cae-li ju-

sti-ti-am e- jus *scdo:* X. po-pu-lo qui na-sce-tur,

quem fe-cit do-mi-nus.

Offertory

Locm 239, f. 46^r

cantor: Pat schola:

Im-pro-be-ri-um * ex-spe-cta-vit cor me-um, et
mi-se-ri-am; et su-sti-nu-i qui si-mul con-tri-sta-re-
tur, et non su-i: con-so-lan-tem me quaere-si-vi, et
non in-ve-ni: * et de-de-runt in e-scam me-
am sed, et in si-ti me-a por-ta-ve-runt me a-
ce-to.

Versus with Einsiedeln 121, pp. 185-86^r

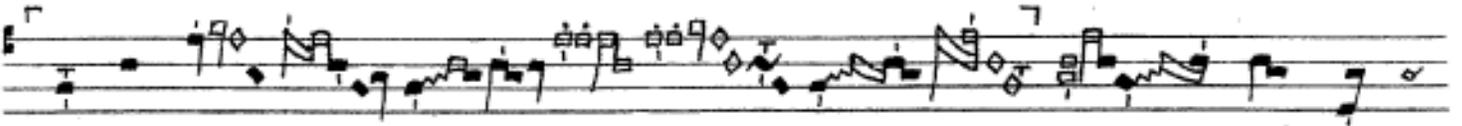
solo: Paten

V! Sal-vum me fac, de-us, quo-ni-am in-
tra-ve-runt a-que us-que ad
a-ni-mam me-am. * et de-de-... ETC.

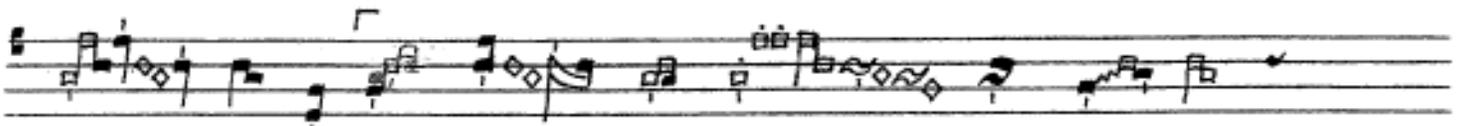
Enic



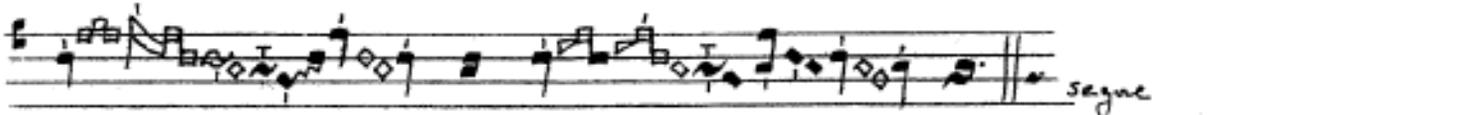
N^o Ad-ver-sum me ex-er-ce-ban-tur,



qui se-de-bant in

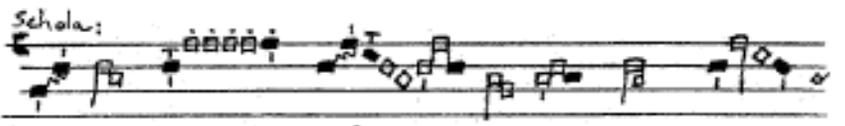


por-ta, et in me psal-le-bant, qui bi-

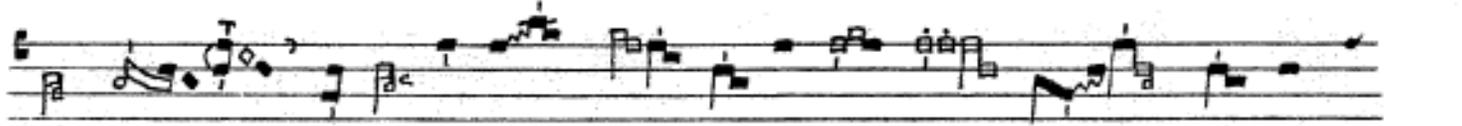


be-bant vi-num.

Schola:



*et de-derunt in e-scam me-



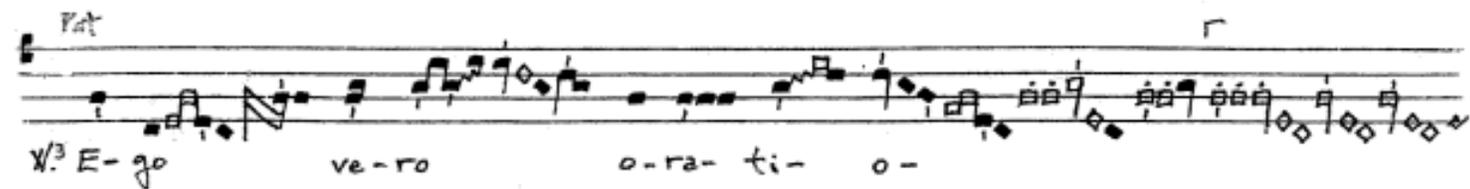
an-gel, et in si-ti-me-a po-ta-ve-runt me a-



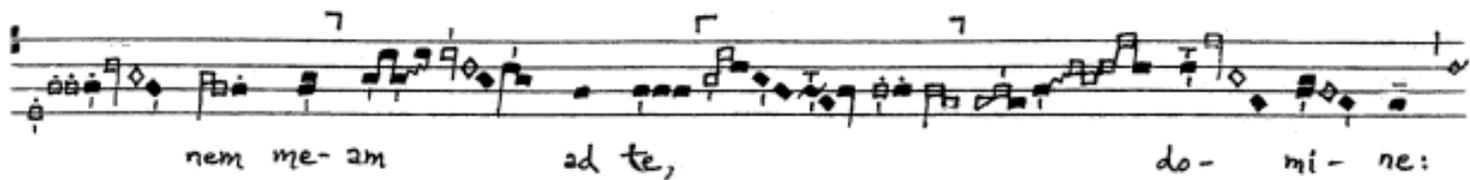
ce-to.



Pat



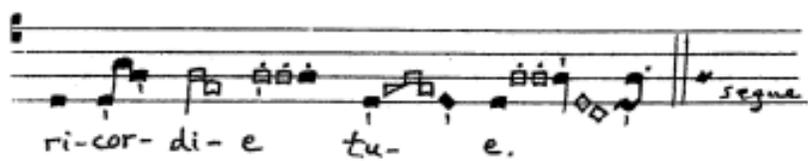
$\sqrt[3]{E}$ E-go ve-ro o-ra-ti-o-



nem me-am ad te, do-mi-ne:

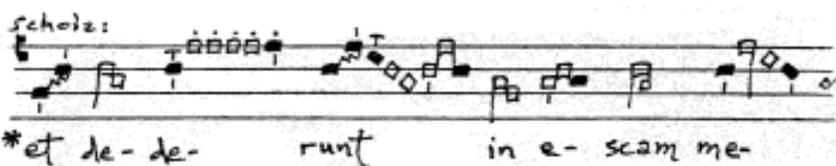


tem-pus be-ne-pla-ci-ti, de-us, in mul-ti-tu-di-ne mi-se-



ri-cor-di-e tu-e. segue

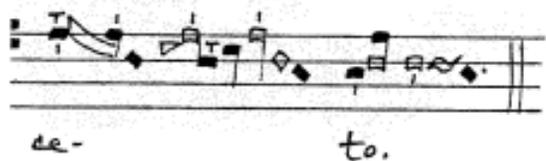
solo:



*et de-de-runt in e-scam me-



an gel, et in si-ti me a po-ta-ve-runt me a-

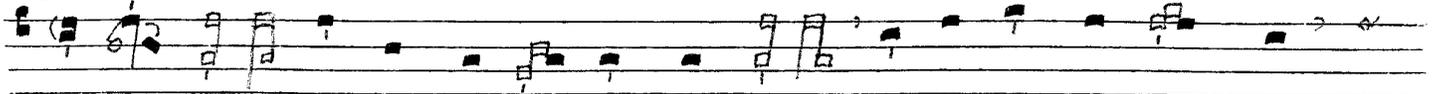


ce-to.

Communion

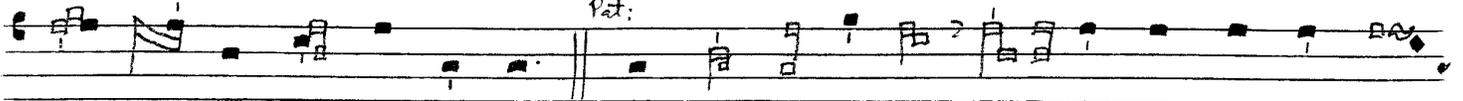
Lein 239, S. 46^v

cantat solida:



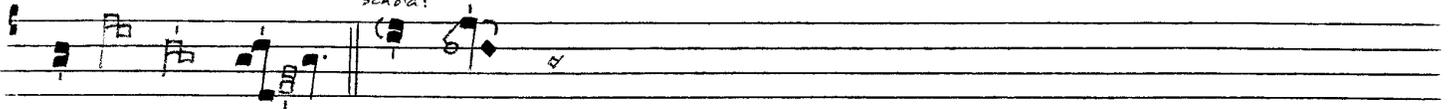
^A Pa-ter,* si non po-tes-t hic ca-lix tran-si-re, ni-si bi-bam il-lum:

Pat:



fi-et vo-lun-tas tu-a. X. Et hy-mno di-cto, ex-i-e-runt in mon-tem

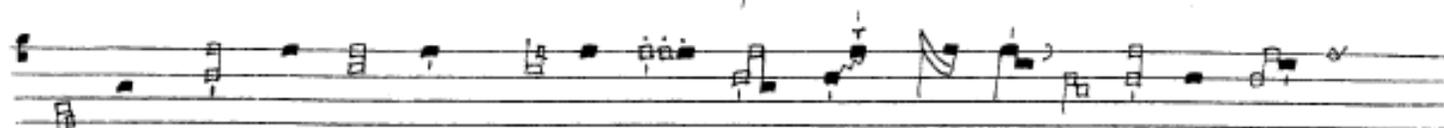
solida:



o-li-ve-ti. Pa-ter, ...

Retrait in nomine domini for Wednesday in Holy Week

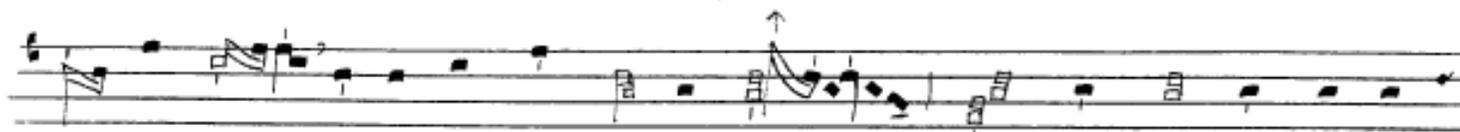
Lam. 239, S. 48^r



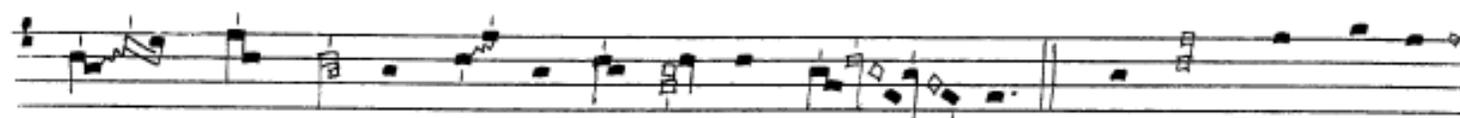
At the name of the Lord* ev'-ry-one shall bend the knees, in heav-en, on



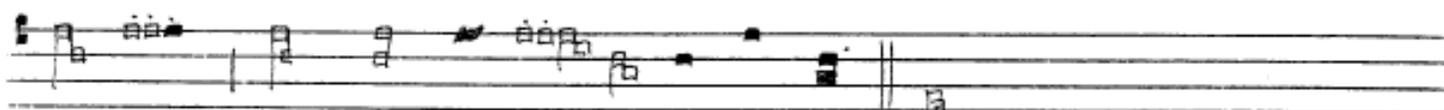
the earth, and in the low-est depths: for the Lord was made o-be-di-ent



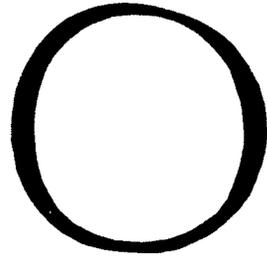
un-to death, e-ven the death of the cross: there-fore the Lord Je-sus



Christ stands in the glo-ry of God the Fa- ther. N. O Lord, give ear to



my prayer: and let my cry come un-to thee. At...



The Triduum

Neumatic manuscripts and fragments of the 9th and 10th centuries contain written abstract-shaped marks that indicate the movement of musical notes in a chant composition; the actual pitches to be sung depend upon one's memory. When memory failed the *schola cantorum* and the *cantor/cantrix*, they could resort to sources known as diastematic [Latin & Greek, "space, gap"], which gave pitch-intervals. Some select neumatic MSS are rhythmical, indicating longs and shorts that clearly appear in 2:1 proportion, with the long being the ordinary length. Diastematic MSS do not, to my knowledge, show essential rhythmic differences.

Drawing together pitches and rhythms is usually a clearcut task, but occasionally there are differences to be resolved, and one searches other manuscripts that could provide an answer. Knowledge of the location of individual chants is required for transcribing, and the diagram on the following two pages (clarified from 40-year-old scribbles) proved necessary.

CHANT LOCATIONS IN MANUSCRIPTS FOR THE TRIDUUM

R H Y T H M I C A L N E U

HOLY THURSDAY

MASS:

Introit *Nos autem*

Gradual *Christus factus est*

Offertory *Dextera Domini*

V. In tribulatio

V. In pulsus

Communion *Dominus Jesus*

V. Beati immaculati in via

Laon 239

*Graduale
circa 930*

47^r

49^r

11^v and 13^r

13^r

13^r

49^r

indicated

St. Gall 359

*Cantatorium
circa 900*

96–97

70

GOOD FRIDAY

R. *Dominus audivi*

R. *Eripe me*

Popule meus

Ecce lignum crucis

Crucem tuam

Cum [Dum] fabricatur mundi

Crux fidelis/Pange lingua

49^{rv}

49^v–50^r

50^{rv}

50^v

50^v–51^r

44^r

—

97–98

98–100

from *Agios*: 100

—

—

—

100–103

THE PASCHAL VIGIL

R. *Cantemus Domino*

R. *Vinea facta est*

R. *Attende cælum*

R. *Sicut cervus*

MASS:

Gloria in excelsis Deo

Alleluia/Confitemini

Tract: Laudate Dominum

51^r

51^r

51^{rv}

51^v

indicated

84^v–85^r

26^v

103–104

104

104–105

105–106

indicated

106

71–72

M A T I C M A N U S C R I P T S			D I A S T E M A T I C M A N U S C R I P T S		
St. Gall 339	Einsiedeln 121	Chartres 47	Graz 807	Thomaskirche	Montpellier H-159
<i>Graduale</i> late 10th century	<i>Graduale</i> end 10th century	<i>Graduale</i> late 10th century	<i>Graduale</i> 1100—1150	<i>Graduale</i> 14th century	<i>Tonarium</i> 11th century
67	188	29 ^v	88 ^{rv}	89	468
70	195	30 ^v	91 ^r	92–93	—
24	68	11 ^r	33 ^{rv}	32	869
24	68	11 ^r	33 ^{rv}	—	869
24	69	11 ^r	33 ^{rv}	—	869
24	195–196	30 ^v	91 ^{rv}	93	425
		indicated		93	—
70	196–197	30 ^v –31 ^r	94 ^v –95 ^r	98	965
70–71	197–200	31 ^r –31 ^v	95 ^r –96 ^r	98–100	966
from <i>Agios</i> : 71	384–386		96 ^{rv}	100	—
72	386	63 ^r	96 ^v	101	—
71–71 (two)	386–387 (two)	63 ^r	—	—	—
72	387–388	—	97 ^r	101	—
72–73	388–391	—	97 ^v –98 ^v	102–103	—
				* and Moosburger <i>Graduale</i> , 1360, f. 68 ^{rv}	
73–74	200–201	31 ^v	99 ^v	109	746
74	201–202	31 ^v	99 ^{vr}	109–110	747
74	202–203	32 ^r	100 ^r	110	—
74–75	203	32 ^r	100 ^{rv}	110–111	—
indicated	—	133	indicated	indicated	—
75	203	56 ^v	101 ^v	112	731, 698
42	116	18 ^v	54 ^v	51	748



The Triduum: Maundy Thursday

Introit: Nos autem *Lam 239, S. 47r*

I shall not *take glo- ry in an- y thing but in the cross of our Lord
Je- sus Christ, in whom is our sal- va- tion and life and res- ur- rec- tion:
through whom we are saved and are set free from all ill. ✠. May God be mer- ci-
ful to us and bless us, smile gra- tious-ly up- on us and show us mer- cy.

schola:

I shall not...

gradual:
Christus factus est

$\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$
Lam 239, S. 49^r

canta *schola*

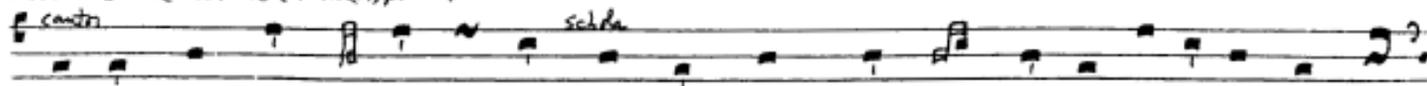
Christ* be-came for our sake o-be-di-ent un-to death,
e-ven the death of the cross. There-fore has God
ex-olt-ed him, and giv-en him that
Name which is a-bove ev-ry name.

schola
Christ...

antiphons at the Mandatum

Maundy Thursday

1. Mandatum novum (Hartker, p. 185)

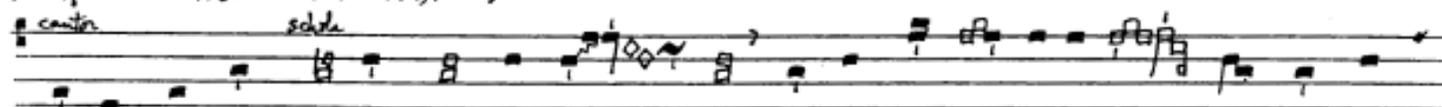


A new com-mand I give to you,* that you should love each oth-er as I have loved you:

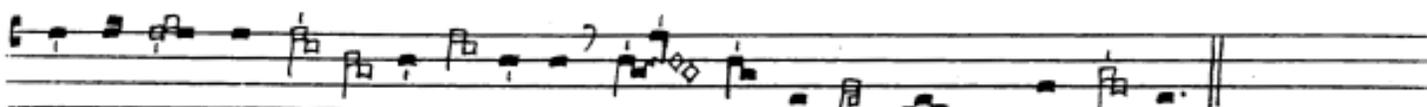


thus says the Lord. ¶ Bless-ed are the un-de-filed in the way,* who walk in the law of the Lord. A...

2. Postquam surrexit dominus (Hartker, p. 184)

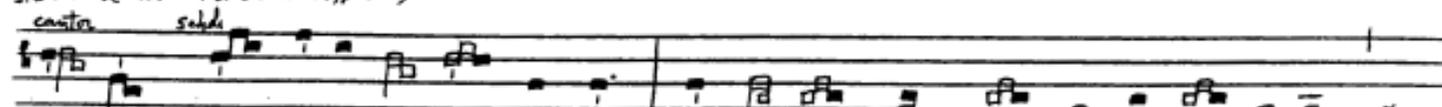


Af-ter the Lord* a-rose from the ta- ble, he put wa-ter in a ba- sin and be-

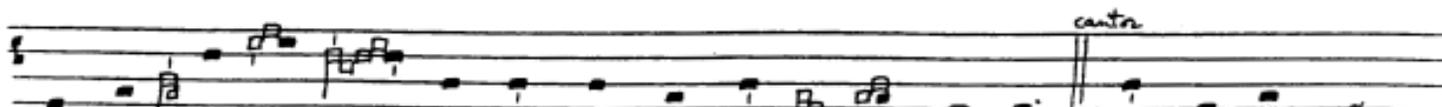


gan to wash the feet of his dis-ci-ples: there- by giv-ing them an ex-am-ple.

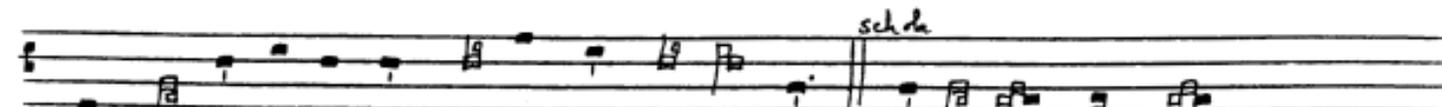
3. Domine tu mihi (Hartker, p. 185)



My Lord,* why is it you wash my feet? *Je-sus re- spond-ed, say-ing un-to him:

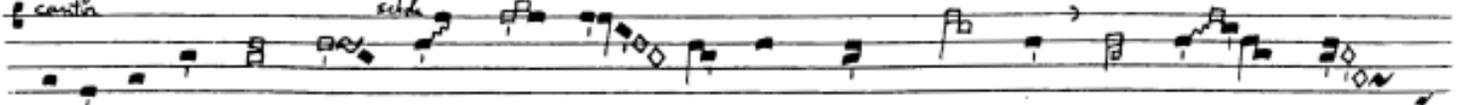


But, if I do not wash your feet, you shall have no part with me. ¶ Then, my Lord,

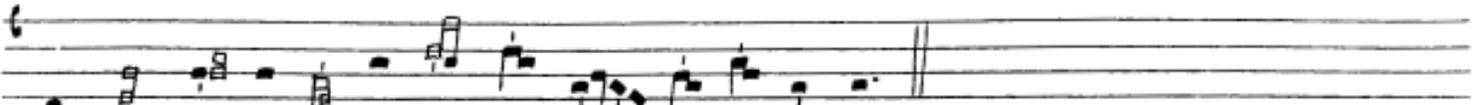


wash not on-ly my feet, but my hands and my head. *Je-sus re- spond-ed, i...

4. Si ego dominus (Heitken, p. 185)

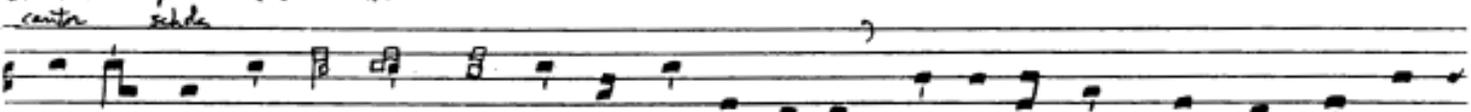


If I who am your Lord* and your mas- ter have washed your feet, how much more

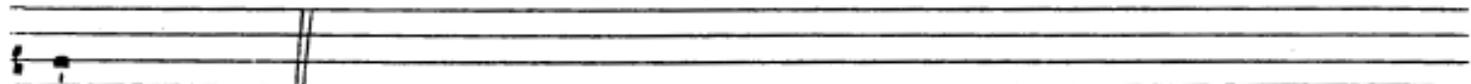


might each one of you to wash the feet of the oth-ers?

5. In hoc cognoscent (Heitken, p. 185)



By this* shall all men know that you are my dis- ci- ples: that in all things you show love for



one an- oth- er.



Maundy Thursday: introit and Kyrie

Leom 239, §. 47^r

canta *schola*

Nos au- tem* glo-ri-á-ri op-pór-tet in cru-ce dó-mi-ni no-stri je-su

chri-sti, in quo est sa-lus, vi-ta, et re-sur-ré-cti-o no-stra: per quem

canta

sal-vá-ti et li-be-rá-ti su-mus. *X.* De-us mi-se-re-á-tor no-stri, et

schola

be-ne-dí-cat no-bis: in-lú-mi-nét vul-tum su-um su-per nos, et mi-se-re-á-tur no-stri

schola

Nos au- tem...

Ellen
gradual for Maundy Thursday

Leon 239, 549r

Chri-stus* fa-ctus est pro no- bis o- be- di- ens us- que ad
mor- tem, mor- tem au- tem cru- cis. V. Pro-pter quod
de- us ex-al-ta- vit il- lum, et de- dit
il- li no- men quod est su- per o- mne no-
men.

The musical score is written on five systems of staves. Each system consists of a vocal line (soprano or alto clef) and a piano accompaniment line (treble clef). The lyrics are printed below the vocal line. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. There are some handwritten annotations in the score, including a 'V.' marking above the second system and some numbers like '359' and '337' near the piano accompaniment. The piece concludes with a double bar line.

canto *schola*

Dex-te-ra dó-mi-ni * fe-cit vir-tu-tem, dex-te-ra

dó-mi-ni ex-al-tá-vit me: non mó-ri-ar sed vi-vam

solo

et nar-rá-bo ó-pe-ra dó-mi-ni. $\frac{1}{2}$ In tri-bu-le-ti-ó-

ne in-vo-cá-vi dó-mi-num, et ex-su-dí-vit me in

la-ti-tú-di-ne: qui-a dó-mi-nus ad-jú-tor me-

schola *canto*

us est. dex-te-ra... $\frac{1}{2}$ In pul-sus ver-sá-tus

sum úť cá-de-rem, et dó-mi-nus su-scé-pit me

et fa-ctus est mi-hi in sa-lu-

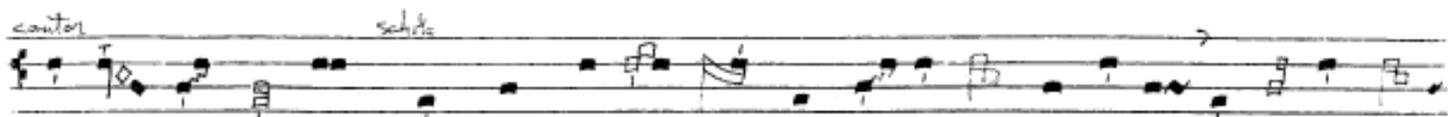
schola

tem. 3. dex-te-ra...

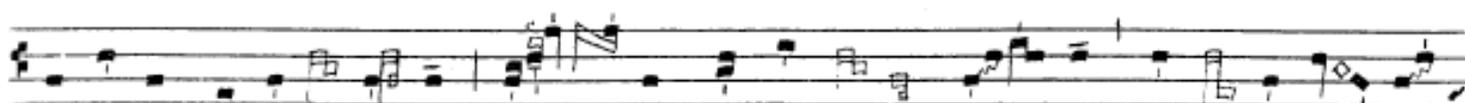
Maundy Thursday: Communion

Laon 239, f. 49r

cantor *schola*



Dó-mi-nus je-sus* post-quam ce-ná-vit cum di-cí-pu-lis su-is, la-vit pe-des

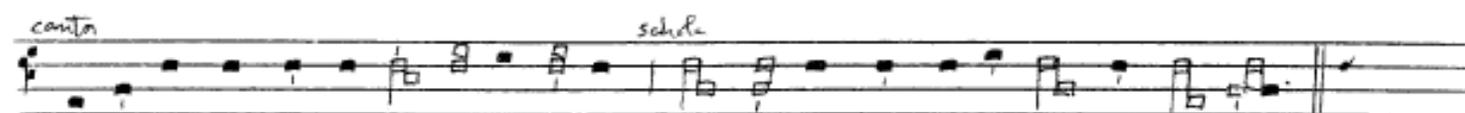


e-ó-rum et a-it il-lis: sci-tis quid fé-ce-rim vo-bis? E-go dó-mi-nus



et ma-gí-ster, ex-ém-plum de-di vo-bi ut et vos in-ta-fa-ci-á-tis.

cantor *schola*

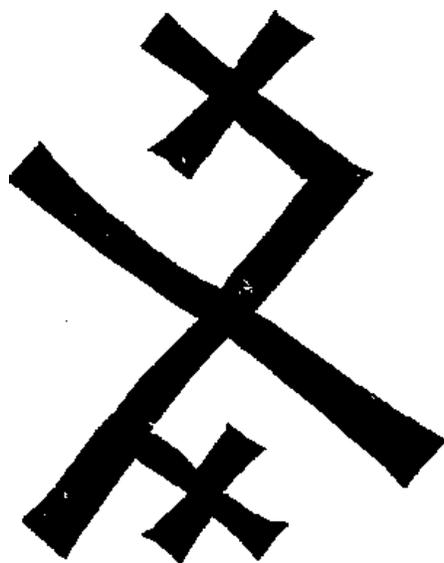


¶ Pe-á-ti in-ma-en-lá-ti in vi-a: qui am-bu-lant in le-ge dó-mi-ni.

schola



Dó-mi-nus je-sus...



The Triduum:
The Liturgy of Good Friday

Good Friday: First Responsory *Domine audivi*

Laon 239, f. 49^{rv}

canta

schola

X¹ A - do - nai, * I have — heard thy words

and was a - sraid: I have con - sid - ered thy works — and

solo

was filled with trem - bling: Thou shalt in the

X²

midst of two dumb beasts make thy - self known

to us: so thou shalt be made known when years have run their course,

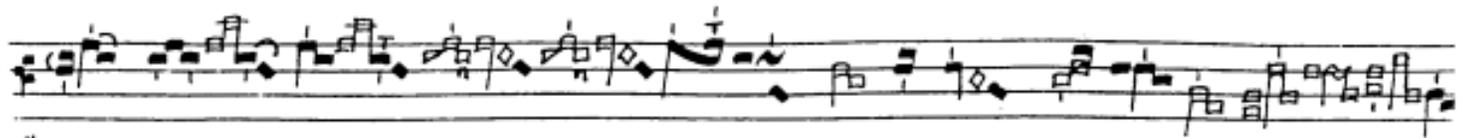
so thou wilt man - i - fest thy - self at last.

schola

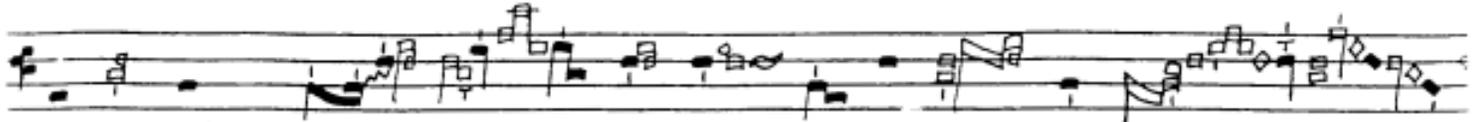
X³ When most my heart is lost — in — trou - (trouble)

— ble, e - ven in thy wrath thou wilt show thy - kind -

ness. segue →



Our God shall come from Le- ba- non,



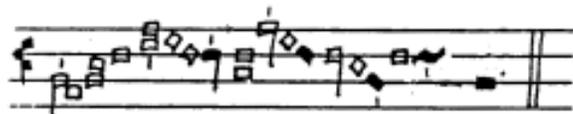
the sa-cred one from the dark for-ests on the hills.



The skies are filled with thy splen-



dor, and earth it-self can-not bear thy glo-



ry.

Good Friday: Second Responary Eripe me

Leon 239, ff. 49^v-50^r

canto *scito*

V¹ De-liv-er me, * A- do- nai, from e- vil

men: pre-serve me from those who are cru-el.

V² It is they who plan treach-er- y in their hearts,—

at all times in- tent on strife, and war,—

and bat- tle. V³ They have tongues as sharp as ser- pents' dead-

ly tongues: the poi-son of ad- ders is with-in their

rit

lips. V⁴ Pre-serve me, A- do- nai from the pow'r of sin-

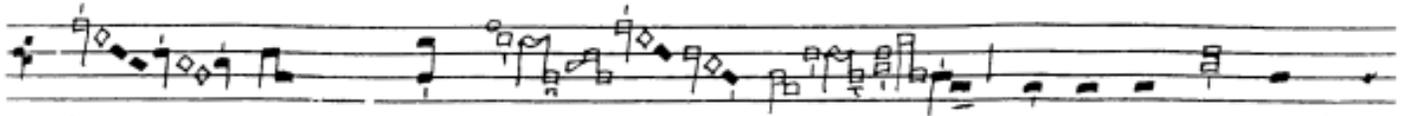
ful men, from those who love op-pres- sion.

segue →

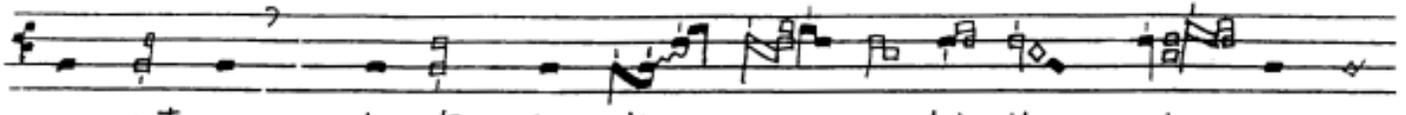
V: It is they who plot ————— to trip me in
 my way; man-y hid-den snares have they laid be-
 fore me. V: And oh, what snares do they set
 to catch ————— my heart, what traps they lay —————
 a- long my path-ways! *schola* V: To A-do-nai I raise my cry:—
 ————— thou art my God, lis-ten to this voice that pleads with thee.
 V: A-do-nai, A-do- nai, thou art my strong- hold; thou art
 my shield in the day of bat- ————— tle. segue →



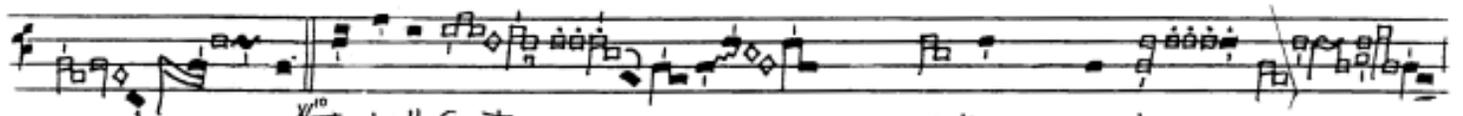
X⁹ Do not be-tray my hopes in-to the



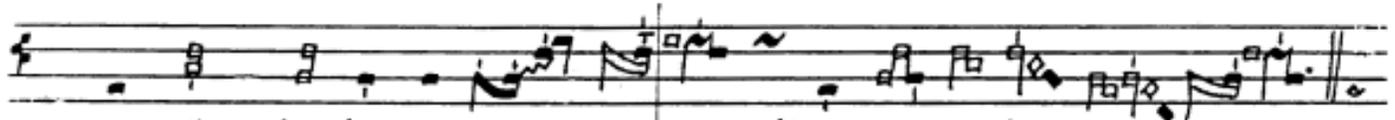
hands of the wick-ed: they have de-vised thoughts



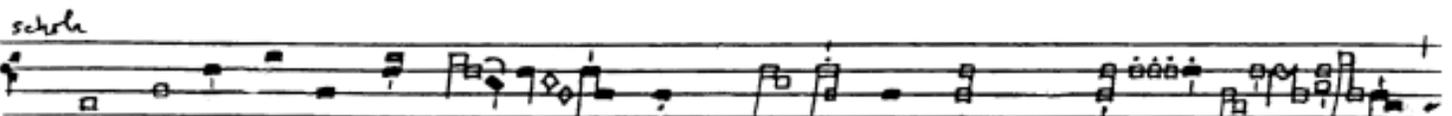
2- gainst me; do not for-sake me, nor let the schem-ers



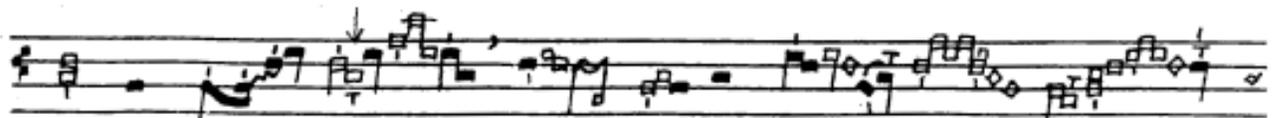
glo- ry. ^{X¹⁰} This be the fruit of their con-spir-a-cy:



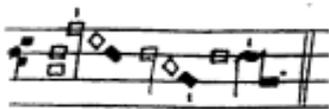
that all their bus-y whis-per-ing would re-coil on them-selves.



schle
X¹¹ Hon-est peo-ple will yet live on, to give thy Name praise:



up-right hearts will en-joy thy fa-vored



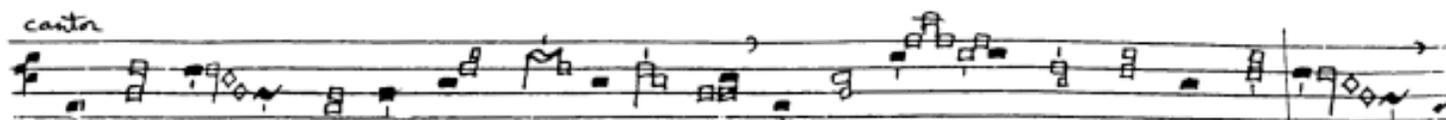
grace.

The physical poetic presence of Christ is not celebrated on this Friday, of all days, since the Mass is absent. In its place are dramatic recallings. Only late Saturday night, after memory reaches the sophistication of the *Exultet*, will the Mass itself stagger back with muted joy.

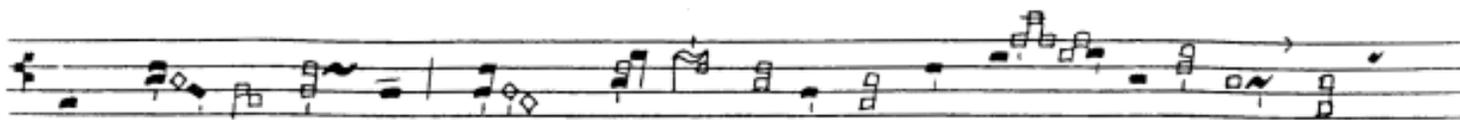
Good Friday: Improperia

Lam 239, f. 50^{rv}

canto



O my peo- ple, what have I done to you? or where-in have I ag-grieved you?



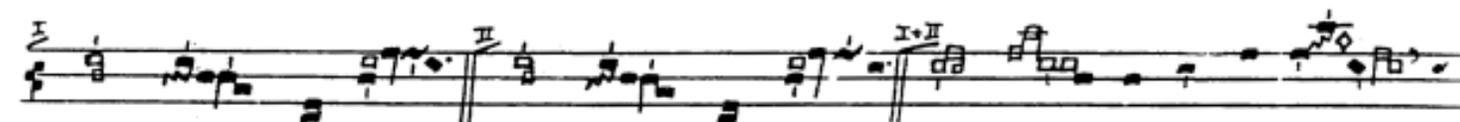
Give an- swer to me. I led— you out of the land of E-gypt, yet



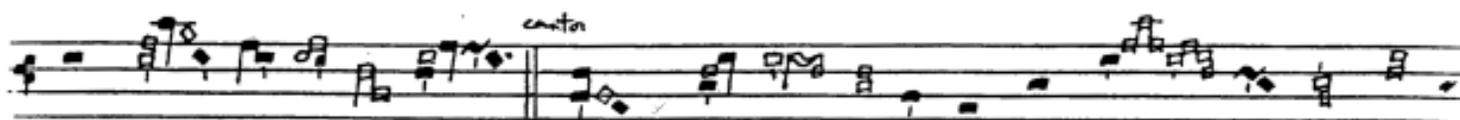
now you pre- pare a cross for your Sav- ior. Aí- os o the- ós.



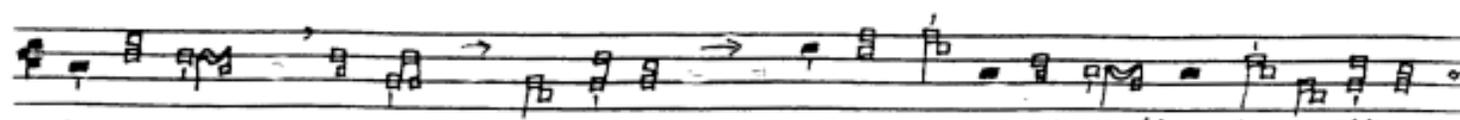
Aí- os is- chy- rós. Aí- os a- thá- na- tós, e- léi- son y- mós.



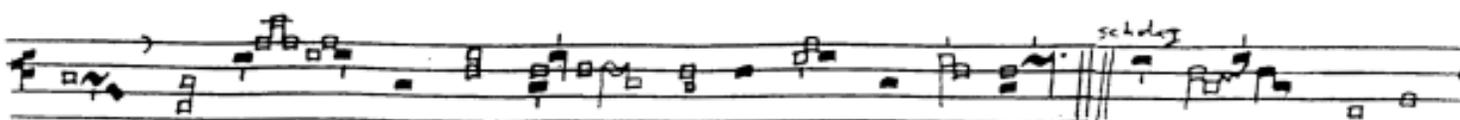
Ho- ly, O God. Ho- ly, al- mighty. Ho- ly, im- mor- tal one,



have mer- cy up- on us. I guid— ed you through the des- ert through- out



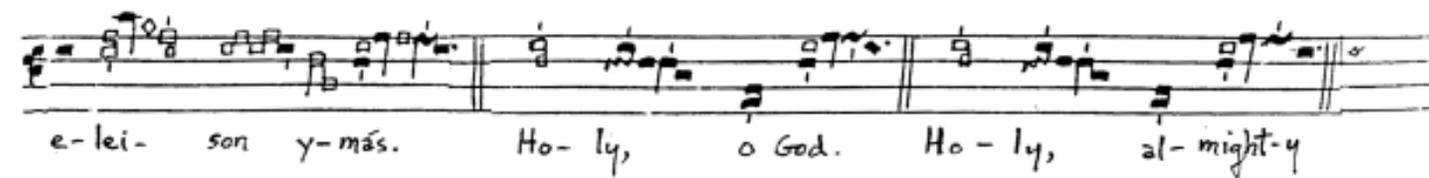
for- ty years, and fed you with man- na from heav- en, and brought you to a right good



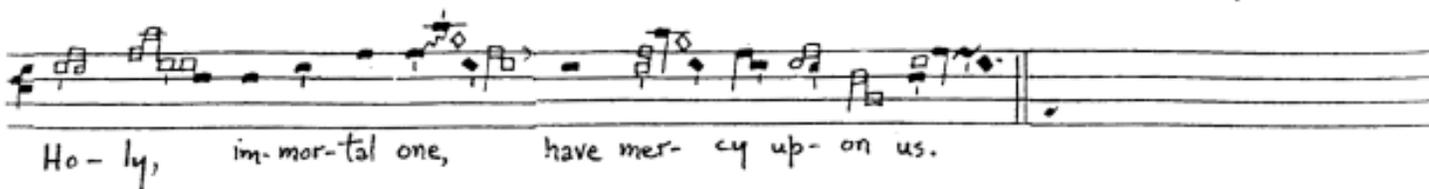
land, yet now you pre- pare a cross for your Sav- ior. Aí- os o the-



ós. Aí- os is- chy- rós. Aí- os a- thá- na- tós *segue*

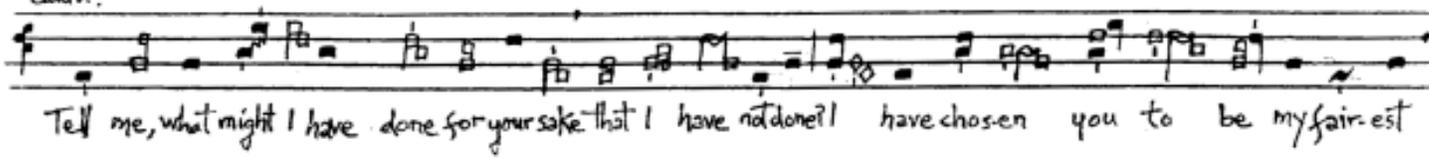


e-lei-son y-más. Ho-ly, o God. Ho-ly, al-might-y

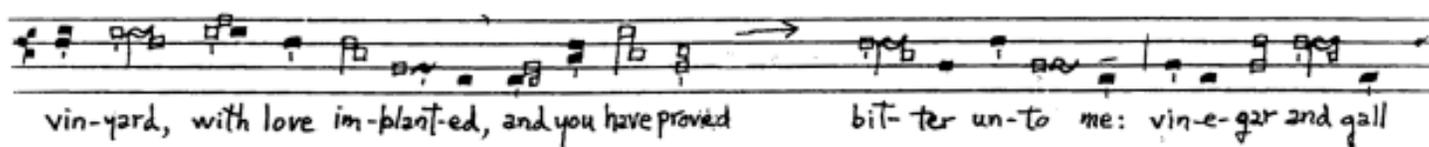


Ho-ly, im-mor-tal one, have mer-cy up-on us.

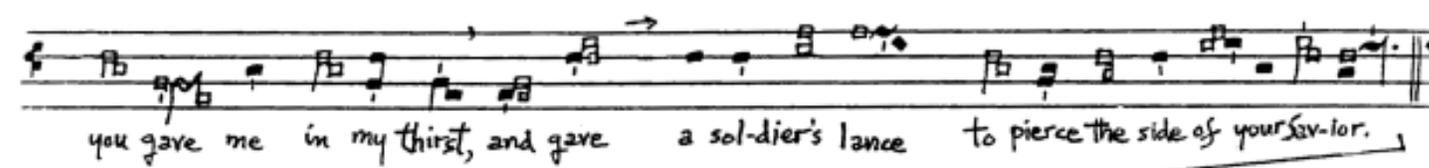
cantn:



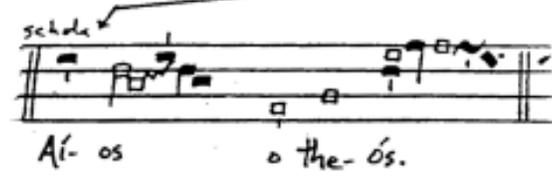
Tell me, what might I have done for your sake that I have not done? I have chosen you to be my fair-est



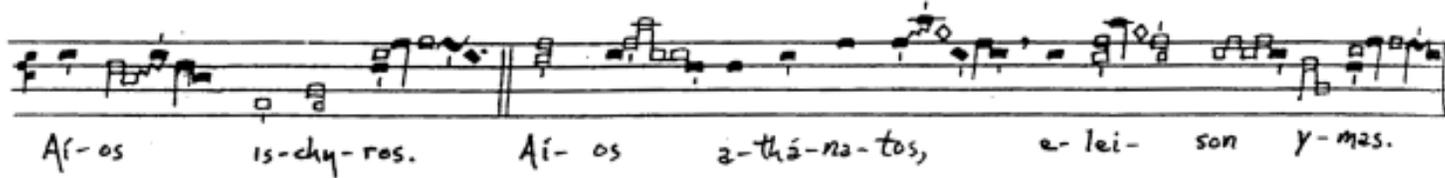
vin-yard, with love im-plant-ed, and you have pro-vid-ed bit-ter un-to me: vin-e-gar and gall



you gave me in my thirst, and gave a sol-dier's lance to pierce the side of your Sav-ior.



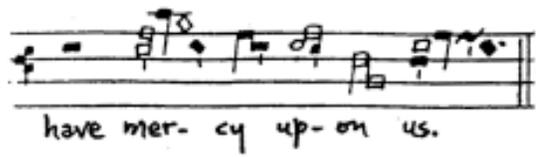
Aí-os o the-ós.



Aí-os is-chy-ros. Aí-os a-thá-na-tos, e-lei-son y-más.



Ho-ly, o God. Ho-ly al-might-y. Ho-ly im-mor-tal one,



have mer-cy up-on us.

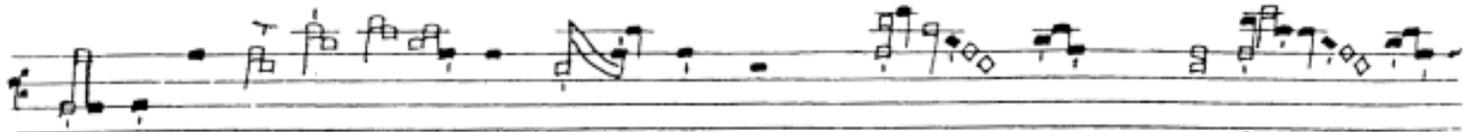
See the wood of the cross, on which hung the
 world's own savior:
 Come, now, let us adore him.

*Sung three times, after each of which
 this is sung:*

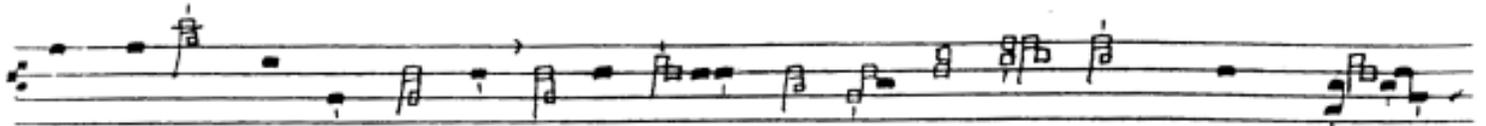
We adore thy cross, O Lord, and thy sacred re-sur-
 rec-tion we laud and glo-ri-fy: see how, by the wood
 of the cross, joy came spring-ing up-on the earth.

Præcentor/præcentrix: When I first saw at f. 44^r of Laon 239 the piece that follows, *Cum [Dum] fabricatur mundi*, in a group entitled “Antiphons without Psalms,” it felt as if I were on a strange planet. It needed translation, transcription, textual/musical dividings, and very through learning. It had no part in the Liturgy for Good Friday that I’d ever known. The first and longer portion is extremely dramatic, the second is appreciatively theological. My gut feeling tells me this is for solo cantorial voice, not for the whole schola cantorum. (It could be Good Friday’s answer to the Paschal Vigil’s *Exultet!*) The work would be a noble addition to the Triduum.

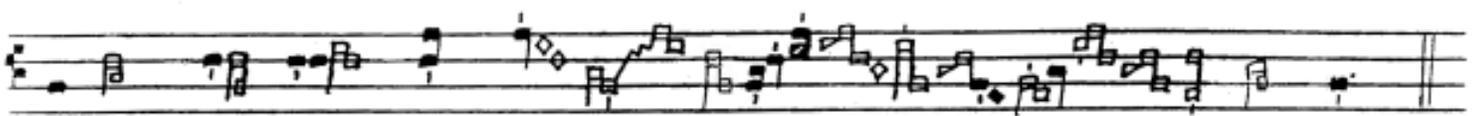
Now when the Mak-er of this world suf-fered the death — of cru-ci-fix —
ion, cry- ing a- loud with great voice, he gave up his
spin — it: be-hold, the tem-ple veil was rent in twain and the graves
were split a- part, be-cause there was then a great earth —
quake, and at the death of the Son of God the heav-
ens wept. He clear-ly could no long-er sus-tain life, and the
lance of a sol-dier pierc-ed the side of the cru-ci-fied Lord; there poured forth blood,
then wa-ter, for our re-demp-tion and our
sal-va-tion. →



O wondrous a-ward! by whose weight the earth's chained en-slave-



ment is brok-en link by link, the in-fer- nal gates of hell are now closed,



and the doors of his King-dom are o-pened wide!

cantata *all*

Faith-ful cross a-bove all oth-ers, no-blest tree of all thou art: no for-est bears trees as thy-self in spring's

leaf or flour or bough. Dear thy wood and dear thine iron nails, dear thy weight that's borne a- lost.

