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Neglected repertories of liturgical chant

In the year 2001, the artistic committee of the "Guido d'Arezzo" International Polyphonic Competition decided to expand the range in the "Christian plainchant" category, with the laudable intent of promoting the study and performance of repertories from different traditions, including the various forms of polyphonic amplification.

While these repertories are quite well known in musicological circles and have indeed been the object of detailed study in certain cases, one cannot say that they have been equally fruitfully tackled and disseminated by performers. It is clear that the responsibility for this state of affairs lies principally not with the choir directors, but with the scholars, who have not taken the trouble to involve the more knowledgeable and sensitive performers in their discoveries. The situation is changing, however.

At a symposium held on 24 August 2001 the distinguished members of the artistic committee of the "Guido d'Arezzo" Competition committed themselves to providing the necessary funding that would help any choir master wishing to perform pieces belonging to the various traditions of liturgical chant included in the different competition categories. The Foundation has already kept its word by issuing and distributing a collection of transcriptions and facsimiles: an important first step towards furthering the knowledge of repertories hitherto performed hardly or not at all. Other tools are also being prepared. The next issue of this journal will provide an annotated bibliography, including information on the main available editions (transcriptions and facsimiles) of chants from the various traditions included in the same categories. The publication of an essential anthology of liturgical chant is also expected.

The present article aims – somewhat more modestly – to raise a few questions about Gregorian chant and to give examples of certain categories of Christian monophonic chant that have been neglected by publishers, music historians and performers. In this way it hopes to offer a contribution to the ongoing debate, as well as a small anthology for the use of choir masters.

In full agreement with certain positions expressed by the artistic committee of the competition, I believe that we need to broaden the range of works performed in what is the most ancient and enduring religious and artistic experience in the history of Western art music.

The commendable work of the monks of Solesmes and the great semiolo-

gists has led to a deeper knowledge of the value of the neumes used in the earliest manuscripts transmitting the Gregorian repertory. However, in their search for original purity and authenticity these studies have sometimes fostered a cultural dogmatism that has excluded from their horizons the abundant wealth of liturgical chants of the following centuries. They have also created (perhaps involuntarily) a rigidification of the performance rules, which has essentially stifled the performance of Gregorian chant by proposing a scientific model that excludes any new interpretative contribution.

While for other medieval musical genres (e.g. the Provencal canso, the lauda, the Galego-Portuguese *cantiga*) we hear recorded and concert performances that are exaggeratedly fanciful and often utterly bogus, such widely varying manners of expression or approaches are not be found (some might say: luckily) in the Gregorian chant offered by the specialized groups. Do we therefore deduce that we have finally achieved an authentic Gregorian chant? Can we confidently assert that certain ensembles today offer a Gregorian chant as it was genuinely sung in the 10th century?

Scholarship and semiology are the friends of music (even though many performers think otherwise), yet we still know too little about what the signs in the 10th-11th century manuscripts mean. We are unable to reconstruct with any certainty the infinite nuances of liturgical chant that the scribes wished to put down in writing in the oldest surviving codices. How, for example, was the Laon quilisma of the 10th century sung? How were the liquescences of St Gall performed? In southern Italy, where the manuscripts contained an abundance of liquescences, did the singers perform them as they did in France? What type of vocal emission did the monks use, how did they pronounce the "u", not to mention the other vowels and consonants? What was their attitude to dynamics? The questions could go on almost indefinitely.

Unquestionably each individual environment must have had its traditions, its 'sound', its habits. But even if we were to succeed in exactly reconstructing the chant with the nuances of its day (including the Latin pronunciation), are we sure we would still find this type of interpretation palatable? Would we appreciate the fast repeated pitches? Would we like a nasal pronunciation? Why, when for other repertories the performer is left free to reinvent and modernize, do we put up with just one one type of performance for Gregorian chant? Besides, do we really want to revive just the 'authentic' Gregorian of the 10th century? Does that mean that the Gregorian of the 14th and 15th centuries some kind of 'Gregorian-dross'? Was the chant Josquin sang some kind of 'fraud'? Or that which Luther sang in the Augustinian convent of Erfurt in 1508 'apocryphal'?

In Giulio Cattin's fine handbook on medieval monody there is a section

of his chapter on Gregorian chant entitled "Decadence and Restoration",[1] where we read some harsh judgements on the practice of late Gregorian chant. Here's a sampling: "a new method of performance was making headway, which was the regrettable origin of the Gregorian chant known as fractus, or hammered into beats"; "even worse when the Gregorian chant, by then spoiled with its rhythm, served note for note as the foundation of more elaborate polyphonic constructions"; "the triumph of polyphony proceeded step by step with the progressive neglect of Gregorian chant in theory and practice. Such decay was then followed in 1577 by Pope Gregory XIII's regrettable attempt to emend the traditional chants"; "the 18th and 19th centuries witnessed the most aberrant experience in the practice of Gregorian chant".