V¹ Sing my tongue the glorious bat-tle, sing the vic-tor's crown of bay, to the cross our no-ble tro-phy here a sit-

ting trib-ute pay, tell-ing how the world's re-deemer slain as vic-tim won the day. Dear thy wood and...

V² Our cre-a-tor saw with pit-y our first par-ents led a- stray, when, for eat-ing fruit for bid-den, death

had claimed them as its prey, so a sec-ond tree he chose that should the first tree's dam-age pay. Faith-ful cross...

V³ Thus the plan of our sal-va-tion A-do-nai didst pre-or-dain, and a sub-ther art out-wit-ted all the cos-ty

for did gain, art that soug't *all* sound our heal-ing in the source of all our bane. Dear thy wood...

Faith-ful cross a-bove all oth-ers, no-blest tree of all thou art: no for-est bears trees as thy self in spring's

leaf or flow'r or bough. Dear thy wood and dear thine iron rails, dear thy weight that's borne a- lost.

X⁴ There-fore in the course of a-ges dawn'd at length that ho-ly morn, when our Mak-er, by his Fa-ther sent from heav'n

did not scorn to take flesh and come a-mong us, of a low-ly maid-en born. Faith-ful cross... *all*

X⁵ Hear the help-less ba-by cry-ing, where the nar-row manger stands: See how she, his vir-gin mother, ties his limbs with

slender bands, ^{swad-ling} clothes she wraps a- bout him, and con-fines God's feet and hands. Dear thy wood... *all*

X⁶ Thir-ty years he dwelt a-mong us, till, his term of life ful-fill'd, our re-deem-er du-ly yield-ed

to the fate he free-ly will'd: cross of wood be-came an al-tar and the paschal lamb was killed. Faith-ful cross... *all*

Faith-ful cross a-bove all oth-ers no-blest tree of all thou art: no for-est bears ^{tree} as thy-self in spring's

leaf or flow'r or bough. Dear thy wood and dear thine iron nails, dear thy weight that's borne a-lost.

X⁷ Gall his drink, as he hangs dy-ing; where ^{the} thorns and nails and spear ^{pierc'd} that ten-der bod-y com-mix'd blood and

wa-ter there ap-pear: ^{stream} to pur-i-fy cre-a-tion, earth and sea and star-ry sphere. ^{all} Dear thy wood...

X⁸ Bend thy boughs, O tree of glo-ry, thy re-lax-ing sin-ews bend! For a-while the an-cient ri-gor that thy birth be-

stow'd, sus-pend; and the King of heav'n-ly beau-ty on thy bos-om gen-tly tend. Faith-ful cross...

X⁹ Thou a-lone wast count-ed wor-thy, this world's ran-som to up-hold: for a ship-wreck'd race pre-pa-ri-ng har-bors,

like the Ark of old; with the sa-cred blood a-noint-ed from the smit-ten lamb that roll'd. Dear thy wood...

Faith-ful cross a-bove all oth-ers, no-blest tree of all thou art: no for-est bears ^{trees} as thy-sels in spring's

leaf, or slowr or bough. Dear thy wood and dear thine iron nails, dear thy weight that's borne a-
loft.

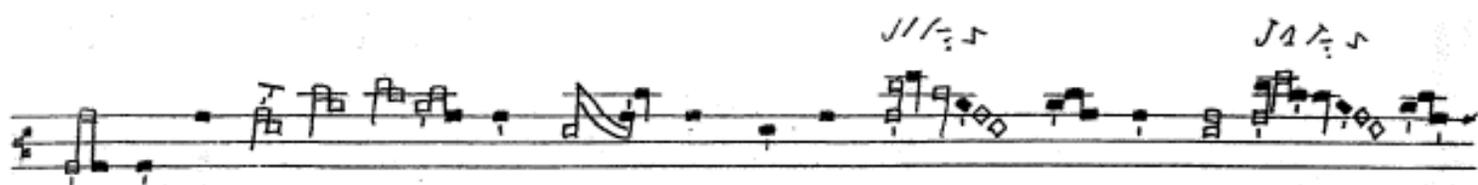
schd
V^{no} To the Fa-ther, and of high-est grace the Son, with the Spin-it, be praise, hon-or and all glo-ry, in which song all

na-tions join: who cre-a-ted, who re-deemid^{les} and who gives en-light-en-ment. Faith-ful cross...

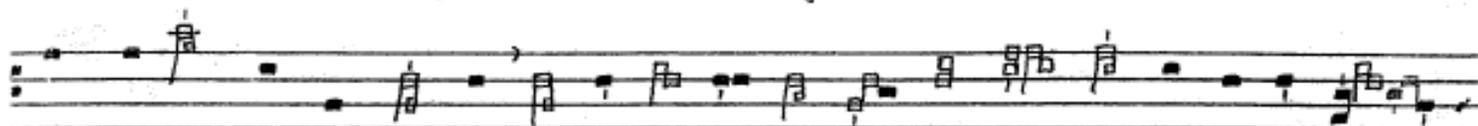
Good Friday: antiphon

Einwärts 12), pp. 327-28, with St. Gall 339, p. 72;
Graz 207, f. 97r, with Thomas kirche Graduale, p. 101.

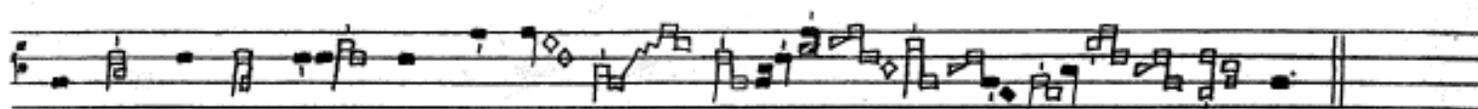
Cum fa-bri-cs-tor mun-di mor-tis sup-pli-ci-um pa-te-re-tur
in cru-ce, cla-mans vo-ce ma-gna, tra-di-dit
spi-ri-tum: et ac-ce, ve-lum tem-pli di-vi-sum est, mo-nu-men-
ta a-per-ta sunt, ter-re-mo-tus e-nim fa-ctus
est ma-gnus: qui-a mor-tem si-li-i de-i cla-ma-
bat mun-dus: se su-sti-ne-re non pos-se ap-ter-to, er-
go lan-ce-a mi-li-tis la-te-re cru-ci-fi-xi do-mi-ni ex-i-vit san-guis
et a-qu- in re-dem-pti-o-nem sa-lu-tis
no- stre. →



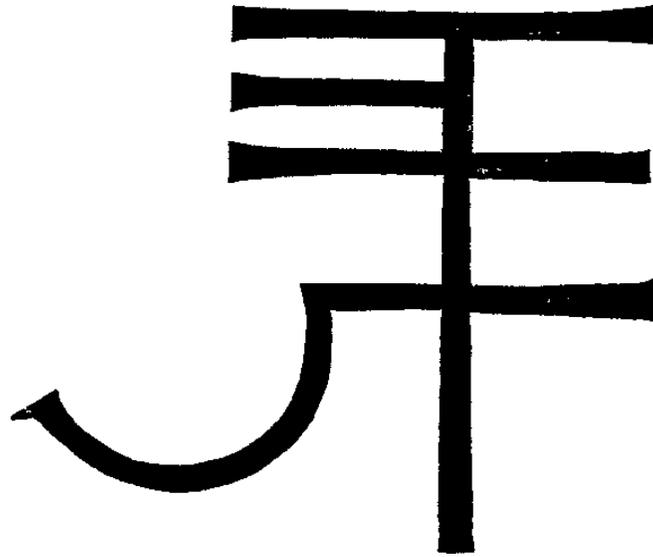
N. O ad-mi-rā-bi-le prē-ti-um, cu-jus pōn-de-re ca-pti-vi-



tas re-dēm-ptā est mun-di, tar-tā-re-a con-grā-tā sunt clau-strā in-fēr-ni,



a-pēr-ta est no-bis jā-nu-a re-gni.



The Triduum:
The Paschal Vigil

Deacon:

All:

The Light of Christ. R. Thanks be to God

three times,
each higher pitched.

This is followed by the Proseconsium paschale (Exultet), solo with choral interjections and concluding Amen.

Re-joyce now, all you heav-en-ly choirs of an-gels! Ex-ult, all cre-a-tion a-round God's throne,

for this might-y King is vic-to-rious. Sound, O Trum-pet, tell of our sal-va-tion. Re-joyce too,

O earth; you are made bril-liant by such splen-dor. Re-joyce, for you have been il-lu-mined.

Dark-ness ev-'ry-where has been o-ver-come by the bright-ness of this ev-er-last-ing King.

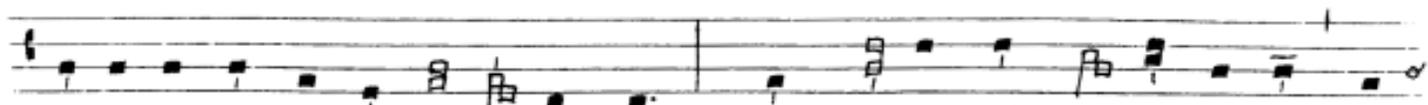
Re-joyce, O moth-er Church; you are made ra-diant by so great a light. Let this place ring out

with re-joic-ing, with the song of all God's peo-ple gath-ered here. And you, my dear-est friends,

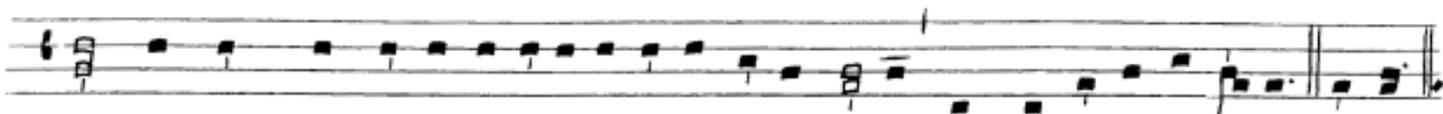
who are stand-ing here near the bright-ness of this sa-cred light, join with me in prayer to the

al-might-y God. Let us ask that he show us mer-cy. He chose me to serve him, un-wor-thy as

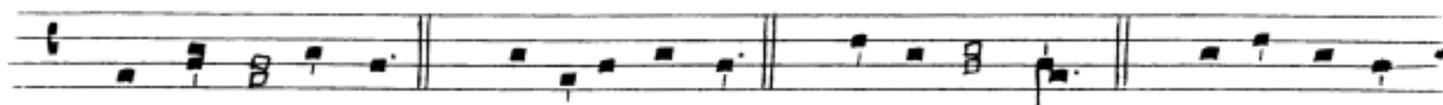
I am to be his min-is-ter. Pray with me, then, that he may shed his light on me, help-ing me to



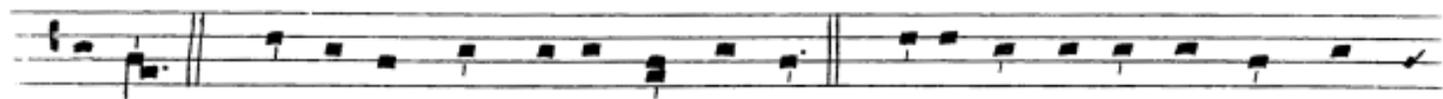
hon-or and sing this can-dle's fit-ting praise. Through Je-sus Christ, his Son, our Lord, who



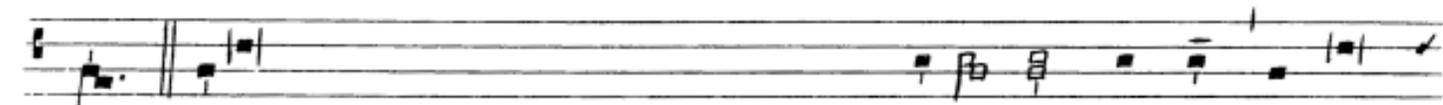
lives and reigns with him in the u-ni-ty of the Ho-ly Spir-it, God, for-ev-er and ev-er. A-men.



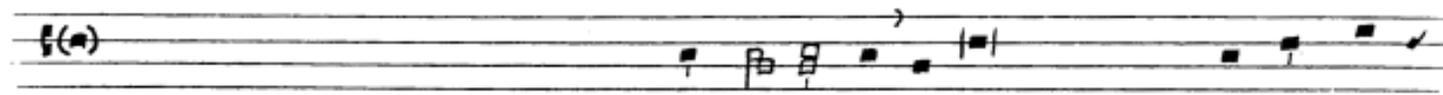
V. The Lord be with you. R. And al-so with you. V. Lift up your hearts. R. We lift them to



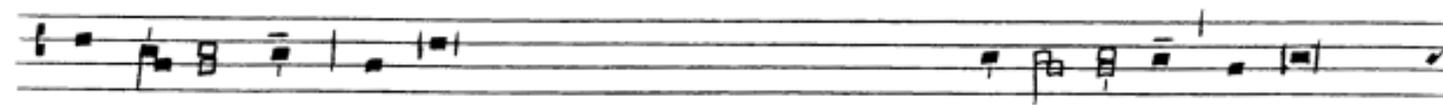
the Lord. V. Let us give thanks to the Lord our God. R. It is right to give him thanks and



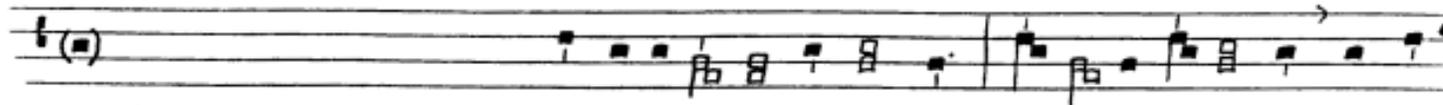
praise. It is tru-ly right and just that with all the ár-dor of our hearts and minds we should



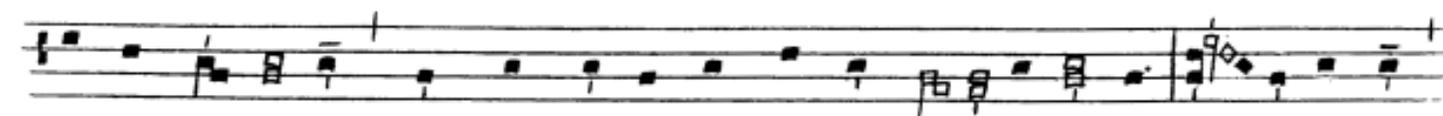
pro-claim with our voic-es the ún-seen Al-might-y Fa-ther and his on-ly-be-gót-ten Son, our



Lord Je-sus Christ, who paid the debt of Ad-am for us to his e-ter-nal Fa-ther and with his



prec-ious blood washed a-way the pen-al-ty of that an-cient sin. This is the Paschal feast in which



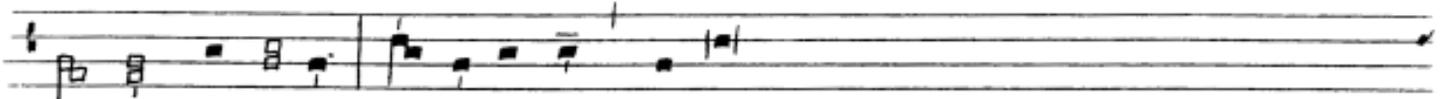
the true Lamb is slain; whose blood con-se-crates the homes of all be-liev-ers. This is the night



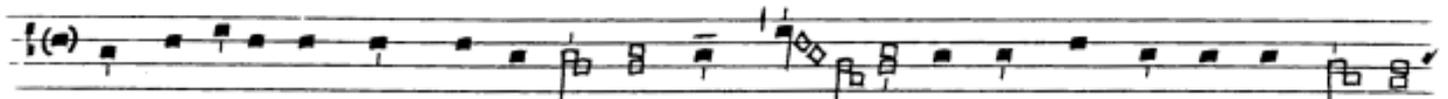
on which you brought our an-ces-tors, the chil-dren of Is-ra-el, dry-shod through the Red Sea



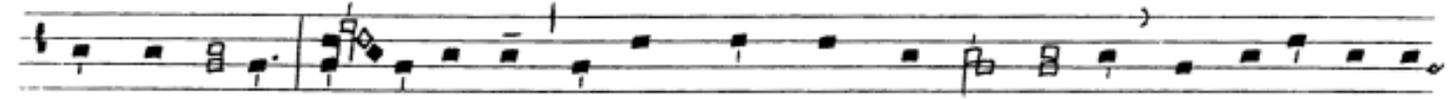
in the flight from E-gypt. This is the night on which the light of the pil-lar of fire des-troyed



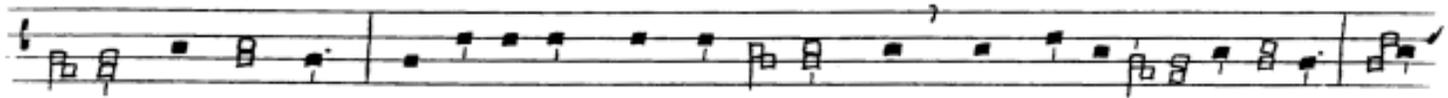
the dark-ness of sin. This is the night which at this hour ev-'ry-where re-stores to grace and



u-nites in ho-li-ness those who be-lieve in Christ, sep-a-rat-ing them from self-ish-ness and the



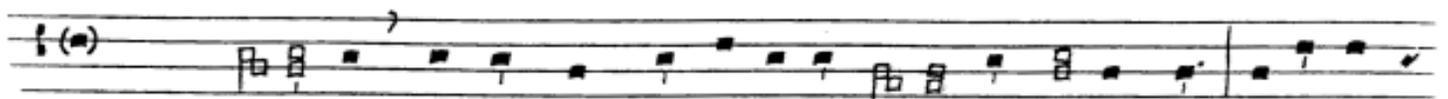
dark-ness of sin. This is the night on which Christ burst the bonds of death and vic-to-rious-ly



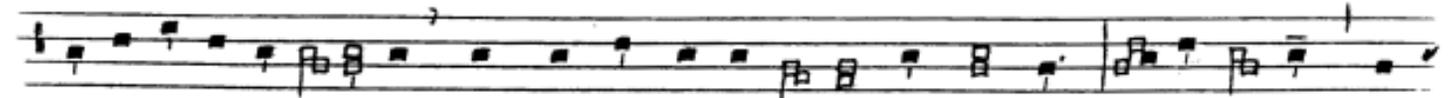
a-rose from the grave. For life it-self, with-out re-demp-tion, would be of no a-vail to us. How



won-drous is your care and your mer-cy towards us! How far be-yond our un-der-stand-ing is



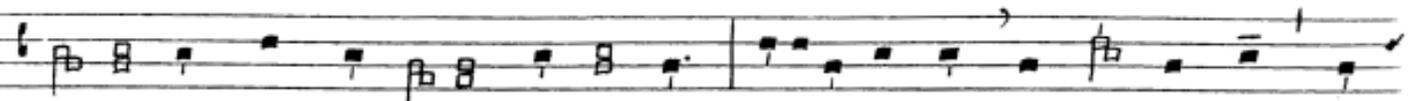
your lov-ing af-fec-tion, that you should ran-som a slave at the price of your Son. O tru-ly



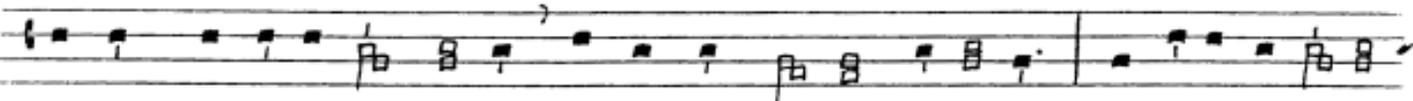
nec-es-sar-y sin of Ad-am, which was blot-ted out by the death of Christ. O hap-py fault, that



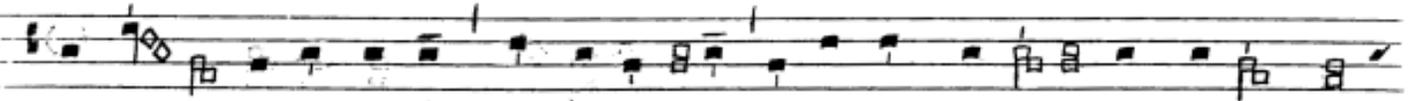
mer-it-ed such a re-deem-er. O tru-ly bless-ed night which a-lone de-served to know the time



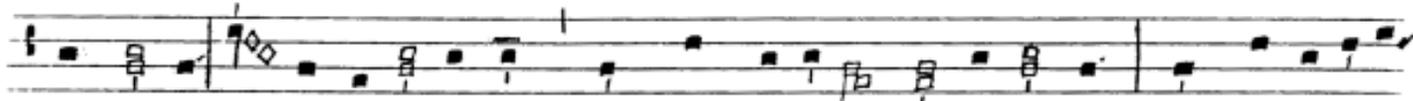
and the hour when Christ a-rose from the grave. It is of this night that Scrip-ture says: "And



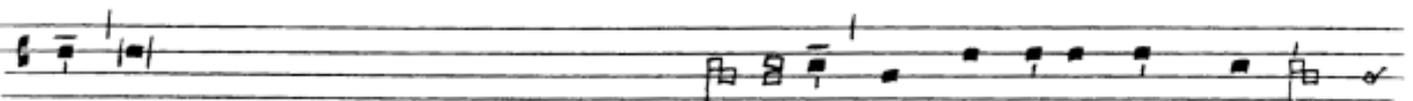
the night shall be as bright as Day. And the night shall light up my joy." The ho-li-ness of this



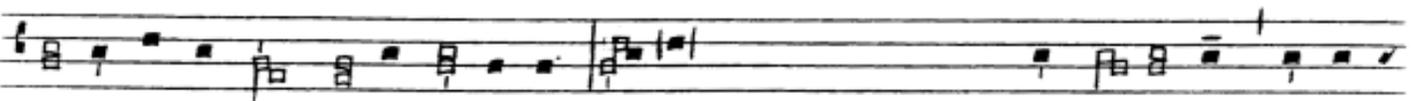
night ban-ish-es wick-ed-ness, wash-es sin a-way and re-stores lost in-no-cence to those who



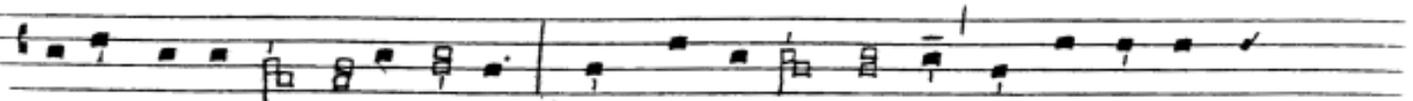
have fall-en. Ha-tred is put to flight, peace comes to us and pride is hum-bled. There-fore, O Ho-ly



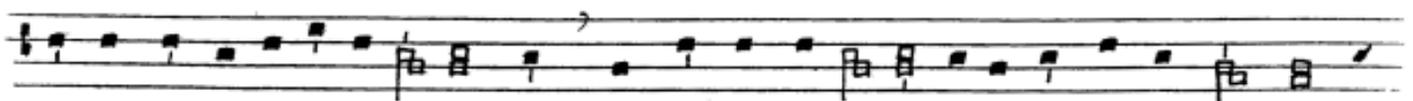
One, ac-cept on this night the ev-'ning sac-ri-fice of fire which your ho-ly Church pre-sents



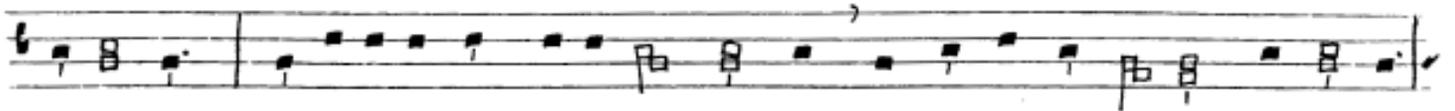
to you by the hands of her min-is-ters. O night on which heav-en is wed-ded to earth and the



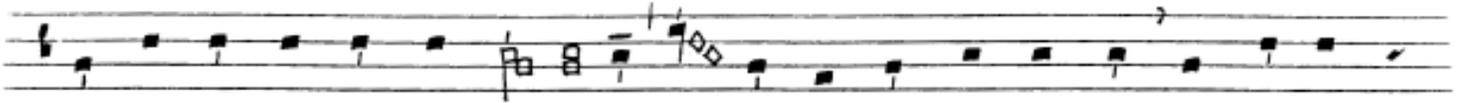
di-vine rec-on-ciled to the hu-man. There-fore, O Lord, we pray that this can-dle,



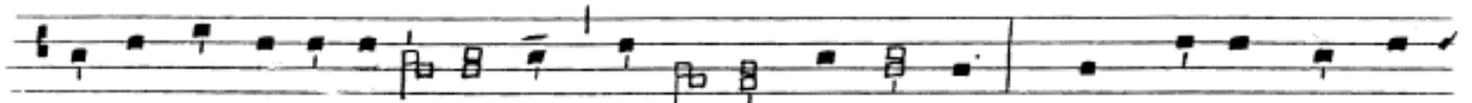
con-se-crat-ed in hon-or of your name, may end-less-ly con-tin-ue to scat-ter the dark-ness



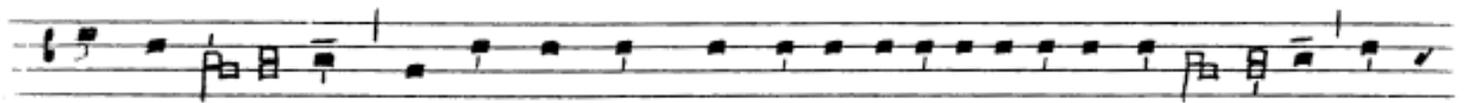
of this night. May it be re-ceived as a sweet frag-rance and min-gle with the lights of heav-en.



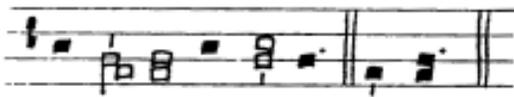
May that morn-ing star which nev-er sets—he who came back from the grave and shed his



ser-ene light up-on all hu-man-kind—find its flame still burn-ing. Through Je-sus Christ your



Son, our Ris-en Lord, who lives and reigns with you in the u-ni-ty of the Ho-ly Spir-it, God,



for-ev-er and ev-er. A-men!

Canticle I: Cantamus domino after Lesson II Leon 239, §. 51^r Paschal Vigil

cantus: Eric *sch. 1*

X¹ Can-te-mus* do-mi-no: glo-ri-o-se e-nim ho-no-ri-fi-ca-tus est: æ-quum et a-scen-so-rem pro-je-cit in ma-re: ad-ju-tor et pro-te-ctor fa-ctus est mi-chi in sa-lu-tem.

cantus: Eric

X² Hic de-us me-us, et ho-no-ra-bo e-um: de-us pa-tris me-i, et ex-al-ta-bo e-um.

sch. 2

X³ Do-mi-nus con-te-rens bel-lai: do-mi-nus no-men est il-li.

Cantata II: Vinea facta est after Lesson III

Leon 239, §. 51^r

cantor: Eric *schola:*

1^o. Vi-ne a facta est di-lé-cto in cor-nu,

in ló-co ú-be-ri.

cantor: Eric

2^o. Et ma-cér ri-am cir-cúm-de-di, et cir-cum-fó-di; et plan-tá-vi

vi-ne-am so-reph. Et e-di-fi-cá vit tu-ram in mé-di-o

e-jus.

schola:

3^o. Et tór-cu-lar so-di in e-a: vi-ne-a e-nim dó-mi-ni

sá-ba-oth, do-mus ís-ra-el est.

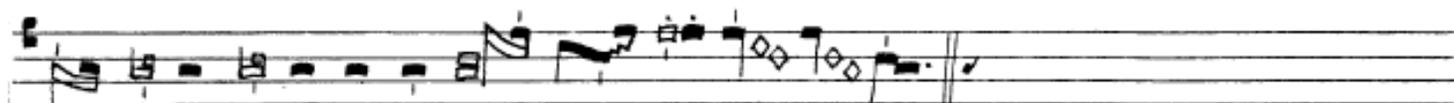
Cantide III: Attende caelum after Lesson IX

Lam 239, § 517V

cantor: soli *schola:*

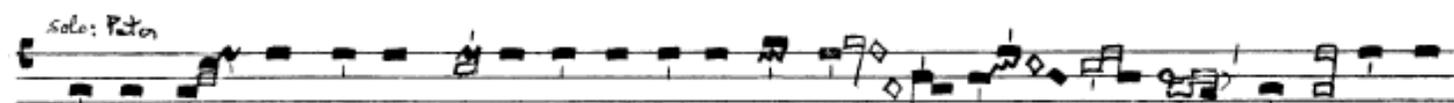


1. Ad-ten- de, cae- lum, et lo- quar: et au- di-



at ter- ra ver- ba ex o- re me- o.

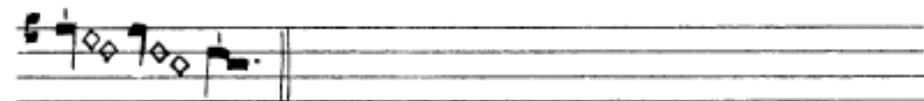
solo: Petrus



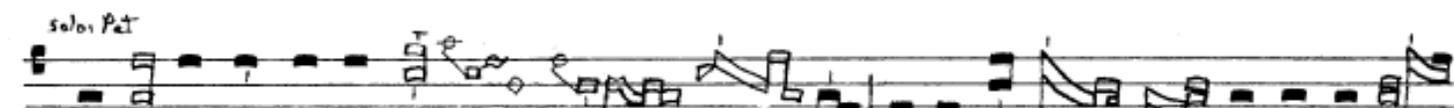
2. Ex- pe- cte- tur si- cut plu- vi- a e- lo- qui- um me- um: et descen- dit



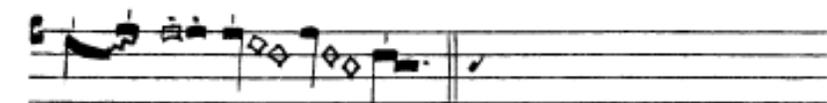
si- cut ros ver- ba me- a, si- cut humber su- per gra- mi- na,



solo: Petrus



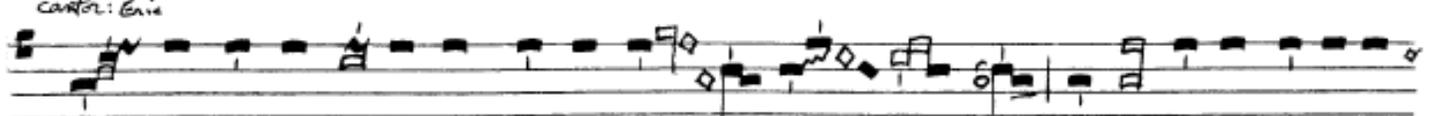
3. Et si- cut nix su- per se- num: qui- a no- men do- mi- ni in- ro-



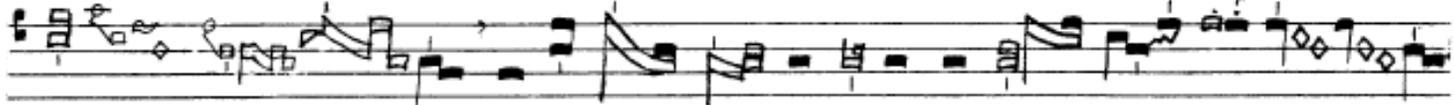
ca- bo.

{segue →}

cantor: Eric

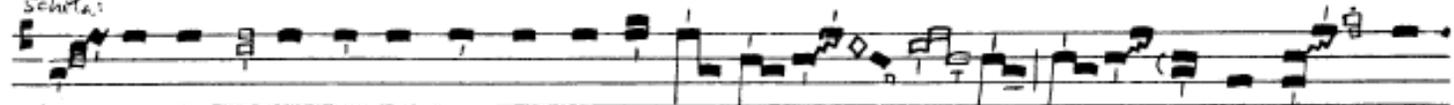


$\frac{4}{4}$. Da- te ma-gni-tu-di-nem de-o no- stro: de-us ve-ra ó-pe-ra

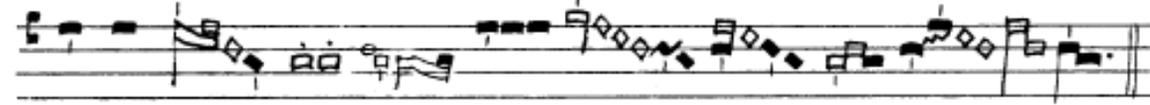


e- jus, et o-mnes vi- æ e-jus ju- dí- ti- a.

schola:



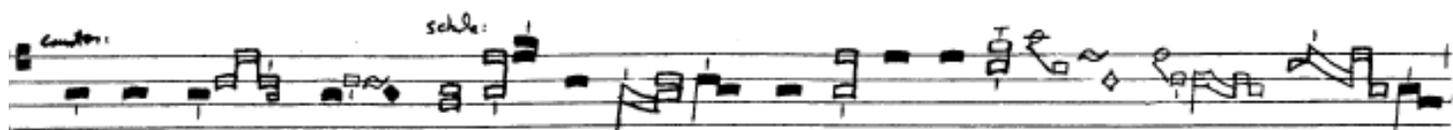
$\frac{4}{4}$. De- us Fi- dé- lis, in quo non est i- ri- qui- tas: ju- stus et san- ctus



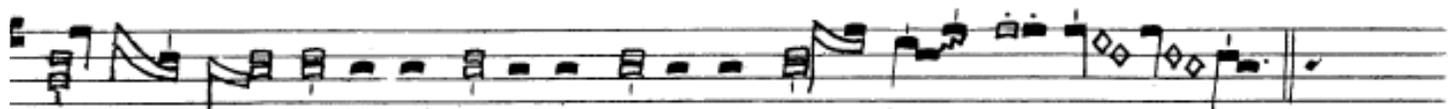
dó- mi- nus.

Canticle IV: Sicut cervus *after Baptismal blessing of water* Lam 239, §. 51^v

cantor: *schle:*

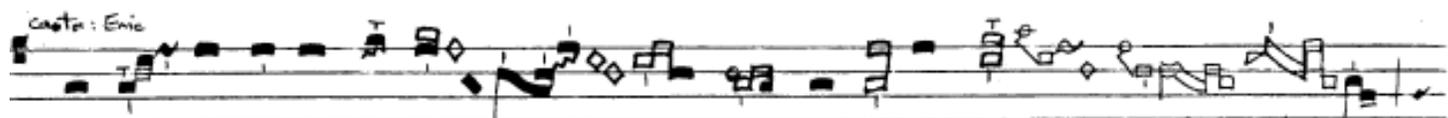


3/4 Si-cút cer- vus de-sí- de-rat ad fon-tes a-gú- rum

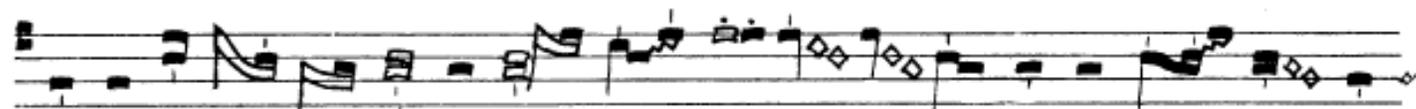


i- ta de- sí- de-rat á- ni- ma me- a ad te de- us.

casto: Eric



3/4 Si- tí- vit á- ni- ma me- a ad de- um vi- vum

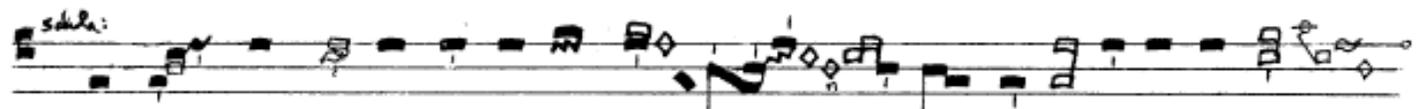


quan- do vé- ni- am et ap- pa- ré- bo an- te fá- ci- em

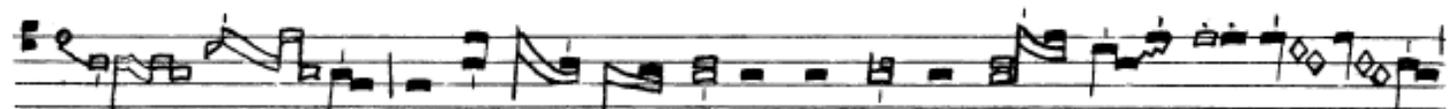


de- i mei.

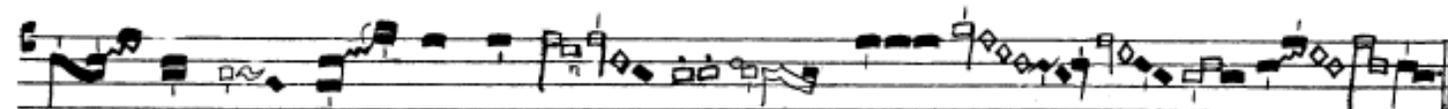
schle:



3/4 Fu- é- runt mi- hi lá- cri- me me- ae pa- nes di- e ac no-



cte dum dí- ci- tur mi- hi per sín- gu- los di- es



u- bi est de- us tu- us?

Gloria in excelsis deo

mnemonic: Chantus 47, f. 69^r
diastematis: Leon 263, f. 30^{rv}

Glo-ri-a in ex-cel-sis de-o, et in ter-ra pax ho-mi-ni-bus, bo-ne
vo-lun-ta-tis. Lau-da-mus te. Be-ne-di-ci-mus te.
A-do-ra-mus te. Glo-ri-fi-ca-mus te.
Gra-ti-as a-gi-mus ti-bi, pro-pter ma-gnam glo-ri-am tu-am. Do-mi-ne de-us rex ce-le-stis, De-us
pa-ter o-mni-po-tens. Do-mi-ne fi-li u-ni-ge-ni-te, jhe-su
cri-ste. Do-mi-ne de-us, a-gnus de-i, fi-li-us pa-tris:
Qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-bis. Qui tol-
lis pec-ca-ta mun-di, su-sci-pe de-pre-ca-ti-o-nem no-stram.

Qui se-des ad dex-te-ran pa-tris, mi-se-re-re no-bis.

Quo-ni-am tu so-lus san-ctus, tu so-lus do-mi-nus, tu so-lus al-tis-si-

mus: Jhe-su chri-ste. Cum san-cto spi-ri-tu in

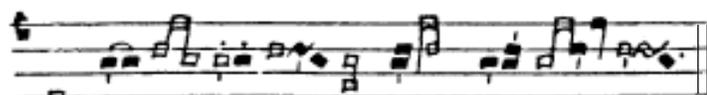
glo-ri-a de-i pa-tris. A-men.

given the absence of some portions
in Chartres 47 due to partial
destruction of page:

}

{ } = rhythmic reconstruction based on portions unharmed
{ } = pure rhythmic reconstruction

Not just Mass Propers, but Ordinary parts (i.e., the *Kyrie*, *Gloria*, *Credo*, *Sanctus*, *Agnus dei*) were sung in free proportional rhythm until around 1000. Heard frequently and known by heart, they were rarely written down in the early rhythmic manuscripts. However, the recto of the final folio of MS Chartres 47, dating from the last quarter of the 10th century, contains a *Gloria* and a *Credo* with simple Chartres rhythmic neumes. By good fortune I found the *Gloria*'s pitched melody in our photocopy of the 12th-century MS Laon 263, which had been made from a microfilm supplied us through the courtesy of M. Lefevre at the Laon Bibliothèque Municipale; it was at f. 30^v. Though the melody in 263 is a bit more ornate than that in Chartres 47, and neumes are missing in 47 due to partial destruction by fire of the folio at the right side, the chant's formulaic nature allows us to resurrect the piece. Single brackets above neumes in my transcription indicate rhythmic reconstruction based on unharmed portions of the MS, double brackets indicate pure rhythmic reconstruction. Though perhaps somewhat monastic in tone, it is a worthy addition to the Mass Ordinaries and was recorded in CD album L'Oiseau-Lyre 425 114-2.

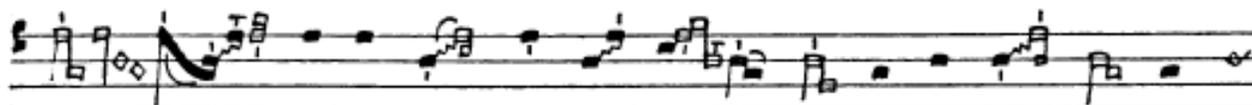


Al-le- lu-ia.

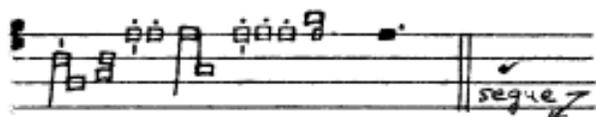
The cantor sings and the schola repeats, both 3 times, each time on a higher pitch; then



X. Con-fi-te-mi-ni do-mi-no, quo-ni-am bo-nus:



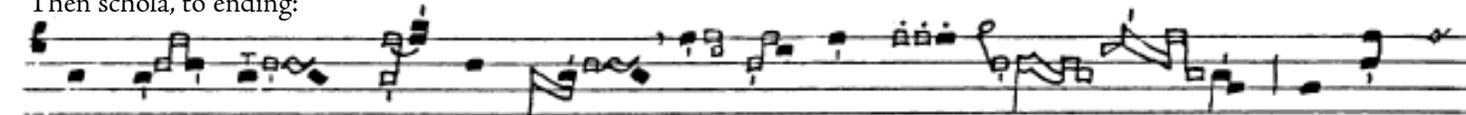
quo-ni-am in se-cu-lum mi-se-ri-cor-di-a



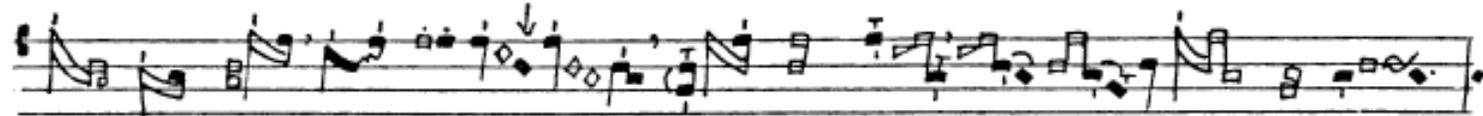
e- jus.

Tract: Laudate dominum Laon 239, f. 26^v

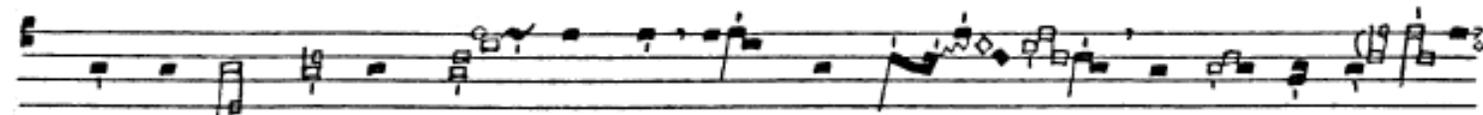
Then schola, to ending:



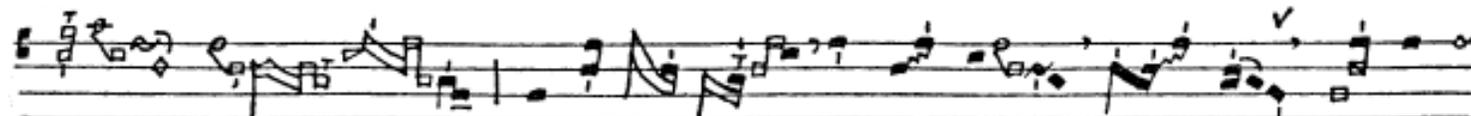
Lau-da-te do-mi-num o-mnes gen-tes: et col-



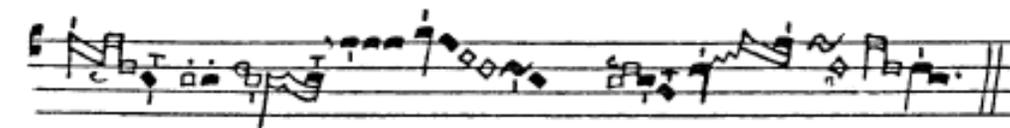
lau-da-te e-um o-mnes po-pu-li.



X. Quo-ni-am con-fir-ma-ta est su-per nos mi-se-ri-cor-di-a

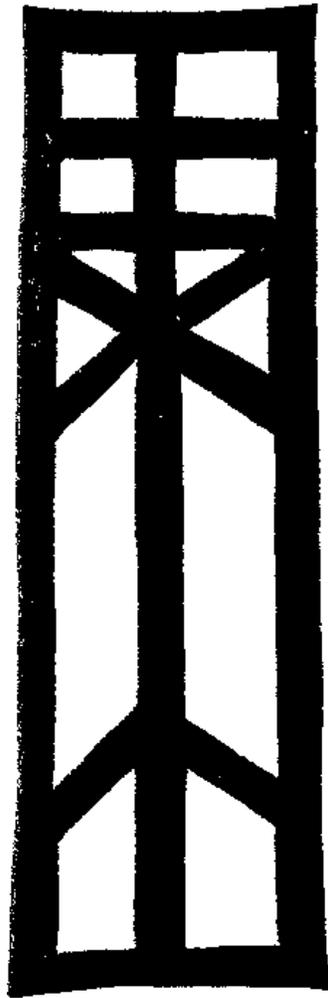


e- jus: et ve-ri-tas do-mi-ni ma-net in ae-



ter-num.

Easter Sunday



Antiphons for Pre-Mass Procession to Baptismal Font (4 from MS Einsiedeln 121)

1st antiphon: In die resurrectionis mae

Einsiedeln 121, p. 391; Graz 807, f. 101^v

Alex: schola:

In di-e*re-sur-re-cti-o-nis me-e, di-cit do-mi-nus, al-le-
lu-ia, con-gre-ga-bo gen-tes et co-li-gam re-qua et ex-fun-dam
su-per vos a-quam mun-dam, al-le-lu-ia.

2nd antiphon: Vidi aquam

Einsiedeln 121, p. 392; Graz 807: f. 101^v

Alex: schola:

Vi-di a-quam* e-gre-di-en-tem de tem-plo a dexte-re dex-tro,
al-le-lu-ia: et om-nes ad quos per-ve-nit a-quam i-sta, sal-
vi-fa-cti sunt et di-cent: al-le-lu-ia, al-le-lu-ia.

Quem queritis

St. Gall 339, p. 75 and Hartker, p. 231; Paris: BN lat 909
55.21^v-22^r (MMA III, #280, p. 246)

[cantor:] [solo:]

[Quem que - ri - tis] in se - pul - chro, xpi - sti - co - le? He - sum na - za - re - num
[cantor:]
cru - ci - fi - xum, o ce - li - co - le. Non est hic, sur - re - xit, si - cut
pre - di - xe - rat. I - te, mun - ci - a - te, qui - a sur - re - xit de se - pul - chro.

The image shows a handwritten musical score on three staves. The first staff begins with a treble clef and a common time signature. It contains a melodic line with square neumes. Above the staff, the text "[cantor:]" is written on the left and "[solo:]" on the right. The lyrics "[Quem que - ri - tis] in se - pul - chro, xpi - sti - co - le? He - sum na - za - re - num" are written below the staff. The second staff continues the melody and lyrics, with "[cantor:]" written above the staff. The lyrics "cru - ci - fi - xum, o ce - li - co - le. Non est hic, sur - re - xit, si - cut" are written below. The third staff concludes the piece with the lyrics "pre - di - xe - rat. I - te, mun - ci - a - te, qui - a sur - re - xit de se - pul - chro." The notation consists of square neumes on a four-line staff.

This is famous as a forerunner of the medieval liturgical drama. The cantor/cantrix, as the angel seated by the sepulchre, asks Mary Magdalene whom she seeks; the soloist as Mary answers, and the cantor/cantrix replies "He is not here, he has risen as he said. Go, announce that he is risen from the tomb." The opening question and answer, both text and melody, would be used in the wonderful 12th-century liturgical drama *Visitatio sepulchri*.

Pat (solo)

Cum rex glo-ri-e Xpi-stus in-fan-nu-m de bel-lu-tu-rus
 in-tra-rit et cho-rus an-ge-li-cus an-te fa-ci-em ei-us por-tas prin-
 ci-pum tol-li pre-ci-pe-ret san-cto-rum po-pu-lus qui te-ne-ba-tur in
 mor-te ca-p-ti-vus vo-ce la-cri-ma-bi-li cla-ma-ve-rit. Ad-ve-ni-sti
 de-si-de-ra-bi-lis quon-iam ex-pe-cta-ba-mus in te-re-bris ut e-du-ce-res hac
 no-cte vin-cu-la-tos de cla-u-stris te-no-stra vo-ca-bant sus-pi-ri-a te
 lar-ga re-qui-re-bant la-men-ta-tu factus es
 spes de-spe-ra-tis ma-gna con-so-la-ti-o in tor-men-tis, al-
 le-

In-ia.

43 Antiphona: Sedit angelus ad sepulchrum

Eintriedel 121, p. 392; Gr 2 807, S. 102^v

Alex sclada:

Sedit an-ge- lus* ad se-pul- chrum do-mi-ni sto- la cla-ri-ta- tis
 co-o-per-tus. Vi-den-tes e- um mu-li-e- res, ni-mi- o ter-
 ro- re, per-ter-ri-te sub-sti-te-runt a lon- ge. Tunc lo-cu-tus
 est an-ge-lus, et di-xit e- is: No-li-te me-tu-e-re, di-co
 vo-bis, qui-a il-le quem que-ri-tis mor-tu- um, iam vi- vit, et vi-ta
 ho-mi-num cum e- o sur-re-xit, al-le- lu- ia.