Some of the above statements need qualification, or at least reassessment from a different historiographical perspective. For if decadence did set in, it occurred fairly early on, around the 11th century, with the loss of the rhythmic richness attested only in the first manuscripts. Cattin himself has also pointed out that in the principal cathedrals of Europe the liturgical chant was often "secundatus",[2] i.e. sung in two or three voices (a phenomenon that can be considered as very early indeed if the *paraphonistae* are already mentioned in the 7th-century Roman Ordines). Is this perhaps a symptom of decadence? What was then seen as a form of *amplificatio,* should we now view as *corruptio*? Can go on to claim that from the 11th to the 20th century the official chant of the Catholic church was in a state of increasing decadence and decay? No. Only today (as for the last forty-odd years) is Gregorian chant experiencing its moment of greatest sadness and degradation, owing to the fact that it has been uprooted from its natural ambience: the liturgy. For as along as liturgical chant was praticed in all the churches, monasteries and convents of Europe, it retained its vitality. The chants increased in number and form and underwent innumerable changes in performance practice. The works may not have always been sublime or even worthy of merit, but they nonetheless egregiously served the Catholic liturgy and helped the faithful to pray. For example, one is certainly entitled to question the varying aesthetic quality of the different types of *cantus fractus*, but one cannot hastily censure the whole experience as "regrettable", for it also includes some very enjoyable compositions: they may be distant from the profundity of the repertory's so-called original layer, but they are not for that reason execrable *a priori*.

The intention of this article is to show, using examples drawn from the liturgical books preserved at the Biblioteca Musicale Laurence Feininger, a

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[1] GIULIO CATTIN, *La monodia nel medioevo,* Torino, EDT, 1991 (Storia della musica, edited by the Società Italiana di Musicologia, 2), pp. 113-121.

[2] GIULIO CATTIN, "'Secundare' e 'succinere': polifonia a Padova e Pistoia nel Duecento", *Musica e storia,* I (1995), pp. 41-120.

minuscule portion of that neglected treasury of beauty and faith. It awaits reassessment through the performance of professional musicians, enthusiasts and the enlightened faithful who can ensure that this precious legacy is not forgotten and abandoned together with its language, Latin, which is increasingly less studied and used in the world.

To friends who ask for advice on how to teach their non-professional choirs "a little bit of Gregorian chant" I always advise them to start off with some hymns, sequences and certain tropes, and not the parts of the *Proprium missae* (Introits, Graduals, Alleluias, Tracts, Offertories and *Communiones*) and not even pieces from the Ordinary, which were written for professionals or at least for people who spent their whole lives singing. But while for the hymns there is a good practical edition that is easily found and still in print,[3] anyone wishing to devote himself to the extraordinary world of the sequences and tropes has to go to great lengths to find accessible modern sources.[4]

The medieval sequences are absolute masterpieces of the medieval cultural universe.[5] And their highly modern structures, consisting of coupled verse-phrases, pliantly and syllabically modelled on the stanzas of text (first in prose and later in verse) are simple to memorize and easy to perform. The combination of its textual rhythm (generally trochaic and strongly pronounced, at least in the later sequences) and the melodic flow with its prevalent stepwise motion can produce performances of great appeal even to modern ears. The theological and spiritual profondity of the texts allow one to use the sequences for catechesis and as an introduction to the immensely rich spiritual world of the Middle Ages, with cultural ramifications that range in a wide variety of directions: from Biblical exegesis to the understanding of themes represented in the visual arts; from symbology to the study of customs and society; from the history of philosophical thought to the analysis of moral

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[3] *Liber Hymnarius cum Invitatoriis et aliquibus Responsoriis,* Solesmes, Abbaye Saint-Pierre, 1983. The book can be purchased direct from the website "http:\\www.solesmes.com".

[4] The old volumes of CARL ALLAN MOBERG, *Über die schwedischen Sequenzen,* 2 vols., Uppsala, Almqvist & Wiksells, 1927 (on the Swedish sequences), of BENYAMIN RAJECZKY - POLIKÁP RADÓ, *Melodiarium Hungariae Medii Aevi. 1: Himnuszok és Sequentiák; Hymnen und Sequenzen,* Budapest, Zenemukiadó Vállalat, 1956 (an edition of about a hundred Hungarian sequences) and RICHARD CROCKER, *The Early Medieval Sequence,* Berkeley, University of California Press, 1977 (an edition of 33 sequences by Notker, along with another 24 French sequences with similar melodies), have long been out of print. Further bibliographical data can be found in the Iter liturgicum Italicum: repertori e sussidi per la ricerca of Giacomo Baroffio at the website: "http://spfm.unipv.it/baroffio/Repertori.html" (under *Sequenziario*).

[5] For preliminary information on the form and history of the sequence, see the two handbooks by DAVID HILEY, *Western Plainchant, a Handbook,* Oxford, Clarendon Press, 1993, pp. 172-195 and WILLI APEL, *Il Canto Gregoriano: liturgia, storia, notazione, modalità e tecniche compositive,* translated, revised and updated by Marco Della Sciucca, Lucca, Libreria Musicale Italiana, 1998 (Musica ragionata, 10), pp. 558-581.

and pastoral attitudes in the period. Musical example 1 (1a: facsimile, 1b: transcription) shows a celebrated sequence, drawn from a 15th-century Dominican prosary. The prosary was used in the monastery of S. Lorenzo in the Trentino and is today preserved in the Biblioteca Musicale Laurence Feininger of the Castello del Buonconsiglio in Trento (FC 103).[6] The text, together with an Italian translation, is the following:

1a. Verbum bonum et suave
personemus illud "ave",
per quod Christi fit conclave
virgo, mater, filia.

The good and sweet word,
let us resound it, that Hail
by which the Virgin, mother and daughter,
becomes the secret dwelling of Christ.

1b. Per quod "ave" salutata,
mox concepit fecundata
virgo David stirpe nata,
inter spinas lilia.

Greeted by this Hail
she was soon made fertile and conceived;
the Virgin, born of the stem of David,
a lily among thorns.

2a. Ave, veri Salominis
Mater, vellus Gedeonis
Cuius magi tribus donis
Laudant puerperium.

Hail, mother of the true Solomon,
fleece of Gideon,
whose childbirth the Magi
honour with three gifts.

2b. Ave, solem genuisti,
ave, prolem protulisti,
mundo lapso contulisti
vitam et imperium.

Hail, thou gavest birth to the sun.
Hail, thou hast brought forth thy child,
hast conferred life and power
on a fallen world.

3a. Ave, mater verbi summi,
maris portus, signum dumi,
aromatum virga fumi,
angelorum domina.

Hail, bride of the highest word,
harbour of the sea, sign of the thornbush,
wreath of the smoke of incense,
ruler of angels.

3b. Supplicamus nos emenda,
emendatos nos commenda
tuo nato ad habenda
sempiterna gaudia. Amen.

Free us from our errors, we beseech thee,
and when freed, commend
us to thy Son, to possess
everlasting joy. Amen.

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[6] For a description of the manuscript, see CESARINO RUINI, *I manoscritti liturgici della Biblioteca musicale L. Feininger*, vol. 1, Trento, Provincia autonoma di Trento, 1998, pp. 238-239 and ELISA MICHELA CAMPANARO, *Il prosario domenicano della Biblioteca musicale L. Feininger di Trento (sec. XV),* Tesi di Laurea, Università degli studi di Padova, A.A. 1997-98.

The composition, a work to be sung on the Saturdays of Advent (dedicated to the Virgin), relates the mystery of the incarnation and begins with the greeting of the Archangel Gabriel to the Virgin of the Annunciation (related in Luke 1: 28): the same "ave" that plays a leading role also in other famous sequences, such as *Ave, mundi spes, Maria.* Instead of the final doxology (customary in hymns) there is a heartfelt supplication, paraphrasing that which concludes the *Ave Maria.*

No editions of sequences in modern transcription provide translations of the texts, but when editions are addressed to the performer (which should be the rule, not the exception) translations are almost always indispensable. Moreover, as in very many other sequences, in the present case there are problems of interpreting the content, quite apart from the translation; so it would be unfair to put into the hands of performers a text that is translated, yet lacks adequate notes to explain it. Better still, the translation should be accompanied by a brief commentary written by a specialist. In the present text two passages could be obscure to those unfamiliar with medieval symbolism: those concerning Gideon's fleece (verse 2a) and the burning bush (verse 3a).

The episode of Gideon's fleece appears in the Book of Judges (6: 36-40) and the fleece is a symbol of Mary's virginity: just as she remained a Virgin after giving birth and was alone free of stain, in the same way the second time Gideon laid down the fleece at night it remained dry while there was dew all over the ground. The dogma and cult of Mary's virginity, which accompanied Christians from the earliest centuries, had an immediate impact on sacred art. Around Mary's virginity an abundant and complex symbology flourished. Many of these symbols were drawn from the Old Testament: the burning bush, the rock struck by Moses, Aaron's rod, Gideon's fleece, the closed garden, Jesse's rod, Ezechial's closed door and the mountain from which the stone of the book of Daniel was detached.[7]

The fleece image was a common one which we find in another Marian sequence, *Hodierne lux diei*: "Fusa caeli rore tellus, / fusum Gedeonis vellus / deitatis pluvia". The frost that miraculously descends on Gideon's fleece laid on the earth is a reminder that the Virgin was a symbolic fleece on which the dew descended from on high. The celebrated Advent versus, the text of which (from Isaiah) is used for the Introit of the Fourth Sunday of Advent, makes the following appeal: *Rorate caeli desuper, et nubes pluant iustum* (Dew, heavens, from above, and let the clouds rain the just one). Each apparently insignificant detail of a medieval text contains infinite cultural and symbolic links; each form is animated by intense spirituality.

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[7] See ANNA MANZINI, "La verginità di Maria nell'arte figurativa", *Vivens homo,* 2 (1991), pp. 127-140.

As regards, on the other hand, the *signum dumi,* i.e. the image of the burning bush (from the Biblical story: Ex. 3:2 and Deut. 33:16), we are given assistance by the second verse of the Christmas sequence *Ave, mundi spes, Maria,* which reads:

Ave, virgo singularis,	Hail, unique Virgin,
que per rubum designaris	prefigured in the image of the bush
non passum incendia.	that burns but is not consumed.

The image is thus revealed: the miraculous preservation of Mary's virginity after childbirth is symbolically anticipated by the burning bush that miraculously succeeds in avoiding consumption.

As in the vast majority of sequences, the musical structure presents the repetition of paired phrases. Moreover, the musical form AABBCC is matched by the textual form, consisting of six strophes of four trochaic lines each (8+8+8+7 syllables) paired by the rhyme of the last line (1a, 1b, 2a, 2b, 3a and 3b). If, then, we focus on the single line-phrases in this structure of paired strophes, we find certain significant melodic repetitions. Already in the first strophe (A) we see that the first hemistich of the second line (*personemus,* then *mox concepit*) has the same melody as the first hemistich of the last line (*virgo, mater,* then *inter spinas*). The entire second line of the first copula is repeated identically in the third line of the second copula and is then used again (with the sole variation of the initial note) as the third line of the third copula. The melodies of the lines *personemus illud "ave", mox concepit fecundata, cuius magi tribus donis* and *mundo lapso contulisti* is therefore identical and repeated (with the sole variation of an initial C in place of the A) in *aromatum virga fumi* and *tuo nato ad habenda*). Melodies B and C are structured symmetrically: the second line of each repeats literally the melody of the first line. Phrase B is the only one not to be strictly syllabic, for in each hemistich there are two notes on each of the two opening syllables: a hint of ornamentation, shrewdly placed in the heart of the form. The final line of copula no. 2 (musical phrase B) is a variation of the third line of phrase A (i.e. *laudant puerperium* is a variation of *per quod Christi fit conclave*), whereas C (and hence the whole sequence) closes in the same way as phrase A (so *sempiterna gaudia* is melodically the same as *virgo, mater, filia*).