DOMINUS VINCIT

RESURREXI ET ADHUC TECUM SUM ALLELUIA
posuisti super me manum tuam alleluia mira bilis

facta est scientia tua alleluia al le luia Die probastime

Haec de usquam fecit dominus
reulte mus ete mur mea

Confitemini do mino quo manbo nusquo
mam in sae culum mi se ricor dia e ius

Allelu ia **P**ascha nostrum
immola tus est xpus tus

I pulo mur ma ti mis

Terra tran sit a
sinceri ta et fuentatis
quieuit dum resurgeret in uidi cum deus al le

The opening of the Resurrexi Mass Propers from MS Laon 239

Easter Sunday

Leon 239
5.52r

intuit

Re-sur-ré-xi * et ad-huc te-cum sum, al- le-lú-ia: po- su-
i- sti su- per me ma- num tu- am, al- le-lú-ia: mi- rá-
bi- lis fa- cta est sci- én- ti- a tu- a, al- le-lú-ia, al- le-
lú- ia. *cantor:* N. Dó- mi- ne pro- bó- sti me, et co- gno- ví- sti me: tu co- gno- vi- sti
schola: ses- si- ó- nem me- am et re- sur- re- cti- ó- nem me- am. N. Gló- ri- a pa- tri
cantor: et fí- li- o et spi- rí- tu- i san- cto: sic- ut e- rat in prin- cí- pi- o et nunc et
schola: sem- per, et in sae- cu- la sae- cu- ló- rum. A- men. Re- sur- ...

gradual

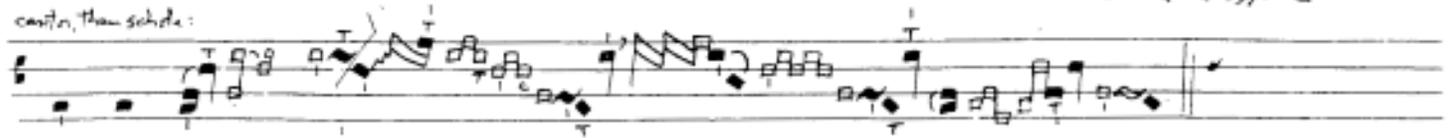
Lanc 239, § 52^r

Haec di- es* quam fe- cit do- mi- nus, ex-ul-
té- nus et le- té- mur in e-
a. *altri:* N. Con- fi- té- ni- ni do- mi- no
quo- ni- am bo- nus, quo- ni- am in sae-
cu- lum mi- se- ri- cór- di- a e- jus. Haec...

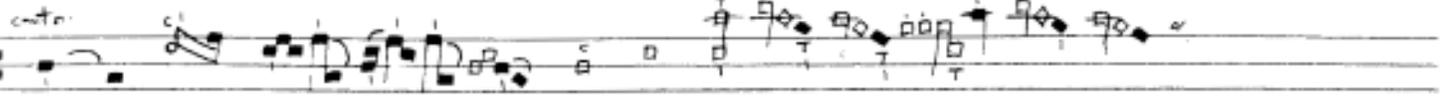
Alleluia

Laut 299, 52r

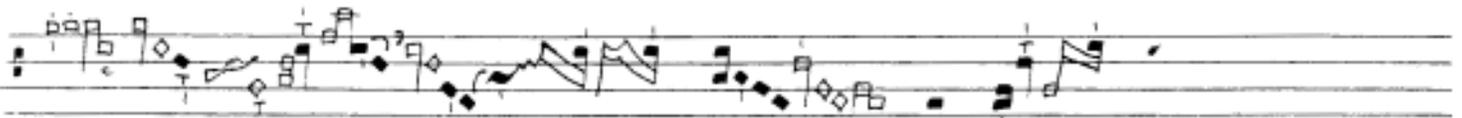
contr. then schola:



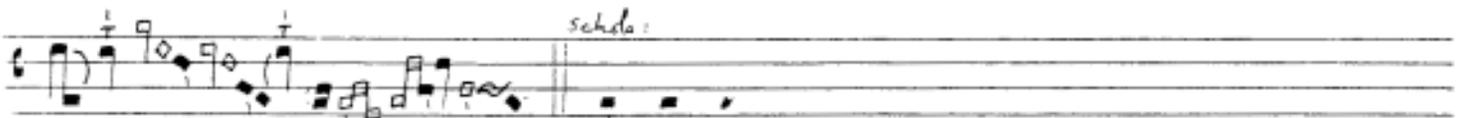
Al-le-lu-ia.



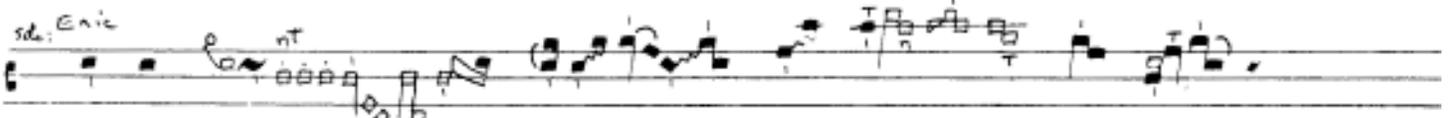
X^l Pa-scha no-strum im-mo-lā-



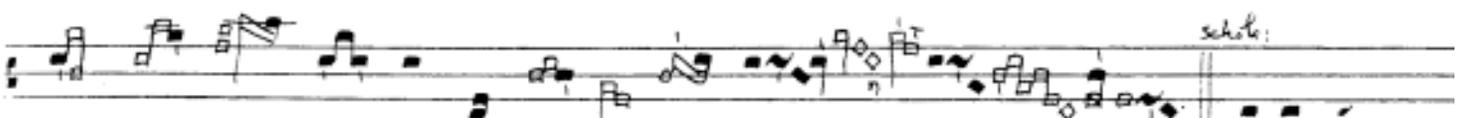
tus est chri-



stus. Alle-...



v. E-pu-lē-mur in zē-zē-mis



sim-ce-ri-tā-tis et ve-ri-tā-tis. Alle-...

effortory

lacr 239, 52^{rv}

ter-ra *tre-mu-it et qui-e-vit, *dum re-sur-ge-ret
in ju-dí-ci-um de-us, al-le-
lu-ia. *sda.* N. No-tus in ju-dé-a de-us, in
is-ra-el ma-gnum no-men e-jus,
al-le- lu-ia: *dum...
sda. N. Et factus est in pa-ce lo-cus e-
jus, et ha-bi-tá-ti-o e-jus in Sy-on,
al-le- lu-ia: *dum...

X³ I- bi con- fré- git cor- nu,

ar- cum, scu- tum, et glá- di-

um, et bel- lum: il- lú- mi- nans tu

mi- ra- bí- li- ter a mon- ti- bus æ-

tér- nis, al- le- lú- ia: *dum

re- sur- ge- ret in ju- di- ci- um der- us, al-

le- lú- ia.

Communion

Leon 239, 5, 52 v

Pa-scha no-strum * in-mo-ló-tus est chri-stus, al-le-lú-ia:

í-ta- que e-pu-lé-mur in a-zi-mis sin-ce-ri-tá-tis

et ve-ri-ta-tis: al-le-lú-ia, al-le-lú-ia, al-le-lú-ia.

X. Can-tá-te do-mi-no cán-ti-cum no-vum, can-tá-te do-mi-no o-mnis ter-ra.

X. Gló-ri-a pa-tri et fi-li-o et spi-ri-tu-i san-cto: si-cut e-rat

in prin-cí-pi-o et nunc et sem-per, et in saé-cu-la sae-cu-ló-rum. Amen.

Pa-scha ...

gradual: Hæc dies

Leon 239, §. 52^r

canto *schlu*

This day *is the Lord's own sa-cred day:

let us now be glad and find in it all our

canto

joy. V. Give thanks un-to our Lord,

for it is he who is dear- est: for his

mer- cy en- dures for ev- er and

ev- er. This...

Alleluia/Pascha nostrum/Epulemur

Lam. 239, §. 52^r

cantor, then schola

Al-le-lu- 12.

Our own Pas- dal vic-tim has been sac-

ri- ficed, the Lord Christ

Al-le-lu- 12.

Let us now cel- e-brate this feast with

un-leav- ened bread of sin- cer- i- ty and truth.

Al-le-lu- 12.

offertory: Terra tremuit

Lam 239, f. 52^{rv}

The earth * quakes and then is stilled, * when the Lord a- ris- es
to ful- fill his judg- ment, al- le- lu-
ia. *scd* N. God is known in Ju- de- a's land, in Is- ra-
el his name is great- ly praised, al-
le- lu- ia, * when the Lord a- ris- es
to ful- fill his judg- ment, al- le- lu-
ia. [*segue* →]

The musical score consists of seven staves of music. The first staff is marked 'canti' and 'scda'. The second staff has a 'scd' marking above it. The third staff has a 'scda' marking above it. The fourth staff has a 'scda' marking above it. The fifth staff has a 'scda' marking above it. The sixth staff has a 'scda' marking above it. The seventh staff has a 'scda' marking above it. The lyrics are written below the notes. The score includes various musical notations such as clefs, time signatures, and dynamic markings.

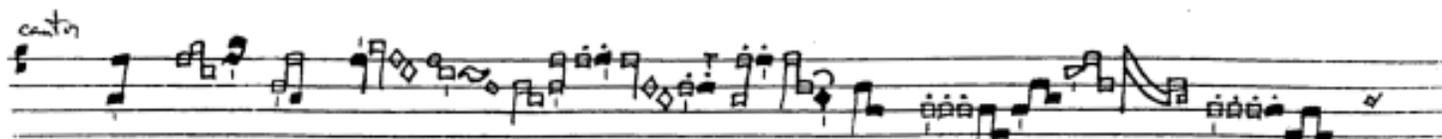
Solo
X² There-fore his place is now formed in peace and

rest, and his dwell- ing is made in Zi- on,

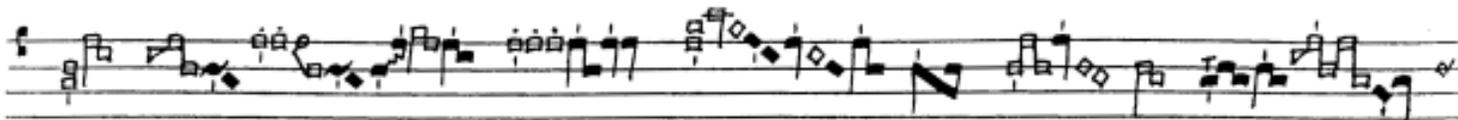
al- le-

scelte
lu- ia. *when the Lord a- ris- es to ful- fill his judg- ment,

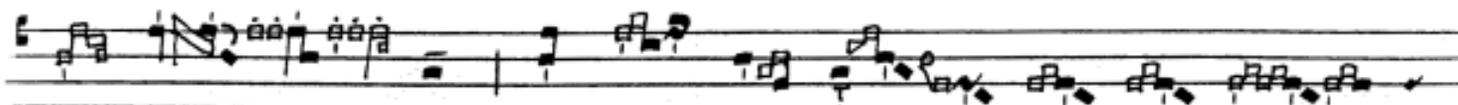
al- le- lu- ia. [Segue →]



cantn
There he will shot- ter trum- pet,



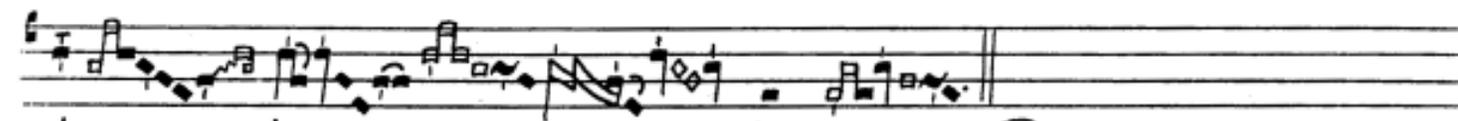
long-bow, buck-ler, and point-ed sword



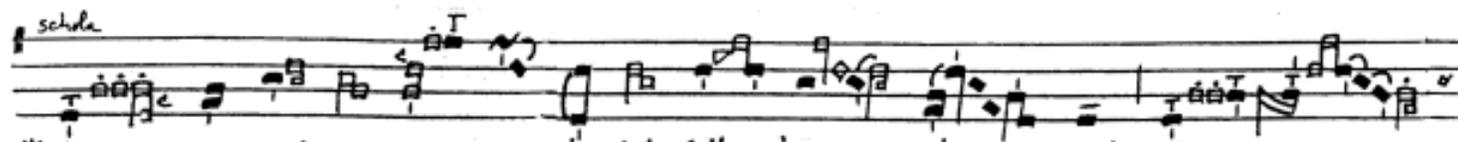
and war- fare: thou thy- self art the won-d'rous



bril- liance shin- ing from the age- less moun- tains,



al- le- lu- ia. ↺



schda
*when the Lord a- ris- es to ful- fill his judg- ment, al-



le- lu- ia.

canto

The Lord Christ * our Pas-chal vic-tim is slain, al-le-lu-ia: let us i now
 cel-e-brate this feast with un-leav-ened bread of sin-cer-i-ty mixed with truth:
 al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

Sing the Lord a new song; * in the Lord's honor, let the whole eárrth make mélo-dy!
 Sing to the Lórd, and bless his name; * never cease bearing record of his pówer to save.
 Publish his glory among the heathen; * his wonderful acts for all the wórd to hear.
 How great is the /Lord, how wórthy of hónor! * What other god is to be féared as he?
 They are but devils whom the heáthen cáll divine; * the Lord, not théy, made the heávens.
 Honor and beauty wáit on his presence; * worship and magnificence are the atténdants
 of his shrine.

Lands of the heathen, make your offering to the /Lord, an offering to the Lord of glóry
 and praise, * an offering of glóry tó the Lórd's Name;
 bring sacrifice, cóme into his cóurts, * worship the Lord in his hóly temple.
 Before the Lord's presence let the whole earth bow in rev' rence; * tell the heathen, The
Lord is king now,
 he has put the world in /order, never to be thrówn into confúsion more; * he will give the
 ná-tions a júst réwárd.
 Rejoice, heaven, and let eárrth be glad; * let the sea, and all the sea contains, give
thund'rous applause.
 Smiling the fields, and all the burden they bear; * no tree in the forest but will rejoice
 to gréet its Lord's cóming.
 He comes to judge the /earth; bríngs thé world jústice, * to every ráce its prómiséd awárd.

WEDNESDAY WITHIN THE OCTAVE OF EASTER: MASS PROPER

Introit: Venite benedicti patris mei

Wednesday in Octave
of Easter

Lam. 239
5.54^r

The musical score is written on five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written with various note values including quarter, eighth, and sixteenth notes, along with rests and accidentals. The lyrics are written below the notes.

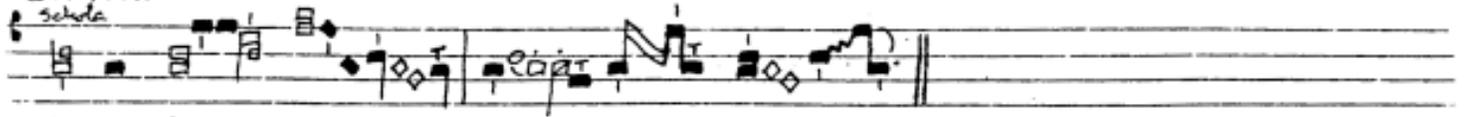
E^b Come now, *you bless- ed of my Fa- ther, ac-cept the King- dom, al-le-
lu- ia, which has been pre-pared for you from the be- gin-ning of the world:
al-le- lu- ia, al-le-lu- ia, al-le- lu- ia. *canto:* Sing un-to the Lord a new song:
cho: let the whole earth sing un-to the Lord. Come now, *[etc.]*

Wednesday in Octave of Easter (Feria IV)

Leon 239 G. 54^r

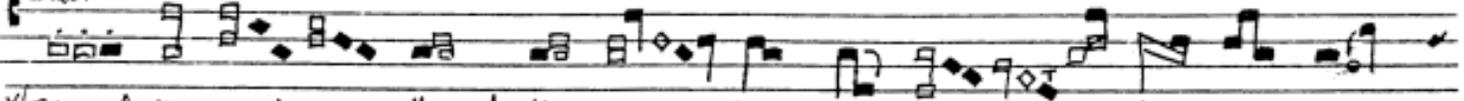
Alleluia/Dicite in gentibus

cantor, then
schola

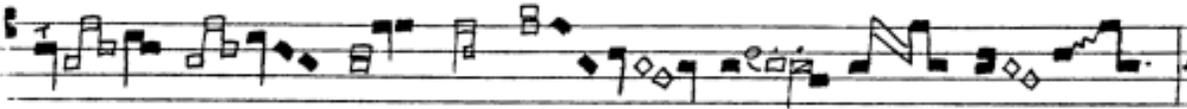


f Al-le-lu- 12. *

cantor:



Spread the word through the na- tions that A- do- nai now



reigns from a tree.

The Lord* o- pen'd wide the heav- en-ly gates, and then there rain'd

down man-na that they might eat: ver-y bread of heav- en thou hast

fed them: the bread of an- gels hast thou giv- en thy people,

al- le- lu- ia. Do thou lis- ten, O my peo- ple,

un- to my low: in- cline your ears un-

to the words of my mouth. The bread [etc.] I have

o- pen'd my mouth in par- z- ble, of

dis- clos- ing se- crets hid- den from the

be- gin- ning of the world. the bread [etc.]

Communion: Christus resurgens ex mortuis

Wednesday in Octave
of Easter

Leon 239
S. 54v

Christus now that he is risen from the dead cannot die again, alleluia:
death has over him no power from this time, alleluia, alleluia.

O sing unto the Lord a new song; *sing unto the Lord, all the earth.
Sing unto the Lord, bless his name; *show forth his salvation
day to day.

Declare his glory among the heathen; *his wonders among all people.
For the Lord is great, and greatly to be praised: *he is to be
feared above all gods.

For all the gods of the nations are idols; *but the Lord made the
heavens.

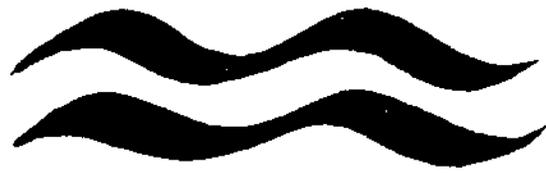
Honor and majesty are before him; *strength and beauty are in his
sanctuary.

Give unto the Lord, O ye kindreds of the people; *give unto the
Lord glory and strength.

Let the heavens rejoice, and let the earth be glad; *let the sea
roar, and the fullness thereof.

Let the field be joyful, and all that is therein; *then shall all
the trees of the wood rejoice before the Lord.

For he cometh to judge the earth; *he shall judge the world with
righteousness, and the people with his truth.



Low Sunday

Low Sunday:

Alleluia/Angelus domini

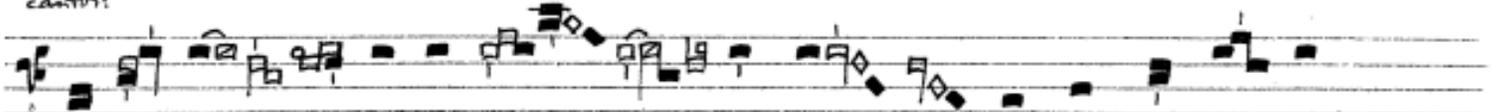
Laon 239 f. 53^r

cantor to asterisk, then all from beginning:

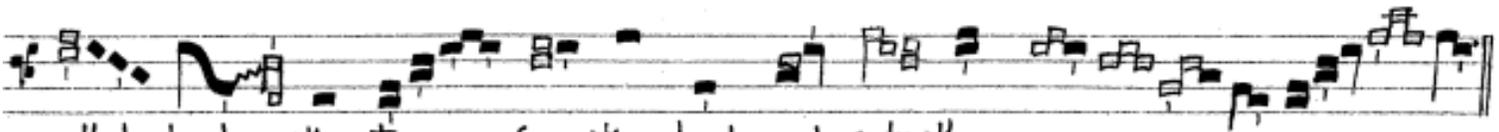


A Al-le-lú-ia. *

cantor:



X. The an-gel of the Lord God de-scend-ed from heav-en and



rolled back the stone from the tomb and sat there-on.

all repeat Alleluia

Low Sunday

Alleluia/Surrexit dominus

Laon 239 f. 53^v

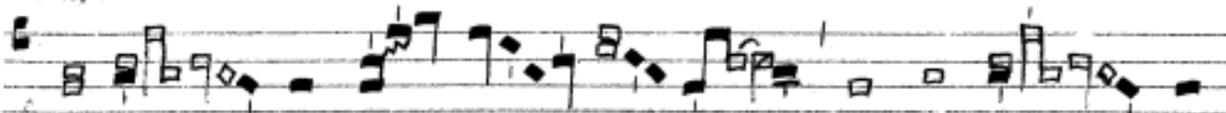
cantor:

schola:

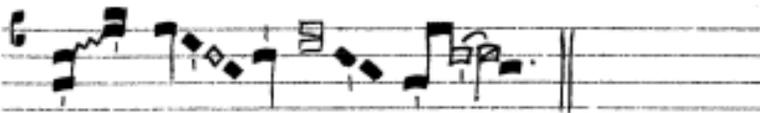


F Al-le-lú-ia. *

cantor:



X. The Lord has ris-en and ap-pear'd to



Pe-ter.

all repeat Alleluia

Low Sunday: Offertory

Laon 239, f. 53^v

cantos
An-ge- lus do- mi- ni de- scen- dit
de ce- lo et di- xit mu- li- e-
ri- bus: Quem que- ri- tis, sur- rex- it sic- ut
di- xit, al- le- lu- ia.

schola
XI. E- un- tes di- ci- te di- ci- pu- lis
e- jus: Ec- ce pre- ce- dit vos
in ga- li- le- am, i- bi e-
um vi- de- bi- tis sic- ut di- xit,
al- le- lu- ia. sic- ut... *scholas*

solo:
X. Je- sus ste- tit

in me- di- o e- o- rum et di- xit:

cantor
Pax vo- bis! Vi- de- te, qui- a e- go i-

pse- sum, al- le- lu- ia. sic- ut

di- xit, al- le- lu- ia.

Place* thy hand here and feel the mark of the nails, al-le-lu-ia, and be not

un-be-liev-ing but deep-ly faith-ful, al-le-lu-ia, al-le- lu-ia.

And shall I not extol thee, my God, my king; * shall not I bless thy Name forever and for evermore.

Blessing shall be thine, day after day; * for ever and for evermore praised be thy Name.

Can any praise be worthy of the Lord's majesty, * any thought set limits to his greatness?

Down the ages the story of thy deeds is told, * thy power is ever acclaimed;

Each magnifies thy unapproachable glory, * makes known thy wonders.

Fearful are the tales they tell of thy power, * proclaiming thy magnificence;

Greatful their memory of all thy goodness, * as they boast of thy just dealings.

How gracious the Lord is, how merciful, * how rich in pity!

Is he not a loving Lord to his whole creation; * does not his mercy reach out to all that he has made?

¶ Joining, then, Lord, in thy whole creation's praise, * let thy faithful servants bless thee;

Let them publish the glory of thy kingdom, * and discourse of thy power,

Making that power known to all races, * the glory, the splendor of that kingdom!

No age shall dawn but shall see thee reigning still; * generations pass, and thy rule shall endure.

O how true the Lord is to all his promises, * how high above us in all his dealings!

Prostrate though men may fall, * the Lord will lift them up, will revive their crushed spirits.

¶ Quietly, Lord, thy creatures raise their eyes to thee, * and thou grantest them, in due time, their nourishment,

Ready to open thy hand, * and fill with thy blessing all that lives.

So faithful the Lord is in all he does, * so high above us in all his dealings. heart.

The Lord draws near to everyone that calls upon him, * will he but call upon him with a true/

Utter but the wish, you that fear the /Lord, and he will grant it; * will hear the cry and bring aid.

Vigilantly the Lord watches over all that love him, * marks down the wicked for destruction.

While these lips tell of the Lord's /praise, let all that lives bless his holy Name, *

for ever, and for evermore.

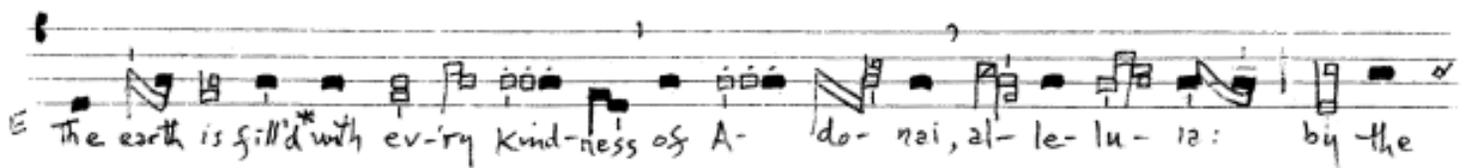


Second Sunday after Easter

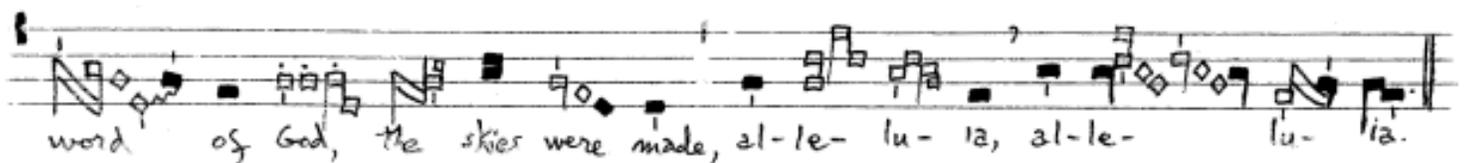
Introit: Misericordia Domini

2nd Sunday after Easter

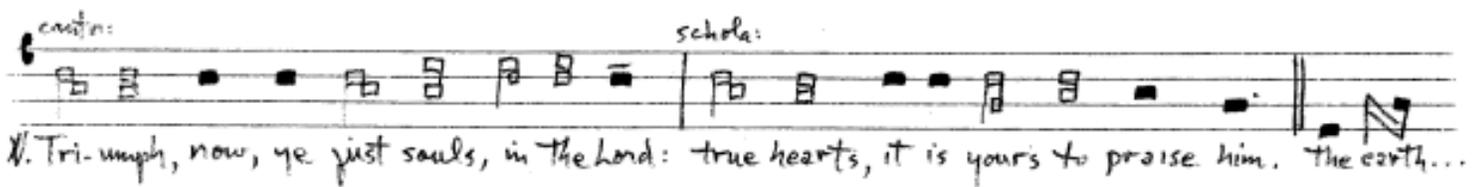
Lyon 239 f. 56v



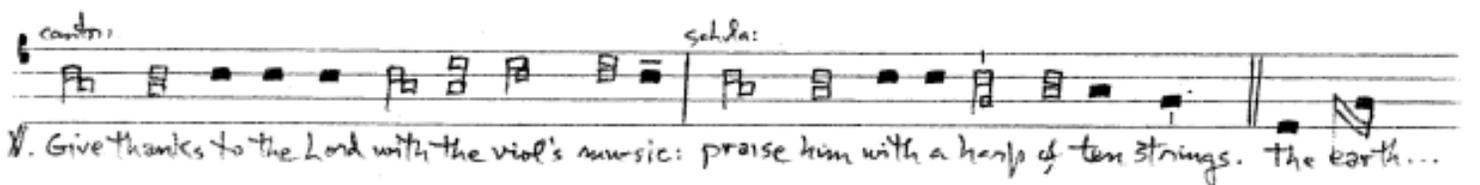
The earth is fill'd* with ev-ry kind-ness of A- do- nai, al- le- lu- ia: by the



word of God, the skies were made, al- le- lu- ia, al- le- lu- ia.



canto: schola:
X. Tri-umph, now, ye just souls, in the Lord: true hearts, it is yours to praise him. The earth...



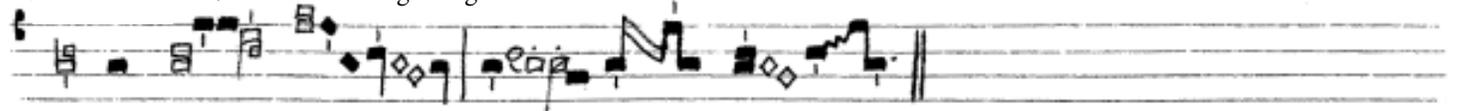
canto: schola:
X. Give thanks to the Lord with the viol's music: praise him with a harp of ten strings. The earth...

Alleluia/Dicite in gentibus

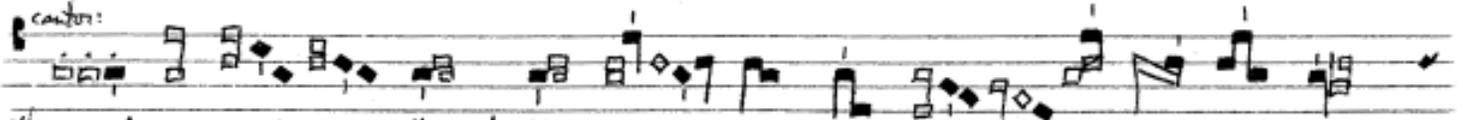
2nd Sunday after Easter

Leon 239 f. 54r

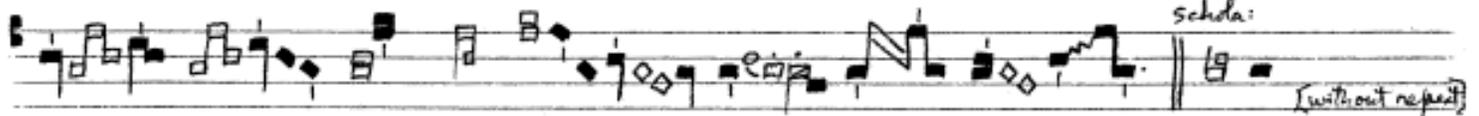
(cantor to asterisk, then all from beginning:



f Al-le-lu-ia. *



V. Spread the word through the na-tions that A-do-wei now



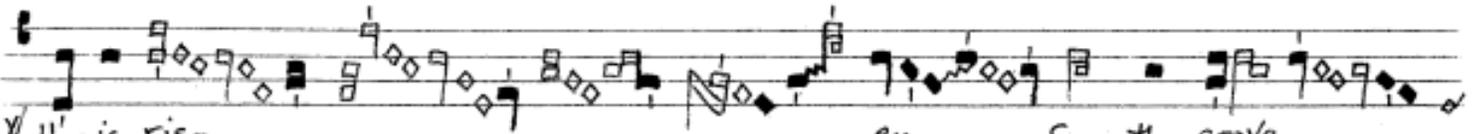
reigns from a tree. Al-le-... (without repeat)

Alleluia/Surrexit dominus

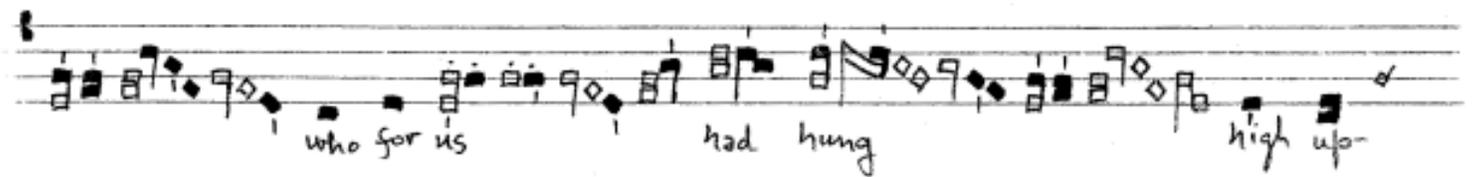
St Gall 359, Einsiedeln 121, Leon 239



Al-le-lu-ia.*



V. He is ris-en from the grave,



who for us had hung high up-



on a tree. repeat Alleluia

Offertory: Deus, deus meus

2nd Sunday after Easter

Lara 239 §§ 56^v-57^r

cantor: schola:

O my God, *my God, to thee at day-break do I keep watch,

*and in thy name do I lift up my hands in trust: al-

le- lu-ia. My soul now thirsts af-ter thee,

from all my varied flesh-ly needs, that I might see

thy strength, e-ven thy glo-ry. and in thy

In ear-ly morn- ing I think up-on thee, for thou art be-

come my help-er: with- in the pro-tec-tion of thy wings I ex-

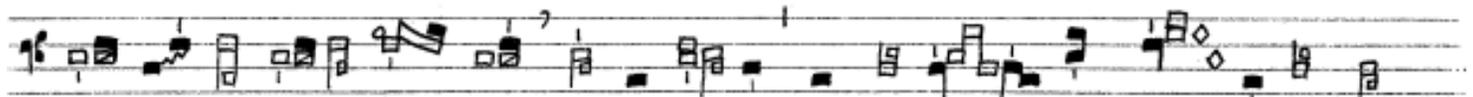
ult with joy.

and in thy

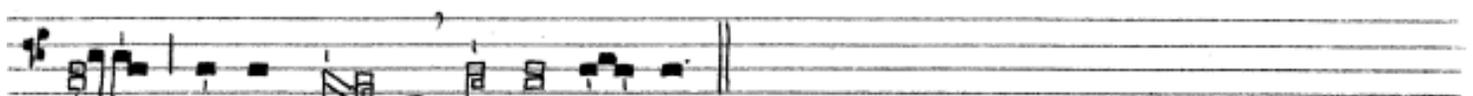
Communion: Ego sum pastor bonus

2^d Sunday after Easter

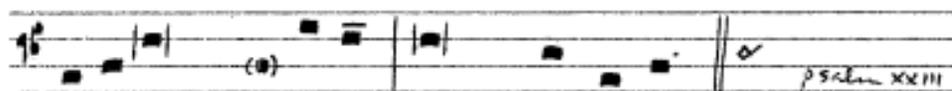
Lam 239 5.57^r



I am* the good shep- herd, a- le- lu- ia, and I know my sheep as they know



me, a- le- lu- ia, a- le- lu- ia.



psalm xxiii

The Lord is my shepherd: * I shall not want.

He maketh me to lie down in green pastures: * he leadeth me beside the still waters.

He restoreth my soul: * he leadeth me in the paths of righteousness for his name's sake.

Yea, though I walk through the valley of the shadow of death, I will fear no evil, for thou art with me: * thy rod and thy staff they comfort me. ANTIPHON

Thou preparest a table before me in the presence of mine en-emies: * Thou anointest my head with oil, my cup run-meth over.

Surely, goodness and mercy shall follow me all the days of my life: * and I will dwell in the house of the Lord for ever.



Third Sunday after Easter

3rd Sunday after Easter: Intraid Subilata des

Lam 239 §. 57

cantor:

scdolo

Shout with joy to God* all the earth, al-le-lu-ia; sing laud in hon-or

of his great name: al-le lu-ia: give hom-age to his bound-less glo-ry,

al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

cantor:

Cry out to God, What dread, Lord, thine acts in-spire!* How great is that might which makes

thine enemies cringe before thy face. Come near, and see what our God hath done,* how

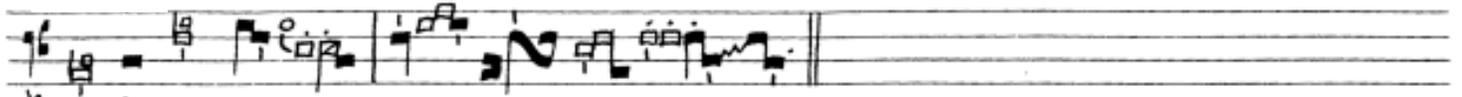
shout with joy

wonderful are his ways with all mankind. Shout with joy [etc]

Alleluia/Redemptionem

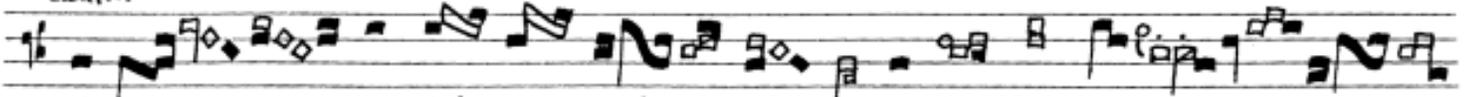
Lea 5.84, 5.88v

cantor to asterisk, then all from beginning:



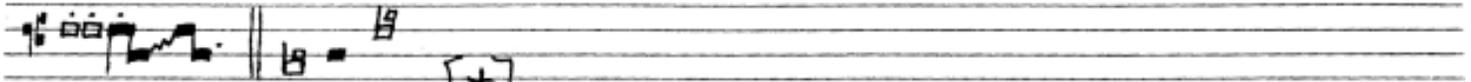
E^b Al-le-lu-ia. *

cantor:



A-do-nai doth now send us his re-deem-ing grace.

schola:



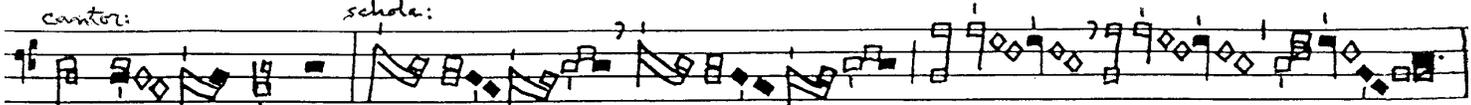
Al-le-lu- [etc]

Alleluia/Epistolae

Ensusdoku 121

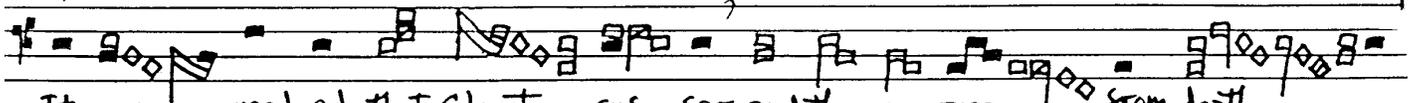
cantor:

schola:

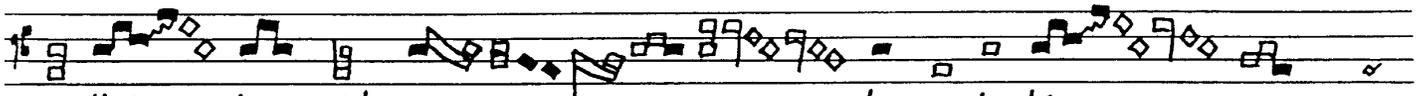


Al-le-lu-ia.*

cantor:

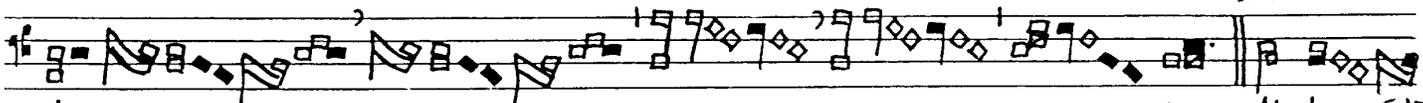


It was need-ed that Christ suf-fer and then a- rise from death,



so that he might en-ter in-to his own

schola:



glo-ry. Al-le- [etc]

3rd Sunday after Easter: Offertory *Lauda anima mea*

Lam. 239 559rv

The image shows a handwritten musical score on three staves. The music is written in a simple, rhythmic style with a common time signature (C). The lyrics are written below the notes. The first staff begins with a treble clef and a common time signature. The lyrics are: "Give praise, * O my heart, to the Lord: as my". The second staff continues the lyrics: "life en-dures, I shall praise his Name: I shall sing". The third staff concludes the lyrics: "to my God while yet I live, al-le-lu-iz." and ends with the word "segue" followed by an arrow pointing to the right.

C Give praise, * O my heart, to the Lord: as my
life en-dures, I shall praise his Name: I shall sing
to my God while yet I live, al-le-lu-iz.
segue →

solo:
that God who keeps true faith for ev-er, who doth

give re-dress to all those who hurt,

and who feeds those who have hun-ger, al- le-

lu-ia. cantn. $\frac{1}{2}$ The Lord doth lift up the fall-en, the Lord re-leas-es the

prison-ers; the Lord keeps all or-phans and the stran-gers, and doth pro-tect the

wid-ow, while des-troy-ing the paths of the sin-ner: thus doth

the Lord now reign for ev-er, thine own God,

O Si-on, for ev-er and ev-

er. al- [etc]

3rd Sunday after Easter: communion *Modicum et videbitis*

Lucas 239 f. 57v

Ag-ter a lit-tle while* you shall not see me, al- le-lú- ía: yet, af-ter
a lit-tle while more, you shall a-gain see me, for I go to the
Fath-er, al- le-lú- ía, al- le- lú- ía.

ped 146

Praise the Lord, a grácious thing ís a psálm;* cheerfully and worthily let us give our God praise.

The Lord is rebuilding Jerusalem, calling the banished children of Ísrael hóme;* he it is that heals the broken heart, and binds up its wounds.

Does he not know the number of the stars,* and call each by its name?

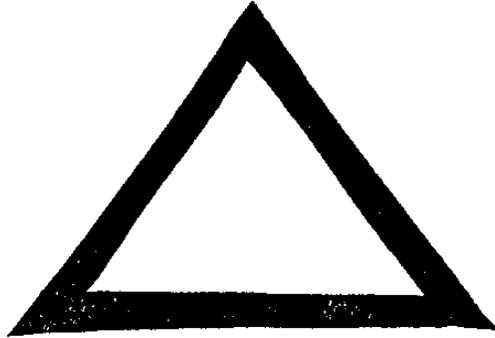
How great a Lord is his, how magnificent his stréngth,* how inscrutable his wisdom!

The Lord is the defender of the oppressed* and lays the wicked low in the dust.

Strike up, then, in thanksgiving to the Lórd,* with the harp's music praise our God; the God who curtains heaven with clouds, and lays up a store of rain for the earth,*

who clothes the mountain-sides with grass, with corn for our need, gives food to the cattle,* food to the young ravens that cry out to him.

Not the well-mounted warrior is his choice, not the swift runner wins his favor;* the Lord's favor is for those who fear him, and put their trust in his divine mércy.



Fourth Sunday after Easter

4th Sunday after Easter: Intrauit Cantate domino

DRAFT

Lea 239 5-57^v

FD sing to A-do-rai* a new song, al-le-lu-ia: for A-do-rai has
wrought won-ders, al-le-lu-ia. be-fore the face of all na-tions
he has made Known his just ways, al-le-lu-ia, al-le-lu-ia.
Sing...

His own right hand, his holy[↑] arm,* have brought him victory.

No corner of the world but has witnessed* how[↑] our God can save.

Alleluia/Lauda anima mea
cantor to asterisk, then all from beginning:

Laon 239, Eins. 121

Al-le-lu-ia. *

V.O. my soul, praise ye A-do-nai: I will praise A-do-nai through-out my life: I will sing to my God as long as I live.

schola
Al- [etc]

For music, see Christmas Midnight in Laon 239: Alleluia/Ostendi;
see also Einsiedeln 121: Alleluia/Lauda anima mea.

4th Song after Easter
Sunday with Octave of Epiphany Laon 239 (p.168)

Al-le-lu-ia. *

Shout with joy to God, all ye lands: now serve ye A-do-nai with ex-ul-tant joy. Al-le-...

schola
Al-le-...

Ossertory

2^d Sunday after Epiphany
and 4th Sunday after Easter

St Gall 339, pp. 20-21
Einsiedeln 12, pp. 57-58

O re-joyce now* in God, all the ends of earth, O re-

joyce now

in God, all the ends of earth:

sing a joy-ful new song to his Name:

come, ye na-tions, and lis-ten close-ly while I tell un-to

all them that have fear for God what won- ders the

Lord has wrought in my soul: a-le-

lu- 12. Segue →

cantors

Now I give thee all the vows, now I give
 thee all the vows that my
 lips and heart

have sordid.

Sogno

come, ye na-tions, and lis-ten close-ly while I tell un-to

all them that have fear for God what won- ders the

Lord has wrought in my soul: al-le-

lu- 12.

Sogno →

canto:
My mouth has spok-en in deep-est trib-u-la-tion, my mouth has spok-en

in deep-est trib-u-la-tion: burnt

bone mar-r-ow is the gift I

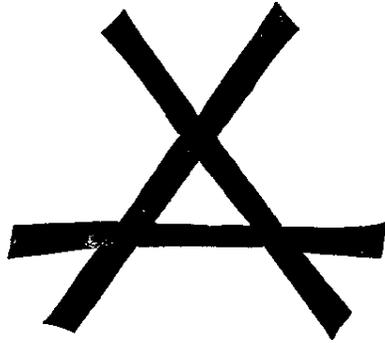
of-

schda:
ser to thee. come, ye na-tions, and lis-ten close-ly

while I tell un-to all them that have fear for God

what won-ders the Lord has wrought in my soul:

al-le-lu-ia.



Fifth Sunday after Easter

5⁺ Sunday after Easter: without *Vocem* *quondam* *tit* *s*

Laon 239 f. 57^v

cantor: *schola*

Let this be* your tri-um-phant watch-word, make it heard ev-ry-where,
al-le-lu-ia: pro-claim to the far-thest ends of the earth,
that the Lord has ran-som'd his chil-dren, al-le-lu-ia, al-le-

lu-ia.

cantor:

Let the whole world keep holiday in God's presence, sing praise to his name:*

schola

pay homage un- to his glo-ry. Let...

Note concerning page 273, following... The word *Alleluia* and the verses thereto are often only indicated in neumatic manuscripts, and as a result there can be some confusion as to what goes with which Sunday, especially those after Easter. What's given here is what we had used earlier.

Alleluia / Lauda anima mea
cantor to asterisk, then all from beginning:

Laon 239, Evis. 121

Handwritten musical score for Alleluia/Lauda anima mea. It consists of five staves of music. The first staff is a vocal line with the lyrics "Al-le-lu-ia." and an asterisk under "lu-ia.". The second staff is a vocal line with the lyrics "V.O., my soul, praise ye A-do-nai: I will praise A-do-nai through-out my". The third staff is a vocal line with the lyrics "life: I will sing to my God". The fourth staff is a vocal line with the lyrics "as long as I live." and a "sola" marking above the end. The fifth staff is a vocal line with the lyrics "Al- [etc]".

Alleluia/Qui timent dominum 5th Sunday after Easter

Laon 239 f. 88^v
(+ some St Gall)

Handwritten musical score for Alleluia/Qui timent dominum. It consists of five staves of music. The first staff is a vocal line with the lyrics "Al-le-lu-ia." and an asterisk under "lu-ia.". The second staff is a vocal line with the lyrics "They who fear A-do-nai,". The third staff is a vocal line with the lyrics "place trust in him: he is their pro-". The fourth staff is a vocal line with the lyrics "tec- for and their aid.". The fifth staff is a vocal line with the lyrics "Al-le- [etc]" and a "sola" marking above the end.

5th Sunday after Easter: offertory Benedicta gantes

Lam. 239, 5. 36v

Let the na-tions bless* the Name of A- do- nai, the Name of our God:

and let them ec-ho the sound of e-ter-nal praise to him who gives re-mew'ed

life to my soul and shall not al-low my feet to be

en- snar'd: bless-ed be A- do- nai, who shall not re-suse to

hear the pray'r of his ser-vant or to show his lov-ing-kind-ness

un-to me, al-le lu-ia.

solo:

How ver-y great is thy strength, which makes thine en-emies

cringe be-fore thee: let the whole earth wor-ship thee and sing in

praise of thee, thou most high. bless-ed...

cantre

N^o. O come and see all the works of A- do- nai: see how ter- ri- ble

is his last- ing wis- dom a- bove man- kind: to him do my lips

ev- er cry out, and ex- ul- to- tion is the

song of my mouth: now there- fore hath God

heard me and at- tend- ed to the prayr of my

heart

schlu:

and mind. bless- ed be A- do- nai, who shall not

re- fuse to hear the prayr of his ser- vant or to show his lov- ing- kind-

ness un- to me, al- le- lu- ia.

5th Sunday after Easter: communion Cantate Domino

Laon 239 §58^r

Handwritten musical score for 'Cantate Domino'. The score consists of four staves of music with lyrics written below. The lyrics are in Latin and English. The first staff begins with 'Sing now to A-do-nai, * at-le-lu-ia, Sing now to A-do-nai,'. The second staff continues with 'and bless his dear Name, nev-er cease bearing rec-ord of his'. The third staff continues with 'pow-er to save us: at-le-lu-ia, at-le-'. The fourth staff ends with 'lu-ia.'

Publish his glory among the nations, * his wonderful acts for all the world to hear.

How great is the /Lord, how worthy of honor! * What other god is to be feared as he?

They are but devils whom some call divine; * the Lord, not they, made the heavens.

Honor and beauty wait on his presence; * worship and magnificence are the attendants of his shrine.

Lands of the nations, make your offering to the Lord, * an offering to the Lord of glory and praise,

an offering of glory to the Lord's/name; bring sacrifice, come into his courts, * worship the Lord in his holy temple.

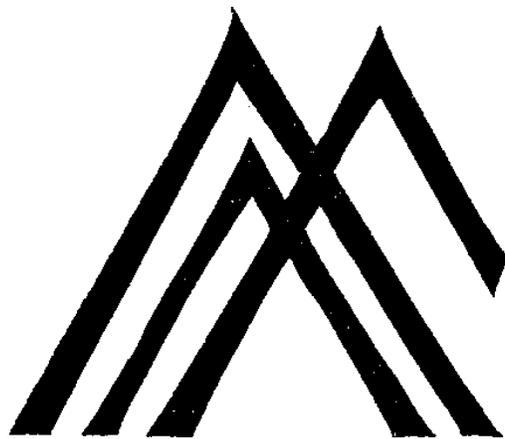
Before the Lord's presence let the whole earth bow in rev'rence; * tell the nations, The Lord is king now,

he has put the world in order, never to be thrown into confusion more; * he will give the nations a just award.

Rejoice, heaven, and let earth be glad; * let the sea, and all the sea contains, give thunderous applause.

Smiling the fields, and all the burden they bear; * no tree in the forest but will rejoice to greet its Lord's coming.

He comes to judge the /earth; brings the world justice, * to every people its just award.



Ascension Thursday
Forty Days from Easter

Ascension

8/84

La. 239 ff. 61^v-62^r

cantor

cantor:

schola:

Vi-ri ga-li-le- i,* quid ad-mi-ra- mi- ni, a-spi-ci-en-tes in ce-lum?

al-le- lu- ia: quem ad- mo-dum vi-di-stis e- um a-scen-den-tem in

ce-lum, i-ta ve-ni-et, al-le-lu- ia, al-le- lu- ia, al-le- lu- ia.

cantor

schola

Omnes gen-tes lau-di-ta ma-ni-bus: ju-bi-la-te de-o in vo-ce ex-ul-ta-

cantor

schola

ti-o-nis. A-scendit de-us in ju-bi-lo: et do-mi-nus in vo-ce tu-bae. Vi-

Allalua

cantor to asterisk, then all from beginning:

St Gall 359, p. 97-116, and Leon 239, f. 85

Handwritten musical score for the first Allalua. It consists of three staves of music with Latin lyrics underneath. The first staff begins with a treble clef and a key signature of one flat. The lyrics are: "Al-le-lu-ia. * N. A-scen-dit de-us in ju-bi-la-ti-o-ne: do-mi-nus in vo-ce tu-be. Al-". Above the first staff, there are markings "cantor" and "359". Above the second staff, there are markings "LWG" and "359". Above the third staff, there is a marking "schola".