In short, if we attribute to each line-phrase a lower-case letter, we have the following scheme: a b c d a b c d // e e b c' e e b c' // f f b'd f f b'd (where b begins like d, and b' begins as a ends). These frequent repetitions make the sequence easy to memorize, confer a considerable internal cohesion on the melodic structure and reveal a carefully wrought architecture that resorts to variation technique.

From the formal point of view we note that the trochaic eight-syllable lines of the text are all divisible into two symmetrical hemistichs of four syllables each: not a single word begins in the first hemistich and ends in the second. Connection between the two hemistichs occurs just in the final proparoxytone lines of copula no. 2: *Laudant puerperium* and *vitam et imperium,* which confirms the unified conception (even in melodic terms) of the concluding lines of the copulas.

By adopting the principle of iso-syllabism in performance, one achieves a clear intelligibility of the text and a balanced distribution of the line-phrases. Each metrical syllable of the text must therefore be performed in more or less equal note values, with the exception of the second syllable of phrase A ("Ver-*bum*" and then "Per *quod*"), which the scribe indicated by two notes of the same pitch, probably signifying a certain lingering on that syllable and perhaps also a means of discouraging performance in triple time (long-short, long-short), always a possibility in contexts of trochaic versification.

The principle of iso-syllabism must certainly be applied without rigidity, avoiding repetitive stresses that are absolutely uncalled for (*Vèr-bum bò-num èt su-à-ve*). A soft, balanced performance of the melodic line-phrases can be attained against the clear rhythmic-metrical structuring of the text, conferring on the singing a gentle yet appropriate irregularity within the abstract scheme of periodicity generated by the metre. Such a manner of performance allows one to bring out the extraordinary melodic beauty and aesthetic value of the sequence that remain intact even after six centuries.

The liturgical books from the 13th to 16th centuries (both manuscript and printed editions) are full of masterpieces like *Verbum bonum.* Today they are rarely heard. What has happened to this widespread legacy of sequences? In the German-speaking languages, still in the 16th century, almost every feast had its own sequence.[8] In Italy a certain interest in the use of these forms had probably begun, given that Brunner lists as many as 265 sequences in use up until the 13th century.[9] Much fewer sequences, on the other hand, are included in the Italian printed Graduals (beginning with the splendid Giunta edition of 1499). This tendency was then officially endorsed by Pio V's post-Conciliar Missal of 1570,[10] which contained just four sequences: *Victimae paschali*

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[8] See, for example, the 93 sequences in the *Graduale Pataviense (Wien 1511): Faksimile,* herausgegeben von Christian Väterlein, Kassel, Bärenreiter, 1982 (Das Erbe deutscher Musik, Band 87), fols. 195-287*v*.

[9] LANCE BRUNNER, "Catalogo delle sequenze in manoscritti di origine italiana anteriori al 1200", *Rivista italiana di musicologia,* 20/2 (1985), pp. 191-276.

[10] Now easily accessible in a facsimile reprint: *Missale Romanum editio princeps (1570),* ed. Manlio Sodi - Achille Triacca, Città del Vaticano, Libreria editrice Vaticana, 1998.

laudes (for Easter Mass), *Veni sancte Spiritus* (Pentecost), *Lauda Sion salvatorem* (feast of *Corpus Domini*) and *Dies irae, dies illa* (for the Dead). These same four sequences are still present in the present liturgy, with the exception of the *Dies irae* (which has been abolished) and the inclusion of the *Stabat mater* (to be sung on 15 September optionally in memory of the Holy Lady of Sorrows).

Music examples 2 and 3 show the profound transformations that one of these sequences – perhaps the most famous of all – underwent over the centuries. But it is not just an isolated case: changes of this kind belong to the history of many of the so-called 'Gregorian' compositions. Yet the performing modifications are hardly ever recorded in the liturgical books in notation; at most they show minor melodic variants. The tradition, at least on a superficial perusal, would appear to be very compact and stable.

Music example 2 (2a: facsimile, 2b: transcription) shows the sequence *Victimae paschali laudes* in the version given in a book from a Reformed area: *Psalmodia, hoc est cantica sacra veteris Ecclesiae selecta* [...] *per Lucam Lossium Luneburgensem,* Wittenberg, Antonius Schön, 1580 (copy in the Biblioteca Feininger of Trento, FSV 83).[11]

This work, first published in 1553 with a preface by Philipp Melanchthon, contains the repertory in use at the church of Lüneburg, where the author operated and was also rector of the local classical school (*gymnasium*). The Lutheran liturgical books transmit a number of Gregorian works (including the sequences and a few tropes) in the form in which they were used in Germany before the Reform; indeed we observe that they 'freeze' a large part of the Catholic repertory in Latin, transmitting it well beyond the end of the Council of Trent. Yet in spite of their immense critical and historical interest, these books have been almost completely neglected by scholars.

The version of *Victimae* given in the Lossius book shows the melody in the 'dialect' of the German-speaking countries, with slightly embellished cadences: F E-F D instead of the customary F E D. These small variants, repeated several times, are sufficient to give the melody a very different feel and confer on it a less dramatic and more joyous flavour. The variants are recognizable even in the earliest neumatic attestations of the German area: this reading already transpires in the earliest sequentiaries with unheighted neumes (like that of the Castel Tirolo codex),[12] where the phrases conclude

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[11] On the book, see MARCO GOZZI, "'Cantus planus' e 'Kirchengesenge Deudtsch', quali dipendenze?", in *Lutero e i linguaggi dell'Occidente,* ed. Giuseppe Beschin, Trento, Università degli Studi di Trento, in press.

[12] A brief description of the codex is given in in MARCO GOZZI, "Zur Musikgeschichte der Region Trient bis etwa 1600", in *Musikgeschichte Tirols, Band I : Von den Anfängen bis 1600,* Innsbruck, Universitätsverlag Wagner, 2001 (Schlern-Schriften), pp. 467-593: 544 (n. 13).

with a pes followed by a *punctum*.

The text of the sequence is well known, but in this versions it retains the penultimate anti-Hebrew verse (4a), which was abolished by Pius V and no longer given in the official Catholic version of the 1570 Missal:

1a. Victimae paschali laudes immolent Cristiani.	Christians, to the Paschal victim offer your thankful praises!
2a. Agnus redemit oves: Christus innocens Patri reconciliavit peccatores.	A lamb the sheep redeemeth: Christ, who only is sinless, reconcileth sinners to the Father.
2b. Mors et vita duello conflixere mirando: dux vitae mortuus, regnat vivus.	Death and life have contended in that combat stupendous: the Prince of life, who died, reigns immortal.
3a. Dic nobis, Maria: quid vidisti in via? Sepulchrum Christi viventis, et gloriam vidi resurgentis:	Tell us, Mary, what thou sawest, wayfaring: "The tomb of Christ, who is living, the glory of Jesus's resurrection;
3b. angelicos testes, sudarium et vestes. Surrexit Christus spes mea: praecedet suos in Galilaeam.	Bright angels attesting, the shroud and napkin resting. Yea, Christ my hope is arisen; to Galilee he will go before you."
4a. Credendum est magis soli Mariae veraci quam Iudaeorum turbae fallaci.	We must rather believe the true testimony of Mary, than the fallacious crowd of Jews.
4b. Scimus Christum surrexisse a mortuis vere: tu nobis, victor Rex, miserere.	We know that Christ has indeed risen from death: have mercy on us, victor King!

This text is generally attributed to the priest Wipo (who was chaplain to the emperors Conrad II and Henry III and died c.1050). Though it has no distinct metrical structure, it has various rhymes and assonances above all in the second part.

The text has a three-part structure: a first section is an invitation to song, announcing the momentous event of the Resurrection; the second is a dialogue in the first person between certain disciples and Mary Magdalene (the first witness of the Resurrection); the third is a comment on this episode, bid-

ding us to believe Mary and not the Jews who deny the Resurrection. The gospels differ slightly in their account of Mary's testimony. John (John 20: 1-3) affirms that when she found the sepulchre empty, she ran to Peter and John and said: "They have taken away the Lord out of the Sepulchre and we know not where they have laid him!" Luke (Luke 24: 1-11), on the other hand, says that the women saw two angels at the sepulchre who announced the Resurrection to them; and that when the apostles were told this, they did not believe them, considering their words to be "idle tales". Finally, Mark's account of what the holy women did (Mark 16: 8) is again different: "neither said they anything to any man; for they were afraid". In any case the text of the sequence, bringing us through direct speech to those moments of great emotion (as if they were happening today), states that we must trust in Mary Magdalene, unlike what happened then. It is evident that the sequence, deprived of the crucial verse, is incomplete in its meaning. And certainly the musical structure also suffers, because in this way we are left without the first verse of the final copula: in the emended version there is therefore no melodic repetition, as instead we find in each of the previous strophes.

The central, dialogue section of the sequence is very interesting also because of its change of mode: passing from the authentic *protus* to the plagal. In many sources of German origin,[13] this part is actually performed at the end of Easter Matins in a dramatized form: the choir repeats the refrain "Dic nobis, Maria[...]", while the soloist taking the part of Maria intersperses the three short verses. After copula 4 (a + b) sung by the choir, the whole assembly sings "Christ ist erstanden" (Christ is risen) in German and the Office concludes with a solemn "Te Deum".

To document how the performance of a Gregorian piece can change according to geographical area and chronology, music example 3 (3a: facsimile, 3b: transcription) shows the same sequence transmitted by an 18th-century Spanish Gradual-Antiphonary (Biblioteca musicale Feininger, FC 116, pp. 243-246).[14]

Certain macroscopic differences immediately strike one: a) verses 2b, 3b and 4a are missing (while the last one had long been abolished, the others are omitted because of the customary practice of alternating with the organ; hence they must be reinserted in both editions and performances); b) the notation is

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[13] See, for example, the Agenda for the diocese of Passau printed in Passau by Johannes Petri in 1490 (fols. xciv-xcvi) and the *Antiphonale Pataviense,* Wien, Winterburger, 1519, fols. 55v-56: facsimile reprint edited by KARLHEINZ SCHLAGER, *Antiphonale Pataviense (Wien, 1519),* Kassel-Basel-London, Bärenreiter, 1985 (Das Erbe Deutscher Musik, Band 88).

[14] For a description of the manuscript, see CESARINO RUINI, *I manoscritti liturgici della Biblioteca musicale L. Feininger,* vol. I, Trento, Provincia autonoma di Trento, 1998, pp. 264-265.

mensural, i.e. the note values are exactly indicated; c) the melody is distorted by the presence of five C sharps (which are completely alien to the original modal structure of the piece), while the mixture of authentic and plagal mode is cancelled out by the elimination of the low A at the start of the verse "Dic nobis Maria".