Allalua

Leon 239, f. 83 (ostende)

Handwritten musical score for the second Allalua. It consists of four staves of music with Latin lyrics underneath. The first staff begins with a treble clef and a key signature of one flat. The lyrics are: "Al-le-lu-ia. * N. Do-mi-nus in sy-na in san-cto a-scen-dens in al-tum, ca-pti-vam du-xit ca-pti-vi-ta-tem. Al-". Above the first staff, there are markings "cantor", "schola", and "cantor". Above the fourth staff, there is a marking "schola".

Coffartory [Marionne conducts]

Ascension Thursday

Leon 239, folio 62^r

The musical score is written on seven staves. The first staff is labeled 'Cantor' and includes a 'Scholar' marking above it. The lyrics for this staff are 'A-scen-dit *de-us in ju-bi-la-ti-o-ne,'. The second staff continues the lyrics 'do-mi-nus in vo-ce tu-be: al-le-'. The third staff is an instrumental part with the marking 'lu-12.' below it. The fourth staff is labeled 'solo' and has the lyrics 'V. O-mnes gen-tes lau-di-te'. The fifth staff has the lyrics 'ma-ni-bus: ju-bi-la-te'. The sixth staff has the lyrics 'de-o in vo-ce ex-ul-ta-ti-o-nis.'. The seventh staff is labeled 'schola' and has the lyrics 'al-le-'. The score concludes with the marking 'lu-12.' and an arrow pointing to the right.

solo

V² Quo- ni- am do- mi- nus sum- mus ter-

ri- bi- lis: rex

ma- gus su- per o- mnem ter- ram.

schola

al- le- lu- 12.

cantor

N³ Sub- jer- cit po- pu- los no-

bis et gen- tes sub pe- di- bus

schola

no- stris. al- le- lu- 12.

Communión

Laon 239, f. 62^r

cantor *schola*

Psal-li-te do-mi-no, * qui a-scen-dit su-per ce-los ce-lo-

cantor

rum, ad o-ri-en-tem, al-le-lu-ia. V. Ex-ur-gat de-us,

schola

et dis-si-pen-tur in-i-mi-ci e-jus: et fu-gi-ant qui o-de-runt e-um a fa-

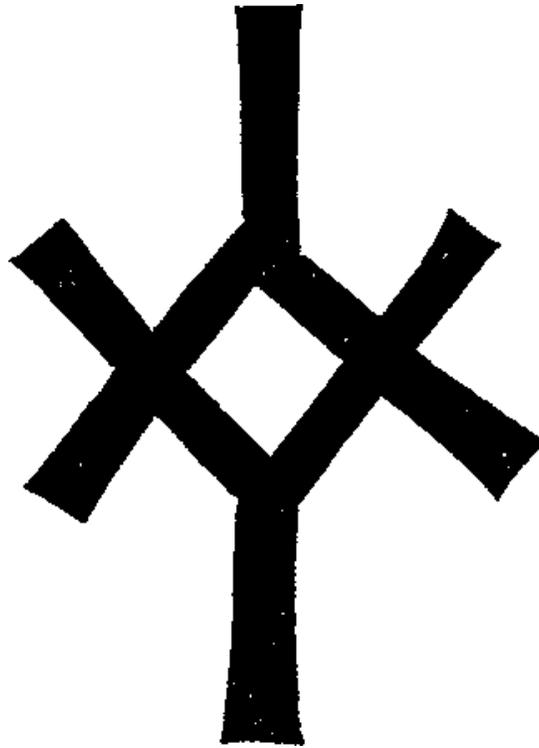
cantor

ci-e e-jus. V. Can-ta-te de-o, psal-mun-di-ci-te no-mi-ni e-jus, i-ter-fa-ci-te e-i,

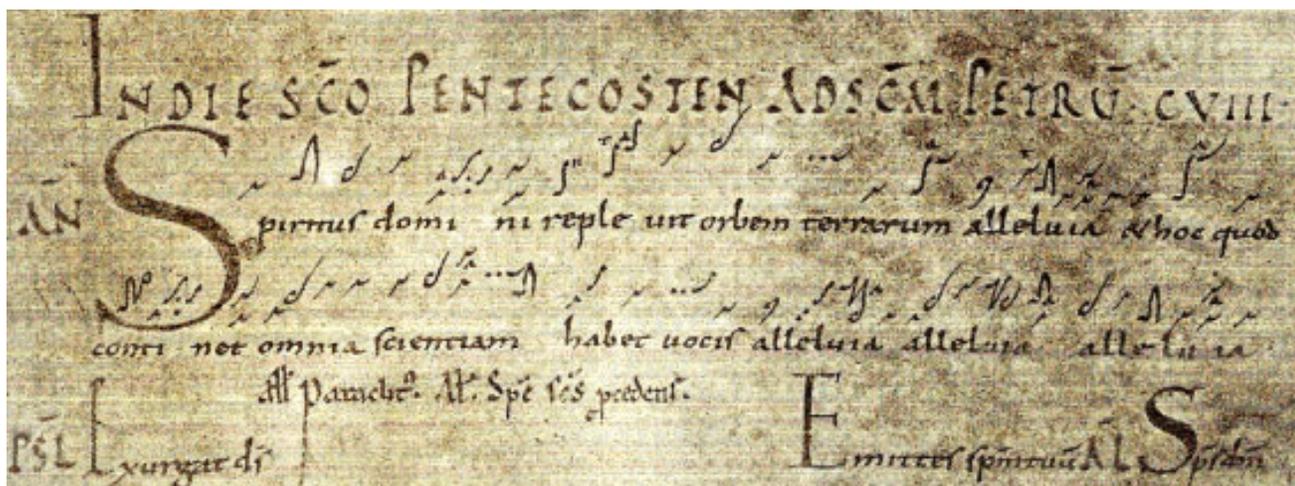
schola

qui a-scen-dit su-per oc-ca-sum: do-mi-nus no-men il-li. Psal-li-te...

Pentecost



Handwritten musical notation for Pentecost. The first line shows a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is written on a five-line staff with square notes and rests. Below the staff is the Latin text: "Pa-cem me-am do vo-bis, al-le-lú-ia:". The second line continues the melody and text: "pa-cem re-lín-quo vo-bis, al-le-lú-ia, al-le-lú-ia!". The notation includes various note values, rests, and a double bar line at the end.



Introit for Pentecost from MS Laon 239, f. 62^r; in

the transcription below, the pitches are from Graz 807, f. 127^v. —Neumes from 239 have been copied above the staves for the Introit, and for the second *Alleluia* and the Communion on the pages that follow.

Introit

Spi-ri-tus do-mi-ni* re-ple-vit or-bem ter-ra-rum, al-le-lu-ia: et hoc
quod con-ti-net o-mni-a, sci-en-ti-am ha-bet vo-cis, al-le-lu-ia,
al-le-lu-ia, al-le-lu-ia. V. Ex-sur-gat deus et dissipentur in-i-mi-ci
e-jus: * et fu-giant qui oderunt e-um a fa-ci-e e-jus.

Præcantor/præcantrix: Note the ecstatic music for *omnia, scientiam habet vocis*. The liturgical year's emphasis on incarnation seems secondary from this feast on: accent is now to be on a *new* presence of what's already been incarnated—and “that which holds all things has understanding of the voice.” This spiritual presence that one can physically *feel* is beautifully expressed in Walahfrid Strabo's responsorial hymn *Omnipotentem semper adorent*, written in the 2nd quarter of the ninth century. It's to be found with neumes on the bifolio MS Laon 266, which dates c. 880—close to the time of Walahfrid's writing, and even earlier than our Laon 239. The melody is probably his as well. I've appended this work at the end of the Latin Mass Propers, pages 288 and 289, hoping it may be sung again. (The Benedictine Walahfrid, abbot of the island-monastery Reichenau, is famous for *Hortulus*, a long poem on gardening.)

The untitled Communion for Pentecost Wednesday quoted on the preceding page mirrors a surprising, even visceral change from an ordinary to a new kind of presence, as the melody changes midway to begin on a *ti*-natural.

cantor to asterisk, then all from beginning:

cantor:

Al-le-lu-ia. * E-mit-te spi-ri-tum tu-um
 et cre-a-bun-tur, et re-no-vá-bis fá-ci-em
 ter-ra.

schola repeats Alleluia

cantor: schola: cantor:

Al-le-lu-ia. * V. Spi-ri-tus do-mi-ni re-ple-vit or-bem ter-
 ra-rum: et hoc quod con-ti-net o-mni-a sci-en-ti-
 am ha-bet vo-cis.

The Alleluia is repeated.

canto: *schola:*

Con- fir- ma * hoc de- us quod o- pe- rá- tus est
 in no- bis: a templo tu- o quod est in hie-
 rú- sa- lem: ti- bi ós- se- vent re- ges
 mú- ne- ra: al- le- lú- ia.

Verses are from Laon 239, f. 63; Einsiedeln 121, 256-257; St. Gall 339, 93

solo:

X. Con-tá- te dó- mi- no,
 psál- mum dí- ci- te nó- mi- ni e- jus: i- ter
 fá- ci- te e- i, qui a- scén- dit su- per oc- cós- sum:
 dó- mi- nus no- men est il- li. *schola:* ti- bi ós-
 se- vent re- ges mú- ne- ra: al- le- lú- ia.

[segue →]

solo:
X^{vi}. In eccle- si- is be- ne- dí- ci- te de-

o dó- mi- no de sán- ti- bus

Is- ra- hel.

schola:
ti- bi óf- ferent re- ges

mun- era: al- le- lú- ia.

cantor
X^{vi}. Re- gna ter- re can- tá- te de- o:

psál- li- te dó- mi- no,

qui a- scén- dit ce- los ce- ló- rum ad

o- ri- én- *tem.*

The schola repeats tibi offerent reges munera: alleluia.

Communion

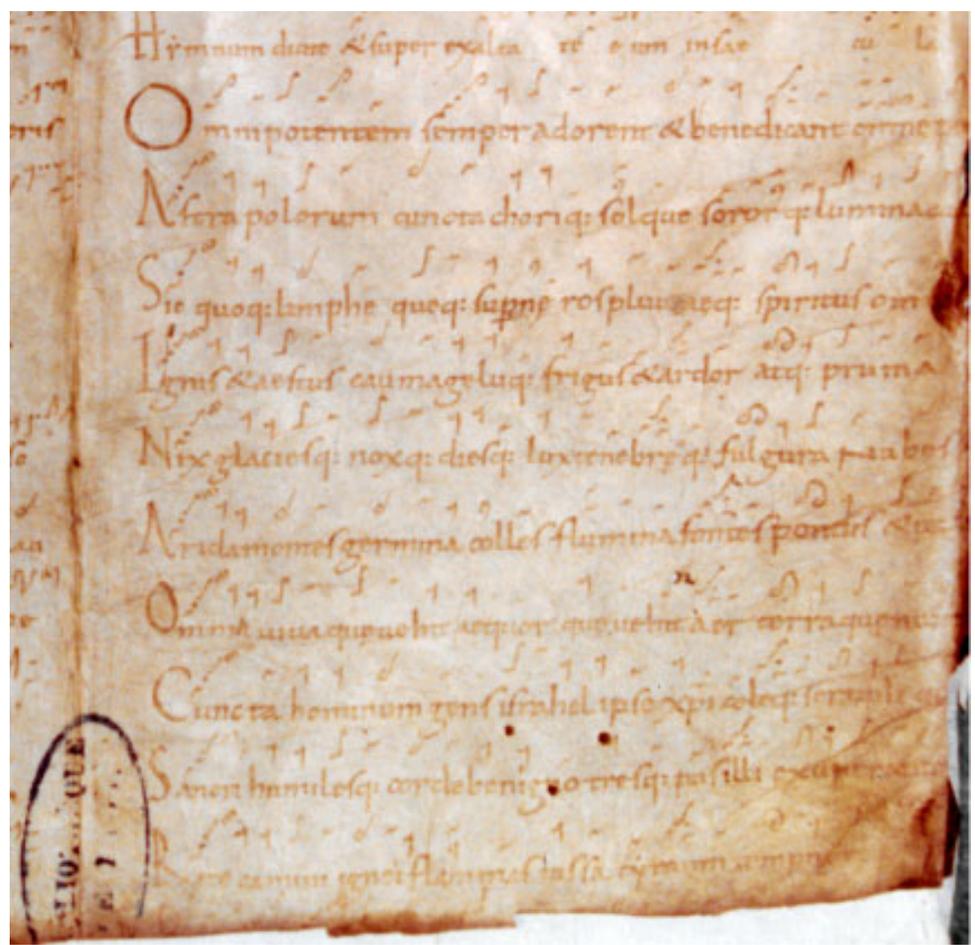
Fa-ctus est* re-pen-te de cæ-lo so- nus ad-ve-ni-en-tis spi-ri-tus ve-he- men-tis

u- bi e- rant se- den- tes, al-le- lu- ia: et re-ple- ti sunt o-mnes spi-ri-tu san-cto,

lo- quen- tes ma-gna- li- a de- i: al-le-lu- ia, al-le- lu- ia. V. Con-fir-ma hoc

de-us, quod ope-ra-tus es in no- bis: * a tem-plo san-cto tu-o quod est in Je-ru-sa- lem.

Schola repeats the antiphon.



At left is the portion of Laon 266 that shows the responsorial hymn by Walahfrid Strabo described above on page 284. A transcription and free translation of verses follow. Melody and humanistic text stem from the same time as the Mass Propers of Laon 239.

The single bifolio survived because it was used as a sturdy flyleaf in the binding of a later book. It bears a separate seal *Bibliothèque... de Laon.*

O - mni-po-ten- tem sem- per ad-o- rent et be-ne-di- cant o- mne per æ-vum.

1. A- stra po-lo-rum cun-cta cho-ri-que, sol- que so-ror- que lu- mi- na cæ-li.

2. Sic quo-que lim-phe que-que su-per-ne ros plu-v[] æ- g: spi- ri-tus o-m[].

3. Ig- nis et æ- stus cau-ma-ge-lu-q: fri-gus et ar- dor at- que pru-i- na.

4. Nix gla-ci- es que nox que di- es que lux te-ne-bre que ful- gu- ra nu- bes.

5. A- ri-da mon-tes ger-mi-na col-les flu- mi-na fon- tes po- nens et un-ri[] |.

6. O- mni-a vi-va que[] ve-hit æ- quor que[] ve-hit a- er ter- ra-que nu- [] |.

7. Cun- cta ho-mi- num gens is-ra-hel i- pse chri-sti-co-lè que ser- vu- li[] |.

8. Sa- nem hu-mi-les-q cor-de be-ni-gno tres q: pu-sil- la ex [] |.

All-potens these adore, telling their blessings throughout the ages.

1. Stars on their axes dancing in chorus, and sun, their sister, light of the heavens:
2. Thus too the moisture, both sky-felt rains and dew that covers creation's spirit:
3. So fire and seething with bone-drying heat, the frigid burning and frost in gardens:
4. Snowfall and ice-rain, nightfall and daylight, flashes of lightning outlining cloudbanks:
5. Arid mountains that spring forth new hills, and fountains of waters, their streams resounding:

Page 284 showed the Introit for Pentecost in Laon 239, f.62^r, c. 930. Here it is at the right in Graz 807, f. 127^v, first half of the 12th century. Specific notes are indicated, with the *f*-line pictured in black and the lines for *d* (below it) & *a* & *c* (just above it) shown incised. As the two manuscripts are amazingly congruent, considering the 200 years separating them, it was relatively easy to conflate the two versions, and to write down, conduct, and sing the melody as it was first likely to have been heard. And then to English the texts (see pages 14–15).



Pentecost

introit: Spiritus domini Laon 239, f. 63^r

The Spirit of the Lord God now fills the whole orb of earth, al-le-lu-ia: and that which holds all things in its grasp has understanding of the voice, al-le-lu-ia,

al-le-lu-ia, al-le-lu-ia. *schda:* Let God arise and rout the enemy: confront the ill-wishers and put them to flight. The Spirit...

cantor to asterisk, then all from beginning:

cantor:

Al-le-lu-ia. *
 in fresh cre-2-
 tion, and then re-new the face of the
 whole earth.

schola repeats Alleluia.

cantor:

schola:

cantor:

Al-le-lu-ia. *
 spir- it of the Lord God now fills the whole orb
 of earth: and that which em- braces all things in its grasp has know-
 ledge of the voice.

the Alleluia is repeated

Offertory

Laon 239, f. 63^v

cantor: *schola:*

Now, O God,* con- firm the won- ders thou hast wrought
 a-mong us with-in thy tem- ple which is at Je-
 ru- sa- lem: Kings shall of- fer un-to thee
 their gifts, al- le- lu- ia.

Verses ae from Laon 239, f. 63^v; Einsiedeln 121, 256-257; St. Gall 339, 93.

solo:

O sing to the Lord God,
 O sing un- to that name: sing now
 be- fore the great- ness which as- cends high a- bove the stars:
 A- do- nai is that name. Kings shall of-
 fer un-to thee their gifts, al- le- lu- ia.

[segue →]

solo:



In the con-gre-ga-tions I will bless that God
A-do-nai, the life-source of
Is-ra-el.

schola:



Kings shall offer unto thee
their gifts, alle-lu-ia.

cantor

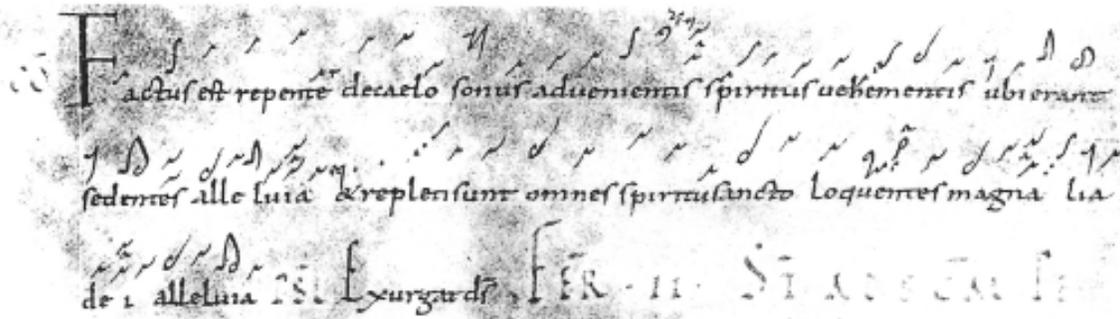


The Kings of earth now sing un-to God.
Sing we now to that Lord
who as-cends heav-ens of heav-ens un-
to the o-ri-ent.

The schola repeats Kings shall offer unto thee their gifts, alleluia.

Communion: Factus est repente

Laon 239, f. 63^v



All at once a sound came* from the heav-ens, like that
 of a strong wind blowing there, where they were come to-
 geth-er, al-le-lu-ia: they were filled with the Ho-ly
 Spir-it and spoke to all of God's won-drous works, al-
 le-lu-ia, al-le-lu-ia.

contra: O God, give thy power full play,* perfect thine own
 achieve-ment a-mong us; schola repeats All at once a sound came
 so in thy temple at Je-rú-sal-lem,* kings shall offer
gifts be-fore thee. schola repeats All at once a sound came

Ps. 67



1st Sunday after Pentecost

1st Sunday after Pentecost: Introit: Domine, in tua misericordia Luv 239 § 75r

cantor: schola:

A-do-nai,* I have placed all my hope in thy mer-cy:
 my heart shall ex-ult in thy word of sal-va-tion: I sing to A-
 do-nai, who shows me ev-er such good will.

cantor: schola:

Lord, must I still go all un-re-mem-bered? must thy look still be turned a-way
 from me? A - etc.

The patient singer/reader will have noticed much inconsistency regarding the doxology *Gloria patri* at the end of a Psalm verse at Introits and Communions. The two Propers are in fact antiphons, whose purpose is to give meaningful direction to psalmody. But when a full Psalm was no longer needed to cover the entrance or the reception of communion, it became the practice to sing just a single verse of the assigned Psalm and add a *Gloria patri*. —But Psalm-singing during the ancient Offices of the Holy Week Triduum did not include the doxology, and so it can be understood as a later religious practice. It seemed to me liturgically sensible to omit the *Gloria patri*, which over the course of time we did.

Gradual: Ego dixi

Lam 239 S. 75^r

The image shows a handwritten musical score for a Gradual. It consists of seven staves of music. The lyrics are written below the notes. The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings like 'cantor:' and 'schola:'. The lyrics are: "I have said: * A-do-nai, have mer-cy on me: heal thou my poor soul, for I have sinned a- gainst thee. Bless- ed is the one who gives thought to the poor, to those who are in need: in times of trou- ble, A-do-nai shall keep him safe. I have - etc".

cantor: *schola:*

I have said: * A-do-nai, have mer-cy on me:

heal thou my poor soul, for I have sinned a- gainst

cantor:

thee. V. Bless- ed is the one who

gives thought to the poor, to those who are

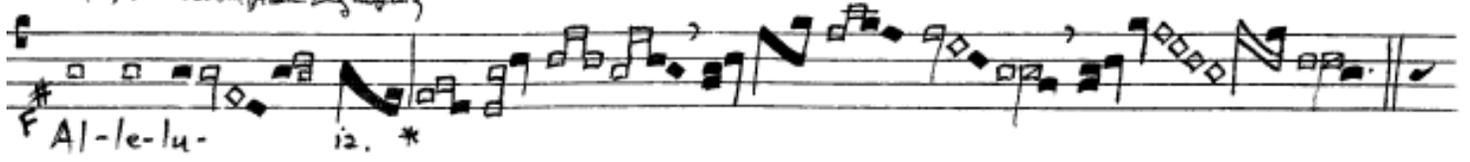
in need: in times of trou- ble,

schola:

A-do-nai shall keep him safe. I have - etc

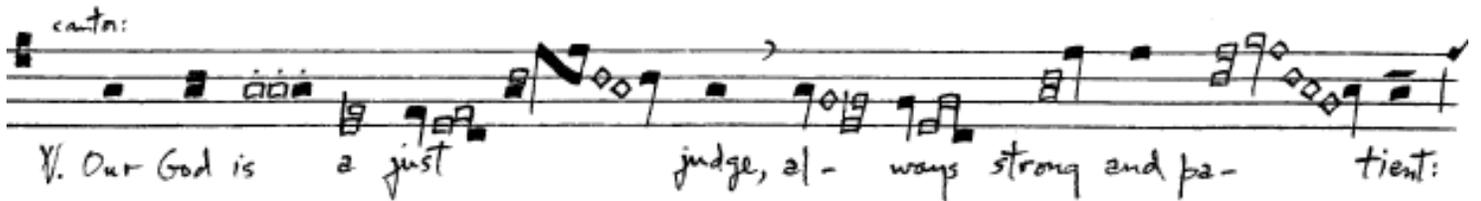
Alleluia / Deus iudex justus
cantor, then schola from beginning

Lam 239, -5. 87^r

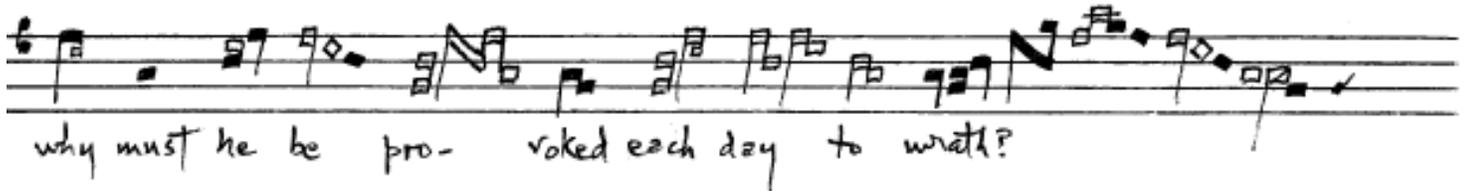


Al-le-lu-ia. *

cantor:



V. Our God is a just judge, al-ways strong and pa-tient:



why must he be pro-vo-oked each day to wrath?

schola:



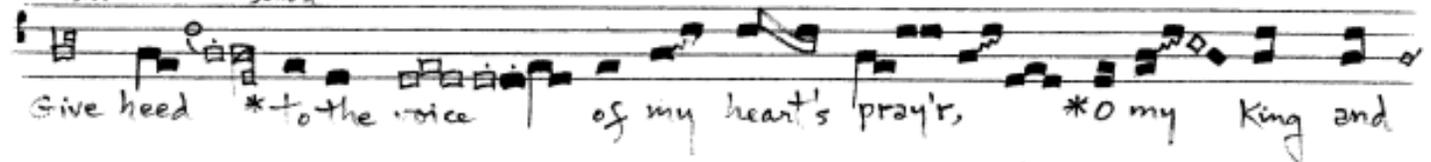
Al-le- [etc]

Ossertory: Intende voci orationis meae

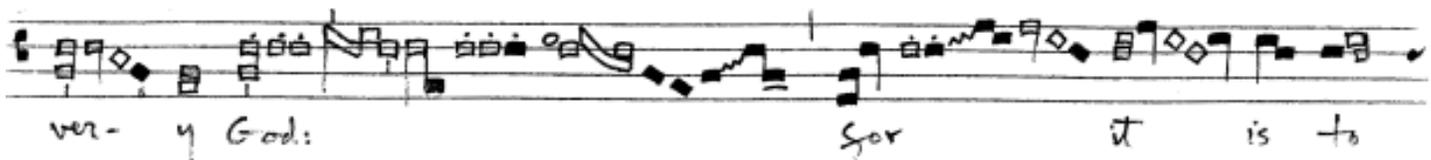
Lyon 9.33^v

cantor:

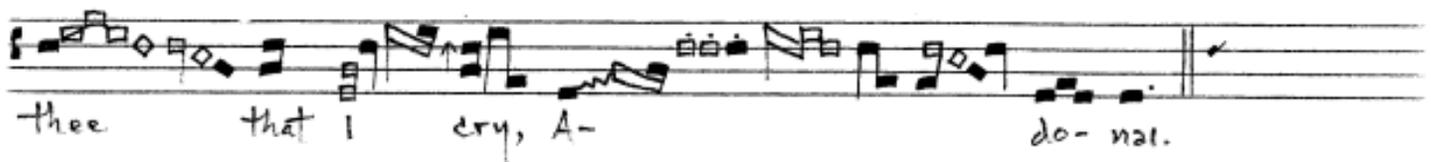
schola



Give heed *to the voice of my heart's pray'r, *O my King and

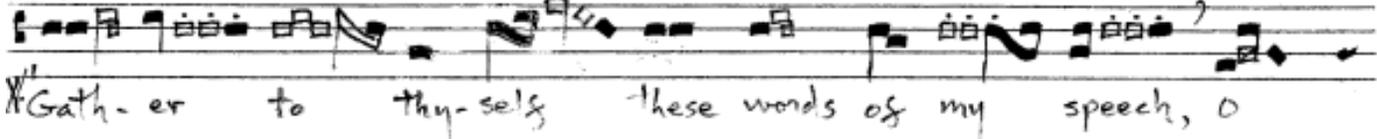


ver- y God: for it is to

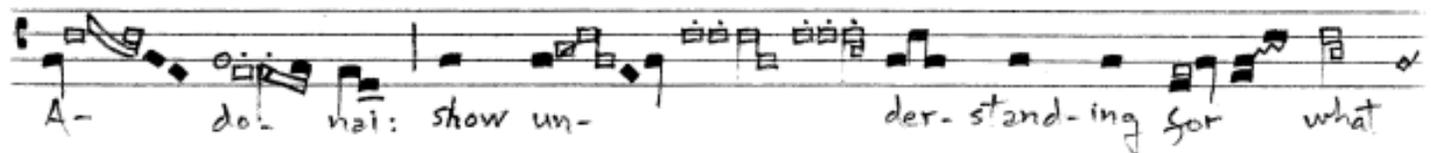


thee that I cry, A- do- nai.

solo:



*Gath- er to thy- self these words of my speech, O



A- do- nai: show un- der- stand- ing for what



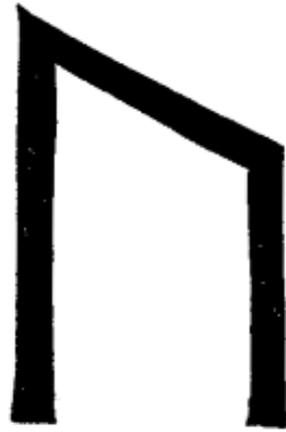
I say and give ear to me, O my King

schola:

segue →

cantor:

$\frac{3}{4}$ Di-rect my mor-tal life with-in thy clear
sight, and give joy to all who trust in thee,
A-do-nai: through all e-ter-ni-ty shall they be glo-ri-
fied who love thy name, A-do-nai,
O my King and
ver-y God: for it is to
thee that I cry, A-
do-nai.



2nd Sunday after Pentecost

2nd Sunday after Pentecost
introt: Factus est dominus

Lam 239 S. 75^r

At all times* A-do-nai was the pro-tec- tor who brought me out to the free
air a- gain: he has saved me be- cause he has loved me.

canto: schda

Shall I not love thee, Lord, my only defender? The Lord is my rock-fastness,

() canto:

my stronghold, my res- cue; it is my God that brings me aid, and gives me

schda:

confidence: he is my shield, my weapon of deliv'rance, my place of ref- uge. At all

Gradual: Ad dominum
cantor: Lam 239, f. 29v

To A-do-nai, *in times of trou-ble, I cry
out, and he doth hear my voice.)
A-do-nai, de-liv-er thou al-ways
my soul from ly-ing lips,
and from ev-ery treach-rous tongue. schola:
To

The musical score is written on five staves. The first staff begins with a treble clef and a common time signature. The melody is written with square notes and rests. The lyrics are written below the notes. A bracket labeled 'schola:' spans the first two staves. The third staff has a 'cantor:' label above it. The fourth staff ends with a double bar line and a 'schola:' label above it, with the word 'To' written below the line.

Alleluia/Diligam te Lam 239, f. 87r

Al-le-lu-ia. *
cantor: schola

O, I love thee, A-do-nai, my strong- hold: A-do-
nai has be-come my heav-en and my ref-uge. Al-

The musical score is written on three staves. The first staff begins with a treble clef and a common time signature. The melody is written with square notes and rests. The lyrics are written below the notes. A bracket labeled 'cantor:' spans the first two staves. The third staff ends with a double bar line and a 'schola' label above it.

Prætor/prætrix: The music for the cantor's verse ends with a suddenness that's somewhat startling; but compare it with the wonderful ending of the cantor's verse on page 222, stave 4, above).

Offertory: Factus est dominus

Lam 239 §. 38^{rv}
Einsiedeln 121 p. 162 (verses)

canto: schola:

Now is * A- do- nai be- come my high- est heav- en, e- ven my con-stant ref- uge, and my de- liv- er-
ance; * in him I will hope al- ways.
Thou shalt pur- sue my en- e- mies un- to the end, and thou shalt
sieze them firm- ly and not turn back till they
fail at last. * in him [etc.]

[segue]

cantor:
V. Do thou gird me round with strength for bat-tle: and

cast down all my en-e-mies be-neath me till those en-e-mies shall

show on-ly their backs un-to me: they who had hate for me shalt thou

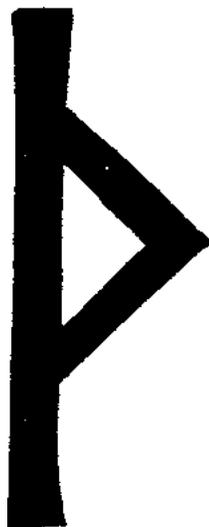
scat-ter.

scela:
* in him I will hope al-ways.

I sing to A- do- nai, * who has shown his good will to me: and my psalm
 shall now praise A- do- nai, most high God.

Psalm 12, Verses 1-6

1. Lord, must I still go all unremembered? * must thy look still be turned away from me?
2. Each day brings a fresh load of/care, fresh misery to my heart; * must I be ever the sport of my en-emies?
3. Look upon me, O Lord my God, and listen to me; give light to these eyes, before they close in death;
4. do not let my enemies claim the mas-ter-y; * my persecutors triumph over my fall!
5. I cast myself on thy mercy; * soon may this heart boast of redress granted.
6. So I sing to Adonai, who has shown his good will to me: * and my psalm shall now praise Adonai, most high God.



3rd Sunday after Pentecost

3rd Sunday after Pentecost
introit: *Respice in me*

Laon 239 S. 75^v

The musical score is written on five staves. The first staff is labeled 'cantor:' and the second 'schola:'. The lyrics are written below the notes. The score includes various musical notations such as clefs, time signatures, and dynamic markings.

cantor: Look up-on me, * and have mer-cy on me, A-do-nai, lone-ly as I am
schola: and great-ly af-flic-ted: look down up-on my hu-mil-i-ty, and
my la-bors al-so, and then grant par-don of all my sins,
cantor: O thou my God. All my heart, Lord, goes out to thee: my God, I trust in
schola: thee, do not be-lie my trust. Look up-on ...

Gradual: *Iacta cogitatum tuum*

Luce 239 ss. 19^v-20^r

cantus: scdla:

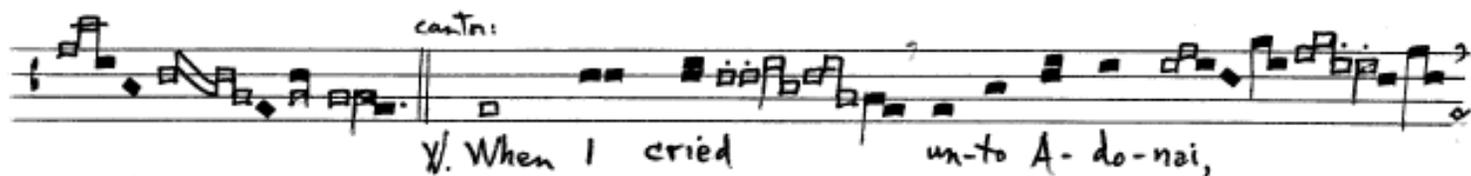


Cast*all bur-dans of thy care up-on A-do-nai, for he shall

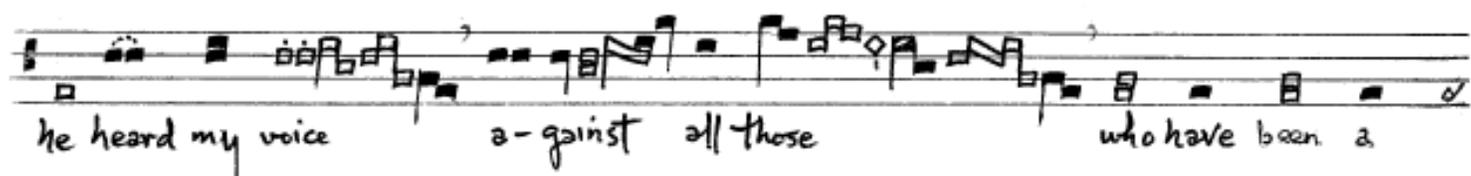


ev- ler com- fort thee.

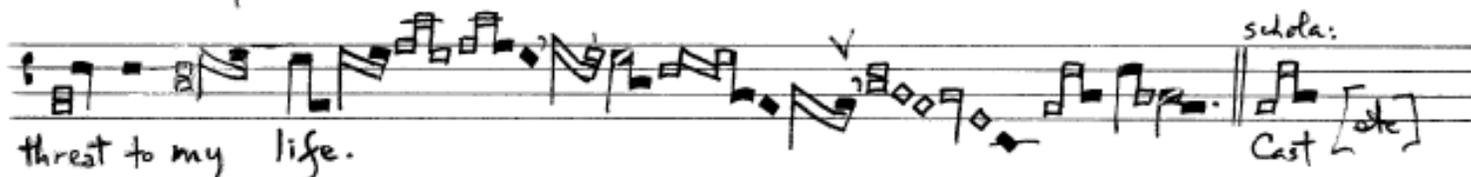
cantus:



When I cried un-to A-do-nai,



he heard my voice a- gainst all those who have been a



threat to my life. Cast etc

scdla:

Alleluia / Deus iudex justus

Lan 239 f. 87^r

canto, Then
Solda:

Al-le-lu- ia. *

canto:
V. Our God is a just judge, al-ways strong

and pa- tient: why must he be pro- voked each day to

solida:
wrath? Al-le-lu- [etc.]

Ossertory: Sperent in te

Lucia 239 f. 40v
Enschede 121 p. 170

castris: schola:

They *who know to call up-on thy name shall hope in thee, A-do-nai,

for thou wilt nev-er for-sake those that seek thee: *I sing

to A-do-nai, who set his tent in Si-on, for he

is not for-get-ful of the cries of the low-ly. V. Seat-ed

up-on thy throne, thou dost judge just-ly:

thou shalt stay the na-tions, the un-god-ly shall per-ish, for thou dost

lead the peo-ple with e-qui-ty and al-ways art a ref-uge for the

poor. I sing [etc]

segue

cantn:

We Know that A-do-hai is he who works jus-tice,

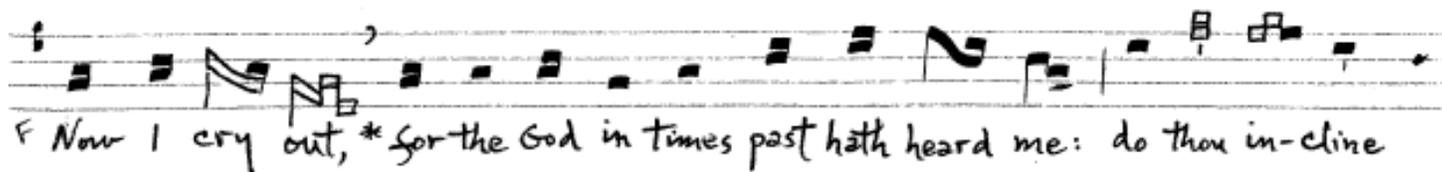
be-cause his last-ing pa-tience for the poor ones doth not per-ish

for ev-er: their each sin-gle de-sire shall be heard by God.

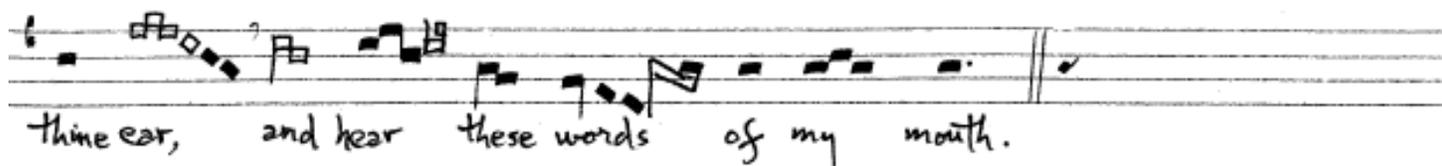
schdn:

Si-on, for he is not for-get-ful of the cries of the low-ly.

Communion: Ego clamavi

Lam 239 §. 75^v

Now I cry out, * for the God in times past hath heard me: do thou in-cline



thine ear, and hear these words of my mouth.



thy mercy, Thy signal mercy show; * none ever trusted thy help in vain.
 See how my enemies close about me merciless/ly, their hearts shut to pity, *
 a boast on their lips!
 Even now they have pulled me down and are closing in about me, * their eyes fixed
 to the ground, avoiding mine;
 better had a lion caught me, eager for his prey, * a young lion that waits hidden in its lair.
 Bestir thyself, Lord, forestall him and throw him to the/ground; deliver me from
 the evil-doer, * me, thy chosen weapon, from the enemy that defies thee!
 Lord, shall they not live to share the favors thou grantest to so few on/earth;
 whose desires thou dost satisfy with treasures from thy store, * who are
 enriched with offspring, and can leave their inheritance to their own children!
 As for me, I will come with upright heart into thy presence innocent; *
 and when thy glory dawns, I shall be well content.



4th Sunday after Pentecost

Fourth Sunday after Pentecost

Introit: Dominus illuminatio

Leon 239 f. 75^v

cantus: schola:

A-do-nai * is the light and sal-va-tion in my life, whom shall
I fear? A-do-nai is my life's de-sense, whom should I hold in
dread? Vain-ly mine en-e-mies threst-en my peace, for they stum-ble
and fall to the earth. ¶. though a whole host were arrayed a-gainst me:
my heart would be un-daunt-ed. A-do-nai

cantus: schola:

Gradual: Propitius esto

Laon 239 f. 28^v

Handwritten musical score for the Gradual 'Propitius esto'. The score is written on five staves with lyrics in Latin. Performance markings include 'cantor:' and 'schola:'. A circled 'Sfz!' is written above the third staff. The lyrics are: 'Have mer-cy up-on us, * A- do-nai, and par- don our sins: do not let the ha- tions say, "Ah, where now is their dear God!" V. Come to our aid, thou God of our sal-va- tion: and, for the glo- ry of the name A- do- nai, set us free. Have mer- [late]'

cantor: Have mer-cy up-on us, * A- do-nai, and par- don our

schola: sins: do not let the ha- tions say, "Ah, where now is their

cantor: dear God!" **Sfz!** V. Come to our aid, thou God of our sal-va-

schola: tion: and, for the glo- ry

schola: of the name A- do- nai, set us free. Have mer- [late]

Alleluia / Domine in virtute

Lavin 239 G. 87^v

cantor, then
schola:

Al-le-lu-ia. *

cantor:

A-do-nai, the king shall re-joice in thine

own pow-er: thy sav-

ing strength in his life shall bring his heart its high-est

schola:

joy. Al-le-

etc.

Cappella: Inlumina oculos meos

Laos 239 f. 30r
Ensemble f. 130

cantus: solida:

Give light *un- to these eyes of mine, that I may not sleep

the sleep of death: *at no time let mine en- e- my

say of me: "I now claim mas-ter- y or-

solida:

ver him! "Must I, A-do-nai, be for- got-ten for ev-er?

for how long must thy wis- dom be ab- sent

schola: cantus:

from my soul? *at... Re-gard me and lend thine ear

un-to me: I sing thee, A- do- nai, who grant's good

schola: etc.

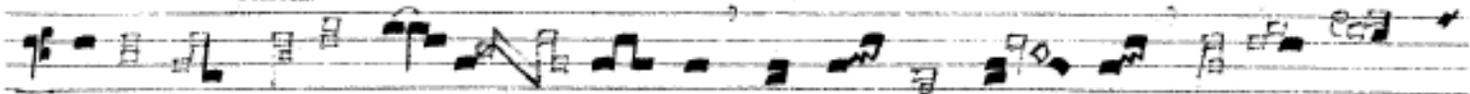
un- to my soul. *at...

Communion: Dominus firmamentum meum

Laon 239 f. 75^v

cantor:

schola:

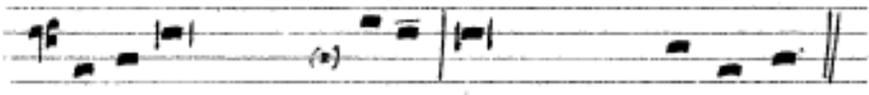


A-do-nai * is my rock- fast-ness, and mine own strong-hold, e-ven my



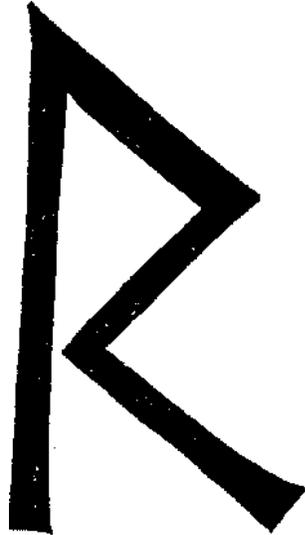
de-liv-er-ance: O thou God, my dear-est ref-uge!

cantor:



1. Who but the Lórd is Gód? What other God can there be, ex-cépt our God?
2. It is he who gírds me with strength;* he that makes me go on my wáy un-tróu-bled.
3. He makes me súre-footed ás the déer,* and gives me the fréedom of the hílks;
4. these hands, through him, are skílled in bát-tle,* these arms are a match for ány bów of brónze.
5. Thy saving power, Lord, is mý de-/ féise, thy ríght hand suppórts me;* and still thou humblest me for my correction; I am schooled by thy chás-tis-mént.
6. Blessed be the living Lord who is mý gód,* praised be the Gód who rés-cues mé!
7. It is thou, my God, that bríngest mé re-/ dréss, that grantest me dominion óver my peó-ple,* that savest me from the spíte of my en-e-míes;
8. so that I am high above the reach of théir as-súlts,* proof agáinst their ví-o-lénce.
9. Thou, Lord, I will give thee thanks in the hearing of áll the ná-tions,* singing in praíse of thy náme.
10. What victory thy mercy grants to the king thou hást an-noínt-ed,* to David, and David's líne for-év-er.

schola: Adonai ...



5th Sunday after Pentecost

Alleluia / In te homine, speravi

Laon 239 f. 87v

cantor, then
schola:

Al-le-lu-ia.*

cantor:

In thee, A-do-nai, I trust, let me not be con-found-ed for

ev-er: in thine own jus-tice now de-liv-er me, and free me:

bend down thine ear un-to me, make haste to de-liv-er

schola:

me. Al-le-etc

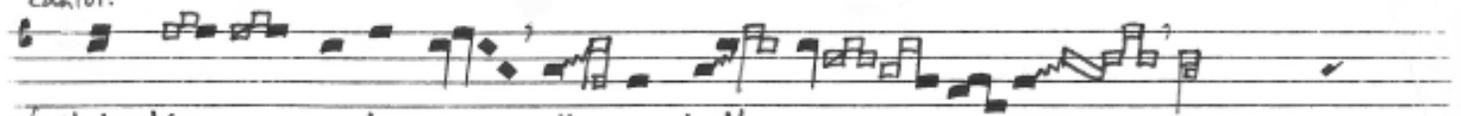
Offertory: Benedicam dominum

La. 239 f. 27^v

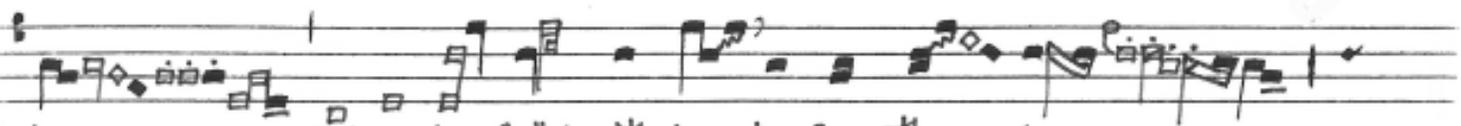
The musical score is written on ten staves. The first staff is labeled 'cantor:' and the second staff is labeled 'schola:'. The lyrics are written below the staves. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'. The lyrics are: 'Bless-ed be now A- do-nai,* who gives un-to my heart his wis- don: I set him ev- er be-fore my face: *since he is at my right hand al- ways, I shall stand firm. *f* Pre-serve me, o A- do-nai, for I have placed my trust in thee: I have cried out: thou art my God, A- do-nai, the shore of tra-di-tion in my soul. Since he

segue

cantor:



$\frac{1}{2}$ Make Known un-to me all the path-ways of



life, let me be filled with joy be-fore thy face:



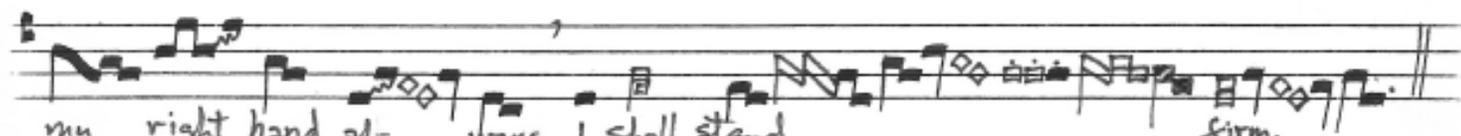
let me take de-light for ev-er in the strength



of thy right hand.



since he is st



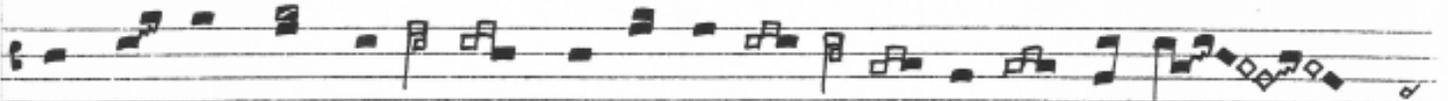
my right hand al-ways, I shall stand firm.

Communion: Unam petii a domino

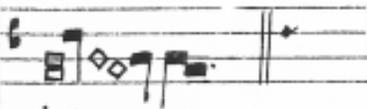
Lat. 239 f. 76r

cantor:

schola:

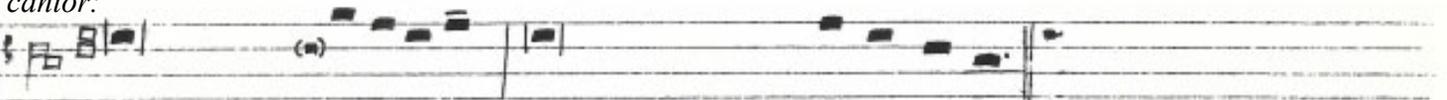


that I may dwell in the house of A-do-nai for all the days of my



life.

cantor:



I would gaze at the beauty of the Lord, * haunting his sanctuary.

In his royal tent he hides/me, in the inmost recess of his royal tent, * safe from peril.

On a rock-fastness he lifts me high up, * see how far above my enemies' reach!

I will join with the throng, and make an offering of triumphant music in his tabernacle, *
singing and praising the Lord.

Listen to my voice, Lord, when I cry to thee; * O hear and spare!

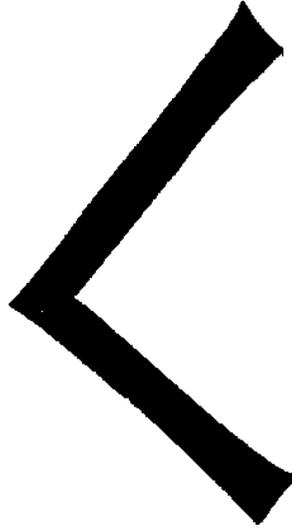
True to my heart's promise, I have eyes only for thee; * I long for thy presence, O Lord!

This is my faith: * I will yet live to see the mercy of the Lord.