Unquestionably this version conspicuously distorts the original melodic/rhythmic structure, but one is left wondering how old this kind of intervention to the musical text might be. Perhaps even in very remote times the sequence was performed with a rhythm very similar to this one, even before the notation was capable of indicating such mensural values. Here, in any case, we find a clear change in taste and even in compositional detail, through the introduction of the C sharps (betraying a strong impulse to turn a melody born modal into a tonal one), while the clear mensural rhythm attempts to offer an accurate translation of the new approach to performance.

We note that the anonymous reviser made a certain effort to ensure a correct correspondence between textual and musical accents, though we still find certain anomalies that force one to pronounce certain words in the 'French' manner: *Agnùs, nobìs, gloriàm vidì.*

This is in fact a clear example of so-called *cantus fractus,* i.e. a type of Gregorian chant that indicates the note values precisely and offers a distinct rhythmic-metric organization, in contrast to what we find in the Gregorian transmitted by the earliest manuscripts. The earliest examples of *cantus fractus* appear in manuscripts of the 14th century and are often associated with Credo or hymn melodies.

Sometimes, as in example 3, the type of notation is easily decipherable from the rhythmic point of view, but this is not always the case. music example 4 (4a: facsimile, 4b: transcription) shows the Pentecost sequence *Veni sancte Spiritus* in *cantus fractus* as given in a 16th-century Spanish Gradual (Biblioteca musicale Feininger, FC 81).[15] Here the rhythmic interpretation is not immediately clarified by the notation.

At first glance it would look as though the notation were stressing the trochaic rhythm of the Latin text by means of a longa-brevis alternation in place of the customary breve-semibreve alternation; the longa stem would sometimes appear upwards, as on the first note. On more careful scrutiny, however, this rhythmic interpretation is unconvincing. If the *ligaturae* were to be given the value traditionally attributed to them from the 14th century onward, there would be too many rhythmic anomalies. Moreover, we also find groups consisting of a semibreve next to a 'longa' (always at a descending stepwise interval), which would appear to be a sort of *imperfectio a parte*

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[15] For a description of the manuscript, see RUINI, *I manoscritti liturgici,* vol. 1, pp. 194-195.

ante, though in a binary context (the first occurrence is on the first syllable of the third word: "*Spi*ritus"). So it is simpler perhaps to think that the scribe merely wished to indicate the accented syllables with a stem and that he adopted this solution where he found a group of two notes. (Besides, in a modern transcription in 3/4, translating this figure into a quaver followed by a dotted crotchet would mean introducing a rhythm that is not only anomalous but also difficult to perform.)

The notation would therefore seem to be of a mixed type: some of its features are borrowed from the square notation used in Spain around the 15th century (such as the stressing of the rhythmic accents of the text by adding *caudae* to the *puncta*); others are drawn from mensural notation. However, we also find internal incongruities or copying errors. This is particularly evident where melodic phrases are repeated: compare the four-note group on *hospes* with the *ligatura* on *estu*; or the cadential group on *refrigerium*, which should perhaps be read as it appears at the equivalent *solatium*; and so on. The final note of each line is sometimes indicated without a stem and sometimes with one, so it is clear that the sign had no mensural implications.

In any case the proposed transcription, in binary metre (see music example 4b), cannot be taken as a certain reading; it is merely conjectural. It does, however, seem to be an adequate solution to the question of how to interpret the signs in the manuscript. Unquestionably performance requires an elastic *tactus*, i.e. one that is respectful of the pronunciation and accentuation of the Latin text, with a gentle and very slightly slowed-down cadence at the end of each strophe.

The text of the celebrated sequence, which is perhaps to be attributed to the archbishop of Canterbury Stephen Langton (early 13th century), consists of five paired strophes of three trochaic proparoxytone seven-syllable lines (aax bbx).

1a. Veni Sancte Spiritus,
et emitte caelitus
lucis tuae radium.
1b. Veni pater pauperum,
veni dator munerum,
veni lumen cordium.

2a. Consolator optime,
dulcis hospes animae,
dulce refrigerium.
2b. In labore requies,
in aestu temperies,
in fletu solatium.

3a. O lux beatissima,
reple cordis intima

1a. Come, Holy Spirit,
and send out a ray
of your heavenly light.
1b. Come, father of the poor,
come, giver of gifts,
come, light of our hearts.

2a. Kindly comforter,
sweet guest of our soul,
and sweet freshness.
2b. Rest in hardship,
moderation in the heat,
relief in pain.

3a. O most blessed light,
fill the innermost hearts

tuorum fidelium.	of those who believe in you.
3b. Sine tuo numine,	3b. Without your divine power
nihil est in homine,	there is nothing in man,
nihil est innoxium.	nothing is harmless.
4a. Lava quod est sordidum,	4a. Wash what is unclean,
Riga quod est aridum,	water what is arid,
sana quod est saucium.	heal what is wounded.
4b. Flecte quod est rigidum,	4b.Bend what is stiff,
fove quod est frigidum,	warm what is cold,
rege quod est devium.	guide what has gone astray.
5a. Da tuis fidelibus	5a. Give to those who believe in you
in te confidentibus	and trust in you
sacrum septenarium.	your seven sacred gifts.
5b. Da virtutis meritum,	5b. Give the reward of virtue,
da salutis exitum,	give the end of salvation,
da perenne gaudium. Amen.	give lasting happiness!