Wait patiently for the Lord to help/thee; be brave, and let thy heart take comfort; *
wait with patience for the Lord!

schola repeats antiphon

©Schola Antiqua, 1980



6th Sunday after Pentecost

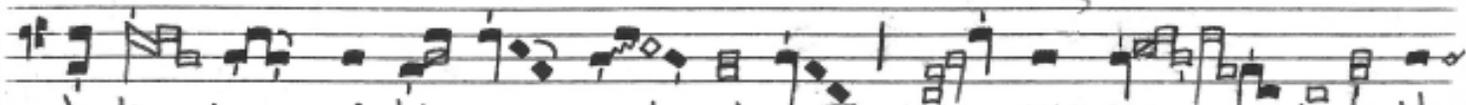
introt: Dominus fortitudo *Sixth Sunday after Pentecost*

Laon 239 f. 76^r

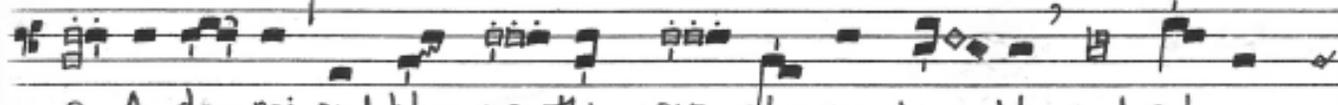
canto: *schda:*



A-do-nai* is be-come our strong for-tress, the pro-tec-tor and

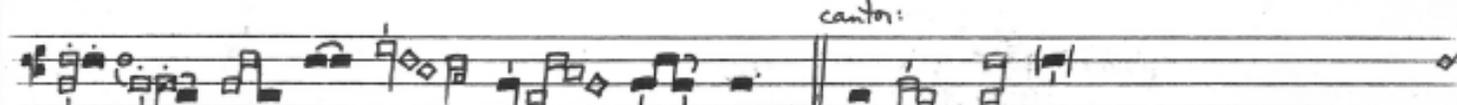


de-liv-'rance of his an-noint-ed one: come now save thy people,



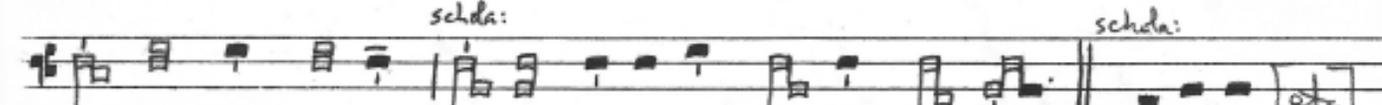
O A-do-nai, and bless us thine own cho-sen peo-ple, and rule us

canto:



ev-er un-to all a-ges. ¶. To thee, O Lord, I cry aloud, do

schda: *schda:*



not be deaf to me: do not hes-i-tate be-fore my crying. A-do-nai

Alleluia / Omnes gentes

Leon 239 f. 87v

canto, ten
Scholar:

A musical staff with a treble clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes. The lyrics 'Al-le-lu-ia.' are written below the staff. There is an asterisk under the second 'l'.

A musical staff with a treble clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes. The lyrics 'All ye na-tions, clap, clap' are written below the staff.

A musical staff with a treble clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes. The lyrics 'your hands in ap-plause: and re-joice' are written below the staff.

A musical staff with a treble clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes. The lyrics 'in God with your shouts of ex-ul-' are written below the staff.

A musical staff with a treble clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes. The lyrics 'ta-tion. Alle-lu-ia' are written below the staff. There is a double bar line and the word 'Scholar:' above the final notes.

Ossertory: Parvise grassus meos

Sexagesima Sunday
6th Sunday after Pentecost

Lam 239, §. 17^r

canto: *schola:*

Do thou *main-tain my steps in thine own path-ways, and nev-er
 al-low my steps to fal-ter: now turn thine ear t'wards
 me, and lis-ten to my words: show thy won-'drous mer-cy,
 *O sav-ior of all who place trust in thee, *A-do-nai.

solo:

Give ear, A-do-nai, to my just ways, at-tend to my
 heart-felt long-ing: do thou but hear each day the voice of
schola:
 my prayer, A-do-nai. *segue -*

The image shows a handwritten musical score on ten staves. The first staff is marked 'canto:' and the second 'schola:'. The lyrics are written below the notes. There are various musical notations including clefs, time signatures, and dynamic markings. The score concludes with a 'segue -' marking.

solo:
♩² Keep me now, O A-do-nai, as the apple of thine eye:

un-der the shad-ow of thy wings pro-tect me; de-liv-er me,

schola:
A-do-nai, from un-god-ly men: O sav-ior of all who

place trust in thee, A-do-nai.

canto:
♩³ I how-ev-er shall with jus-tice ap-pear

be-fore thy face: I will be filled, when thou in

thine own glo-ry

schola:
shall ap-pear, A-do-nai.

Communion: Circuibo et immolabo

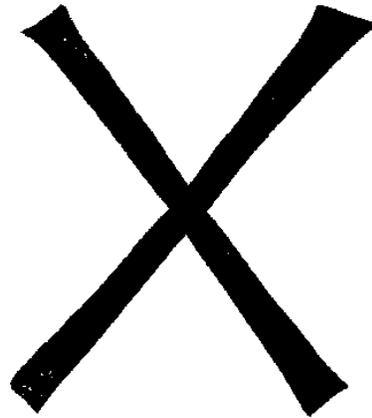
Laon 239 f. 76^r

cantor: schola:

I will walk* round a-bout his roy-al tent to of-fer sac-ri-fi-ce with
 shouts of re-joic-ing: I sing and raise my psalms to A-do-nai.

cantor:

With the pure in heart I will wash my hands clean,* and take my place at thy altar.
 listening there to the sound of thy praises:* telling the story of all thy wondrous deeds.
 How well, Lord, I love thy house in its beauty,* the place where thine own glory dwells!
 Lord, never count this soul for lost with the wicked, this life among blood thirsty
 men:* hands ever stained with guilt, palms ever itching for a bribe!
 Be it mine to guide my steps clear of wrong;* deliver me in thy mércy.
 On sure ground my feet are set;* where thy people gather, Lord, I will
 join to bless thy name.



7th Sunday after Pentecost

7th Sunday after Pentecost

introit: Omnes gentes

Leon 239 f. 61^v

The musical score is written on five staves. The first staff is labeled 'cantor:' and begins with a 'Clap' instruction. The second staff is labeled 'schola:' and continues the melody. The third staff is labeled 'cantor:' and continues the melody. The fourth staff is labeled 'schola:' and continues the melody. The fifth staff is labeled 'cantor:' and continues the melody. The lyrics are written below the staves.

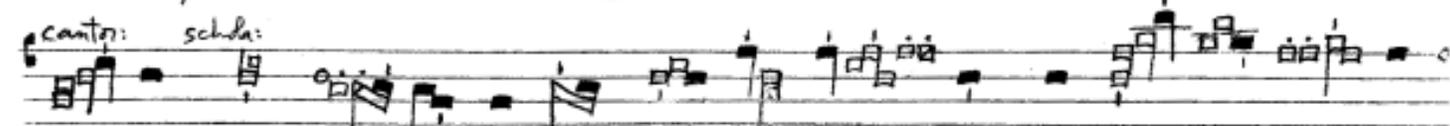
Clap your hands now, * all ye na- tions, in ap- plause: O re- joice
in God with the voice of ex- ul- ta- tion. He has tamed the
na- tions to our will, * bow'd the Gen- tiles be- fore our feet; claimed us for his own
por- tion: Ja- cob the fair, the well- be- lov'd. Clap [etc.]
God is King of all the earth: pon- der well, the praise you bring to him. Clap [etc.]

The Gradual *Venite, filii, audite me* and *Alleluia/Omnes gentes plaudite* are missing from the saved papers.

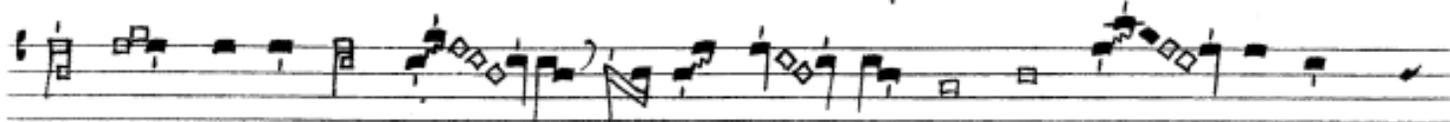
Offertory: Sicut in holocaustis

Lam 239 §. 76^v

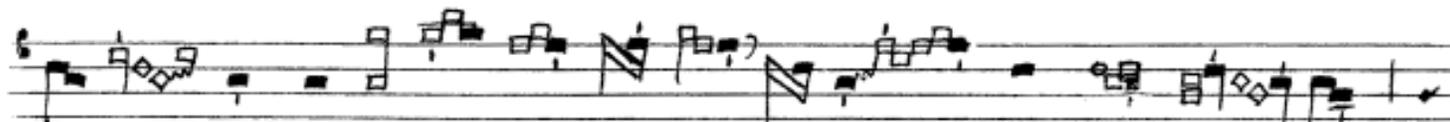
cantor: schola:



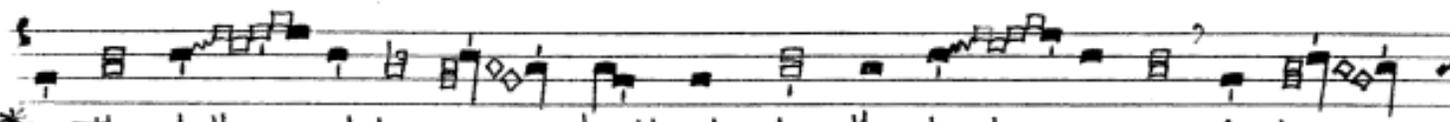
As with *burnt-off'ings of hornid rams and young bulls, and ho-lo-causts of



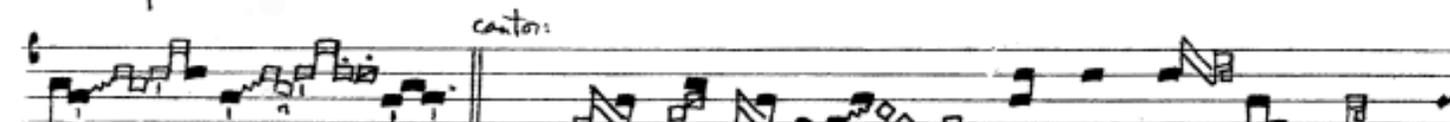
thou-sands of fat-tenid lambs, do thou let our heart-felt sac-ri-fice



be ac-cept-ed in thy sight this day, that thou might find pleas-ure:

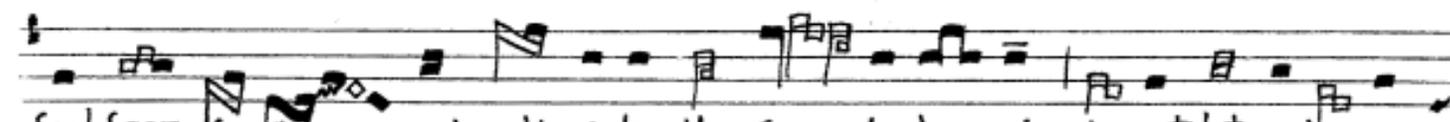


*for they shall not be a-shamid who place their trust in thee, A-do-

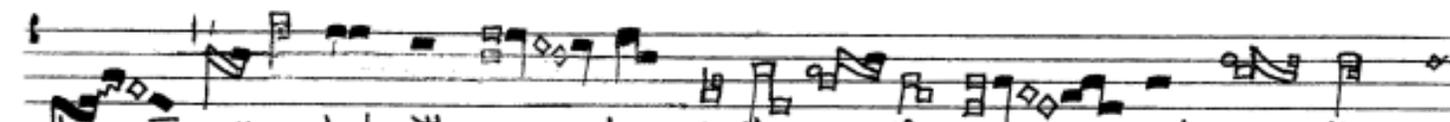


nai.

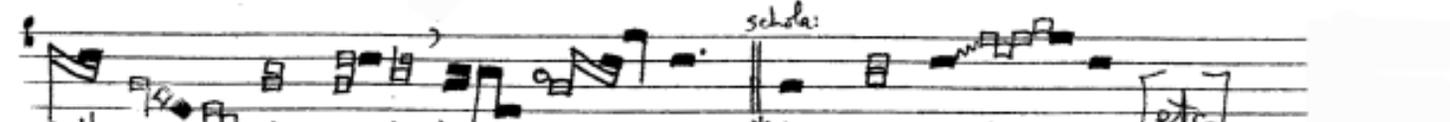
o now will I sol-low thee with full heart, and



feel fear of thee, and seek af-ter thy face, A-do-nai: do not let us be a-



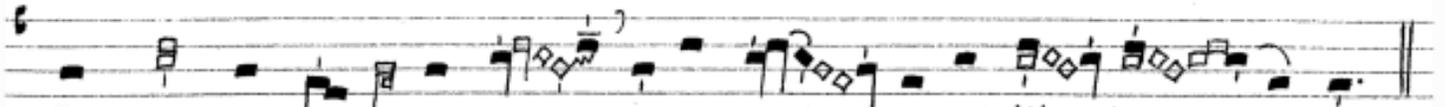
shamid; rather deal with our lives in thy gen-tle grace and from the



full-ness of thy great kind-ness. *for they shall not [etc.]

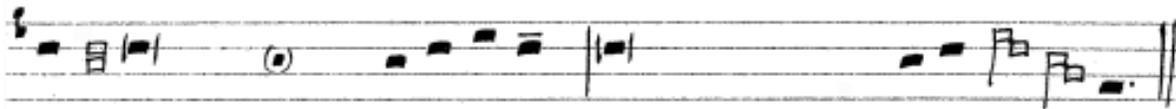
Communion: Incline aurem tuam

La 239 §. 76^v



Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes, with some notes beamed together. The lyrics are written below the staff.

Bend down thine ear to me,* Lord; O come quick-ly, and de-liv-er me.



Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes, with some notes beamed together. The lyrics are written below the staff.

To thee, O Lord, I look for refuge, never be ashamed of my trust;* in thy faithful care de-liv-er me.

Thou dost strengthen and defend me;* Thou, for thine own honor, dost guide and nurture me.

By thee protected,* I shall escape from the snare that lies hid-den in my path.

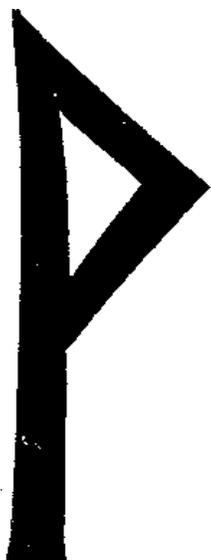
Into thy hands I commend my spirit;* Thou, God ever faithful, hast claimed me for thy self.

I will triumph and exult in thy mercy;* it was thou that didst pity my weakness, and save me when I was hard beset.

Before the enemy's toils could close around me,* the open plain lay at my feet.

Take heart, keep high your courage,* all you that wait patiently for the Lord.

Psalm 30



8th Sunday after Pentecost

8th Sunday after Pentecost
vntroit: Suscepimus deus

Leon 239 8.14^r

cantu: schola:
O thou our God, *we have re-ceived thy mercy in the midst of thy
tem- ple: to the ver- y ends of earth, O God, thy great name
and its praise are spread: thy right hand is fill'd with
cantu:
jus- tice. *The Lord is great, and all hon-or is due him:
schola:
here in the city where our God dwells, on his sa- cred moun- tain. O thou

Gradual: *Esto mihi in deum protectorem*

Leon 239 f. 35^{rv}

cantor: *schola:*

[D] Be thou to me, * my God, a last- ing strong- hold

and the place of con- stant ref- uge, that I

may be kept from harm. *cantor:* O God, in thee

I place trust: A- do- nai, let me not

be ev- er a- shamed.

schola:

Be thou etc

The *Alleluia/Magnus dominus et laudabilis nimis* is missing from the saved papers.

Offertory: Populum humilem

Leoz 239 5.37-38

Those who are low-ly * thou wilt save, A- do - nai,

and the eyes of the proud thou wilt cast to earth:

* for there is no God ex-cept thee, A-

do - nai.

Solo:
My cries be-fore his

face each day, now have come be-fore

his hear- ing! *for there etc.

cantor:

Thou art my free-

dom from an- - - - - gny na-

o-ver all men who rise a- gainst me, now ex- alt

me.

schola:

* for there is no God ex- cept thee, A-

do- nai.

Communion: Gustate et videte

La 239 f. 76^v

O taste and see * how sweet to the mouth is the Lord God:
 bless-ed is the one who trusts in him.

At all times I will bless the Lord: * his praise shall be ever on my lips. psalm
33
Be all my boasting in the Lord: * listen to me, humble souls, and rejoice.
Come, sing the Lord's praise with me: * let us extol his name for ever.
Did I not look to the Lord and find a hearing: * did he not deliver me from
 all my troubles?
Enter his presence, and find there enlightenment: * here is no room for downcast looks.
Friendless folk may still call on the Lord and gain his ear: * and be rescued
 from all their afflictions.
Guardian of those who fear the Lord: * his angel encamps at their side and
 brings deliverance.
How gracious the Lord /is! O taste and see how sweet to the mouth is the Lord: *
 blessed is the one who trusts in him.
Justly do the proud fall into hunger and want: * blessing they lack not that look to him.
Know, then, my children, what the fear of the Lord is: * come and listen to my words.

N

9th Sunday after Pentecost

9th Sunday after Pentecost
introit: Ecce deus adjuvat me

Lam 239 576^M

cantor: schola:

(A) Be-hold, God is my help-er,* and A-do-nai holds my life in
his hands: turn back e- vil up-on mine en-e-mies; in thy
faith-ful pow-er o-ver-throw them, thou my pro-tec- tor,
cantor: A-do- nai. God, by the virtue of thy name de-liv-er me: let thy sov'reign
schola: strength grant me re-dress. Be-hold etc

Gradual: Domine, dominus noster

Laon 239 ff. 76^v-77^r

cantor:

schola:

A- do-nai,* o our Lord, how ver-y glo-ri-ous

is thy name through-out all the earth!

cantor: *soft!*

We have seen thy great-ness spread high

schola:

a- cross the bright heav-ens. A- do-nai

The *Alleluia/Eripe me de inimicis meis* is missing from the saved papers.

Do thou grant that these words

As

of my mouth → be el- o-quent and pleas- ing, and in my heart

I will dwell be-fore thy face at-

ways, being sweet-er than hon- ay tak-en fresh from the comb:

by their care-ful keep-ing, I thine own ser- vant find life.

Communion: Primum querite regnum dei

La. 239 f. 77r

cantu: schola:

First seek ye* God's own King-dom, and all things shall be add-ed to you then:
thus saith the Lord God.

Lord, by the virtue of thy name deliver me,* let thy sovereign power grant me redress;
give a hearing, Lord, to my plea;* let me speak, and know thou art listening.

Alien foes take arms against me, strong foes that grudge me life itself,* with no
thought of God to check them.
Ah, but God is here to help me;* the Lord has my safety in his keeping.

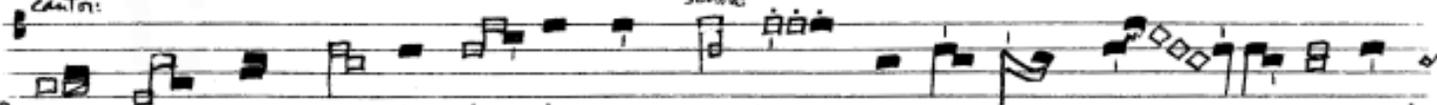
Let the blow recoil on mine en-emies;* ever faithful to thy word, do thou overthrow them.
So will I joyfully offer thee sacrifice and praise thy name, Lord,* as praised it must be.
that hast so delivered me from all peril,* and let me see the downfall of mine enemies.

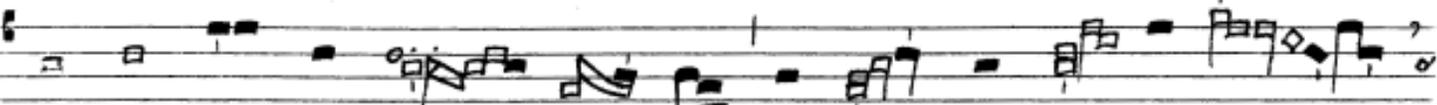


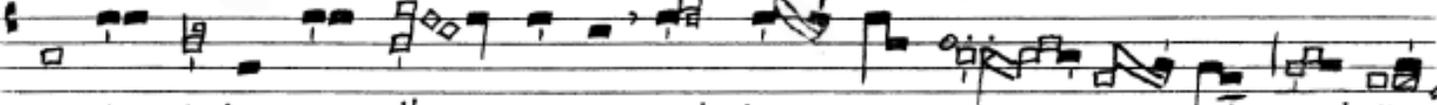
10th Sunday after Pentecost

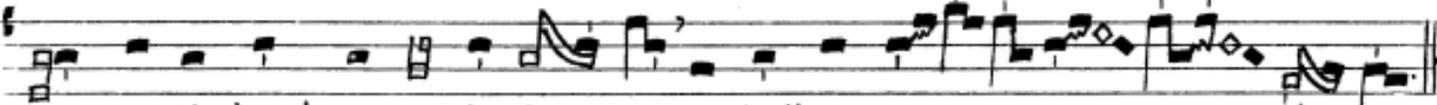
10th Sunday after Pentecost
introit: Dum clamarem (Cum clamarem)

Lava 239 §. 19^v

canto: 
When I cried un-to A-do-nai,* he heard my an-xious voice a-against


all those men who threat-ened me; he flung them down to earth,


he that is be-fore all a-ges and lives for ev-er: cast the


cores of thy heart up-on A-do-nai, he shall sus-tain thy life.

canto: 
schola: 
Give au-dience to my prayer, O God: and do not spurn these cries of my voice.

gradual: Custodi me

Lam 239 §. 24^r

canto: *scelta:*

Do thou up-hold me, * A - do - nai,

e - ven as the ap - ple of thine eye: be - neath the shad - ow of

thy bright and wide wings thou

must pro - tect me. *canto:* Be - fore thy

face will I seek jus - tice from hence - forth:

thine eyes be - hold

on - ly what is right. *scelta:* Do thou

Alleluia / Domine deus salutis mee

Leoz 239 S. 88^r

cantor,
then schola:

Al-le- lu- ia. *

cantor:

V. A- do-rai, God of my sal- va- tion, each day and

each night I cry be- fore thee.

schola:

Al-le- [etc]

Offertory for Advent 1 and Pentecost 10

Laon 239, f. 3^v

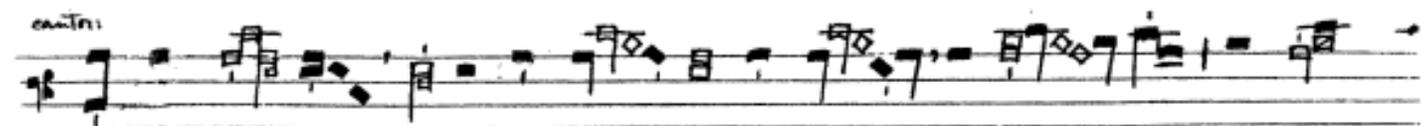
Offertory

cantori: *schola:*

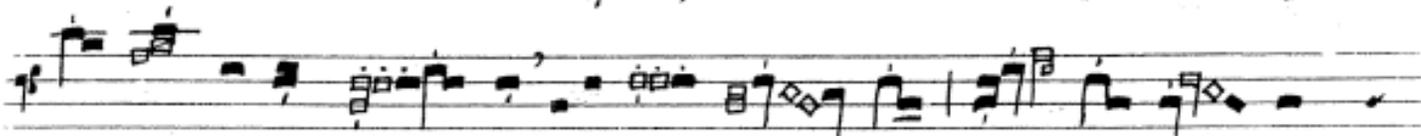
To thee, O Lord, I lift up my soul: in thee, my God,
 I place all my trust, do not let me be shamed: nei-ther let mine en- e- mies
 ex-ult o- ver me: of all those who wait in hopefulness for thee, none shall be
 con- found- ed

solo:

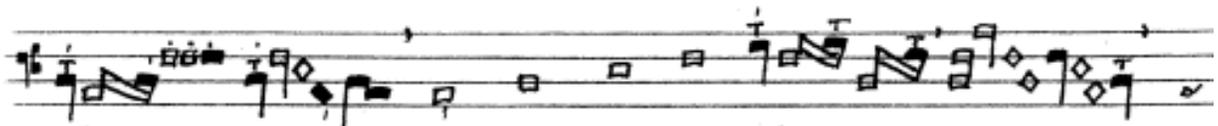
W' di- rect my steps in the paths of thy truth, and
 teach me: for thou art the God of my sal-
 va- tion, and thou wilt up- hold me through- out each day. of all these... *schola:*



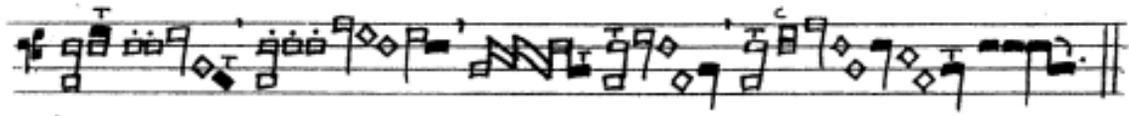
cantata
3/2 Look up-on me, and have mer-cy up-on me, O Lord God, hold fast



my be-ing in your hands and de-liv-er me: I will not be

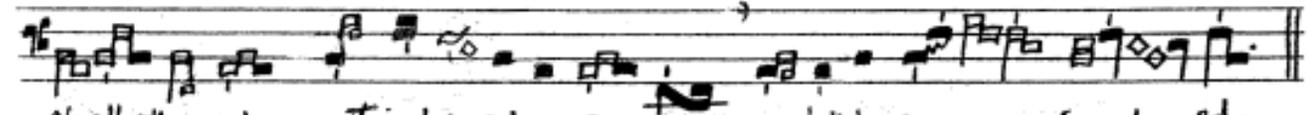


con-found-ed, be-cause I will call



thee.

schola:



of all those who wait in hope-fulness for thee, none shall be con-found-ed.

Communion: Acceptabilis sacrificium

Lac 239 §.20*

Then wilt joy *in a just sac- ri- fice, in burnt off-rings and
 whole ob-la- tions laid up- on' thine al- tar, A- do- hai.

psalm 50

My God, bring a clean heart to birth within me; * breathe new life, true life, into my being.
 Do not banish me from thy presence, * do not take thy holy spirit away from me;
 give me back the comfort of thy saving power, * strengthen me in gen'rous resolve.
 So will I teach the wicked to follow thy paths; * sinners shall come back to thy obedience.
 My God, my divine deliverance, save me from the guilt of bloodshed! * my
 tongue shall boast of thy mercies.
 O Lord, thou wilt open my lips, * and my mouth shall tell of thy praise.
 Lord, in thy great love send prosperity to Sion, * so the walls of Jerusalem may be built.
 Then indeed thou wilt take pleasure in solemn sacrifice, in gift and burnt offering; *
 then indeed bullocks will be laid upon thine altar.



11th Sunday after Pentecost

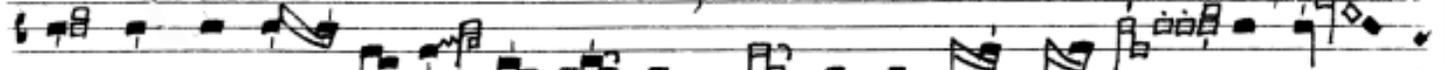
11th Sunday after Pentecost

Introit: Deus in loco sancto agis

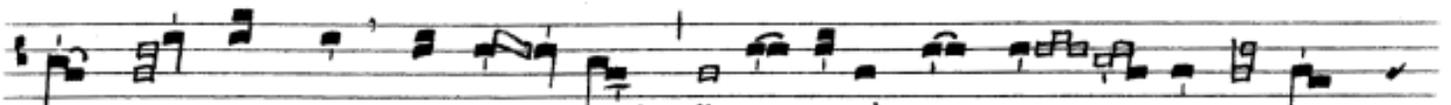
Leon 239 5-77^r

cantor:

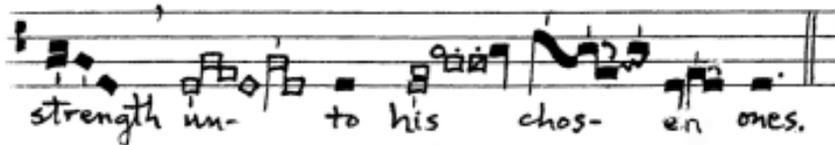
schola:



^A This God* who dwells in his so-cred place, this God who brings to-geth-er those

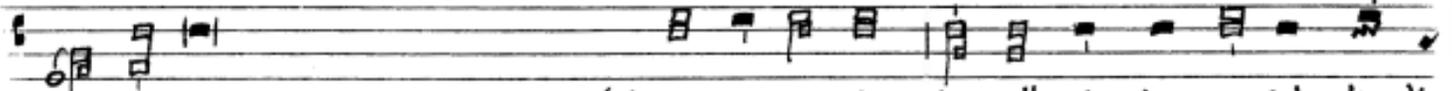


who share one heart and one mind: it is he who shall give power and

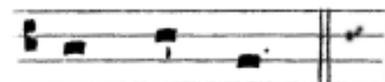


strength un- to his chos-en ones.

cantor:



Let God bestir himself now and rout his en-e-mies: he will give his peo-ple strength



and cour-age.

Schola repeats antiphon from the beginning.

gradual: In deo speravit cor meum

Laon 239 f. 33^v

cantor: schola:

In God* my heart hath felt trust, and I found re-dress:

now my spir- its are re-vived, and in glo-rious free-dom at last

I may sing his praise. *forthcoming clef change!*

cantor:

V. To thee, A- do-nai, will I cry:

O thou my God, be not deaf: O nev- er

for- sake me. « In God [etc]

schola:

Alleluia / Domine refugium
cantor,
Thauschola:

Laon 239 f. 88r

Al-le-lu-ia. *

cantor:

Vi. A- do-nai, thou art to me a sure

ref- uge from gen-er-a-

tion to gen-er-a-

schola:

tion. Al-le-lu- [etc]

Cantata: Exaltabo te domine

Ash Wednesday
11th Sunday after Pentecost

Laus 239 f. 19^r

cantor: schola:

I will praise thee, *A-do-nai, for thou hast up-held me
and thou wilt nev-er let mine en-e-mies take de-light in my
down-fall: *A-do-nai, I cried to thee, and thou didst re-
store me. A-do-nai, now draw
my soul out from hell: save me from those who de-scend
in-to the a-byss. Adonai... I how-ev-er will say
from full-ness of heart and mind: I will stand fast for ev-er.
A-do-nai, from the realm of thy will pro-tect the grace
with-in my soul's strength. *A-

The musical score is written on ten staves. It begins with a treble clef and a common time signature. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals. There are several dynamic markings such as 'f' (forte) and 'p' (piano). The lyrics are written below the notes, with some words in italics. The score is divided into sections for 'cantor' and 'schola'. The piece concludes with a double bar line and a final note.

Communion: Honora dominum

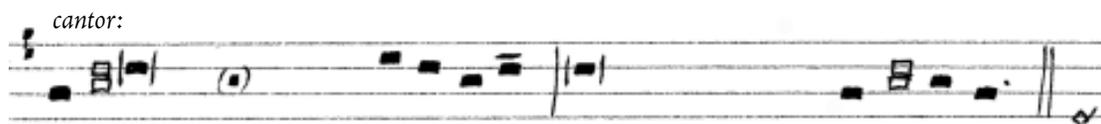
Laos 239 f. 77r

cantor: schola:



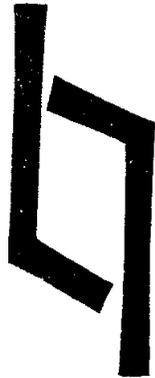
O hon-or A-do-nai* from all thy wealth and from the
 first fruits of thy crops: so shall thy stor-age be filled to
 its ver-y brim, and thou shalt see thy wine-press o-ver-flow-ing.

cantor:



Live at peace in the midst of your inheritance, and riches shall be yours like silver on the dove's wings: * like the sheen of gold on its back.
 He who dwells in heaven has strewn the ground with the wealth of kings: * like the snow that lies white on Salmon.
 God's mountain, how fruit-ful it is! * How rugged, yet how fruitful!
 What need to look up in envy at the mountain/heights? It is this mountain God has chosen for his dwelling-place: * on this mountain the Lord will dwell for ever.
 Blessed be the Lord now and ever, * the God who protects us and prospers our journey.
 Our God is a God of deliv-erance: * Adonai is a Lord who saves from peril of death.
 Kingdoms of the earth, raise your voices in God's honor: * sing a psalm to the Lord, a psalm to God,
 who mounts on the heavens of heavens, over against the dawn, * and utters his word in a voice of thunder.

schola repeats antiphon



12th Sunday after Pentecost

12th Sunday after Pentecost

intra: Vers in adjutorium meum intende

La 239 28^v

cantor: , schola:

God, *do thou take heed and aid me: O thou A-do-nai, make haste
to help me. Let them be filled with deep-ning awe and dread, all the
en-e-mies who plot ev-er a-against my soul. Let them be turned
backward and shamed,* all who wish e-vil to my soul. God, Let'

cantor:

schola:

Alleluia/Venite exultemus

Laon 239 f. 88r

cantor, then schola: solo:
Al-le-lu-ia. * O come ex-ult
in A-do-nai: re-joice ev-er in
our sav-ing God.
schola:
Al-le-lu-ia.
cantor:
Let us come be-fore his face with all praise
and with psalms sing glory un-to our
God.
schola:
Al-le-lu-ia.

Præcantor/præcentrix: Laon 239's folio 87^v [p. 153] at its lowest line announces the XII Sunday after Pentecost, and f. 88^r gives its pieces complete with neumes, or by incipits only. For the *Alleluia* it lists simply *Venite*, and the whole piece with neumes is to be found on f. 88^v [p. 175] at the end of the ninth line, with Psalm 94 verses beginning *Venite exultemus domino* and *Præoccupemus faciem ejus*. This is mentioned in detail, because most books do not assign this particular *Alleluia* for the 12th Sunday, and it is only one of two feasts I know that has more than one verse (the other being Easter Sunday).

solo: *cantor:*
 Then said A- do-nai to Mo- ses: thou hast found
 sav- ing grace within my sight: I have known thee be-fore
solo:
 oth- ers. And at once Mo-ses bowed him- self
cantor:
 to the earth in ad-o-ra- tion, say- ing: I know that
 thy kind mercy is un-bound- ed and costs a-side our
 de- ceit- ful-ness and our sin.
schola:
 * So at last did
 A- do- nai pull back from the awful wrath with which he had threat- ened
 his own peo- ple. →

liturgical music-dramas. On the preceding page 368, the cantor/cantrix at the end of line 3 takes the character of Moses. On this page, the soloist introduces the cantor/cantrix at the end of line 1 as Adonai, and at the end of line 4 as Moses.

solo:

Then said Mo-ses and Aa^{Eh} rōn, then said Mo-ses
 and Aa^{Eh} rōn to all the as-sem-bled chil-
 dren of Is-ra-el: O come ye now be-fore our God:
 the gran-deur of A-do-nai a-dorns
 the clouds, and he shall give ear in time to the
 cries
 of his peo-ple. * So at last did A-do-nai
 pull back from the awful wrath with which he had threat-ened his
 own peo-ple.

schola:

Finally, on line 3, with a repetition demanding attention, the soloist introduces the cantor/cantrix as Moses and Aaron, who together address the children of Israel (here, the soloist can simply continue singing with the cantor/cantrix); and the schola conclusively answers.



13th Sunday after Pentecost

13th Sunday
intraut: Respice, domine

Lam 239 f. 77^v

cantor:

schola:

Look now, A-do-nai,* to thy cov-e-nant towards us, and do not-for-get

for ev-er the lives of these, thy poor ones: a-rise, O A-do-nai, and de-send

thine own cause: do not neg-lect those whose voic-es seek af-ter thee.

cantor:

O God, why hast thou a-ban-don'd us? must the sheep of thy pas-ture feel the fires

schola:

of thy ven-geance? Look now...

Alleluia/Quoniam deus magnus

Laon 239 f. 88^rv
+ St Gall 359, 148

cantor, then
schola:

Al-le-lu- 12.*

N. A high God is A- do- Inai,

and a great king o- ver all our)

earth. Al-le...

schola:

canto:

In thee I trust, O A-do-nai: I say, thou art my God:

* in thy hands lies the fate of my soul. X! O let thy face

shine on thy ser-vants now, and for thy

Kind-ness' sake do thou save my soul: A-do-nai,

They shall not be a-shamed who place trust in thee.

X² How great is the wealth of thy sweet-ness, A-do-nai, which thou

hast hid-den from those who fear thee: They who place trust in thee shall

be hon-ored in the sight

of the sons of men. * in thy...

Scholia: * In thy hands

Bread from heav-en * thou hast giv-en un-to us, A-do-nai, en-dowed with lev-ry
de-light and bear-ing ev-'ry kind of sweet taste. wisdom
xvi:20

Psalm 74: 12-20

Ours is a King who reigned before time was: * here on earth he has the means to bring desolation.

What power but thine could heap up the shifting sea, * crush the power of the monster beneath its waters:

Shatter Leviathan's power, * and give him up as prey to the dwellers in the desert?

Thou didst open up fountains and streams of water; * thou, too, didst make the rivers of Ethan run dry.

Thine is the day, thine the night: * dawn and sun are of thy fashioning.

Thou hast fixed all the bounds of earth: * madest the summer, madest the cool of the year.

Wilt thou pay no heed, when thine enemies taunt thee, * and in recklessness set the name of Adonai at defiance?

Bethink thee of thy covenant; darkness has fallen on our land: * and the lairs of oppression are all about us.



14th Sunday after Pentecost

14th Sunday after Pentecost
introit: Protector nostrum aspice deus

Lam. 239, §. 78^r

The image shows a handwritten musical score for the Introit 'Protector nostrum aspice deus'. The score is written on five staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The first staff is labeled 'cantor:' and the second staff is labeled 'schola:'. The lyrics are: 'Re-gard us, O God,* thou our pro-tec- tor, and look up-on the face of the Christ, thine an-noint-ed: I would with joy give a thou- sand days of my life for one spent in thy tem-ple. V. Lord of hosts, how I love thy dwell-ing-place! For the courts of the Lord's house my soul faints with long-ing. Re-gard [etc]'. The score includes various musical notations such as notes, rests, and bar lines.

The Gradual

Bonum est confidere is missing from the saved papers.

14th Sunday after Pentecost
Allalnia/Confitemini dominio, et in vocate

Laon 239, f. 89^v

cantor, then
schola:

Al-le-lu-ia. * Cantor: O give praise to

A- do-nai, and glad-ly call on his name: ev-er de-

clare 2-mong the na-tions his great

works.

schola:

Al-le-ia

This Allalnia is in Laon 239, but not in Graz, Thomas Krich, Montpellier. It is in the Triplex, except that there is no long melisma on the last word, only a shortened one. MMA gives one source (Paris BN lat 903, f. 125^v [Thk 58]; page 82) which contains the melisma — but in the middle of it has more notes than are to be found in Laon! Working first from the beginning of the melisma, then from the end to the middle, it is clear by the music's configurations that the "extra" part in this source was just that, extra (conceivably added later — or conceivably from a source earlier than Laon 239 and not "reformed" in the tradition it represents). However, to thicken the plot, as it happens the mode of the source quoted in MMA seems to be different from that in the Triplex. So, besides omitting the "extra" section not found in Laon 239, one has to "re-interpret" the notes so they fit in with the Triplex mode. This was done in the above. Another solution, of course, would be to do the entire Allalnia or attempt to do it, according to the MMA source. Next year! Until there's time to check out the reliability of that source, however, what's given above is possibly the safer course. But there is, of course, a lot of conjecture. If this gets published, there will need to be a clear caveat given.

offertory: Inimittet angelis domini

Laos 239, f. 24r

centr: schlu:

Behold, *the an- gel of A- do- nai stands in the

midst of those who fear him, and shall set them free:

*O taste and see how sweet to the mouth is

solo:

A- do- nai! I will bless A- do-

nai through-out all time: his praise shall be

schlu: solo:

ev-er on my lips. *O taste [etc] in A-do-nai my

soul ev-er doth glo- ry: the low- ly shall hear and

re-joice. O praise A- do-nai with me, let us to-gether

schlu:

give praise to his se- cred name. *O taste [etc]

[segue]

cantor:

V^3 Make haste, come to him now and be en-light-ened, and your

sac- es shall not be shamed. This poor one

will cry, and A- do- nai shall hear him and from all

his trou- bles and trials set him free. *O taste and

see how sweet to the mouth is A-

do- nai.

Communion: Panis quem ego dedero

Lanc. 239, f. 25^r

The bread*which I will give to you is my flesh for the life of the world.

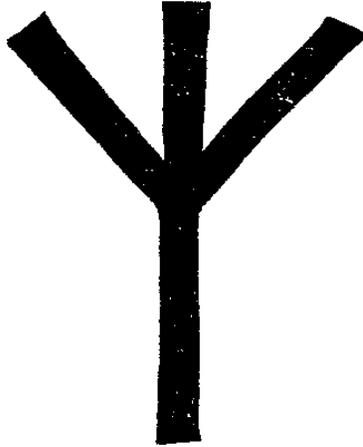
Lord of Hosts, how I love thy dwelling /place! For the courts of the Lord's house, my soul faints with longing. The living God! at his name my heart, my whole be-ing thrills with joy.

Where else should the sparrow find a home, the dove a nest for her brood,* but at thy altar, Lord of Hosts, my King and my God?

How blessed, Lord, are those who dwell in thy /house! They will ever be praising thee* How blessed is the man who finds his strength in thee!

He sets his heart on an upward journey,* that leads through a valley of weeping, but to his goal.

Strong in their Master's blessing, the pilgrims go on from height to height,* till they meet him in Sion, the God of all gods.

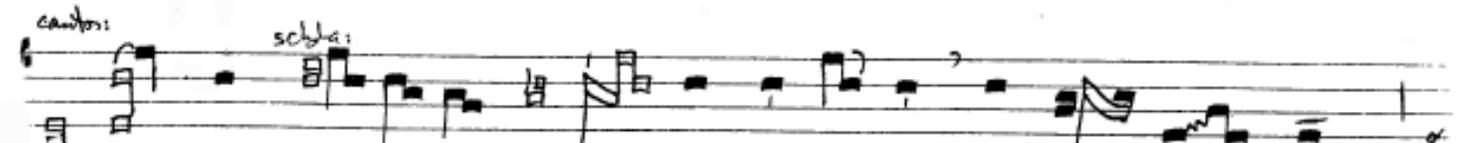


15th Sunday after Pentecost

15th Sunday after Pentecost
introit: Inclina domine aurem tuam

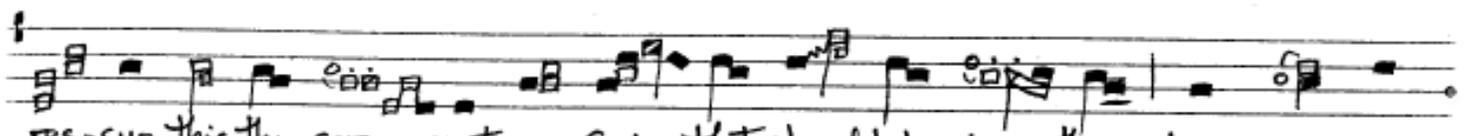
Laon 239 § 78^r

canto:

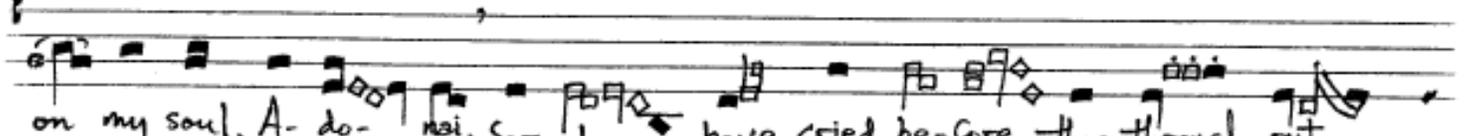


O turn now, * A - do - nai, a kind - ly ear to me and hear my prayer:

schola:

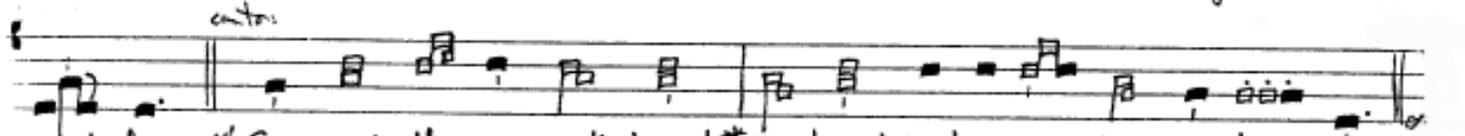


res - cue this thy ser - vant, my God, that placed hope in thee: have mer - cy



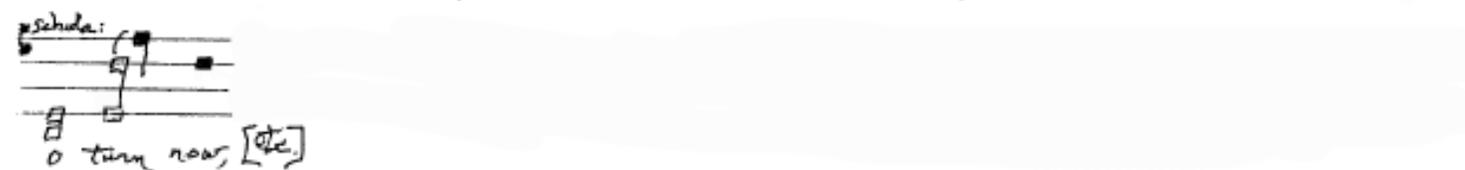
on my soul, A - do - nai, for I have cried be - fore thee through - out

canto:



each day. ¶ Com - fort thy ser - vant's heart, * this heart that as - pires, Lord, un - to thee.

schola:



O turn now, [etc.]

Alleluia/Panatum cor meum

Leon 239 588v

St. Gall 359:

f cantor: then schola:

Al- le- lu- ia. *

Leon 239:

My heart is strong, O thou God, my heart is strong:

shall sing psalms in praise

of thy great name.

schola:
Al- le- lu- ia etc.

Offertory: Expectans expectari dominum

Lea 239 S. 35^v

castri: schola:

An-xious-ly* I a-wait-ed A-do-nai, and he turned his eyes on me:

Then he heard The voice of my cry- ing:

*and he placed) with-in my mouth a new mu-sic, a

hymn to our God.

solo:

f Set thou my feet on sol-id rock, and di-rect my ev-'ry

schola:

step. *and he etc

Solo:

Oh thou hast done much, A-do-nai, my God! In such won-

drous works and in such deep-placed thought, there is none oth-er

like thee: glad-ly will I de-clare thy just ways be-fore

thy con-gre-ga-tion.

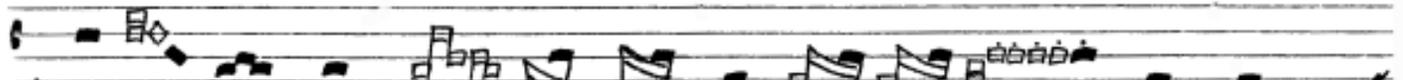
Schola:

and he placed) with-in my mouth a new mu-sic,

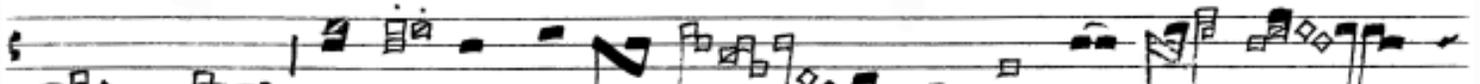
a hymn to our God.

segue

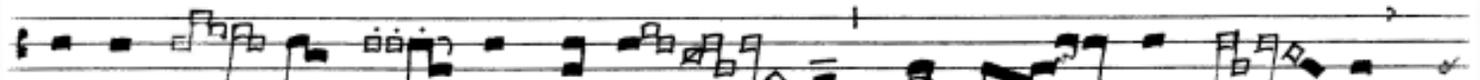
contr.



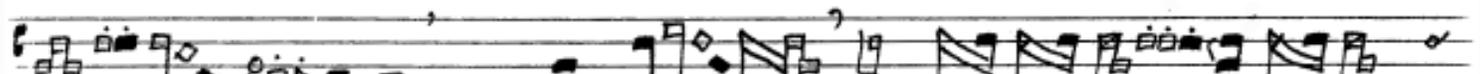
A-do-nai, God, thou hast known my con- stant, good



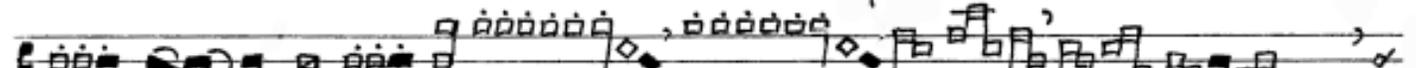
in- tent: ev-er mind-ful of thy last-ing cov-e-nant



and of thy sal-va-tion, I say: thou art my help-er,



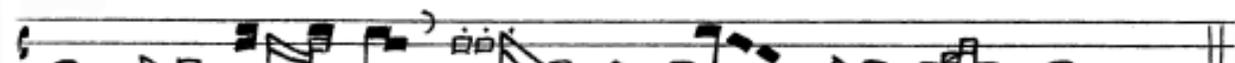
A-do-nai, and thou art my free-



dom. and he placed) with-in my mouth



a new mu-sic, a hymn to our God.



a new mu-sic, a hymn to our God.

Communion: Qui manducat carnem meam Lam 239 f. 29v

cantor: schola:

He that eats of my flesh * and drinks from the cup of my blood shall
live in me as I live in him: Thus saith the Lord.

cantor: Psalm 85:
11-17

[schola repeats antiphon]

Guide me, Lord, thine own way, thy faithful care my escort,* make this heart thrill with reverence for thy name.

O Lord my God, with all my heart I will give thee thanks:* eternally hold thy name in honor

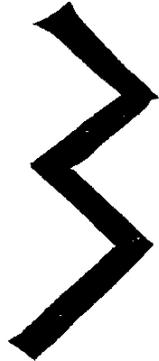
for the greatness of the mercy thou has shown me* in rescuing me thus from the low-est depths in hell.

And now, O God, see how the despisers of thy law have set upon /me, how their dread conspiracy threat-ens my life:* with no thought of thee to restrain them.

But thou, Lord, art a God of mer-cy and pity: patient, compassionate, true to thy promise.