The melody can be easily compared with the version given in the *Graduale Triplex*.[16] Comparison reveals quite a few variants; even the overall structure of the piece is changed. The following chart summarizes the formal structure (the upper-case letters indicate the melodic phrases spanning three lines).

Strofa	*Ms. FC 81*		*Triplex*
1a. Veni Sancte Spiritus,	A	A	(beginning C D E F instead of C D F E)
1b. Veni pater pauperum	A	A	
2a. Consolator optime	B	B	(with variants in the 2nd and 3rd lines)
2b. In labore requies	B	B	
3a. O lux beatissima	C	C	(slight variant at the beginning of the 3rd line)
3b. Sine tuo numine	C	C	
4a. Lava quod est sordidum	D	X	(completely different phrase)
4b. Flecte quod est rigidum	C	X	
5a. Da tuis fidelibus	D	D	(completely identical melodic reading with FC 81)
5b. Da virtutis meritum	D	D	

[16] *Graduale Triplex seu Graduale romanum Pauli PP.VI cura recognitum & rhythmicis signis a Solesmensibus monachis ornatum,* Solesmes, Abbaye Saint-Pierre, 1979, pp. 253-255.

What is clear is that the musical text is corrupt in copula 4. Instead of the customary new pair of phrases (as in the *Triplex*), we find two different phrases used elsewhere in the sequence: that of the final copula, followed by that of the previous copula. It can perhaps be explained as an attempt, at some stage of the transmission, to fill a gap in the notation of this copula. The result is in any case singular, and it goes to show that one must also carefully investigate the melodic readings of the liturgical books: the presence of a known text does not guarantee that the melody used was the same as that used in the normal repertories.

Music examples 3 and 4 also show that beneath the label of *cantus fractus* we find types of musical writing that are very different from one another and not always easy to interpret (given that there is still no comprehensive survey of the various forms and we even lack statistics that tell us how widespread the phenomenon was). *Cantus fractus* (in its various manifestations) is used for certain Credos, which are found written in mensural notation ever since their first appearance in the manuscript tradition. One of these Credos is given in music example 5 (5a: facsimile, 5b: transcription). It was called the *Credo Cardinalis* and was used for the main feasts (in festis duplicibus). It presumably dates to the 15th century. In the splendid two-volume Giunta Gradual of 1499-1500, from which the example is taken, it appears as a *Credo maior* at the beginning of a series of three mensural Credos (the other two carry the rubric *De Apostolis* and *De dominica*). In the Vatican editions we find it indicated as Credo IV,[17] but with a notation that says nothing about the rhythm, whereas it appears in *cantus fractus* also in the celebrated *Editio Medicaea* of 1614 as the second Credo of a series of four.[18] An earlier version is transmitted in the Gradual published by Angelo Gardano in Venice in 1591.[19] This is an important version because the book had been supervised by Andrea Gabrieli, Ludovico Balbi and Orazio Vecchi and must have been used as the basis for the Credo of Andrea Gabrieli's organ mass based on this melody.[20]

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[17] See, for example, the *Graduale Triplex,* pp. 776-779. Three other facsimiles of this Credo (Giunta 1516, ms. FC 40 of the Biblioteca Feininger, Asola 1592) are given in *Daniele Torelli,* "Il canto piano nell'ecdotica della musica sacra tra Rinascimento e Barocco", in *Problemi e metodi della filologia musicale, tre tavole rotonde,* ed. Stefano Campagnolo, Lucca, LIM, 2000, pp. 113-115.

[18] See *Graduale de sanctis iuxta ritum Sacrosanctae Romanae Ecclesiae, Editio princeps (1614-1615),* facsimile edition, with an introduction and appendix by G. BAROFFIO – E. Ju Kim, Città del Vaticano, Libreria Editrice Vaticana, 2001, fols. 333-335.

[19] On the edition, see MARCO GOZZI, "Il Graduale di Angelo Gardano (1591)", in Laura Dal Prà (ed.), *Un museo nel Castello del Buonconsiglio. Acquisizioni, contributi, restauri,* Trento, Provincia Autonoma di Trento. Servizio Beni Culturali, 1995, pp. 399-414.

[20] The complete facsimile of the *Credo Cardinalis* in the Gardano del Gradual is given in ANNARITA INDINO, "Il graduale stampato da Angelo Gardano (1591)", in *Il canto piano nell'era della stampa,* ed. Giulio Cattin, Danilo Curti and Marco Gozzi, Trento, Provincia autonoma di Trento, 1999, p. 221.

A very interesting passage written by the famous Italian theorist Franchinus Gaffurius cites the *Credo Cardinalis*, called *Symbolum cardineum*, as a prototype of *cantus planus* written using the type of notation borrowed from 'figured song' (consisting of longs, breves and semibreves):

> Sunt et qui notulas huiusmodi plani cantus aeque describunt et commensurant figuris mensurabilis consideratio sicut longas, breves ac semibreves, ut constat in *Symbolo cardineo* et nonnullis prosis atque hymnis: quod Galli potissime ad ornationem modulorum pronunciationem ipsa diversitate concipiendam celeberrime prosequuntur.[21]

Thirty years later the Veronese priest Biagio Rossetti repeats Gaffurius's idea almost word for word in his *Libellus de rudimentis musices* (1529), and again associates the use of mensural notation with the *Credo Cardinalis* (here also indicated by the adjective "patriarchine", not found elsewhere), sequences (*prosae*) and hymns:

> Notas aeque describunt et commensurant figuris cantus mensurabilis, ut longas, breves ac semibreves, ut constat in *Symbolo cardineo* vel *patriarchino*, et in prosis et himnis.[22]

Though the text of the Credo needs neither quotation nor comment, it is worth spending a few words on the musical structure of this piece.