Look upon me and be merciful to /me: rescue me with thy sov'reign aid:* one whose mother bore him to thy service!

Show me some token of thy fa/vor: let my enemies see, abashed, how thou dost help me,* how thou, Lord, dost comfort me.



16th Sunday after Pentecost

16th Sunday after Pentecost

introt: Misereatur... ad te clamavi

Laon 239, S. 78^{rv}

The image shows a handwritten musical score for the Introit 'Misereatur... ad te clamavi'. The score is written on five staves. The first staff is marked 'cantus' and contains the first line of the text: 'Show mer-cy towards me, O A-do-nai,* for I have cried to thee'. The second staff is marked 'schola:' and contains the second line: 'each day: for thou, A-do-nai, art sweet and kind, o-ver-'. The third staff continues the text: 'flow-ing with ev-'ry gen-tle thought for all those who dare call'. The fourth staff is marked 'cantus:' and contains the text: 'up-on thee. Turn thine ear, Lord, and lis-ten to me:'. The fifth staff is marked 'schola:' and contains the final line: 'for I am help-less and in need. Show mer-cy'. The music is written in a simple, clear style with a treble clef and a key signature of one flat (B-flat). The lyrics are written in a cursive hand below the notes.

cantus: Show mer-cy towards me, O A-do-nai,* for I have cried to thee

schola: each day: for thou, A-do-nai, art sweet and kind, o-ver-

flow-ing with ev-'ry gen-tle thought for all those who dare call

cantus: up-on thee. Turn thine ear, Lord, and lis-ten to me:

schola: for I am help-less and in need. Show mer-cy

gradual: Timabunt gntes

Leon 239, f. 12^v

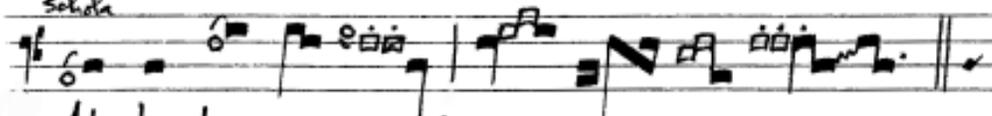
The musical score is written on six staves. The first staff is for the vocal line, with lyrics: "The na-tions* fear thy name, O A-do-nai, and all Kings on earth fear thy great glo-ry." The second staff continues the vocal line with lyrics: "N. For thou, O A-do-nai, hast re-built Si-on and hast re-vealed thy-self in all thy gran-deur. The na-tions etc". The third staff is for the instrumental accompaniment, featuring a melodic line with various ornaments and a bass line. The score includes dynamic markings such as *cantu:*, *schola:*, and *deur.*, as well as performance instructions like *etc* and *etc* in a box. The music is in a medieval style with square notes and a simple harmonic structure.

(This Gradual is also used for the 3rd Sunday after Epiphany.)

Alleluia/Redemptioem

Laon 239, ff. 84^r, 88^v

cantor, then
schola



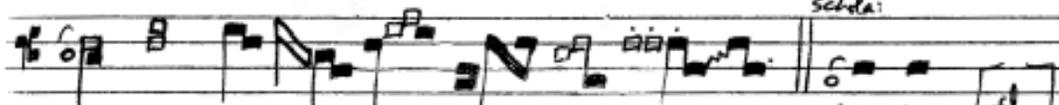
Al-le-lu-ia. *

cantor:



V. Re-deem-ing grace comes from A- do-nai to his

schola:



chos-en ones.

Al-le-lu-ia etc.

Note: Laon has a long melisma at the end. The V, not in any
list of the sources checked, have ended at the place
St Gall 359 ends, then continued with Alleluia melisma as
probably intended. This is the solution in the Triplex.

offertory: Domine in auxilium meum respice

Laon 239 ff 29v-30r

cantor: schola:

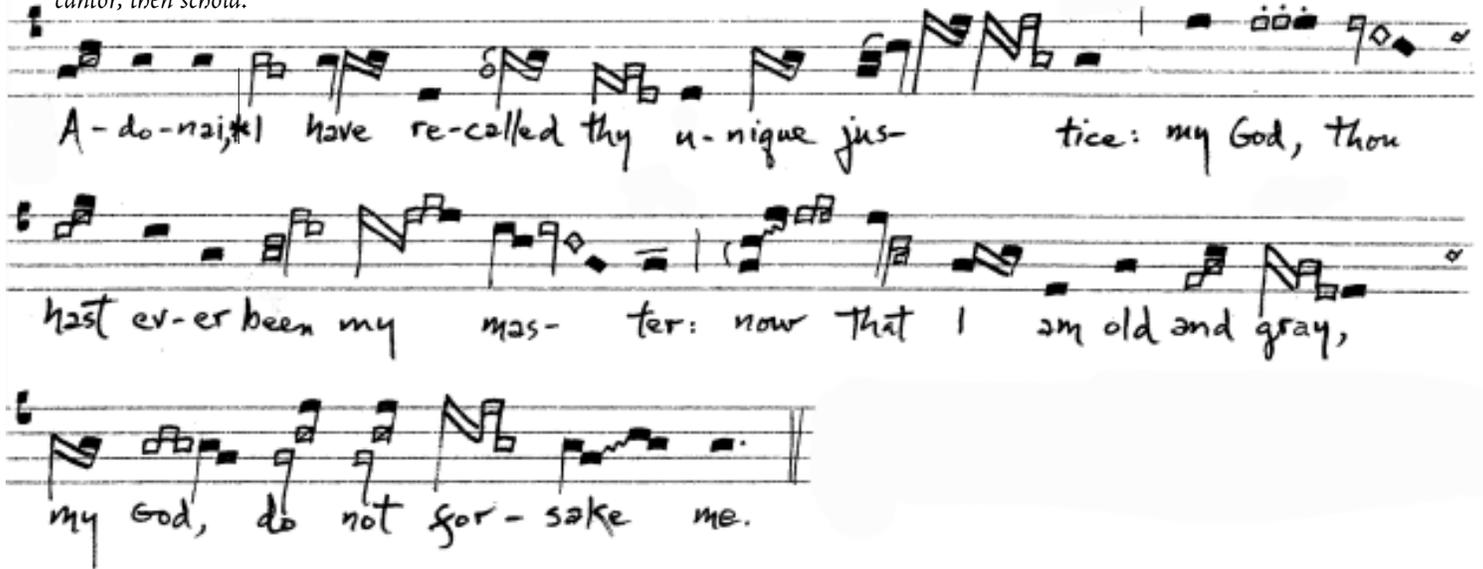
A - do - nai, *do thou look up on me and help me: they shall be
 turned back and filled with deep dread, who seek af-ter my life
 to snatch it a- way. *A - do - nai, do thou look up on me
 and help me. N! They shall be turned
 back and shamed who think ill a- gainst
 my soul. schola: *A - do - nai, [star]

cantor:
 N! An - xious - ly I a - wait - ed A - do - nai, and he turned his eyes
 on me: he heard the voice of my heart's
 cry - ing. *A -

Communion: Domine memorabor

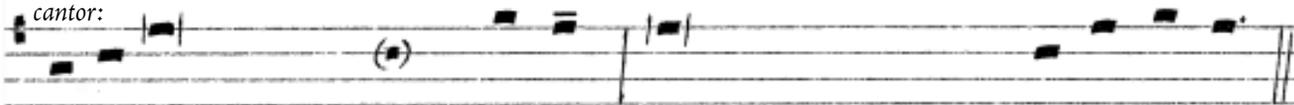
Leon 239 f. 37^v

cantor, then schola:



A-do-na-i,* I have re-called thy u-nique jus-tice: my God, thou
hast ev-er been my mas-ter: now that I am old and gray,
my God, do not for-sake me.

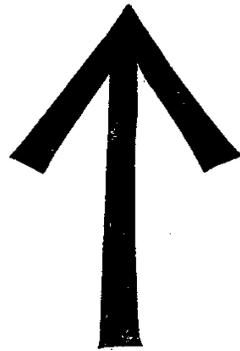
cantor:



Psalm 70:
14-23

Day in, day out, these lips shall tell of thy faithfulness,* of thy saving power.
Though unskilled in learning, I will make the great acts of God my theme:*
thy matchless justice, Lord, proclaim.
It is thou, O God, that hast inspired me since the days of my youth,* and
still I am found telling the tale of thy wonders.
O God, do not fail me, even now when I am old and gray,* till I have made
known the proofs of thy power to all the generations that will follow;
thy majesty and thy faithfulness reach up, O God, to the heavens.* What great
deeds are thine!
Ah, how often thou hast made me see times of bitter trouble! And still
thou wouldst relent, and give me life back,* and bring me from the
very depths of the earth;
still thou wouldst give fresh proof of thy greatness,* and turn back and
comfort me.
So true to thy word, and shall I not give thee thanks with psalm-music and
praise thee on the harp,* O God, the Holy One of Israel.
Gladly these lips will sing of thee,* this heart, which owes thee its deliv'rance.

[schola repeats antiphon]

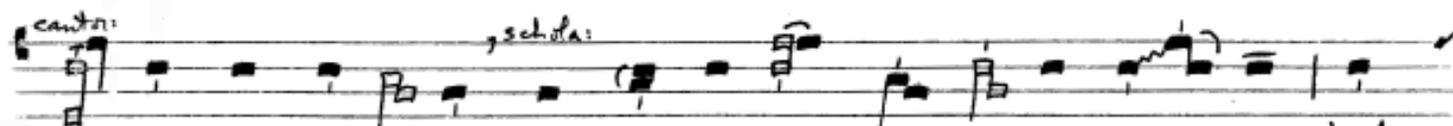


17th Sunday after Pentecost

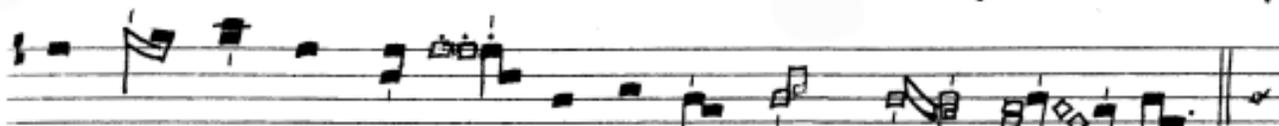
17th Sunday after Pentecost
introit: Justus es domine

Leon 239, §. 78^v

cantus: *schola:*

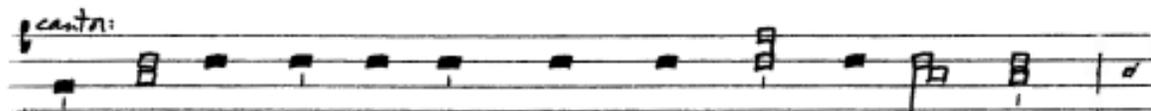


Just art thou, A-do-nai,* and thine a-wards are giv-en right-ly: deal



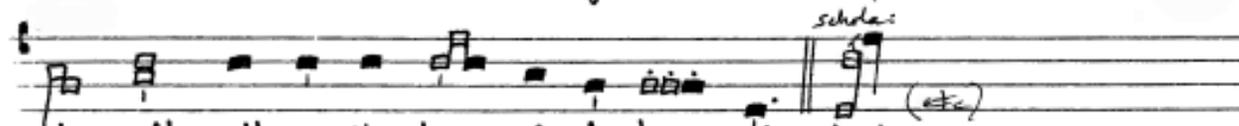
with thy ser-vant ac-cord-ing to thy bound-less mer-cy.

cantus:



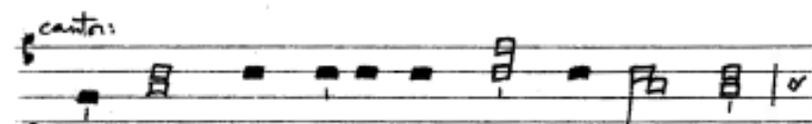
¶ Bless-ed are they who pass through life's jour-ney un-stained:

schola:



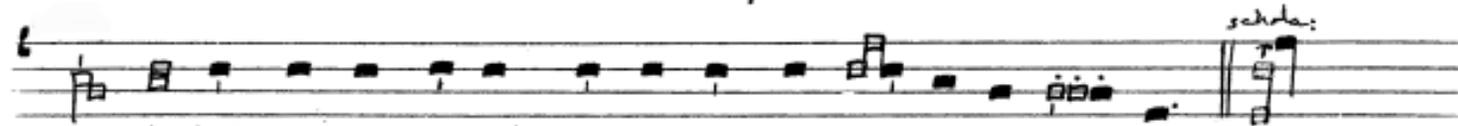
who walk with-in the laws of A-do-nai. Just... (etc)

cantus:



¶ Way-ward thou seest me, like a lost sheep;

schola:



come to look for thy servant, that is mindful still of thy bid-ding. Just...

gradual: Beata gens

Laon 239; f. 36^r

cantor: O bless-
schola: ed* is that land where A-do-nai is the on-ly
God; that peo-ple, cho-sen by A-do-
nai to share his in-her-i-tance for ev-
cantor: er. V. Word of A-do-nai formed the
vault of heav-en: the breath of his mouth filled
skies with all their star-ry hosts. *schola:* O...

offertory: Cravi deum meum

Laon 239, ff. 78^v-79^r

SOLO:
 This prayer * I, Dan-i-el, of-fered un- to my God,
 CANTORI:
 say-ing: O hear now, A-do-nai, the cry of thy ser-vant, and
 fill this tem-ple with the bright-ness of thine own face:
 SCHOLA:
 Look with fa-vor at the peo-ple of thy choice, * up-on whom thy
 name is in-voked, O God.
 CANTORI:
 ¶ I was still speak-ing, still at prayer,
 and con-fess-ing my sins and the sins of
 my dear peo-ple, Is-ra-el, * up-on whom thy...
 SCHOLA:

This Offertory, for the 17th Sunday after Pentecost, almost seems like an experiment to find just how far liturgical singers would go! The introductory words are by the prophet Daniel, assigned to a soloist; the words Daniel actually says to Adonai are given to the cantor; the portion thereof where the people might join in is, finally, sung by the schola. On line 6, the cantor as Daniel continues, until the schola can enter again.

CANTOR:
 $\frac{3}{2}$ I heard a voice speak-ing to me: Dan-iel, Dan-iel,
 un-der-stand these words which I say un-to thee, that I am
 sent un- to thee. CANTOR:
 In truth, then, An-gel Mich-
 ael was sent to be my
 aid. SCHOLA:
 look with
 Sa-vor at the peo-ple of thy choice, up-on whom thy name is
 in- voked, O God.

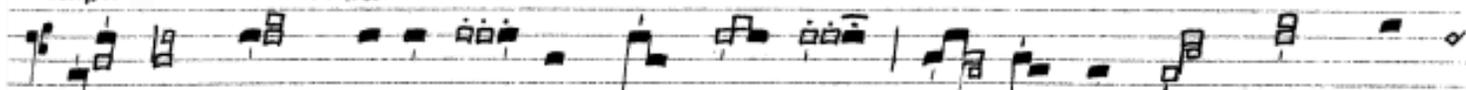
On the first line of this page, Daniel continues until the voice of the angel Michael is heard, put into the mouths of cantor and soloist singing together in unison. Midway in line 3 the cantor continues his narration, and the schola concludes the work.

communion: Vovete at reddite

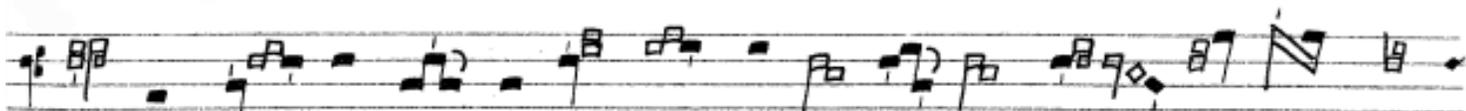
Laon 239, f. 78^v

cantor:

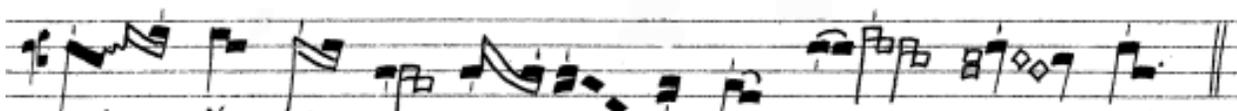
schola:



Make fresh vows* to A-do-nai, your own God: let all who stand round a-

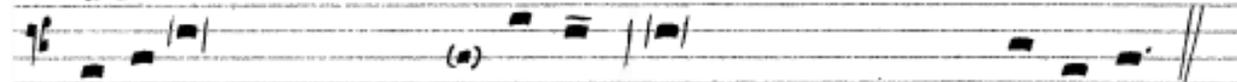


bout, now of-fer gifts to that ter-ri-ble one who checks the pride of



prin-cēs, who is feared by the Kings of earth.

cantor:



Psalm 75

It is in Judea God makes himself known: in Israel that his name is extolled, and there, in the city of peace, he makes his abode: he dwells in Si-on.

It was there he broke the power of the arch-ers: broke shield, and sword, and bat-tle ar-ray.

How wonderful was thy dain-ing* over the everlast-ing hills!

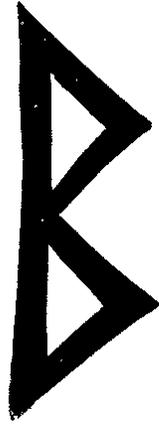
Routed, their rash design; there they sleep on, empty handed, the warriors in their pride: there they sleep on, the horsemen overthrown at thy word of re-buke.

Who can resist thee, * so terrible, so sudden in thine anger?

Loud in heaven rings the doom thou ut-terest; earth trembles and is silent when God rouses himself to execute his sen-tence, * giving redress to those who are scorned on earth.

Then, human malice itself falls to praising thee; men that once were rebels make pilgrimage in thine honor.

[schola repeats antiphon]



18th Sunday after Pentecost

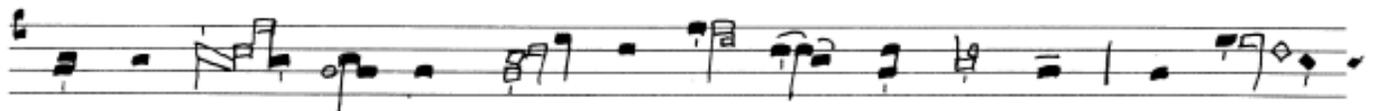
introt

18^a Sunday after Pentecost

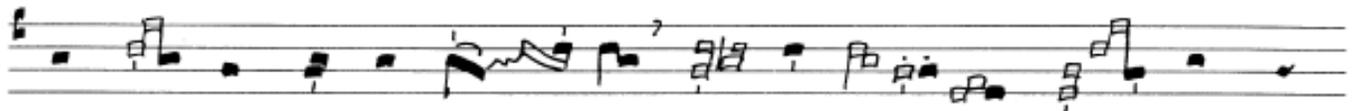
Lava 239, § 80^r



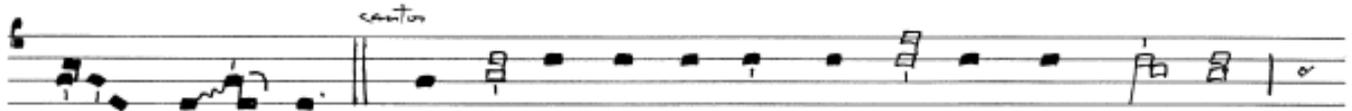
Da pa-cem* do-mi-ne, su-sti-nen-ti-bus te, et pro-



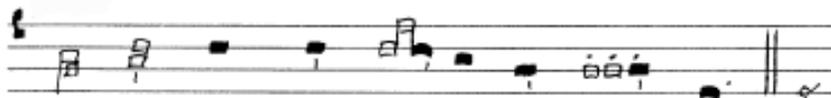
phe-te tu- i si-de-les in-ve-ni-an-tur: ex-au-



di pre-ces ser-vi tu- i et ple-bis tu-ae.



is-ra-el. *V.* Le-ta-tus sum in his, que di-cta sunt mi-chi:



in do-mum do-mi-ni i-bi-mus.

18th Sunday after Pentecost

Introit: Da pacem

Laon 239, ♩ 80^r

The musical score is written on five staves. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. It features two vocal parts: a cantor (marked 'cantor:') and a schola (marked 'schola:'). The lyrics are: 'Grant peace,* O Lord God un-to them that love thee, that thy proph-ets'. The second staff continues the lyrics: 'be prov-en faith-ful in their ev'-ry word. Give ear un-to the prayers of'. The third staff continues: 'thy ser-vant and of thy peo-ple Is-ra-el. X! I was glad when they said'. The fourth staff contains the lyrics: 'unto me: to the house of the Lord God shall we go. schola repeats antiphon'. The fifth staff begins with a cantor part and the lyrics: 'Our feet were stand-ing in thy courts, O Jeru-sa-lem. schola repeats antiphon'. The score includes various musical notations such as notes, rests, and bar lines.

cantor: schola:
Grant peace,* O Lord God un-to them that love thee, that thy proph-ets
be prov-en faith-ful in their ev'-ry word. Give ear un-to the prayers of
thy ser-vant and of thy peo-ple Is-ra-el. X! I was glad when they said
unto me: to the house of the Lord God shall we go. schola repeats antiphon
cantor:
Our feet were stand-ing in thy courts, O Jeru-sa-lem. schola repeats antiphon

Gradual: *Letatus sum*

Laon 239: 34^v

cantor:

schola:

E I was glad *when they said un-to me: to the house of

A-do-nai shall we go! X. Let there be peace

in thy ram- parts, and, in thy tow-ers, a-

bun- dance of in- ward strength. I [etc.]

[The Gradual *Letatus sum* is also used at the Mass for the 4th Sunday in Lent]

Alleluia/Laudate dominum

Laon 239, f. 88^v

cantor, then schola:

cantor:

Al-le-lu-ia. * X. O praise A-do-nai, all ye

na-tions: pro-claim him now, all ye that dwell on earth Al- [etc.]

offertory: Sanctificavit moyses

Lat. 239, f. 80^{rv}

cantor: scholar

Mo-ses* con-se-crat-ed an al-tar un-to A-do-nai, and he placed
 there-on his of-f'rings, and fresh whole-burnt sac-ri-fice:
 he made such eve-ning hol-o-caust as a sweet sa-vor un-to A-do-nai
 his God, be-fore all of the chil-dren of Is-ra-el.

solo: cantor (as Moses)

Then spoke A-do-nai un-to Mo-ses, say-ing: a-scend
 un-to me in Si-nai's moun-tain, and stand tall up-on its

solo:

high-est peak; and Mo-ses, a-ris-ing, climbed up that
 moun-tain, af-ter the com-mand of his God: and from the heav-
 ens de-scend-ed A-do-nai in shin-ing clouds, and stood

This fourth Offertory-drama opens in the usual way. At line 5 a good-voiced soloist enters to introduce the cantor in the role of Moses; on line 7 he enters again, floridly, and introduces the cantor/Moses on line 2 of the following page.

be-fore his fright-ened face. Then Mo- ses fell down to earth in
 wor-ship and said: I be-seech thee, A- do- nai, for- give the sins of
 thy dear peo- ple. And thus said A- do- nai: let this be done ac- cord- ing
 to thy will. *schola:* * and Mo- ses made such eve- ning
 hol-o- caust as a sweet sa- vor un- to A- do- nai his God, be-
 fore all of the chil- dren of Is- ra- el.
solo:
 Then prayed Me- ses to A- do- nai, say-
 ing: if I have found grace at all with- in thy sight, O then show thy- self
 un- to me clear- ly, that I might know thee. Then an- swered
solo:

On line 3, the soloist briefly introduces a few words of approval by Adonai, whose part might be sung by cantor and soloist in unison; after which the schola returns with a portion of the antiphon. Soloist, then cantor/Moses enter again on lines 7 and 8. At the very end of this page, the soloist returns one last time melismatically to introduce Adonai (at

(as Adonai)
cantor + solo:

A-do-nai, and said: No one may

look up-on my face and still live: yet, if stones should rain

down from the heights, my right hand would with haste pro-tect

thee, un-til the dan-ger passed: and when it had passed,

I would o-pen my hands so thou shouldst see

my glo-ry: my face, how-ev-er, can-not be seen by thee,

for I am that God who shows thee the won-ders of

earth.

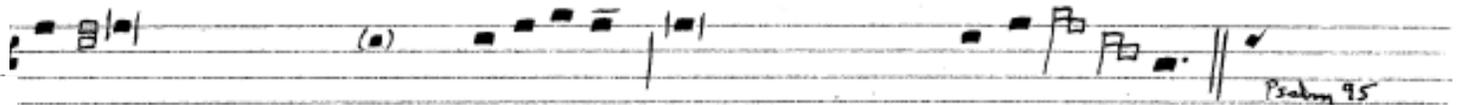
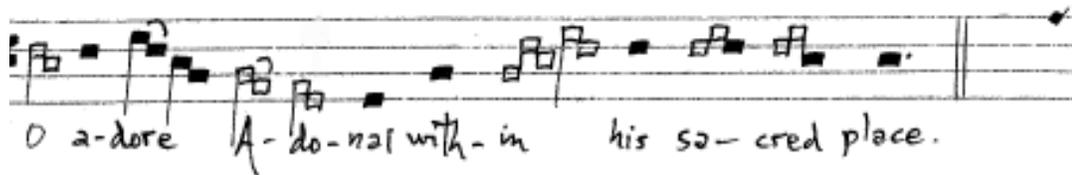
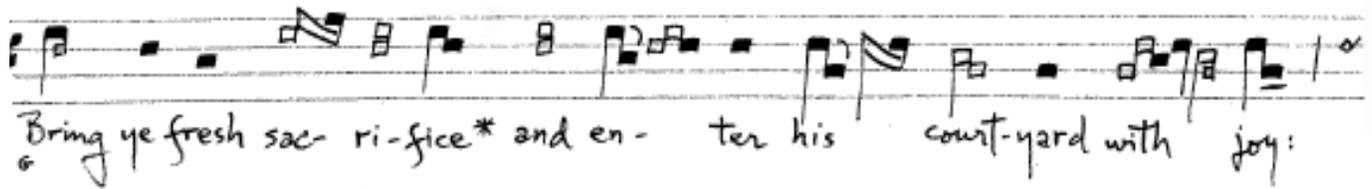
schola

* and [as on preceding page, line 4]

the very end of line 1 on this page 411). *Adonai* in Hebrew means "Lord," used instead of the sacred name YHWH, which means simply "I am what I am" or "I can't put myself into your words." The glory of Its care can be seen, but not Its Face. (Why I began using the three-syllable *Adonai* for the three-syllable *Domini*.) The schola reasonably closes.

communion: Tollite hostias

Lam 239, f. 80v



O sing the Lord a new song: * in the Lord's honor, let the whole earth make melody.
Sing to the Lord, and bless his name: * never cease bearing record of his power to save.
Publish his glory among the heathen: * his wonderful acts for all the world to hear.
How great is the Lord, how worthy of honor! * What other god is to be feared as thee?
They are but devils whom the heathen call divine: * the Lord, not they made the heavens.
Honor and beauty wait on his presence: * worship and magnificence are the attendants of his shrine.
Rejoice, heaven, and let earth be glad: * let the sea, and all the sea contains, give thund'rous applause.
Smiling, the fields, and all the burden they bear: * no tree in the forest but will rejoice to greet its Lord's coming.
He comes to judge the earth; brings the world justice, * to every race its promised award.

M

19th Sunday after Pentecost

19th Sunday after Pentecost
Allalnia/Confitemini dominus, et invocate

Leon 239, f. 89^v

contra, then
schola:

Al-le-lu-ia. * V. O give praise to

A- do-nai, and glad-ly call on his name: ev-er de-

clare a-mong the na-tions his great

works.

schola:
Al-le-lu-ia

This Allalnia is in Leon 239, but not in Graz, Thomas Kirch, Montpellier. It is in the Triplex, except the there is no long melisma on the last word, only a shortened one. MAMA gives one source (Paris BN lat 903, f. 125^v [Tak 58], page 82) which contains the melisma - but in the middle of it has more notes than are to be found in Leon! Working first from the beginning of the melisma, then from the end to the middle, it is clear by the music's configurations that the "extra" part in this source was just that, extra, conceivably added later - or conceivably from a source earlier than Leon 239 and not "reformed" in the tradition it represents. However, it thickens the plot, as it happens the mode of the source quoted in MAMA seems to be different from that in the Triplex. So, beside omitting the "extra" section not found in Leon 239, one has to "re-interpret" the notes so they fit in with the Triplex mode. This was done in the above. Another solution, of course, would be to do the entire Allalnia or attempt to do it, according to the MAMA source. Until there's time to check out the reliability of that source, however, what's given above is possibly the safer course. But there is, of course, a lot of conjecture. If this gets published, there will need to be a clear caveat given.

(Here given, with apologies!)

offertory: Si ambulavero

Lam 239, f. 33^r

Psaln 137: 7

cantors:

schola:

If ev-er I should walk* in the midst of dis-tress,

thou wilt give life to me, A-do - noi:

a- gainst the wrath of those who plot up- on my soul,

thou dost lift thy hands, *and by thy right hand

thou dost save me. ^{solo:} What-so-ev-er day

I call up- on thee, thou wilt

hear me, A-do - noi: thou dost mag- ni- fy with-in

my soul thy great strength. ^{schola:} *and by thy (etc)

contr:

I shall wor- ship towards thy sa- cred tem- ple, and I shall

praise thy name,

A- do- nai, for thy

lov- ing Kind- ness and thy just

sakla:

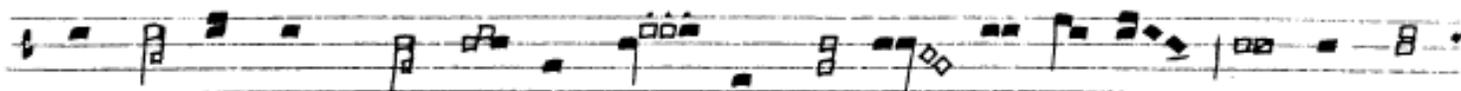
ways with me. *and by thy right hand thou dost

save me.

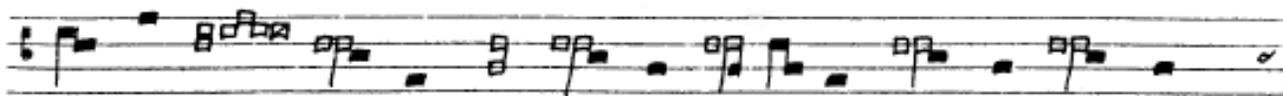
communion: Tu mandasti

Lam 239, f. 33^{rv}

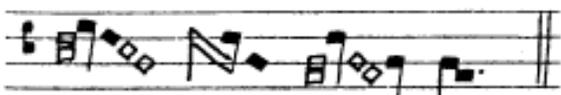
Psalms 118: 4-5



Thou hast or-dered* that thy com-mand-ments be kept with all care: O that the

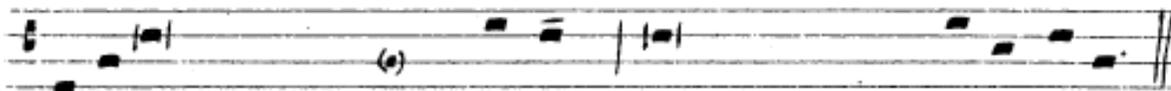


steps of my life would be firm-ly set in the paths of thine own

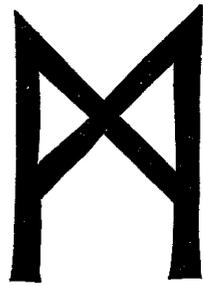


per-fect jus-tice.

from alphabetical Psalm 118, verses 1, 10, 19, 27, 34, 45, 52, 63, and 66:



Ah, blessed they, who pass through life's journey unstained: * who follow the law of the Lord.
Be thou the whole quest of my heart: * never let me turn aside from thy commandments.
Comfort this earthly exile; * do not refuse me the knowledge of Thy will.
Direct me in the path thou biddest me follow: * and all my rejoicing shall be on thy
wonderful deeds.
Enlighten me, to scan thy law closely: * to keep true to it with all my heart.
Early shall my feet tread, * if thy will is all my quest.
Gracious comfort, Lord, * the memory of thy just dealings in times long past.
Hearken when I rise at dead of night, * to praise thee for thy just dealings.
Inspire, instruct me still: * all my hope is in thy covenant.

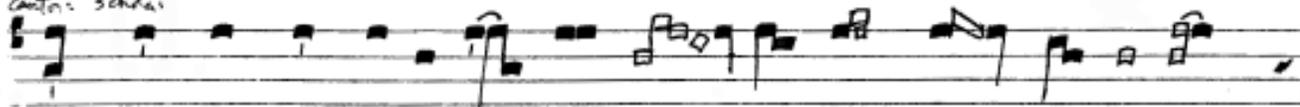


20th Sunday after Pentecost

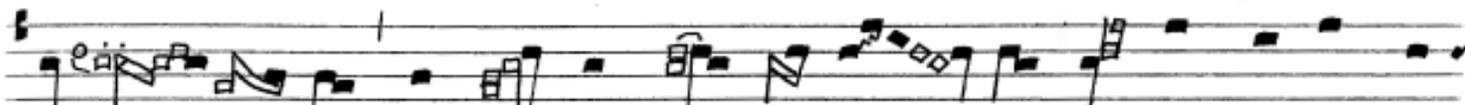
20th Sunday after Pentecost
Introit: Omnia quae fecisti nobis

Laon 239 f. 41^v

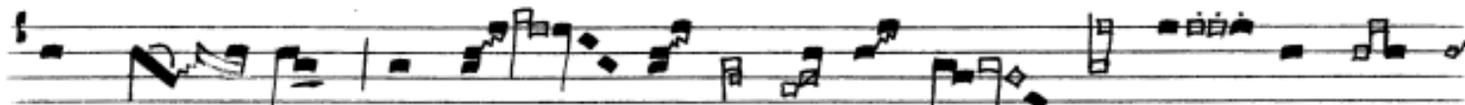
cantor: schola:



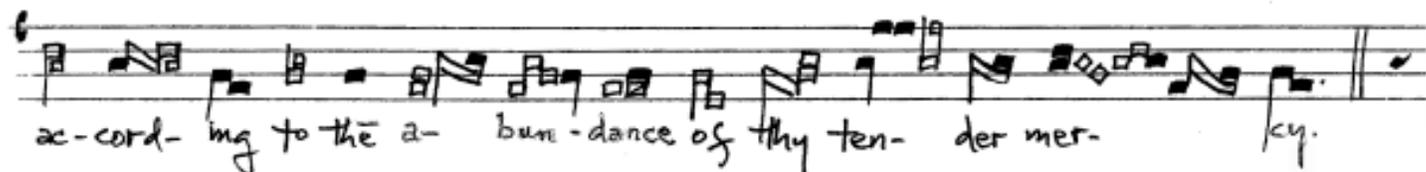
All* those hast done unto us, A- do- nai, hast been done in true



jus- tice, for we have sinned a- gainst thee and have not kept thy

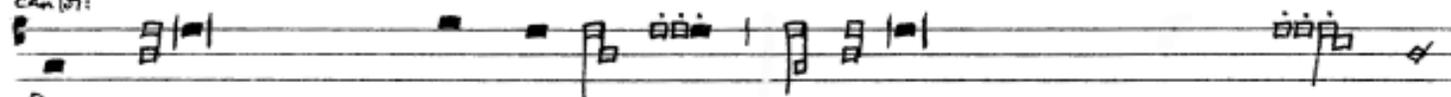


com- mand- ments: but now glo- ri- fy Thy name, and deal with us



ac- cord- ing to the a- bun- dance of thy ten- der mer- cy.

cantor:



Great is the Lord and wor- thy of praise: in the city of our God, upon his



sa- cred moun- tain. All [etc.]

Gradual: Oculi omnium

20th Sunday after Pentecost
(Credo Corpus Christi)

Laon 239 f. 32^v

canto:

schola:

The eyes * of all hope in thee, A-do-nai,

and thou dost give them fresh food in the

time of their need.

canto:

V. Thou dost o-pen thy hands

towards them, and all breath-ing crea-tures are

filled with ex-'ry bless-ing. The [etc]

schola:

Alleluia/Dextera dei St. Gall 359, 130-150
(Lyon page badly torn)

cantor, then Schola: cantor:

Al-le-lu-ia. * The right hand of

God hath wrought strength: the right hand of A-do-mi-ni hath

ex-ult-ed me. Al- [etc.]

This fifth of the Offertory-dramas that follows is simple in form: it has three Verses and only two characters. The brief role of a taunting captor is given to a soloist in Verse 1 (lines 6-7 on page 423). In all three Verses, the cantor sings the role of Psalmist King David.

Offertory: Super flumina babilonis XX Sunday after Pentecost
Lyon 239 f. 42r

Cantor: Schola:

Ah, by the wa-ters* of Babilon we set our-selves

down and wept dark tears when-ever we re-mem-bered

thee, Si-on. from Psalm 136
(Segue ->)

cantor:
On the wil- low trees near the wa-ters we hung our

harps sad-

ly in no-ble si-lence. For they asked us to sing a song]---

to them, they who had tak- en us

cap- tive, words of a sa-cred song, they who had led

us a- way: Sing us a hymn from the songs they sing in Si-

on. cantor:
But how could we sing a

song of A- do-nai in a strange, for-eign

land? schola:
by the wa-ters of Bab- y- lon. segue →

cantor:
1/2 If I ev-er should for-get thee, Je-ru-sa-lem, then let my right

hand fail me: let my tongue cleave un-to the roof of my mouth, if

I do not re-mem-ber thee:

schola:
said I, that spoke by the wa-ters of Bab-

cantor:
y- lon. 3/4 Re-mem-ber, A - do - nai, the chil-dren of E - dom

at the fall of Je-ru-sa-lem:

schola:
said I, that spoke by the wa-ters of

Bab- y- lon.

communion: Memento verbi tui

Leoz 239, § 42^v

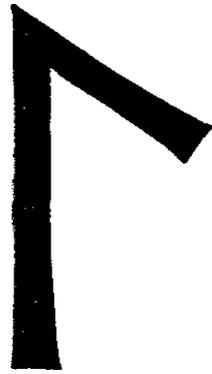
cantor: schola:

Re-mem-ber* thy word un-to thy ser-vant, A-do-nai, where-in I have placed
my trust: it has been my com-fort in times of af-flic-tion. || Psalm 118

cantor:

schola repeats antiphon

Just are thy awards: * I know it well, Lord, it was in faithfulness thou didst afflict me.
Kind as thou ever went, preserve me: * than utter thy bidding and I will obey.
Loyal to his promise, age after age, * is he who made the enduring earth.
My delight, Lord, is in thy bidding; * ever my thoughts return to it!
No lamp like thy word to guide my feet, * to show light on my path.
Only let thy promised aid preserve me; * do not disappoint me of the hope I cherish.
Protect the justice of my cause; * never leave me at the mercy of my oppressors.
Rule thou my path as thou hast promised; * never be wrong doing my master!
Stung by love's jealousy, * I watch my enemies defy thy bidding.
In twilight comes, and I come to plead with thee, * hoping ever in thy word.
Uphold my cause, and deliver me; * true to thy promise grant me life.
Vanquished by great love, * my heart is ever o-bedient to thy will.
With thou not admit my cry, Lord, to thy presence, * and grant me thy
promised gift of wisdom.

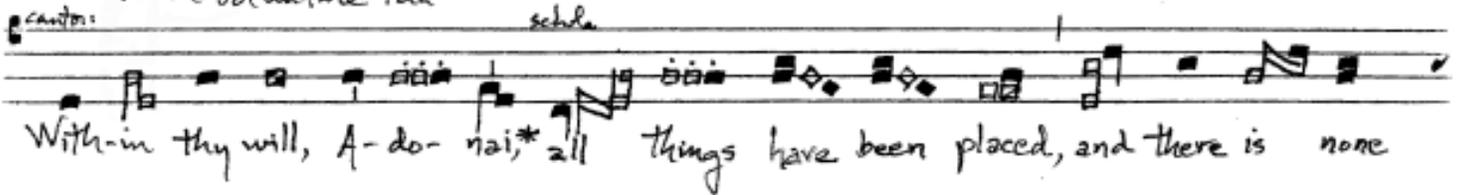


21st Sunday after Pentecost

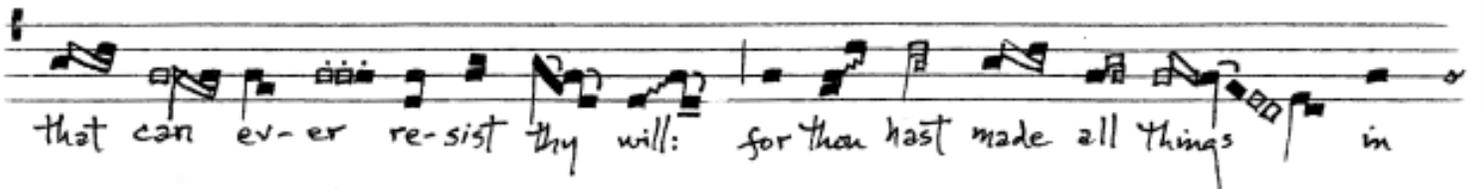
21st Sunday after Pentecost
vtnoist: In voluntate tua

Lam 239, §. 81^r

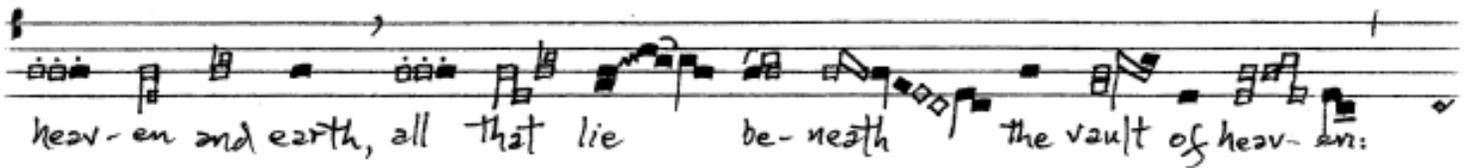
canto: schola



Within thy will, A-do-nai,* all things have been placed, and there is none

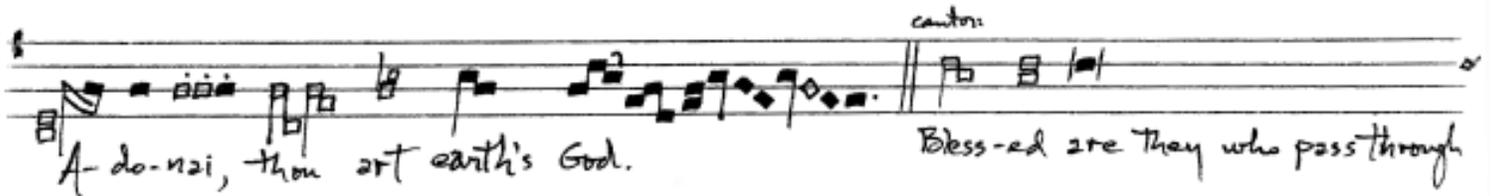


that can ev-er re-sist thy will: for thou hast made all things in



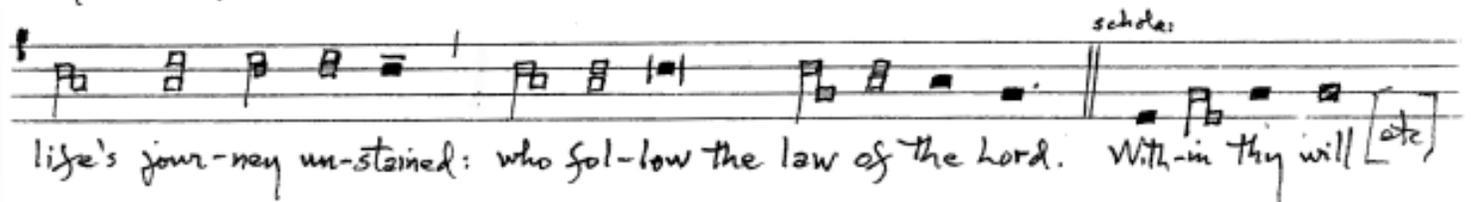
heav-en and earth, all that lie be-neath the vault of heav-en:

canto:



A-do-nai, thou art earth's God. Bless-ed are they who pass through

schola:



life's jour-ney un-stained: who fol-low the law of the Lord. Within thy will [etc]

Gradual: Domine refugium

Laon 239, f 20r

canto: schola:

A-do-nai, ^{*}thou hast ev-er been our ref-uge,

from gen-er-a-tion un-to gen-er-a-

tion.

canto:

V. Be-fore the moun-tains were born,

or the earth was formed with its spheres: from age

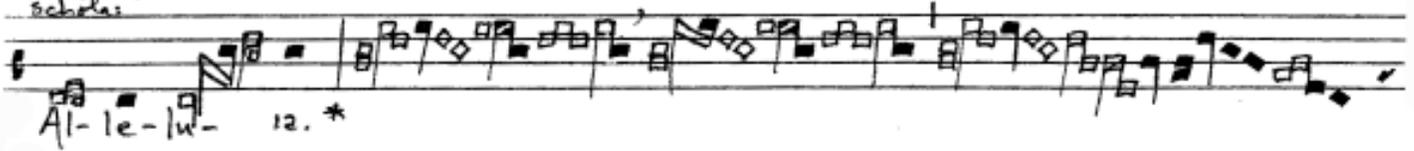
schola:

to age, thou art ev-er our God. A-do-nai ^{etc.}

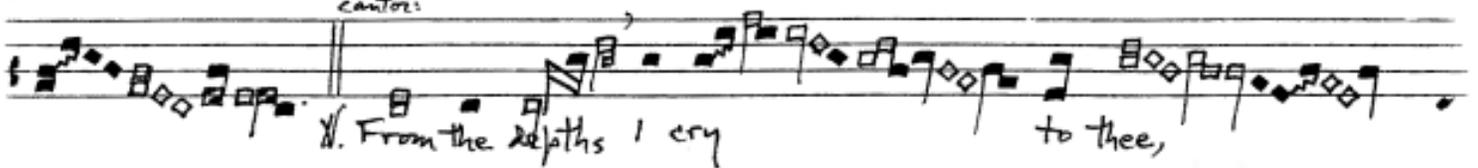
Alleluia/De profundis

St Gall 359 (p. 131-151)

cantor, then
schola:



cantor:



schola:



The sixth, last, and possibly most remarkable Offertory prefiguring the great 10th-century liturgical music-dramas follows on pages 430-432.

Cantor: Schola:

there dwelt* in the land of Uz a man named Job, simple and up-right,

[A or B]

and fear-ing God: whom Sa-tan begged leave to tempt: and he was

giv-en pow-er from A-do-nai o-ver Job's household and o-ver his flesh: and

all his goods were des-troyed that day with his child-ren: and his ver-y

Cantor I:

bod-y was wound-ed with dead-ly sores. Ah, do thou weigh

my faults, Ah, do thou weigh my

faults, who have de-served thine an-ger, who have

de-served thine an-ger and such loss-es, and such

loss-es, and such loss-es as have been grav-ed in my soul!

Schola:

there dwelt* in the land of Uz a man named Job. [segue]

Cantor I:

O where, O where, O where is my strength, that I might

live on? Or what will be my fate, that I might know to live with pa-tience? What will

Schola:

be my fate, that I might know to live with pa-tience? there dwelt* in the land of Uz

Cantor II:

a man named Job. X³ Think ye that my cour- age is made of rock,

e-ven my cour- age? Or that my flesh is formed of bronze? Or that

my flesh is formed of bronze? ▽

Schola:

there dwelt* in the land of Uz a man named Job.

[segue]

Cantor II:

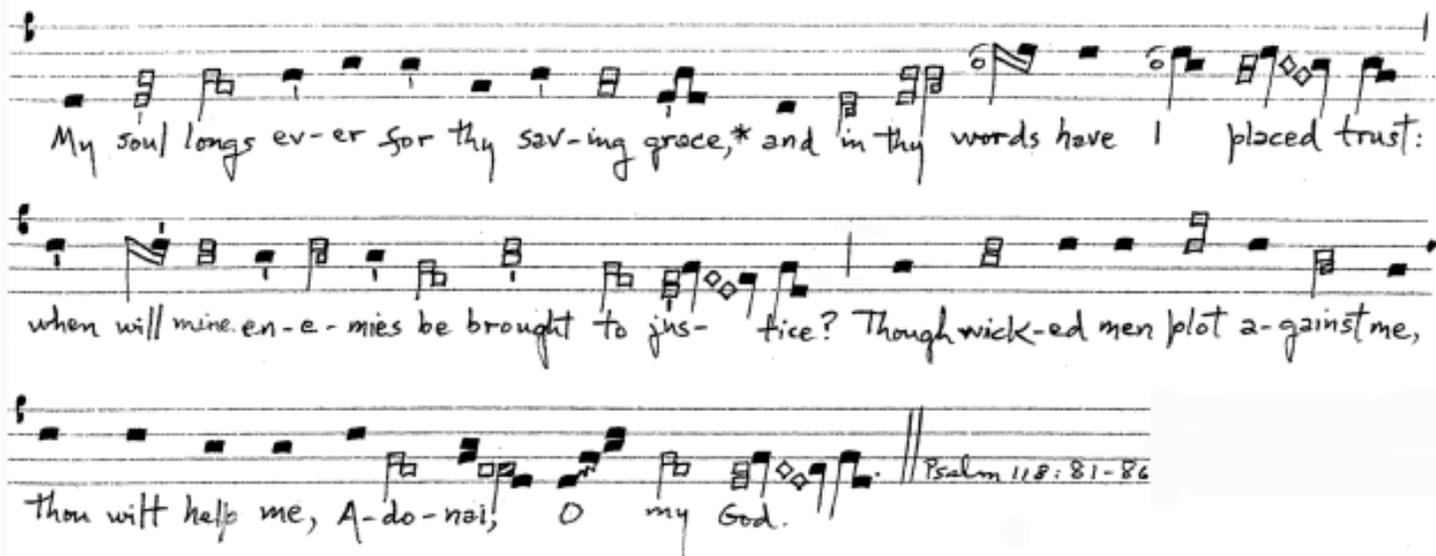
Ah now, Ah now, Ah now I shall not turn back mine
eyes, that I might see good things, that I might see good things,
that I might see good things, that I might see good things, that I might
see good things, that I might see good things.

Schola:

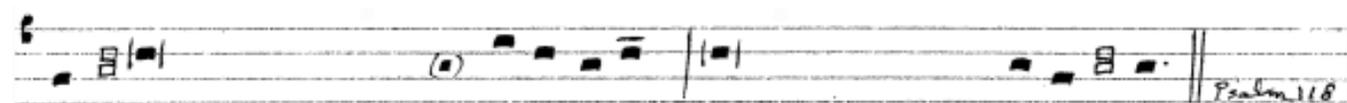
There dwelt* in the land of Uz a man named Job.

Communion: In salutaris tuo

Laon 239 f. 81^v



My soul longs ev-er for thy sav-ing grace,* and in thy words have I placed trust:
when will mine en-e-mies be brought to jus-tice? Though wick-ed men plot a-against me,
Thou wilt help me, A-do-nai, O my God.



Psalm 118: 81-86

Ah, blessed they, who pass through life's journey unstained,* who follow the law of the Lord.

Be thou the whole quest of my heart:* never let me turn aside from thy commandments.

Comfort this earthly exile;* do not refuse me the knowledge of thy will.

Direct me in the path thou biddest me follow,* and all my musing shall be on thy wonderful deeds.

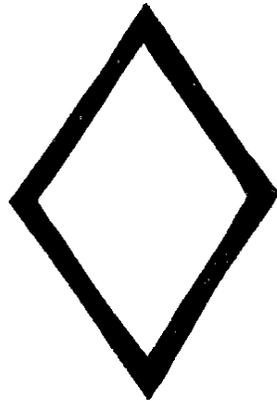
Enlighten me to scan thy law closely,* to keep true to it with all my heart.

Freely shall my feet tread,* if thy will is all my quest.

Gracious comfort, Lord,* the memory of thy just dealings in times long past.

Hearken when I rise at dead of night,* to praise thee for thy just dealings.

Inspire, instruct me still:* all my hope is in thy covenant.



22nd Sunday after Pentecost

intra: Si iniquitates

22nd Sunday after Pentecost

Lam 239 G. 81^v (p. 162)

The image shows a handwritten musical score for a piece titled "Si iniquitates". The score is written on four staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The score is divided into sections for "cantor:" and "schola:". The lyrics are: "If thou wilt mark* our in-i-qui-ties, A-do-nai, A-do-nai, who could bear it? But with thee is un-bound-ed Kind-ness, O our God. From the depths I cry to thee, O Lord; O Lord, listen to my voice. If thou... O let thine ears be ever attentive to the voice of my supplications. If thou..."

cantor: *schola:*

If thou wilt mark* our in-i-qui-ties, A-do-nai, A-do-nai, who could bear it? But with thee is un-bound-ed Kind-ness, O our God.

cantor: *schola:*

From the depths I cry to thee, O Lord; O Lord, listen to my voice. If thou...

cantor: *schola:*

O let thine ears be ever attentive to the voice of my supplications. If thou...

gradual: Ecce quam bonum

Laon 239 f. 66v

cantu: scola:

Be- hold, * how good and de-light- ful, for breth- ren dwell- ing

to- geth- er! $\frac{1}{2}$ It is like balm poured

up- on the head, balm that flows in- to the

beard, The beard of A- ron.

scola: cantu:

Be- hold $\frac{1}{2}$ [etc] Here hath A-

do- noi con- firm- ed bless- ing and life for ev- er and

ev- scola: er. Be- hold [etc]

Alleluia/Confitebor tibi
canto 12th
schola:

in Metz notation -

St Gall 359, p. 131-151
H 159 Montpellier #712

Al-le-lu- 12.* *castri:* I will give praise to thee, A-do-

nai, with all my heart: and in the sight of

En- gets I shall sing thy praise. *schola:* A-

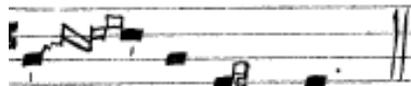
in Leon, an impressible form page;
not in Goss or Thomas/Kaiche;
in H 159 and 359, which correspond
to other versions in MMA

Communion: Dico vobis gaudium

Luz 239 f. 82^r



I say un-to you,* there is joy a-mong the an-gels of God o-ver one sin-ner who



feels re-pen-tance.



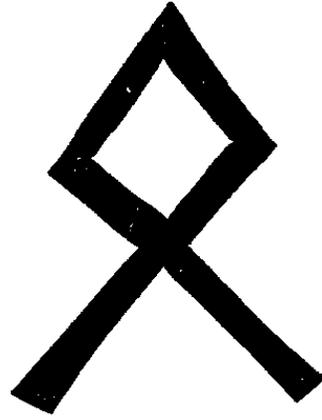
From the depths I cry to thee, O Lord: * O Lord, listen to my voice.

Let but thine ears be attentive to this voice * that calls on thee for pardon.

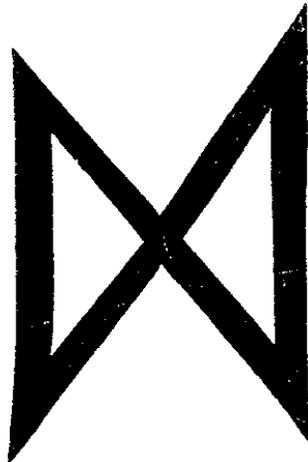
If thou wilt mark our iniquities, O Lord, * Lord who could hear it.

Ah, but with thee there is forgiveness; * I will wait for thee, Lord, as thou commandest.

(My soul relies on his promise, * my soul waits patiently for the Lord;
the Lord, with whom there is mercy, * with whom is abundant power to ransom.
He it is that will ransom Israel * from all his in-i-quities.



23rd/24th Sundays after Pentecost



gradual: Liberasti nos

Laon 239, § 82* [except for parts
Torn, for which St. Gall 359 was used,
p. 125-145]

cantors:

schola:

Ah! thou hast freed us, *A- do-nai, from those who have harmed us: the

men who have hat-ed us, thou hast brought to shame.

cantors:

N. In God have we trust-ed

ev- 'ry day; it is thy name we have praised

schola:

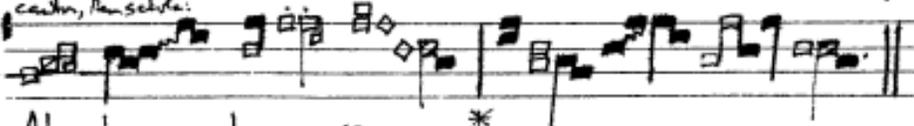
through-out all a- ges. Ah! thou [etc]

Alleluia / Lauda anima mea

Lava 239 (S. 89r, torn)

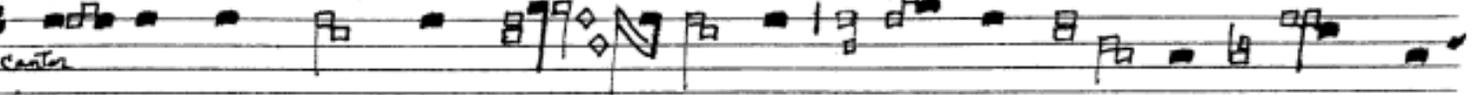
(Lava 239, f. 83v, in St Gall 359 + Einsiedeln 121, as at Christmas I, q.v.)

cantor, Tenor solo:

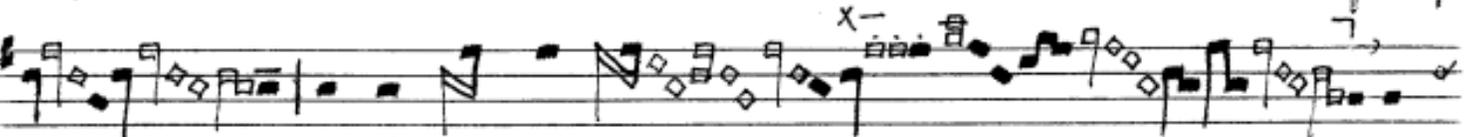


Al - le - lu - 12. *

(St Gall Cantatorium, 359, p. 131-151, and Christmas [x-7])

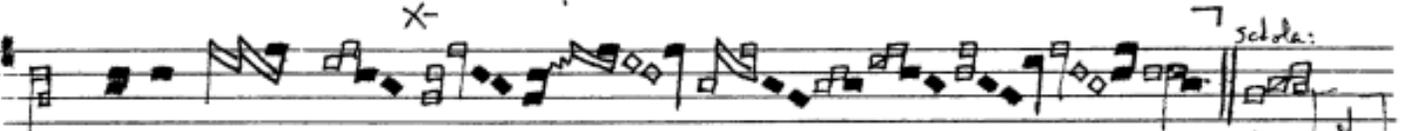


X. My soul shall praise thee, A - do - nai: I will praise A - do - nai all through my



life: I will praise my God

25



long as I have breath.

Al - le - lu - etc

offertory: De profundis

Laon 239, 582^v [Ns: texts, no music]

∴ Vs: Einsiedeln 121, p. 342

canto:

schola:

Out of these depths* I cry un-to thee, A-do-nai. A- do-nai,

lis-ten to the words of my prayer.

schola:

let thine ears be at-ten-tive to the

prayer of thy ser-vant. Out of ... Adonai

canto:

(r. f.)

If thou wilt mark our man-y wrongs, A-do-

nai, A-do- nai, who could

schola:

bear it? Out of etc ... Adonai.



Gospels assigned to be read at Masses throughout the catholic liturgical year are—like its choral Propers—remarkably the same from one country and century to another, and that is notable in the case of those assigned for the First Sunday in Advent and the Last Sunday in Pentecost. The former is from Luke, 21: 25–33, the latter from Matthew 24: 15–35. The first begins: “The sun and the moon and the stars will give portents, and on earth the nations will be in distress, bewildered by the roaring of the sea and its waves...” The second reads: “It is where the body lies that the eagles will gather. Immediately after the distress of those days, the sun will be darkened, and the moon will refuse her light, and the stars will fall from heaven, and the powers of heaven will rock...” Both readings tell of the end of times.

Thus in this likeness Advent I, foretelling the coming of the Christ in Bethlehem, is linked to the end of Pentecost, which will lead directly into an Advent newly realized as a final coming of Christ at time’s end. So the liturgical year begins with Advent and ends with the season of Epiphany *a full year and one-quarter later*. (In many chant manuscripts, the feast is named *In Teophania Domini*, “At the coming of God.”) The liturgical year is an endless loop, like a snake biting its tail, and the cosmos is filled with a beauty in that very round.

There follow several Mass Propers that are outside of the liturgical year.

responsum: Subvenite

Herkner, p. 389

cantor *schola:*

Sub-ve-ni-te* san-cti de-i oc-cu-ri-te an-ge-li do-mi-ni:

*su-sci-pi-en-tes a-ni-mam e-lus: of-fe-ren-tes e-am in con-spe-ctu

cantor

ol-tis-si-mi. ¶ Su-sci-pi-at te Chri-stus, qui vo-co-vit

schola:

te, et in si-num a-bra-hæ an-ge-li de-du-cant te. *su-sci-pi-on-tes

The Requiem



Requiem

introt

cantor: *schola:*

Re-qui-em* æ-ter-nam do-na e-is, do-mi-ne: et lux per-

pe-tu-a lu-ce-at e-is.

cantor: *schola:*

A-ni-ma e-lus in bo-nis de-mo-ra-bi-tur: et se-men e-ius hæ-re-di-ta-bit ter-ram. Re-...

gradual

Laon 239, f. 74^v

cantu:

schola:

Re-qui-am* æ-ter- nam do- no e- is do- mi- ne:

et lux per-pe- tu-a lu- ce-at e-

is. V. A-ni-ma e-

ius in bo- nis de-mo-ra- bi-tur,

et se-men e- jus he-re-di-ta- bit ter-ram.

schola:

Re-qui-am...

(Præcentor/præcentrix: Laon 239 gives no Gradual for this Mass, and none is provided here.)

offertory

St Gall 339, p. 114

cantor:

schola

Do-mi-ne je-su chri-ste, * rex glo-ri-e, li-be-ra a-ni-mas fi-de-li-um

de-fun-cto-rum de mo-nu in-fer-ni, et de pro-fun-do la-cu: li-be-ra e-as

de o-re le-o-nis, ne ab-sor-be-at e-as ter-ra-rus, ne ca-dant in ob-scu-ris:

sed si-gni-fer san-ctus mi-chael re-pre-sen-tet e-as in lu-cem san-ctam:

quam o-lm a-bra-he pro-mi-si-sti, et se-mi-ni e-l-jus.

cantor:

X. Ho-sti-as et pre-cas ti-bi do-mi-ne of-fe-ri-mus: tu su-sci-pe pro a-ni-mo-bus

il-lis, qua-rum ho-die me-mo-ri-am fa-ci-mus: fac e-as, do-mi-ne, de mor-te

schola

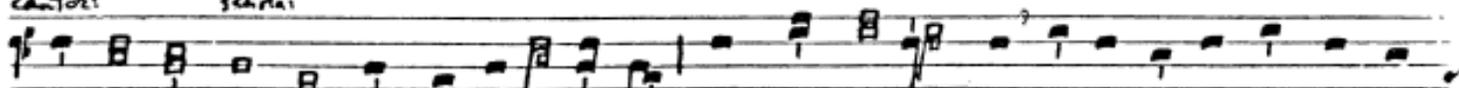
tran-si-re ad vi-tam: *quam o-lm a-bra-he pro-mi-si-sti, et

se-mi-ni e-l-jus.

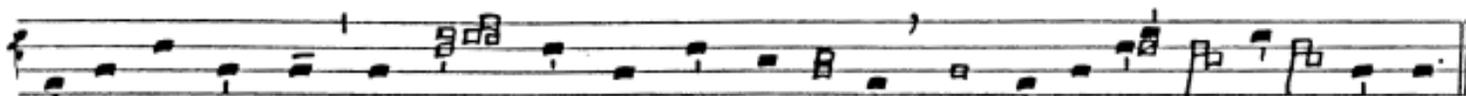
Communion

Lam. 239, f. 74^v

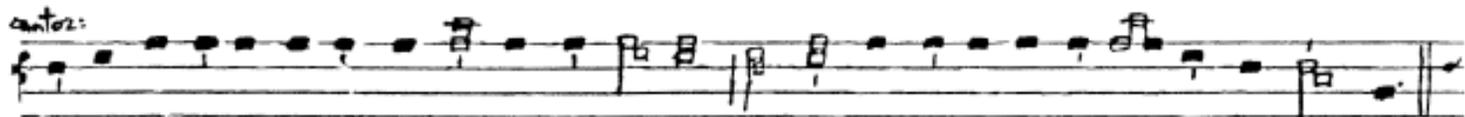
cantores: scholas



E-go sum^{*} re-sur-re-cti-o et vi-ta: qui cre-dit in me, e-ti-am si mor-tu-us



fu-e-rit vi-vit: et o-mnis qui cre-dit in me, non mo-ri-e-tur in æ-ter-num.



A-ni-ma e-ius in bo-nis de-mo-ra-bi-tur: et se-men e-ius he-re-di-ta-bit ter-ram.

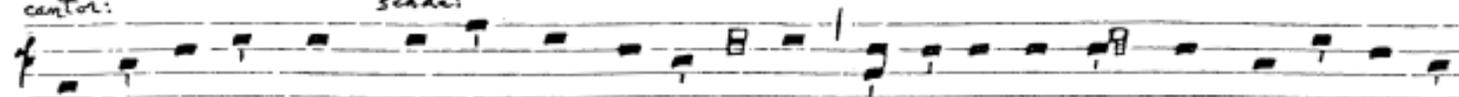
schola repeats
antiphon.

Antiphons: In paradysum + Chorus angelorum

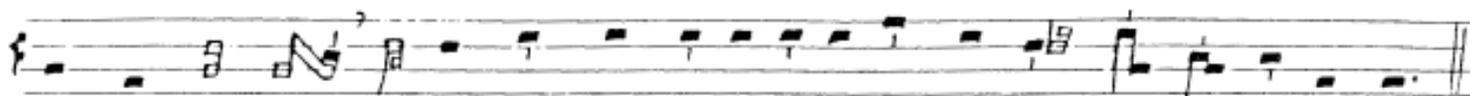
Hartker, p. 393

cantores:

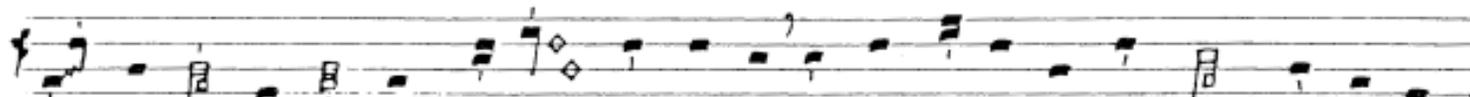
scholas



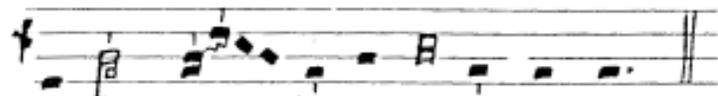
In pa-ra-di-sum de-du-cant te an-ge-li: in tu-o ad-ven-tu su-sci-pi-ant



te mor-ty-res, et per-du-cant te in ci-vi-ta-tem san-ctam je-ru-so-lem.



Cho-rus an-ge-lo-rum te su-sci-pi-at, et cum la-za-ro quon-dam pau-pe-re



æ-ter-nam ho-be-as re-qui-em.

Præcentor/præcentrix: For the Psalmist David, the third-person-singular could refer to any individual person; for us, a distinction into male and female is best; so that is allowed for in the English *Requiem* texts that follow.

Requiem

Händel (c. 1000), p. 389

subvite
cantor: *schola:*

Come to help | him her * ye saints of God: has-ten to meet | him her them

ye an-gels of A-do-nai, * to bear in your hands | his her liv-ing their

spir-it that it may be pre-sent-ed be-fore the face of the

cantus:

most high. X. Be thou re-ceived by Christ, he who has called thee,

schola:

and into the breast of A-bra-ham let the an-gels lead thee. * to bear



Introit
cantus: schola:

Requiem Leon 239, f. 74v

Rest * ev-er-last- ing grant un-to them, A-do- nai: and let e-

ter-nal light shine up-on them.

cantus: *schola:*

X. A song shall be sung to thee in Sion, and vows paid thee in Jerusalem. Rest ev-er-...

gradual: Requiem antiphona

Laon 239, f. 74v

canto: schola:

Rest* ev-er-last-

ing grant un- to them, A- do-nai:

and let e-ter- nal light shine up-on

them. shall die a-mong good people,

and his chil- dren shall in-her- it the earth.

schola:

Rest...

(Laon 239 gives no Tract for this Mass, and none is provided here.)

offertory: Domine jesu christe

St Gall 339, p. 114

canto: schola:

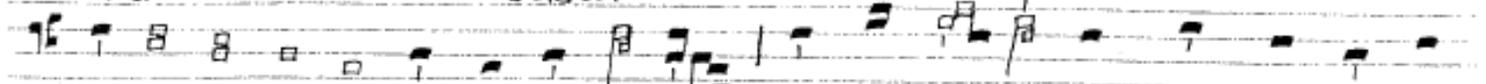
O thou Lord Je-sus Christ, *King of glo-ry, de-liv-er the souls of the faith-ful de-
 part-ed from the grasp of hell and from the dark and deep pit: save them from the
 mouth of the li-on; let them not be drawn to in-fer-nal lands, nor swal-lowed up
 in dark-ness: rath-er, let thine an-gel Mich-a-el lead them forth in-to thy
 sa-cred light, *which thou hast prom-ised un-to A-bra-ham and
 his canto: seed for ev-er. N. Fresh of-frings and prayers, O
 A-do-nai, we give to thee: thou shalt ac-cept them in the name of those
 souls whose lives we have this day com-mend-ed to thee: let them, O A-do-nai,
 pass from death in-to life ev-er-last-ing: *which thou...
schola:

Communion: Ego Sum

Laon 239, f 74^v

cantor:

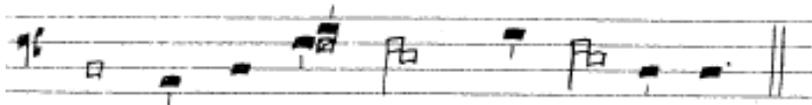
schola:



I am the res-ur-rec-tion* and the life: who has faith in me, though he were 2-

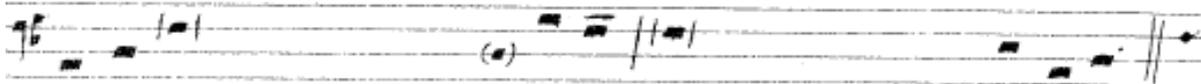


mong the dead, shall be drawn to life: and all those who keep faith with me



shall nev-er die through-out the 2-ges.

cantor:

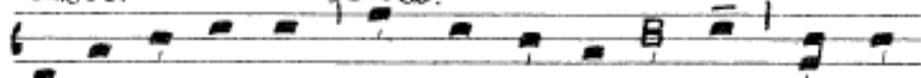


I re-joiced when they said un-to me: * Towards the house of the Lord let us go!
Within thy courts, O Jerusalem, * our feet stand at last.
Jerusalem, built as a city should be built, * that is one in fellowship.
There the tribes meet, the Lord's own tribes, * to give praise, as Israel is ever bound,
to the Lord's name.
There the thrones are set for judgment, * thrones of authority over the house of David.
Pray for all that brings Jerusalem peace! * May all who love thee dwell at ease!
Let there be peace within thy ramparts, * ease in thy strongholds.
For love of my brethren and my familiar friends, * peace is still my prayer
for thee!
Remembering the house of the Lord our God, * I long for thy happiness.

In paradisum
cantor:

chorus:

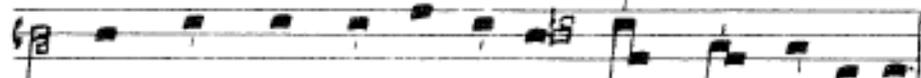
Hartker
p. 393



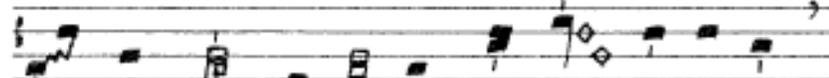
In-to par-a-dise* thou art led by an-gels; and at



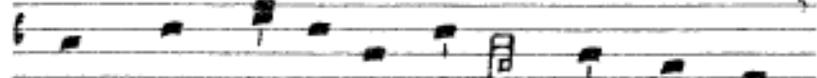
thy com-ing the hosts of mar-tyrs shall re-joice,



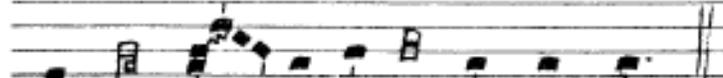
as they lead thee to thy so-cred home, Je - ru - sa - lem.



May the choirs of an-gels lift thee up on high,

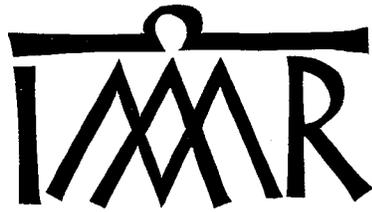


where with Laz - a - rus, he who once was poor,



thou wilt live in ev-er-last-ing rest.

Maria



intreuit

A Mariau Commen

Lam, 239, 5. 14^v

cantu: *schda:*

Gau-de-z-mus* o-mnas in do-mi-no, di-em se-stum ce-le-bran-tes
sub ho-no-re ma-ri-æ vir-gi-nis: de cu-jus se-sti-vi-to-te gau-dent
an-ge-li, et col-lau-dant fi-li-um de-i.

cantu:

N. E-rn-ct-a-vit cor me-um ver-bum bo-num: di-co e-go o-pe-ra me-a re-gi. Gau-

Schola repeats
Introit antiphon

cantus: *schola:*

Pro-pter ve-ri-ta-tem* et man-su-a-tu-di-nem et ju-sti-ti-
am, et de-du-cet te mi-ra-bi-li-ter dex-
te-ra tu-a. *N.* Au-di gi-
li-a et vi-de et in-cli-na au-rem tu-am,
qui-a con-cu-pi-vit rex spe-ci-am tu-am.

Schola repeats Propter...

Alleluia
5. 83v (Octave)
cantus, non schola:

Laon 239

5. 84v
cantus:

Al-le-lu-re. *N.* Spe-ci-e tu-a
et pul-chri-tu-di-ne tu-a in-ten-de, pro-
spe-re pro-ce-de, et re-qua.
schola:
Al-le...

Offertory

Laon 239, f. 6^v

cantor:

schola:

A-
 ve, ma-ri- a, gra- ti-a ple- na,
 do- mi- nus te- cum: be- ne- di- ctus tu
 in mu- li- e- ri- bus, et be- ne- di- ctus fru- ctus

solo:

ven- tris tu- i. N. Quo-
 mo- do in me si- et hoc, quae vi-

cantor:

rum non co- gno- sco? Spi- ri- tus do- mi- ni
 su- per- ve- ni- et in te, et vir- tus

schola:

al- tis- si- mi ob- um- bra- bit ti- bi. et be- ne- di-
 ctus fru- ctus ven- tris tu- i

cantor:

N. Id-e-o-que quod na- sce-tur ex te san-ctum, vo-ca- bi-

schola:

tur gi-li- us de- i. be-ne- di- ctus tu in

mu- li- e- ri- bus, et be-ne- di- ctus fru- ctus

ven- tris tu- i.

communion Ecce virgo

Lucan 239, 5.6^v

Be- hold, a vir- gin~~x~~ will then con- ceive and bring forth her own

son: and- his name shall be pro- claimed Em- man- u- el.

Isaiah 7:14
3/9/22

Tota pulchra es (antiphon)

Hartker, 310-116

To-ta pul-chra es, a-mi-ca me-a, et ma-cu-la non est in te;

ga-vus dis-til-lans la-bi-a tu-a, mel et lac sub lin-gua tu-a,

o-dor un-guen-to-rum tu-o-rum su-per o-mni-a a-ro-ma-ta:

jam e-nim hi-ems trans-i-it, im-ber ab-i-it et re-ces-sit:

glo-ries ap-pa-ru-e-runt, vi-ve-re glo-ri-ae o-do-rem de-de-runt,

et vox tur-tu-ris au-di-ta est in-ter-ra no-stra: sur-ge, pro-pe-ra,

a-mi-ca me-a: ve-ni de li-ba-no, ve-ni co-ro-na-be-ris.

Præcentor/præcentrix: The Hartker Antiphonale, c. 1000, which is perhaps the last manuscript with chant in proportional rhythm, contains this lovely antiphon with text from chapter 4 of *The Song of Songs*; it makes a perfect solo. It's given in Latin and English.



Thou art all fair,* O my be-lov-ed, and there is no blem-ish in thee; thy lips
 are glis-ting as the bees' hon-ey-comb, hon-ey and milk are un-der thy tongue;
 o-dors ris-ing from thine oint-ments are far bet-ter than all spic-es.
 Be-hold, now, how the win-ter's past, the rain-storms have de-part-ed: Glow-ers
 now spring forth, the vines with ten-der grapes have a good smell to them, and the
 voice of the tur-tle-dove is heard in our land: rise up, has-ten, my be-lov-ed:
 come to Leb-a-non, come, re-ceive thy gold-en crown.



The Presentation of Jesus by Mary in the Temple is celebrated February 2nd. Mass is introduced by the Canticle of Simeon, a very wise old man there:

Now thou dost dismiss thy servant, Lord,
according to thy word, in peace.

For mine eyes have seen the salvation
thou hast prepared before the face of all people:

*A light of revelation to the Gentiles
and the glory of thy people Israel.*

Light is a consciousness of wisdom. At left is shown an ikon painted on wood—Greek, I was told, about four hundred years old. Simeon, who at last can peacefully die, holds the child Jesus. Unusually, he here is shown *seated with hand upraised*—the Teacher. And the mouth is slightly open, as if that prophet were singing.

Our canticle-chant is from the Hartker MS, p. 14. In its simple notation, diagonal neumes are long pitches that are relatively high, dashes are longs relatively lower, and the hooked vertical is two short notes descending. The ending of Simeon's canticle is the final repetition of the antiphon.

cantor: schola: / / / - / - // - / / / P / / - - // -

Lu-men^x ad re-ve-la-ti-ō-nem gen-ti-um, et glo-ri-am ple-bis tu-ae is-ra-el.

cantor: schola:

Nunc di-mi-ttis ser-vum tu-um dō-mi-ne, se-cūm-dum vēr-bum tu-um in pa-ce. Lu-men...

cantor: schola:

Qui a-vi-dē-runt o-cu-li me-i, salu-tā-re tu-um. Lu-men...

cantor: schola with cantor:

Quod pā-rā-sti an-te fā-ci-ent o-mni-um po-pu-lō-rum: Lu-men...

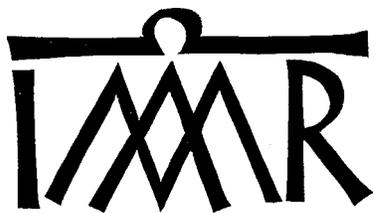
The Presentation, February 2nd

Introit: Suscepimus Deus

Leoz 239 8.14^r

Handwritten musical score for the Introit "Suscepimus Deus". The score is written on six staves. The first staff is marked "cantor:" and the second staff is marked "schola:". The lyrics are written below the staves. The music is in a simple, folk-like style with a mix of quarter and eighth notes. The lyrics are: "O thou our God, * we have re-ceived thy mer-cy in the midst of thy tem-ple: to the ver-y ends of earth, O God, thy great name and its praise are spread: thy right hand is fill'd with jus-tice. * The Lord is great, and all hon-or is due him: here in the city where our God dwells, on his sa-cred moun-tain. O thou

[This Introit is also used for the 8th Sunday After Pentecost.]



Alleluia/Adventus regi

Laon 239, f. 84^v

cantor, then schola:

Al-le-lu- 12. * V. The vir- gins

of her train come be-fore the King: her com-pan-ions are

borne in

with great glad- ness. Al-

Offertory: Diffusa est

Lam 239, 5-13v

cantu: *schola:*

All grace *is poured out up- on thy

lips: there-fore hath thy God blessed thee for ev - - -

- - - er, *un-to a- ges and a-

cantu:

ges. V. thy

bear- ing and thy sweet lov- li- ness will go

forth now, pro-ceed in

rich- ness, and reign.

schola:

*un-to etc.

Communion: Responsum accepit

Laon 239, §14V

cantor: schola:

It had been re-vealed* to Sim- e- on by the Ho- ly Spir- it that he should
not see death be-fore he had seen Christ the Lord.

God has built his city to endure for all eter-ni-ty, * sheltered in his temple, we sought and found deliv'rance.

O God, wherever thy name is known on earth, * thy praise is told, ever just in thy dealings.

Well may the hill of Sion re/joyce, well may the women of Juda tri-umph, * at the decrees which thou, O Lord, hast shown forth.

Walk about Si/on, make the round of her tow-ers, * and tell the story in each of them;

mark well the defences that are /hers, pass all her strongholds in re-view, * then give the word to the next gen-eration.

Such is the God, who is our God for ever and ev-er; * our Shepherd e-ternally.



Dedication of a Church

Dedication of a Church
introt: Terribilis est

L. 239 S. 60^v

cantor: schola:

How ter-ri-fy-ing* this place is to me: none oth-er than the house of God,
and the gate of heav-en, it shall be named The court of our God.

cantor:

How I love thy dwell-ing place, O Lord of hosts! for the courts of the Lord's house my soul

schola:

saints with de-sire. How ter-ri-fy-ing etc.

Gradual: Locus iste

Luce 239 5560461*

cantor: schola:

This place* was formed by our Lord God: a place of bound-less mys-

ter-y, it stands here firm, with-out an-y fault. V. O God, be-Sore

whom stand the an-gels' choir, give

ear to the prayer of thy ser- vants up- on the

earth. This place etc

Alleluia/Adorabo ad templum [dedicated to a church]
+ IV in G minor

Laos 239 G. 85^r

canto then
schola:

Al-le-lu-ia. *

canto:

I bow down in wor-ship towards thy tem-ple, giv-ing

praise to thy sa-

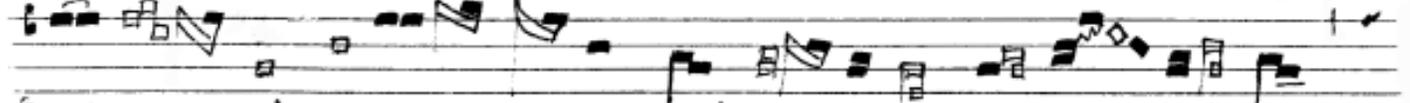
cred. name. Al-le- [etc]

Offertory: Domine deus in simplicitate cordis mei

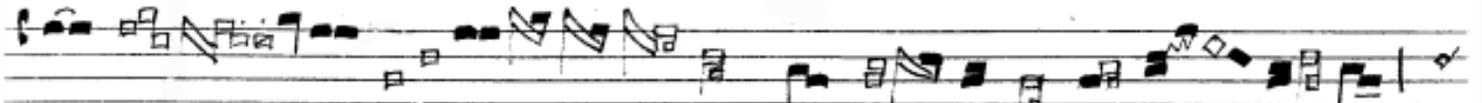
Lam 239 f. 61^r

cantus:
A-do-nai, my God, * in deep hu-mil-i-ty of heart I have
sclada:
made all these af-fairs glad-ly, and glad-ly have I seen thy
peo-ple here as- sem-bled: * O God of Is-ra-el, Keep our hearts
solo:
formed by thy will. * the gran-deur of A- do- nai
hath built this tem-ple: all the chil-dren of Is-ra-el have seen the glo-ry
of A- do- nai de-scend up-on this house, and they have all wor-shipped
and giv-en praise to A-
sclada:
do-nai, while they said: * O God [etc.]

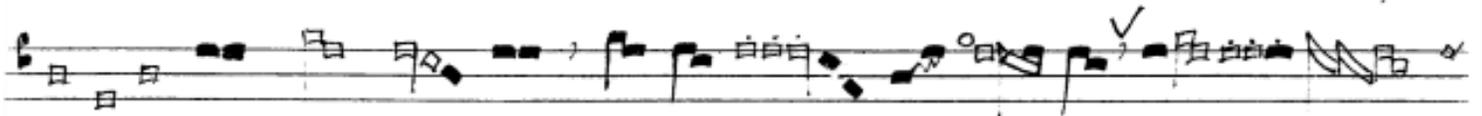
cantor:



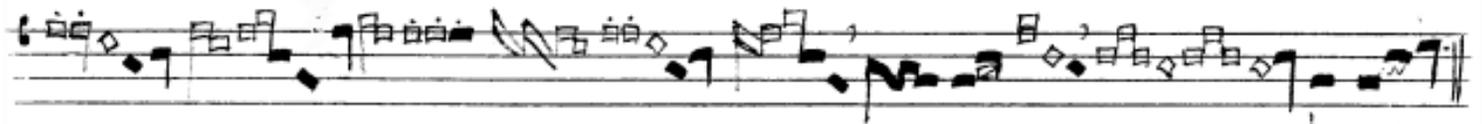
Y^h Sol-o-mon, who was King, in times past cel-e-brat-ed the feast-days;



Sol-o-mon, who was King, in times past cel-e-brat-ed the feast days:

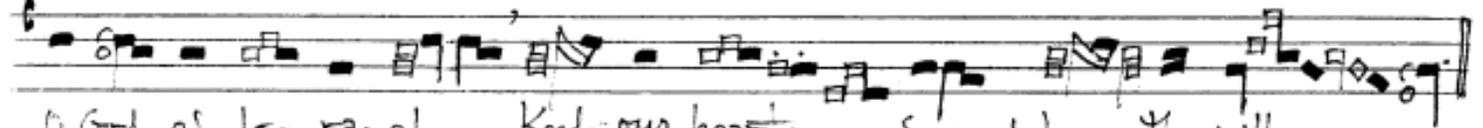


and all his hopes were ful-filled, for he him-self saw A-



do-vai.

solda:



O God of Is-ra-el, Keep our hearts Formed by Thy will.

Communion: Domus mea

Lan 239 & 61*

This my house* shall be called a house of prayer, thus saith A-do- nai:
 ev-'ry one there who asks shall re-ceive, who seeks, shall find, and who
 Knocks, shall have the doors o-pened wide. Matthew 23:13

(*)
Psalm 83:
1-6, 11-13

Lord of hosts, how I love thy dwelling-place!* for the courts of the Lord's house
 my soul faints with desire.

The living God!* at his name my heart, my whole being thrills with joy.

Where else should the sparrow find a home, the dove a nest for her brood,*
 but at thy altar, Lord of hosts, my King and my God?

How blessed, Lord, are those who dwell in thy house!* They will be ever praising thee.
 How blessed is the man* who finds his strength in thee!

Willingly would I give a thousand of my days for one spent in thy courts!
 willingly lie there forgotten, in the house of my God,* so I might dwell
 no more in the abode of sinners!

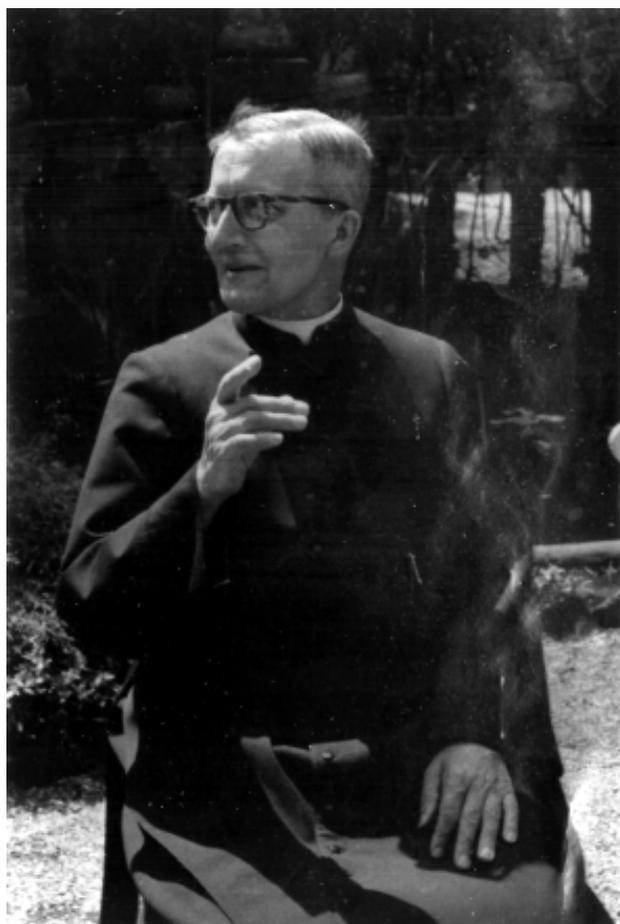
God loves mercy and faithfulness;* all favor, all honor come of the Lord's gift.
 To innocent lives he will never refuse his bounty,* Lord of hosts, blessed is
 the man who puts his trust in thee.

Confessor Not a Bishop

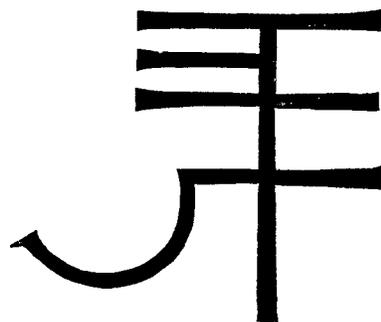
neumatic: Einsiedeln 121, p. 55
 diastematic: Gne 807, f. 27r

introit

Os ju- sti* me- di- tá- bi- tur sa- pi- én- ti- am, et lin- gua
 e- jus lo- quē- tur ju- dí- ci- um: lex de- i e- jus
 in cor- de í- psi- us. ¶. No- li ae- mu- lá- ri in ma- li- gnán- ti- bus,*
 ne- que ze- lá- ve- ris Sa- ci- én- tes in- i- qui- tá- tem. Os ju- sti... etc



The mouth of the just shall meditate Wisdom, and his tongue shall speak justice: the law of his God is in his heart. In honor of Jan W. A. Vollaerts, S.J., the Schola Antiqua sang this Introit at the beginning of a concert at the Utrecht Early Music Festival in 1986. His book *Rhythmic Proportions in Early Medieval Ecclesiastical Chant* (Leiden: Brill, 1960), along with the work of Dom Gregory Murray, brought us the clearest understanding we'd yet had of the true rhythm of the chant called Gregorian. At left is the last picture taken of him before his untimely death in 1956, just as his book was going to press. It was given to me through the kindness of the late Mevrouw Agnes Vollaerts, who was deeply devoted to her brother's work. (He, too, is shown seated with his hand raised.)



A Neume Chart for Metz, St. Gall, & Schola Antiqua Chant Notations

In the four pages that follow, the initial column gives the usual name of each chant neume, usually with a literal translation. The next column gives the shapes of the neume in the Metz (or Messine) notation, which is that used in MS Laon 239, the hero of these pages. The third column, marked “MODERN,” gives the shapes of neumes used by the Schola Antiqua for the transcriptions that appear in this book. There follows a column describing the various neumes’ functions. Finally, the shapes of the neumes in the St. Gall notation, used in MSS 339, 359, and in Eindiedeln 121. The wealth of correspondences in the melodies of any given chant piece among these two 10th-century systems (and those used in Chartres 47, the Hartker, and Nonantolian fragments) are wonderful and welcome to discover and to hear!

Concerning the “MODERN” column, the basic question is how best to express the distinction between long and short. Experience showed me that today’s quarter-notes and flagged eighth-notes were very unsatisfactory for reading chant, for they can give no “sense” of the individual neumatic phrases. Simply lengthening or shortening printed chant notes would speak more of nuance than of a mensural 2:1 difference. And simply placing horizontal lines above black notes to double their length seems too indirect for reading. I chose black notes for longs and white notes for shorts (as you’ve seen), and found them easily readable for anyone who’s at all familiar with Solesmes’ publications. And they do in fact nicely mimic neumatic shapes.

Transcriptions herein frequently show *ictus* or small vertical strokes with the neumes. These are not from the manuscripts. Published Solesmes editions first used them: because the monks incorrectly thought in equalist values, but were aware that the rhythm was truly a free rhythm, *ictus* could help them sing and join together short musical phrases. *Ictus*, then, originated as a way of introducing discernable structures into melodies that had neither measurable or metrical lengths. Though they’re sometimes helpful, *ictus* are not necessary for singing chant in its free proportional rhythm of longs and shorts. (Note that *ictus* never indicate weighted accents.)

Draft NEUME	METZ	MODERN	DESCRIPTION	ST. GALL
<u>ORDINARY NEUMES</u>				
<i>punctum</i> [point]	·	◻	single short	·
<i>tractulus</i> [extended, dash of pen]	~	◼ or ◆	single long (St. Gall: relatively low; follows same <i>episema</i> rule as <i>virga</i> ; always [with no <i>episema</i>] long in a <i>climicus</i> , and before a <i>quilisma</i>)	—
<i>franculus</i>		◼◼	(St. Gall only) double long	↗
<i>virga</i> [green twig, rod]	a / b ↗	a ◻, or ◼ or ◽ b ◼ or ◽	single long, higher than the preceding (St. Gall: not low as such, rather high relative to the note preceding and/or following; a: single short, when occurring among notes within a syllable, but long if standing alone or as the last note on a syllable [the <i>episema</i> is understood]); b: single long	a / b ↗
<i>pes, podatus</i> [foot]	a ↘ b ↗ c ↘	a ◻◻ b ◻◻ c ◻◻	two, rising	a ↘ b ↘ c ↘
<i>clivis</i> [a slope]	a ↘ c ~ d ~ e ~ f ~ g ~	a ◻◻ b ◻◻ c ◻◻ d ◻◻◻ e ◻◻◻ f ◻◻◻ g ◻◻◻ or ◻◻◻ [clivis + pes]	two, descending	a ↘ b ↘ c ↘ d ~ e ~
<i>climacus</i>	a ∴ b ∴ c ∴ d ∴ e ∴	a ◻◻◻ b ◻◻◻ c ◻◻◻ d ◻◻◻ e ◻◻◻	three or more, descending (St. Gall: <i>tractu- tuli</i> always long [<i>episemata</i> understood])	a ∴ b ∴ or ∴ or ∴ c ∴ d ∴ or ∴ or ∴ e ∴

Draft NEUME	METZ	MODERN	DESCRIPTION	ST. GALL
<i>scandicus</i> [climbing]		a	three, ascending (St. Gall: last note follows <i>episema</i> rule for <i>virga</i>)	a
	b	b		b
	c	c		c
	d	d		d
<i>porrectus</i> [reached- out]		a	three, high-low-final (Metz: the last note is always long) (St. Gall: last note follows <i>episema</i> rule for <i>virga</i>)	a
	b	b		b
	c	c		
	d	d		d
	e	e		
	f	f		
	g	g		
<i>torculus</i> [winepress]	a & b	a	three, low-high-low (Metz: two shorts & one long, if occurring before a new syllable or before a higher- or lower- pitched long; otherwise, three shorts) (St. Gall: a & b: note follows <i>episema</i> rule for <i>virga</i>)	a & b
		b		b
		c		c
	d	d		d
	e	e		
	f	f		

METZ RHYTHMIC LETTERS:

t = *tene* [hold]: lengthen slightly
n = *non* [do not (hold/speed)]: *gut im Takt*

SOME OTHER LETTERS IN METZ:

f = *s* = *sursum* [lift up]: high-pitched
m = *mediocriter* [medium]: mid-pitched

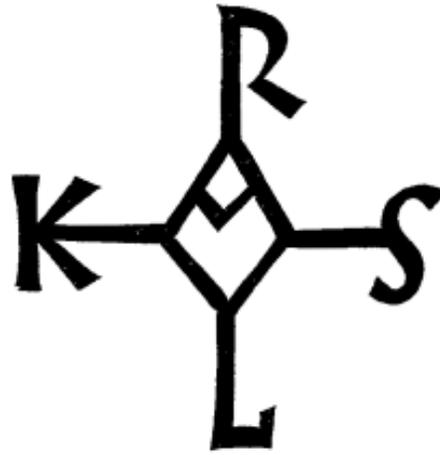
c = *celeriter* [quickly]: shorten slightly
a = *auge* [lengthen]: extend voice from 1st
through to 2nd note--hence, tie or slur

h = *humiliter* [low]: low-pitched
eq = *equaliter*: same pitch as preceding note

Draft NEUME	METZ	MODERN	DESCRIPTION	ST. GALL			
<u>SPECIAL NEUMES</u>							
liquefcent and graced neumes (see also broken <i>tractulus</i> , below; and d, e, & f in <i>strophe</i> , below)	a		a		a		
	b		b				
	c		c			c	
	d		d				
	e		e				
	f		f				
	g		g				
	h		h				
	i		i				
	j		j		(last note follows rule for <i>torculus</i>)		
	k		k				
	l		l				
	m		m				
	n		n				
	o		o				
			p			p	
	q		q				
	r		r				
	<i>strophae</i>	a	..	a			
b		...~	b			b	
c		...~	c			c	
d		~	d				
e		...~	e				
f		..~	f				
g		..~	g				
h		...~	h				
i		...~	i				
j		~	j				

Draft NEUME	METZ	MODERN	DESCRIPTION	ST. GALL
<i>quilisma</i> [to roll off]	a	a	inverted-triplet turn, in length one short, lightly rolling off the (usually) long note preceding (St. Gall: double loop: the note following is a whole-tone up; triple loop: the note following is greater/lesser than a whole tone up; preceding <i>tractulus</i> always a long [<i>episema</i> understood])	a
	b	b		b
	c	c		
	d	d		
<i>trigon</i>	a	a	the 1st note is ancillary to the 2nd and begins roughly a 1/4-tone lower; (Metz: last note follows rule for <i>torculus</i>)	a
	b	b		
	c	c		
<i>salicus</i> [to leap]	a	a	the ornament begins on pitch, with the voice bending downwards before ascending to the next note	a
	b	b		
	c	c		
	d	d		
	e	e		
	f	f		f
<i>oriscus</i>	a	a	an uncertain ornamental long that we bravely interpret as a note beginning slightly low in pitch that bends through pitch upward, calling for resolution	a
	b	b		
	c	c		
	d	d		
	e	e		
	f	f		
<i>pressus</i> [to lean upon]		a	the ornament begins on pitch, with the voice bending upwards before resolving in the (usually) next note	a
	b	b		b
	c	c		c
	d	d		
	e	e		
broken <i>tractulus</i>	a	a	(Metz only) a long divided into two shorts sung in a lightly plosive fashion, with the 2nd note sung as a short <i>pressus</i> ; usually preceded by a grace-note	
	b	b		
	c	c		
	d	d		
	e	e		
	f	f		
	g	g		

A Note to the Præcentor & Præcentrix

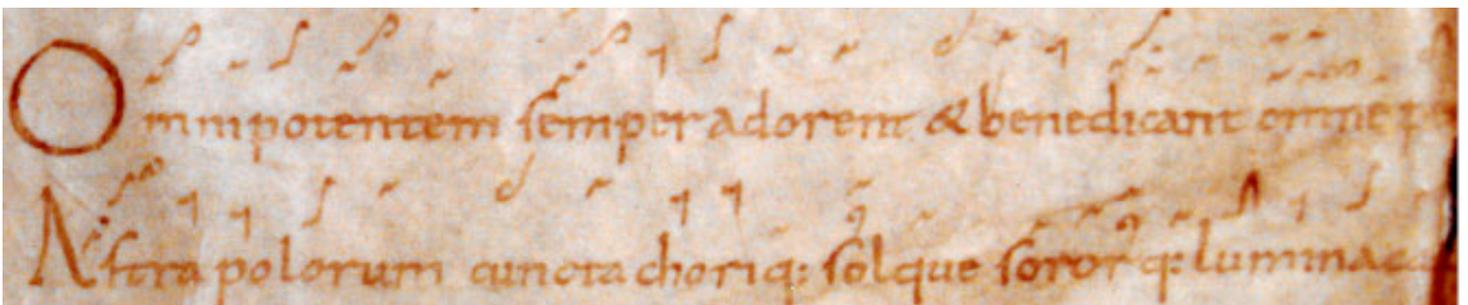


chant transmission

The word *præcentor* indicates one who sings solo and/or directs singers in sacred services, even one who determines the *ordo* for those services. It is a notable role.

The monogram above is that of *Karolus magnus*, Charlemagne, who ruled the Holy Roman Empire from 800 till his death in 814 and has been called, for his depthful spreading of humanism, the Father of Europe. It was said of him, wrote the monk Notker in 884, that he grieved how his people differed “in the way they worshipped God, and particularly in the rhythm of their chanting,” and that he asked Pope Stephen III to send him monks “highly skilled in church singing.” Twelve such were dispatched to “all the provinces north of the Alps”—but not before they had agreed among themselves to teach differently in different places, jealous to protect the importance of their knowledge and the esteemed position it gave them. But in his wide travels, Charlemagne’s good ears heard the greatly varying results; the twelve monks were punished, but his problem remained. Stephen’s successor, Pope Leo, asked that the emperor instead send to Rome two of his own highly intelligent monks; these were surreptitiously added to the papal schola, learned a revised chant, and soon returned to teach at Charlemagne’s seat in Aachen and at the Metz Cathedral, where his brother Drogo was bishop. With the emperor’s usual thoroughness, this chant was soon spread throughout Europe.

We can have every reason to believe that this is the chant that came from the reform of liturgy and music begun under Pope St. Vitalian (657–672). It would seem likely that some indications of rhythm and a hint of notes’ melodic directions had to have been *written down* for spreading abroad and for use in choirs by the *præcentors*, whose intonations and conducting would elicit the full melodies from singers’ memories. (The scope of memory then, in the all-too-common absence of reading and writing skills, were perforce superior to ours.) By mid- 9th century, neume-shapes in Metz notation were quite sophisticated: here are 2 lines (enhanced) from MS Laon 266, *circa* 880, showing the Walahfrid Strabo responsorial hymn *Omnipotentem semper adorent* (see pp. 284 & 288–289). The *præcentor* at Laon Cathedral held the small chantbook in one hand—while, with the other, after intoning, tracing these shapes in air that would lead all to sing:



The history of Western music flows on from here, as Jan Vollaerts had written before his death in 1956:

Owing to the fact that Latin liturgical monody was the foundation upon which later European music was built, the correct interpretation of the original rhythm is of far-reaching import,—for not only is it related to the Catholic way of worship, but it affects the whole history and science of Music. As far as it is possible to judge in the light of the present state of scholastic research, Gregorian Chant comprises the greatest corpus of monody in existence and is perforce the chief product of a whole branch of music deserving of extended study.

Over 250 chant Propers from Metz-notated MS Laon 239 are transcribed on the pages of this book, as well as some 50 chants from five other 10th-century neumatic manuscripts. The chief purpose has been to provide for the conducting and singing of chant. I likely made many mistakes and omissions in the transcribing, and hope that you will correct them. Reproductions of the 10th-century neumatic manuscripts are available printed and online, as are later manuscripts with melodic pitches. You can get an idea of the process in the worksheets for Christmas at Midnight, pages 40 with 41–53.

conducting

It was said that neumes or linear shapes marked above the texts in chant manuscripts of the late 9th–10th centuries were hand-signs, and this I trustingly accepted, though wanting for practical understanding. While in the Christian Brothers I'd conducted equalist-rhythm chants for all Sundays and for major feasts using cheironomy, linear phrases the hand traces in air. Later, while teaching in Manhattan's Lower East Side, I was one of thousands of teachers suspended during the City's fiscal crisis. I used Unemployment to pull from my shelf and read W. A. Vollaerts' *Rhythmic Proportions in Early Medieval Ecclesiastical Chant*, and Dom Gregory Murray's *Gregorian Chant According to the Manuscripts* with its generous insert of transcription examples. A gift of the *Paléographie musicale*, Vol X: *Antiphonale Missarum...Codex 239 de la Bibliothèque de Laon* from Joseph Greenspan allowed me to transcribe some Mass Propers in MS Laon 239. I fell in love with the depth in the music that resulted, which seemed more defined and intense than that of Solesmes. To close its First Conference on Gregorian Chant, on 25 April 1976, the Schola Antiqua joyfully sang, at The Cloisters—The Metropolitan Museum of Art, the Easter Mass Propers I had newly transcribed from Laon 239.

By this time it had dawned on me that cheironomy was out, that I had in fact only to conduct each of the very *neume shapes themselves!* For example, the shape of the written Metz *tractulus* (), a long, was exactly the shape my hand made (raised knuckles in the middle and all) when I wanted to say “hold this note”; and the neume for two longs ascending () was exactly the shapes my hand then made also! If I wanted a *strophæ*, two shorts and a long, I naturally enough would trace  in the air. The neume for two descending longs was clearly  ; two descending shorts would be  and two ascending shorts are  . So: the very shapes of the Metz neumes in themselves tell the conductor what to do with his or her hand. Nothing could be more clear. And these handsigns joined together to form natural long and longer lines according to the individual text's and music's nature. Always think towards length. Ideally the conductor has a piece so much *inside* that the portions and their connections, the whole, are one: without the need for reasoning any more, one conducts from the state of that whole. The music speaks through the conductor, and the conductor is obedient to what he or she is hearing. When chant is sung carefully in equalist rhythm, it can be lovely. But when it is sung correctly from the heart in proportional rhythm, it is shapely and beautiful.

(Notations other than Metz, while in remarkable agreement with it, offer less clear *visual directives* for the conductor, and these help make Metz and Laon 239 so important. Cf. Neume Chart, pp. 475–479, above.)

Please review paragraphs beginning “A few basics” and (especially) “A brief note concerning melodic types or ‘dialects,’” both at the bottom of page 3; also, “A Note Concerning Neume-Shape and Letters” on page 59.

the body of early chant in Western history

Regarding Vollaerts’ just-quoted idea that “Latin liturgical monody was the foundation upon which later European music was built,” I’d always thought this referred mainly to notation and melody. But after living with the chants that are now in this book, it is clear that the *sheer variety of lyric and dramatic presentation* that we have come to enjoy through our Western music *itself* has its source in the valuable body of 7th-century liturgical chant. It would be fruitful to review illustrations of this we’ve already encountered...

A. OFFERTORY *AVE MARIA*, 4th Sunday in Advent. This deeply touching interplay between Mary and the Angel, with the schola commentaries, must be a 7th-century ancestor of the great 10th-century liturgical dramas. The *loss* of its two verses (definitively per the Council of Trent, 1570, affecting all but the *Requiem* Mass) was a deeply human one. [pages: Latin 26–27; English 28–29]

B. THE THREE INTROITS OF CHRISTMAS. The first is at Midnight; the brief text hints of a birth in eternity, and the music is almost without time. Words for the second, at Dawn, speak of the action and results that are happening then, and the music practically jumps out of its skin with triumph, *à la* Handel. The third, at the Day, welcomes in text & song the accomplished knowledge at last simply laid before us. I don’t know another instance of such a comparing juxtaposition in music until many centuries later than these, composed in the seventh! Proportional rhythm is an essential element here: Midnight and Day Introits might be conducted in equalist rhythm so as to hint at their contents, but not so that of Dawn. No disembodiment here: rhythm with measure is called-for and delivered. One has only to hear with open ears. [Latin 32, 55, 66; English 37, 60, 74]

C. OFFERTORY *JUBILATE DEO, UNIVERSA TERRA*, 2nd Sunday after Epiphany. Please see the note at the top of page 101. The spiritual world of the lengthy antiphon—with its textual repetition & ecstatic melisma at the beginning, and the touching relief from the *venite et audite* to its *alleluia*—is revisited in each of the two cantorial verses, the second of which ends in a 113-note melisma that betrays words. The humanistic loss of the ancient Offertory verses from liturgical use and publication per Trent was a grave wound to music and to the arts. (The Offertory is also assigned for the 4th Sunday after Easter.) [Latin 101–103; English 97–99]

D. THE LITURGY OF GOOD FRIDAY. “You really miss the Mass,” a non-churchgoing singer said, realizing that a physical presence through Poetic experience simply had not been there, barely replaced by dramatic texts. Among these the most surprising, almost shocking, is the all-but-unknown antiphon *Cum fabricator mundi*. Please see note, page 200. [English 201–202; Latin 207–208]

D. TRACT *LAUDATE DOMINUM OMNES GENTES*, at the Paschal Vigil. The Tract-form, used during Lent, consists of one or more Psalm-verses without reprise or respond. That the several melodies it typically uses are ancient is indicated by their Hebraic cantorial quality and (as I remember) their pre-Jerome Latin. Now—after the Resurrection is proclaimed by the singing of the *Gloria in excelsis*, the oration & a brief Pauline Epistle, and a Triple Alleluia with its solo clarion *℟. Confitemini domino*—a *Lenten* Tract with solemn mien proclaims a joyful *Laudate dominum, omnes gentes*. The juxtaposition is deeply moving. [Latin 222]

E. ANTIPHON *QUEM QUERITIS IN SEPULCHRO*, from the Pre-Easter Mass Procession to the Baptismal Font. [225, with commentary]

F. OFFERTORY *TERRA TREMUIT*, for Easter Sunday, a day that celebrates two interconnected resurrections. One is from the dead, at the Introit. The other is towards justice, at the Offertory: “when the Lord arises”—with the *oriscus* ornament on *do* focusing attention through a slight dissonance before resolving into the *la*. Four full times this happens, each with the assurance of a relieved melismatic *alleluia* concluding! Genius enters in the

third verse: after shattering the horns and weapons, warfare itself is shattered and the risen one is seen to be “the wond’rous brilliance shining from the ageless mountains.” I can’t help but find new meaning in theologian Uta Ranke-Heinemann’s remarkable words “The death and Resurrection and Ascension of Jesus happened in a single instant.” (*Putting Away Childish Things*. HarperSanFrancisco, 1994, p. 134.) [E 238–240; L 232–233]

G. PENTECOST. The body of 7th-century chant is remarkable for expressing deeply human experiences. This major feast, for example, takes us from the physical presence of incarnation to the invisible yet felt presence of what is no longer enfleshed—like a beloved’s, after her or his death...

The extra-illustrated music, texts, and comments on pages 283–294 detail aspects of this growth-change, and need not be repeated here. (I am so grateful to M. Jean Lefevre at Laon’s Bibliothèque Municipale for having shown me bifolio 266—about fifty years older than MS 239—containing text & music for Walahfrid Strabo’s presence-filled hymn *Omnipotentem semper adorant*.)

H. OFFERTORY *PRECATUS EST MOYSES*, 12th Sunday after Pentecost. Here, in early 10th-century MS Laon 239, is an integral work dating no later than the 9th century—monodic, with no accompanying voices, whose length in modern transcribing takes over 27 full staves, for three different characters and unison chorus, and whose final text is a hymn to philosophical unknowability that does not leave us feeling negative, but sheltered! (The 20th and 21st centuries could not disdain its means or high purpose.) Who might sing what role is indicated on the score, pages 409–411.

I. OFFERTORY *SUPER FLUMINA BABYLONIS*, 20th Sunday after Pentecost. Utilizing most of Psalm 136, this is essentially the dramatic lament of the Psalmist King David over the plight of his people. [pages 422–424]

J. OFFERTORY *VIR ERAT IN TERRA NOMINE JOB*, 21st Sunday after Pentecost. This looks forward to dramatic practices one might not expect to see for many centuries. The antiphon is dark and low-pitched; its three repetitions would be reduced to the opening words only: “There dwelt in the land of Uz a man named Job.” There is only one singing character: Job—but he needs be taken by two successive voices. In the first two Verses, soloist Job is low-voiced; but in the last two, he must express himself in a higher-pitched voice, finally singing “that I might see good things” fully six times—beginning in uncertainty and ending assuredly, even triumphantly. —Yet with that final reminder by the Schola of the suffering humans (ourselves) who still sing. [pages 430–432]

K. THE LITURGICAL YEAR ITSELF AS ENDLESS CYCLE. It “begins with Advent and ends with the season of Epiphany *a full year and one-quarter later*...like a snake biting its tail, and the cosmos is filled with a beauty in that very round.” [page 446]

The 7th-century body of liturgical chant, readily available for us, is a great font for Western music and arts.

What’s present here to hand is, as you know, only a start. For anyone familiar with modern chant notation, reading our blacks as longs and hollows as shorts (2 : 1) becomes automatic—though a good computer program would improve the looks of the shakey notation and writing. Chant melodies are reincarnated to their proper rhythm in an old and noble musical dialect, though surely needing corrections and expansion.

Despite these caveats, I’d make a wager: If, during the process of learning any one of this book’s chants, a reader would, *while singing*, quietly sign the shakey neumes in the air with one hand, he or she will be surprised to find that they are signing in Metz notation! and that they are singing the music quite *wholly*—

As this compiling comes to an end, forty-six years after Laon 239's *Resurrexi* was heard at The Cloisters, all the persons in the free democracy of Ukraine have been suffering months of agonies ordered by a single man. We ask one another where all our advances in sciences and the arts have led us. What is the good of all we know, such as the Christian *mythos* with the literature and art and music it has created?

—For a very small part, you two and I need learn musical line so deeply that we who sing, with our hearers, are forced to pause at and be disturbed by Beauty, so it is a heavy weight inside from which none of us would ever wish to be parted. For those within Christianity, here is a large portion of your very own song, from the oldest remarkably complete & performable body of music known to the West.

Those of us on the outskirts of Christianity place hope in the *philosophia perennis* and the *traditio manus*: an ongoing, self-culling philosophy that reminds us how to live, and a powerful hand that, without fear and with selfless grace, feeds us with it whole. That giant hand is twofold: Education with its schools, and Religion with its churches—but I fear both have unwittingly betrayed us. They do not, and are not free to teach and preach with passion. But ideas that we cannot feel in our stomachs and manifest from our tearducts are, simply, *not real to us*.

Our bodies, after all, are suffused with consciousness, and only within that fusion can any idea come to lodge in us. As a teacher and a religious, I have seen that the schools teach ideas as if these were themselves real things; and the churches divvy up an *unnameable mythos* as if its varied parts could reach out and touch us, whereas they cannot, for that is not their reality. Both need to leave the realm of only reason, of so-called enlightenment, and enter at last into a new age of *Humanism*.

If you two and I can sing in depth these chants and teach others to do so, Beauty shall have an entrée to mold a human majority, and I believe that she would.

It would be a joy to see centers spread throughout the globe with each dedicated to a different worldview, religious or scientific or philosophic. We have been graced with examples of such—Socrates' ambulatory school on the Hill of Pnyx in Athens; forerunners of German Idealism in 1790s Tübingen; Dada's Cabaret Voltaire in 1914 Zürich; then the Bauhaus and our Black Mountain College. *All to be free from affiliations or dependencies of any sort*, each specializing in kindness, standing for a contemplative life and worldview—having as its sole purpose strengthening individuals in purposefully idealistic life.

With your understanding and help, the music transcribed here, with many corrections & with expansion, might serve as the rank beginnings for a gathering of Western chants composed in the 7th century and made available to us in 10th-century neumatic manuscripts. This could serve singers who would make their song heard regularly in accessible places to serve individuals who might freely come to them for food...

For their guidance there might be this insight by Simone Weil, from her *Notebooks*:

We should conceive the identity of the various traditions, not by reconciling them through what they have in common, but by grasping the essence of what is specific in each. For this essence is one and the same.



Select, Annotated Chant Bibliography for Reading & Study

Jan W. A. Vollaerts, S. J. *Rhythmic Proportions in Early Medieval Ecclesiastical Chant*. First published in English in the translation of J. V. M. Nuyten. Leiden: E. J. Brill, 1958; second edition, 1960. In a letter to Fr. A. M. A. Vollaerts dated March 23, 1958, Dom Gregory Murray wrote "Your brother has opened the door to the truth at last. Previous mensuralists, with the best intentions in the world, were unable to find the key to the door, because they had not studied all the evidence, MSS & literary evidence, as carefully, as thoroughly, and as scientifically as your brother. I believe without any doubt that his book is the finest study of the Chant that has yet been written." Vollaerts begins with an evaluation of the rhythmic significance of tenth- and eleventh-century manuscripts, details his paleographic findings regarding Metz, St. Gall, Aquitanian, Nonantolian, and Chartres musical signs, and concludes with a study of the medieval theorists. Chant is approached as an important flowering in the history of Western song. Anthony Milner in *The Tablet*, January 1959: "Vollaerts' work is based on a thorough (and for the greater part originally conceived) re-examination of the four most ancient and reliable groups of MSS. His argument starts from facts admitted by the Solesmes school & proceeds by logical and inevitable steps, each of which is proved by accurate comparison and sifting of the MS. material. The book represents the labour of thirty years; the scholarship of a man who was not only a gifted composer, conductor and performer...but also a genius in the difficult field of early musical paleography. His work employs the most severe principles of textual criticism. In consequence his argument is virtually unassailable." With editorial help from his priest-brother and the unstinting efforts of his sister, *Rhythmic Proportions* was being readied at the publisher as Vollaerts in hospital lay dying. The photograph on page 474 was one of the last taken of this man, whose life is simply expressed in quotations he had written in Latin at the top of a page now in Schola Antiqua's care:

And he answered: With zeal have I been zealous for the Lord God of hosts, for the children of Israel have forsaken thy covenant. [III Kings 19:10]

The zeal of thy house hath eaten me up. [Psalm Vulgate 68:10]

My zeal hath consumed me, for they have forgotten... [Psalm Vulgate 118:139]



Since the *Schola Antiqua* has been concerned with transcribing and performing a large body of Mass chants, and resources of time and funding have been scarce, it has seemed sensible to limit its paleographic investigations to Metz, St. Gall, and Chartres notations. Here first is a list, in approximate chronological order, of the ninth-century fragments and tenth-century manuscripts containing proportional rhythmic signs:

Laon 266 bifolio. Four-page fragment from a *cantatorium* or Mass-book containing Propers sung by cantors, used as a flyleaf in the binding of MS 266; c. 880. Contents in the article by Peter Jeffery. Metz signs clearly indicate proportional rhythm; there are no rhythmic letters. Walahfrid Strabo's responsorial hymn *Omnipotentem semper adorant* is here newly transcribed from this bifolio (see pp. 484 & 488–489 above). The Schola has color slides courtesy of M. Jean Lefevre, Director of the Laon Bibliothèque Municipale.

Laon 121 bifolio. Four-page fragment from a *graduale* or Mass-book containing Propers sung by the schola, used as a flyleaf in the binding of MS 121. Mostly illegible; its value lies in its c. 900 date with the fact that it contains Metz signs indicating proportional rhythm and has rhythmic letters (unlike the earlier 266). The Schola has color slides through the kindness of M. Lefevre. Contents: A^r: First Sunday in Lent: verses 11–13 of Tract *Qui habitat*, Offertory *Scapulis suis* with three verses, and opening of Communion *Scapulis suis*; A^v: Monday of First Week in Lent: latter part of Introit *Sicut oculi*, Gradual *Protector noster*, Offertory *Levabo*, and Communion *Voce me*. B^r (only first vertical third of page, hence all parts incomplete): Tuesday of First Week in Lent: probably Introit *Domine refugium*, Gradual *Dirigatur*, Offertory *In te speravi* with two verses, Communion *Cum invocarem*, and Wednesday of First Week in Lent Introit *Reminiscere*. B^v (last vertical third of page, continuation): Gradual *Tribulationes*, Tract *De necessitatibus*, Offertory *Meditabor* and one verse.

St. Gall 359. Reproduction in Solesmes' essential publication, *Paléographie musicale*, Series 2:II; Tournai, 1924; reprinted Berne, 1968. Complete *cantatorium* with St. Gall musical signs clearly indicating proportional rhythm, and with rhythmic letters; c. 900.

Laon 239. Reproduced in *Paléographie musicale* X; Tournai, 1909; reprinted Berne, 1974. *Graduale* complete except for a few lacunæ and the partial erasure of a number of Offertory verses; c. 930. Heightened Metz signs clearly indicating proportional rhythm, with rhythmic letters. One of the greatest and noblest of manuscripts, important in the understanding of Western music history. The Schola has color slides courtesy of M. Lefevre.

Chartres 47. Reproduced in *Paléographie musicale* XI; Tournai, 1912; reprinted Berne, 1972. Complete *graduale*, last quarter of tenth century. Chartres signs clearly indicating proportional rhythm, without rhythmic letters. The manuscript itself was destroyed towards the end of World War II.

St. Gall 339. Reproduced in *Paléographie musicale* I; Solesmes, 1889; reprinted Berne, 1974. Complete *graduale*, last quarter of tenth century. St. Gall signs clearly indicating proportional rhythm, without rhythmic letters. A particularly straightforward manuscript. From Laon 266, Chartres 47, and St. Gall 339, it is manifest that rhythm in the earliest chant manuscripts depends not upon the rhythmic letters but is inherent in the shapes of the musical signs themselves.

Einsiedeln 121. Reproduced in *Paleographie musicale* IV; Solesmes, 1884; reprinted Berne, 1974. Color reproduction, with sequentiary, Weinheim: VCH, 1991. Complete *graduale*, end of the tenth century. St. Gall signs clearly indicating proportional rhythm, with rhythmic letters.

Hartker *Antiphonale*, St. Gall 390–391. Reproduced in *Paleographie musicale*, Series 2: I; Berne, 1970. An *antiphonale* containing Office Proper chants; c. 1000. St. Gall signs indicating rhythm, with rhythmic letters. The only source of rhythmic signs for the Office music, and indispensable. As *episemata* were added later to some of the musical signs, great care and an experiential understanding of proportional rhythm are required for transcribing.

There follows a list of some later manuscripts giving pitches but having no rhythmic indications, with which the above neumatic sources may be conflated to produce performable proportional-rhythm transcriptions:

H 159 Montpellier: *Tonary of St Benigne of Dijon*. Transcription by Finn Hansen; Copenhagen: Dan Fog, 1974. (Manuscript reproduced in *Paléographie musicale* VII, Tournai, 1901, reprinted Berne, 1972.) Mass Proper chants arranged according to their modes; eleventh century. In the so-called “French” musical dialect of the chant, in which a minor or major second typically is heard at climaxes and cadences. (See note on page 488, below).

Graz 807. Reproduced in *Paléographie musicale* XIX; Berne, 1974. Complete *graduale*, first half of the twelfth century, later Metz notation. In the so-called “German” musical dialect, in which a minor third typically is heard at climaxes and cadences; this yields a hovering around *do* and *fa*, which would be an indication that it’s probably more ancient than the French dialect.

Lucca 601. Reproduced in *Paléographie musicale* IX; Berne, 1974. *Antiphonale* containing Office Proper chants; twelfth century.

Laon 263. *Troparium, sequentiarum, etc.* with index; late 12th century. (The diastematic *Gloria in excelsis* at 30^v matches the neumatic *Gloria* in Chartres 47 at 69^v; see pages 220–221, above.) Unpublished copy of 188 folios, from a microfilm courtesy M. Lefevre of Laon Bibliothèque Municipale; in Schola library.

Verdun Bibliothèque Municipale 759 *Missale*; Verona: La Linea Editrice, 1994. Altar Missal that includes musical notation of Proper chants for the schola; thirteenth century. The Offertory verses are absent.

Worcester F. 160. Reproduced in *Paléographie musicale* XIII; Solesmes, 1922; reprinted Berne, 1971. *Antiphonale* containing Office Proper chants; thirteenth century.

Thomaskirche *Graduale*. Reproduction in two volumes, Leipzig 1930 & 1932; reprinted Hildesheim, 1967. The fourteenth-century *graduale* that Bach knew. German musical dialect; most Offertory verses are absent.

Moosburger *Graduale*, dated 1360, useful for minor variants. German dialect, no Offertory verses. The Schola library has a photocopy courtesy Mary Ann Ballard.



A. Gregory Murray, O. S. B. “Gregorian Rhythm in the Gregorian Centuries: the Literary Evidence,” in *The Downside Review*, Summer 1957, pages 234–258. Excerpts follow:

[*Scholia enchiriadis*, 10th century] Pupil: What is rhythmical singing? Master: It is to observe where to use the more prolonged durations and where the shorter ones. As we observe which syllables are short and which long, so too which sounds are to be prolonged and which shortened, in

order that the long concur proportionally with those that are not long, and the melody may be scanned, as though in metrical feet.

[Hucbald of St. Amand, died c.930, *Commemoratio brevis*] In equity manifestly has God the creator appointed all beauty to consist, nor less that which the ear than that which the eye perceives; for he has ordered all things in measure, weight and number. Therefore let no inequality of chanting mar the sacred melodies, not for moments let any neum or note be unduly prolonged or shortened; nor may we through lack of care sing in the course of any given melody, such as a responsory etc., more slowly than at the beginning. Similarly let not the short notes be hurried more than they should be. In fact all the longs must be equally long, all the shorts of equal brevity; the only exceptions are the distinctions [phrase-endings], which in the chant must likewise be observed with care. Everything of long duration must rhythmically concur with what is not long by legitimate and reciprocal durations, and let every single melody run its full length from end to end at the same level of speed... And in accordance with the length durations let there be formed short beats, so that they be neither more nor less, but one always twice as long as the other.

[Berno of Reichenau, died c. 1048] ...Hence, as in metrical verse the strophe is constructed with definite measurements of feet, so the chant is composed of a fitting and harmonious combination of long and short sounds... Therefore let the melody of our music be characterized by the proportional quantity of the sounds.

[Aribo, latter part of 11th century] In olden times great care was observed not only by the composers of the chant but also by the singers themselves to compose and sing proportionally. But this idea has already been dead for a long time, even buried.

(Murray) “The Authentic Rhythm of Gregorian Chant,” in *The Downside Review*, January 1959.

(Murray) *Gregorian Chant According to the Manuscripts*. London: L. J. Cary, 1963. Dom Gregory, who helped ready the 1960 edition of Vollaerts’ seminal book, was graced with a remarkably clear pedagogical mind. In this his major work, he sets forth the principles of proportional rhythm and then discusses notational details regarding twenty-six different chants—each one presented within an indispensable *Supplement* in one to four versions from the neumatic manuscripts, with his modern transcription. (Whence the idea for rough worksheets like those shown on pages 40–53, above.) Yet not only is the book out-of-print, its publisher is no longer in business. With every intention of urging readers to hunt out their own copies (www.abebooks.com has proven a good source for out-of-print books), examples from Murray’s *Supplement* are given on pages 490–496 following. →

J. Smits van Waesburghe, S. J. Critique of Vollaerts’ book, in *Caecilia*, August 1960, pages 128–137.

(Murray) “A Reply to Fr Smits van Waesburghe, S. J.” For Private Circulation, 1961; reprinted in *Caecilia*, Spring 1961. After quoting Fr Smits as saying that the authentic interpretation “is impossible for us, now, to discover,” Dom Gregory writes: “To accept without protest an interpretation with no historical basis at all, and then to reject one with solid foundations in the manuscripts and the medieval authors, suggests an inability to view the matter with that impartiality and objectivity which should characterize the attitude of a genuine scholar and a sincere seeker after truth.”

INTROIT: RORATE CÆLI

	(1)	(2)	(3)	(4)	(5)	(6)
						
	Ro- ra- te cæ- li de-					
Metz						
839			-			
121			-			-

	(7)	(8)	(9)	(10)	(11)	(12)	(13)
							
	su- per et nu- bes plu-						
Metz							
839				-		-	
121				t m		-	

	(14)	(15)	(16)	(17)	(18)	(19)
						
	ant ju- stum: a- pe- ri- a-					
Metz			:			
839				-	-	
121				-	e -	

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On these reproduced pages 10–11 of his Supplement, Dom Gregory Murray gives on the top line a modern rhythmic reading of the early 10th-century Metz notation contained in MS Laon 239; he has traced its neumes just underneath the staff.

The transcription in our present book is on page 24, above. Differences in melodic pitches between Dom Gregory's and ours mostly have to do with the so-called "musical dialect:" he uses the "French" (as in the Vatican Edition and Solesmes) and we use the "German" (as in, for example, the 12th-century Metz notation from Graz 807). Cf. the penultimate paragraph of the Introduction on page 3 above. A difference between the two dialects is clearly evinced on the 5th note: the French uses a ti-flat, whereas the Metz goes up to the do (which I think indicates an earlier practice—and the sound of which is fetching). Concerning rhythmic lengths... The first neume shows two shorts ascending (Laon 239 has a small c for celeriter, to remind us the notes are quick); the second neume, also two shorts ascending, has a small s by it to show that the second note is higher (superior), forming a longer interval than the previous one. A difference of interpretation enters regarding the second note of the second neume: Murray sees the t (tene = hold) as indicating the note is a long, whereas I see it as a nuance that slightly lengthens the short indicated by the neume's shape. Minor disagreements concerning

(20) (21) (22) (23) (24) (25)

tur ter- ra et ger- mi- net

Metz

339

121

(26) (27) (28) (29) (30)

FINE

sal- va- to- rem, Ps. Cæ- li e- nar-

Metz

339

121

(31)

rant glo- ri- am De- i: et o- pe- ra ma- nu- um

121

(32) (33) (34) (35) (36) (37)

D.C.

e- jus an- nun- ti- at fir- ma- men- tum.

121

C. & Co. 3082

interpretation at this stage are to be expected, and there may in fact be no “right” or “wrong.” —If longs remain longs and shorts stay shorts, the principle of proportional rhythm holds. I have the most profound respect for Dom Gregory and his scholarship. I met him twice, enjoying Downside Abbey’s hospitality the second time overnight before having the honor of serving him at Mass for local parishioners the next morning.

It might now be noted... I had the impression that Dom Gregory had been discouraged from further passionate advocating of proportional-rhythm chant, and that his recent interest in whether Mark or Matthew wrote the first Gospel was perhaps a substitute. A possible reason: fellow Benedictine Eugène Cardine had come much to the fore with a “semiological” interpretation of the rhythm (which only continued the idea that neumes indicate nuances, not measure), and further inter-monastic divisions were no longer advisable. The Catholic Church has sometimes played favorites. I was to find out from Mevrouw Vollaerts, whose late brother Jan had taught sacred music in Utrecht, that the city’s bishop had informed his school that if he continued to teach his rhythmic theories, no student graduating from that school would be hired by any parish in the diocese. The proportionalists were a long-suffering and brave bunch.

ALLELUIA: PASCHA NOSTRUM

	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
	<i>Cantor</i>				<i>Choir</i>			
	Al- le- lu- ia.							
Metz								
859								
389								
121								
	im							
	(9)	(10)	(11)	(12)	(13)	(14)	(15)	<i>FINE</i>
Metz								
859								
389								
121								
	(16)	(17)	(18)	(19)	(20)	(21)	(22)	(23)
	<i>Cantor</i>							
	Pa- scha no- strum						im- mo- la-	
Metz								
859								
389								
121								
	im							

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These are pages 18–19 of Dom Gregory’s Supplement; our transcription is on page 231, above. It is interesting to compare notes 6 through 11 in each. (I’m not following his parenthetical numbers, which refer to neumes, but simply counting notes). His 6th & 7th are longs—whereas ours are shorts, following the shape of the Metz neume: he understands the a (auge = lengthen) as referring to the whole neume, while I see it as a slur connecting the 7th note to the

GRADUAL: CHRISTUS FACTUS EST

	(1)		(2)		(3)		(4)		(5)		(6)		(7)
	<i>Cantor</i>				<i>Choir</i>								
													
	Chri- stus fa- ctus est pro no- bis o-												
Metz													
359													
389													
121													
	(8)	(9)	(10)	(11)	(12)	(13)	(14)	(15)	(16)				
													
	be- di- ens us- que ad												
Metz													
359													
389													
121													
	(17)	(18)	(19)	(20)	(21)	(22)	(23)						
													
	mor- tem, mor- tem au- tem												
Metz													
359													
389													
121													

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(Here are pages 2–4 of Dom Gregory’s Supplement; our transcription is on page 189, above.) Many b-flats are to be found in Dom Gregory’s transcription. Diastematic manuscripts—those from the 11th century on that specify chant melodic pitches—differ in whether or not they flat the ti (or b). Many years ago a friend recommended I speak with Ben Peck, a very gifted New York sackbut player who must frequently have encountered uncertainty over b-flats. Ben said the only reason he could come up with for the flat is that it would make it easier for singers t. I immediately

(24) (25) (26) (27) (28) (29) *FINE* (30) *Cantor* (31) (32)

cru- cis, Pro-pter quod De -

Metz

359

889

121

(33) (34) (35) (36) (37) (38)

us ex- al- ta- vit il- lum

Metz

359

889

121

(39) (40) (41) (42) (43) (44) (45) (46) (47) (48)

et de- dit il- li

Metz

359

889

121

C. & Co., 3082

thought of the Vitaliani, the name given to Pope Vitalian's schola: I pictured them as crack musicians who would never have needed such easement! So I thought we'd try dropping the ti-flats, and it proved revelatory...

With the flat, the ti became tamed, just a part of the flow; without the flat, it retained an irresolution, a longing for the do (which could persist for awhile), thus lengthening the sense of line and adding to the music's role.

(49) (50) (51) (52) (53) (54) (55) (56) (57)

no- men

Metz

359

339

121

(58) (59) (60) (61) (62) (63) (64)

quod est su- per o- mne no- men.

Metz

359

339

121

Choir

(65) (66) (67) (68) (69) (70) (71) *D.C.*

Metz

359

339

121

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A. Gregory Murray, O. S. B.

Stephen J. P. van Dijk, O.F.M. “Papal Schola versus Charlemagne,” in *Organicae Voces, Festschrift Joseph Smits van Waesberghe*. Amsterdam 1963.

“The Old-Roman Rite,” in *Studia patristica*, 5, Texte und Untersuchungen, 80, 1962.

“The Urban and Papal Rites in seventh- and eighth-century Rome,” in *Sacris erudiri*, 12, 1961.

The liturgist van Dijk held that a reformation of liturgy and chant was begun under the Byzantine Pope Vitalian (657–72) and brought to conclusion under Pope Gregory II (715–31), and that it was this ritual and music—from the Papal court—that was spread through Gaul, first by Pepin (751–69) and then by his son Charlemagne (768–814). An earlier statement of his views is to be found in The Origins of the Modern Roman Liturgy: The Liturgy of the Papal Court and the Franciscan Order in the Thirteenth Century, co-authored with J. Hazelden Walker (Westminster, Maryland: The Newman Press, 1959).

Dom Eugene Cardine. “Is Gregorian Chant measured music?” Translated with a foreword by Dom Aldhelm Dean. Solesmes, 1964.

(**Cardine**) *Semiologia Gregoriana*. Rome: Pontificio Instituto de Musica Sacra, 1968. Translated by Robert M. Fowells, 1987. Contains Dom Eugène’s own theories on the interpretation of the musical signs.

(**Cardine**) *Graduel Neumé*. Solesmes: Abbaye Saint-Pierre, 1972. Reprint of author’s 1908 gradual with neumes from 10th-century manuscripts written in black above the 4-line staves. In 1979 Solesmes published *Graduale Triplex*, with Laon 239 neumes in black above staves, St. Gall 359 & Einsiedeln 121 neumes in red below.

John Rayburn. *Gregorian Chant: A History of the Controversy Concerning its Rhythm*. New York, 1964; reprinted Westport, Connecticut, 1975. Originally a doctoral thesis, the first regular publication was by the author. An essential, most helpful book that details the controversy through 1960.

Peter Jeffrey. “An Early Cantatorium Fragment Related to MS Laon 239.” Collegeville: Hill Monastic Manuscript Library, n.d.

Anyone who has transcribed a fair amount of chant from tenth-century manuscripts, especially for purposes of actual performance, is aware that there are many annoying and stubborn problems—for example, the possible rhythmic difference (if any) between the cadential oriscus *  and cadential pressus *  of Metz notation in Laon 239. Yet these remain details that need not and should not keep us from deep understanding and practice. It is useless to fault a paleographer for not having all the answers, as van Waesburghe does in his critique (see page 489). Rather, what is demanded of a theory of chant rhythm is that it be thoroughly consistent with the musical signs in their systemic variety, with the witness of contemporary theorists and the facts of contemporary history, with the requirements of common sense, and with its own principles. Given these criteria, Vollaerts’ proportional theory is at base the very best we have or are likely to have. That it is of sufficient strength and breadth to support practice is demonstrated by the many examples in Murray’s book, by the three hundred chants the Schola Antiqua has transcribed and performed in the United States, England, France, and Germany, and by the repertory of early medieval music that is opened to musicologists and musicians who may use Vollaerts’ theory as their point of departure. Van Waesburghe’s conclusion, “we cannot penetrate to the authentic practice of Gregorian Chant; perhaps this penetration is permanently beyond our reach,” is simply, and most disturbingly, false.

Cardine’s critique of Rhythmic Proportions cites what he considers to be Vollaerts’ three most salient arguments. Cardine responds to the first by positing in Vollaerts’ name a relationship of musical signs with which the book just does not deal, claiming an inconsistency which is in fact of the critic’s own creation. In his replies to all three arguments, and in his critique of Murray’s book, Cardine applies an unwarranted rigidity in the interpretation of parallel melodic phrases or

formulæ, drawing therefrom conclusions themselves unwarranted. Cardine ends his essay erroneously: he states that equalist is a free rhythm while strongly implying that proportional rhythm is not free. In fact, proportional rhythm, and what I would call “syllabic rhythm,” are the only pre-1000 rhythms that are free essentially and by their very nature. Proportional rhythm’s flowing, irregularly occurring measure of longs and shorts alone is able sensitively and perfectly to shape the pitches of complex melodies to the accentuation of prose.

In chant practice according to semiological principles, it is equal-length, non-divisible notes that are nuanced, and in this Dom Eugène continues the sort of æsthetic enunciated by Dom André Mocquereau well over a hundred years ago. Their chant does not naturally respect textual accents, and something approaching that is had only through subtleties of singing that barely can be described or communicated and are hardly reproducible, a situation unsuitable for liturgical song.

Neither van Waesburghe nor Cardine focused on the whole-picture deeply enough to speak of the things that are truly important: (a) the clear indications of rhythm in the very shapes of the written musical signs, (b) the proportional intent of the medieval musical theorists, and (c) the capacity for setting free prose texts to music with clarity and with ease.

The description by Peter Jeffery of the bifolio in Laon 266 is very helpful. He correctly notes that the rhythmic letters of Laon 239 are completely absent from the 266 bifolio, but errs when he concludes that this “puts to rest any lingering notion” that the rhythmic manuscripts are older than the non-rhythmic. It does nothing of the sort, for the musical signs of the earlier 266 are clearly rhythmical in their very shapes, independent of letters.

Anthony Milner. “Liturgy, church music and politics in the Carolingian Empire,” in *Studies in Music*. University of Western Ontario, 1980.

Suzanne Martinet. “La Cathédrale Carolingienne de l’Évêque de Laon Gerfrid,” *Federation des Sociétés d’Histoire et d’Archéologie de l’Aisne—Memoires*, Vol. XII (1967), p. 76.

From a talk by Suzanne Martinet, historian of the City of Laon, entitled “Discoveries About Music at Laon in the Ninth and Tenth Centuries”:

Charlemagne wrote, “Moved by the example of our father, Pepin, who introduced to all the churches of Gaul the beautiful tradition of the Roman chant, we are involved with equal solicitude in procuring a collection of such important teachings.”

This chant, a solemn rendering of the Psalms and liturgical texts, blossomed at Metz, thanks to Bishop Chrodegang (742–766). This holy bishop...had formed a singing school under Charlemagne which gave the name “Metz notation” to the writing-down of the Roman chant... [T]he musical manuscripts of Laon, especially the [Graduale] 239, show that the Church of Laon conformed to the Roman chant advocated by Charlemagne as notated in the manner of Metz. We owe the strict application of these reforms to the personality of Bishop Gerfrid [d. 800]. [translated by Franz Jolowicz]

Apropos, from Judith Herrin’s *The Formation of Christendom* (Princeton University Press, 1987):

Under Vitalian, the musical side of ecclesiastical services was transformed by the establishment of particular chanters later known as Vitaliani. The schola cantorum probably originated in these specially trained singers, recruited from the three junior clerical ranks of acolyte, reader, and exorcist. Later in the seventh century when Leo II, Benedict II, and Sergius performed in this ordo as young clerics, it was an institution under a primus (chief chanter) devoted to the magisterial splendour of masses both in the papal household and at station services. These were inspired by imperial ritual involving the use of organ and Byzantine antiphony (diaphonia basilika), which symbolised papal supremacy and authority. [p. 266]

Metz had become a stronghold of liturgical music. Van Dijk mentions the story of the Englishman Sigulf: a “friend and companion of Alcuin, whom he succeeded at Ferrières, and sacristan at York, he was sent to Rome (c. 775) by his uncle Autpert to study liturgical customs. But for the actual style of singing he had to go to Metz.” [The Urban and Papal Rites]. [p. 474]

Apropos, from Pierre Riché’s *Education and Culture in the Barbarian West: From the Sixth Through the Eighth Century* (Columbia: University of South Carolina, 1976), chapter “Italian Schools in the Eighth Century”:

Except for the renewal of Greek culture, especially at the Lateran, there were no innovations in Roman clerical education. The institutions already functioning in the seventh century continued to provide education, just as the *schola cantorum* remained the nursery of clergymen and popes. Perhaps the *schola* increasingly approximated the Byzantine orphanotrophium. Perhaps also, as in the Byzantine institution, the study of sacred poetry occupied as important a place as chant. More precise knowledge of eighth-century educational institutions in Byzantium would perhaps help us understand what was happening in Rome. The reputation of the Roman *schola* went beyond the walls of the City: in the middle of the eighth century (755-67), Bishop Stephen of Naples sent three of his clerics there, and a future abbot of Farfa was raised there. Foreigners also sought masters from the *schola*. In 760 Simeon, the *secundus* of the *schola*, left with the bishop of Rouen (Pepin the Short’s brother) to introduce the monks of Neustria “to the modulations of Roman psalmody.” By 754, the Church of Metz had adopted Roman usages, and shortly afterwards Pepin sought to diffuse them throughout his kingdom. ☪ Early in the eighth century the *schola* was complemented by another center for religious and administrative training, the *cubiculum*, which was located in the Lateran after Pope Zachary’s reorganization of the palace. It was open to the best students of the *schola* and to sons of noble Romans. The future Gregory II, as well as Leo and the two brothers Stephen and Paul—all three, future popes—came out of the *cubiculum*. Zachary I called the monk Stephen, the future Stephen III, there. [pp. 418–19]

Alcuin, friend to Charlemagne, directed the *schola cantorum* at the monastery of St. Martin in Tours. Though the chant and liturgy that were brought from the Papal Court in Rome into the Holy Roman Empire doubtless interacted with and were influenced by the chants and rituals they replaced, it remains that they were imposed with conserving strength by Pepin, Charlemagne, and others devoted to unifying the empire and the church. And so I’m led to believe that the chants of the ninth- and tenth-century manuscripts are truly representative of the tradition begun by Vitalian and his *schola* (Vitaliani) in the third quarter of the seventh century.

The Hymnal 1982. Also, *ibid.*, *Service Music*. New York: Church Hymnal Corporation. 1985. Rhythmic versions of ancient chant hymns and transcriptions of liturgical chants listed under the *Schola Antiqua*: numbers S 85, S 274, 32, 123, 155, 161, 261, 283, 361, 622, and S 352.

R. John Blackley. “Rhythmic Interpretation of Chant” in *The Hymnal 1982 Companion*, Raymond F. Glover, general editor. Vol. I, pp. 238–52. New York: Church Hymnal Corporation, 1990. And the commentaries in Vol. II.

“On Realizing Gregorian Chant,” in the *Japanese Worship and Music*, No. 89, spring 1996 (pp. 28–35). An English translation of this article may be found on www.ScholaAntiqua.net.

Album notes in *Schola Antiqua* recordings: *Plainchant & Polyphony from Medieval Germany*, Nonesuch H-71312; *A Guide to Gregorian Chant*, produced by Denis Stevens, Vanguard VSD-71217; *Tenth-Century Liturgical Chant*, Nonesuch H-71348; *Music for Holy Week, Volumes I and II*. L’Oiseau-Lyre 417 324- OH and L’Oiseau-Lyre 421 589-2 OH2. The chants in the first Nonesuch LP are from

the *Thomaskirche Graduale*,. The second Nonesuch disk and the L'Oiseau-Lyre albums contain chants newly transcribed in proportional rhythm from Laon 239.

Calvin M. Bower. "The Grammatical Model of Musical Understanding in the Middle Ages," in *Hermeneutics and Medieval Culture*, edited by Gallacher and Damico. Albany 1989; pp. 133–45. Insensitive to the different levels of medieval theorists' concern with musical lengths, the author renders misleading what could have been a valid and useful insight.

Alexander Blachly. "Some Observations on the Germanic Tradition of Plainchant," in *Current Musicology*, vols. 45–47, 1991, pp. 85–177. Towards the end of his article, Alex Blachly writes "it is a falsification of history to deny the role of the Germanic tradition altogether, uncritically accepting Romanic sources as the sole keys to reconstructing the pitches in the oldest-notated chant sources. Now, as interest in Carolingian and even pre-Carolingian chant seems on the rise, it is especially important to bring all the relevant evidence to bear in our attempts to reconstruct the ancient melodies. Otherwise these reconstructions will almost certainly be 20th-century fictions that never existed in the past." On pages 110–111, Blachly refers to writings by the ninth-century theorists Aurelian of Réôme and John the Deacon to "infer that already at that time it [the Germanic tradition] was no longer considered a new phenomenon," and thus "appears to have been a liturgical practice in eastern Europe for as many as seven centuries or more before the great decline of chant in the last years of the Renaissance." The message of this article stands as an essential lead for all of us who would sing or conduct the earliest melodies of chant.

David Hiley. *Western Plainchant*. Oxford: Clarendon Press, 1993. In this 700-page book Vollaerts is ignored as a paleographer, while citations he gives from medieval theoreticians supporting proportionality are dismissed as referring only to the final notes of chants and phrases, based upon a simplistic view found in Bower. A transcription by Murray is quoted without comment and his study of the theoreticians is ignored. Proportional rhythm is not mentioned. Never does the author deal with the proportional relations discernable among the shapes of the signs themselves, but instead merely presumes that the differences are only gradations or nuances of length. The role and unique importance of the Laon *tractulus* are simply ignored. And the wondrous agreement among Laon 239, St. Gall 339 and 359, Einsiedeln 121, and Chartres 47—reproductions of which are available to us, and which represent chant at its highest stage of development and in its use at the very centers of Western civilization—seem of far less account to Hiley than the tiny disagreements among them, or the differences between them and other chant traditions that are closed to our scrutiny and are of lesser perfection. Not he nor any semiologist nor anyone associated with Solesmes will face what is obvious among the shapes of the ninth- & tenth-century written musical signs: the ordinary sung note is a long that is divisible!

Jan van Biezen. *Rhythm, Meter and Tempo in Gregorian Chant*. Glendale, Colorado: The Lancelot Andrewes Press, 2016. This consists of three articles translated from the Dutch by Kevin Rooney: "The Rhythm of the Office Antiphons in relation to that of the Byzantine stichera" (pages 1–18), "The Rhythm of Gregorian Chant" (19–43), and "The Rhythm of the Latin Hymns" (45–56). In the second article, after acknowledging the work of Cardine, van Biezen states "some degree of 'mensuralism' is absolutely legitimate." (19) On 25, he writes "The semiologists' rejection of every form of mensuralism must rest on a prejudice." Further, "It is abundantly clear that the medieval theorists, contemporaries of the authors of the oldest manuscripts, assumed the proportionality of the notes. One example among many: The

Commemoratio brevis from the end of the 9th century,” which he goes on to quote. (It would be helpful if Biezen included his transcriptions of a few whole examples of chant, so we might know how they sing.)

Rebecca Maloy. *Inside the Offertory: Aspects of Chronology and Transmission.* Oxford University Press, 2010. Maloy deals with the origins and chronology of 102 Offertories, and is the indispensable latest word on these aspects. Individual pitched notes, nakedly depicted on G-clef staves, are given for every chant, but not one single piece is readily singable. I cannot help but miss the days of Gustav Reese and Willi Apel who wrote for love of the sound of *music*, or Denis Stevens for whom research was handmaid to conducting. Luther Ditmer, whose *Worcester Fragments* I revered, agreed to the way I’d rhythmicized *Sponsa rectoris*, except for the hold on the penultimate chord: “They would never have heard (i.e., savored) a dissonance that way!” and of course he was right. Yet he told a story on himself. He had showed his wife the transcription of a piece he’d made, and was met with “But what does it *sound* like?” To which he answered, “Oh, but my dear, we’re not concerned with that.” (One longs for a new humanism...)

Peter Wagner. *Introduction to the Gregorian Melodies.* Part I: Origin and development of the forms of the Liturgical Chant up to the end of the Middle Ages. Second edition. Translated by Agnes Orme & E. G. P. Wyatt. London: Plainsong and Medieval Music Society, 1901. Schola’s photocopy courtesy John Rayburn.

Willi Apel. *Gregorian Chant.* Bloomington: Indiana University Press, 1958.

Walahfrid Strabo. *Hortulus.* Manuscript reproduction, with a translation by Raef Payne and commentary by Wilfrid Blunt. Pittsburgh: The Hunt Botanical Library, 1966. (See pages 284, 288–289, above.)

Notker. *Two Lives of Chdarlemagne: Einhard and Notker the Stammerer.* Trans. Lewis Thorpe. London: Penguin, 1969. The citation and story on page 480, above, are from §10 in the Notker.

The Notebooks of Simone Weil. New York: G. P. Putnam’s Sons, 1956. The citation on page 485, above, is from Vol. II, page 502.



Rudolf Koch: *Das Zeichenbuch.* The masterful line-drawings throughout *Laon* 239 are all by Rudolf Koch, in woodcuts by Fritz Kredel. I chose drawings as the spirit moved, save for those picked for the season of Pentecost, which Koch’s runic alphabet fitted very nicely. Leipzig: Insel-Verlag, 1936.

Joseph di Fazio, this good friend and near-recluse, who retouched photographic negatives in 1970s New York City, designed and drew entirely freehand Schola Antiqua’s logo.

Mary Ann MacKinnon, who taught for many years at Universidad del Sagrado Corizón in Santurce, Puerto Rico, died in 2018. Our dear friend, who had evolved from passionate abstract expressionism to a deep calm in collaged birds & Island-green foliage.

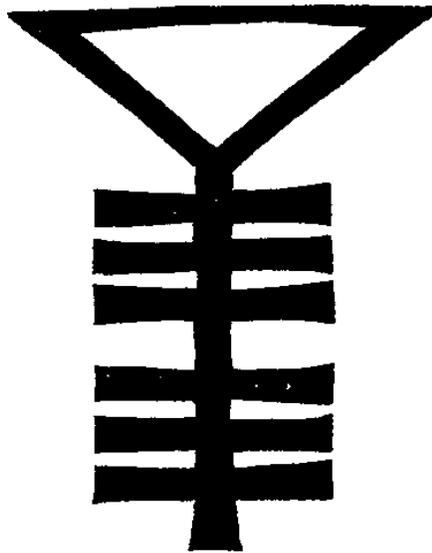
And they who formed this book from a distance, *in pectus*—David Jackson McWilliams, Brother Erminus Joseph, and Robert F. Blackley.

The book *Laon 239: Chant Transcriptions
in Proportional Rhythm, English & Latin*
is here published for free downloading
at www.ScholaAntiqua.net.

Drawings are by Rudolph Koch
from *Das Zeichenbuch*, 1936.

R John Blackley
transcriptions/design

Barbara Kachman
editing



Karen Bowen
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