As in the vast majority of Credos, the style is semi-syllabic: short melismas are often found before the cadences, and are particularly associated with a rhythmic-melodic pattern that recurs in the first part (E D-E D C D, or B A-B A G A: see bb. 4, 15, 26, 41, 61, 78, 90, 93). All the verses (to be sung following the practice of alternation between the two semi-choirs) conclude with a clear cadence. Out of the nineteen cadences, eleven are on D, five on A, two on E (bb. 33 and 73) and one on F (b. 148), showing that the piece is firmly rooted in the first authentic mode, with a clear polarity between *finalis* and *repercussio* (a polarity evidently considered essential to the modus by the unknown 15th-century composer).

The melody prevalently uses stepwise movement, though leaps of a fifth, both descending and ascending (A-D or D-A) are very frequent, beginning with the solemn declamatory *incipit*.[23] The leaps of an ascending octave (D-

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[21] FRANCHINO GAFFURIO, *Practica Musicae,* Milano, Giovanni Pietro de Lomazio, 1496 (facsimile reprint, Bologna, Forni, 1972), quoted in TORELLI, "Il canto piano", p. 108.

[22] Quoted in ANTONIO LOVATO, "Aspetti ritmici del canto piano nei trattati dei secoli XVI-XVII", in *Il canto piano nell'era della stampa,* pp. 99-114: 101.

[23] Other descending leaps of a fifth (A-D) are found in bb. 17-18, 31, 50, 57, 80, 115-116, 138 and 149-150; ascending leaps of a fifth (D-A) in bb. 31-32, 42-43, 52-53, 126-127, 155-156 and 169.

D) are also relatively frequent,[24] though they occur only between the final note of one verse and the opening note of the next (bb. 62-63, 85-86, 140).

In spite of the use of clearly circumscribed and stereotyped melodic-rhythmic material (the prevalent use of minims and semiminims; the frequent recourse to figurations that arise out of the embellishment of a held note, such as G-A-G-F or A-G-A–B, or even ascending or descending scales), there are no genuine repetitions of individual phrases, and the piece can be described as a continuous thematic re-elaboration of certain simple and elementary melodic lines.

Respect for the textual accents is not conspicuous: a sign, perhaps, that the composer was not greatly bothered about the liturgical text. It also suggests a manner of composing that prefers to adapt the syllables to a preconceived melodic-rhythmic line than to construct the melodic-rhythmic material out of the text itself, as certainly occurred in the older layers of Gregorian chant.

Whatever the case, it is an important musical composition that was widespread in Europe, was probably also sung in two parts (according to a widespread practice) and boasts a flourishing manuscript and printed tradition.

The many surviving mensural Credo melodies, only a small part of which are accounted for in Miazga's survey,[25] still await publication and study.

Another big area of the Gregorian repertory neglected by publishers and performers is that of the tropes. music example 6a shows two pages of the *Missale iuxta usum et ordinem almae Bracarensis Ecclesiae*: a Missal of the Portuguese diocese of Braga printed by Petrus Fradin in Lyon in 1558 (the copy reproduced is preserved in Trento, in the Biblioteca musicale L. Feininger, FSM 44).[26]

Here we encounter two examples of a *Benedicamus* trope. The *Benedicamus Domino,* a short verse (accompanied by the responsory "Deo gratias"), is generally used instead of the Ite missa est in the Masses lacking the Gloria (as

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[24] Already noticed, as a rare characteristic of "certain very late chants", in WILLI APEL, *Il Canto Gregoriano: liturgia, storia, notazione, modalità e tecniche compositive,* ed. Marco Della Sciucca, Lucca, Libreria Musicale Italiana, 1998 (Musica ragionata, 10), p. 334.

[25] TADEUSZ MIAZGA, *Die Melodien des einstimmigen Credo der römisch-katholischen lateinischen Kirke: eine Untersuchung der Melodien im den handschriftlichen Überlieferungen mit besonderer Berücksichtigung der polnischen Handschriften,* Graz, Akademische Druck, 1976. A comprehensive survey of the Credo melodies in the Italian manuscripts is currently being made by Giacomo Baroffio.

[26] See MARCO GOZZI, *Le fonti liturgiche a stampa della Biblioteca Musicale L. Feininger presso il Castello del Buonconsiglio di Trento,* 2 vols., Trento, Provincia Autonoma di Trento. Servizio Beni librari e archivistici, 1994 (Patrimonio storico e artistico del Trentino, 17), vol. II, pp. 578-579.

for example during Lent) or followed by a procession. It can also be sung at the end of each hour of the Office.

On the left-hand page of music example 6a we see eight different settings of the *Benedicamus Domino*: they are immediately followed by the two monophonic tropes preceded by the following rubrics:

> In die Nativitatis Domini, loco "Ite missa est", usque ad diem Circumci-
> sionis Domini inclusive dicatur, si placuerit.
> In die Epiphaniae Domini, loco "Ite missa est", si placuerit, dicatur.

> To be sung, if wished, from the day of Christmas, instead of the "Ite, missa
> est", until the day of the Circumcision [1 Jan] inclusive.
> To be sung, if wished, on the day of Epiphany, instead of the "Ite, missa
> est".

They are therefore two tropes for the Christmas period; the first (*Verbum Patris hodie*) is known and we know of many manuscripts that transmit it in both monophonic[27] and polyphonic versions.[28] A comprehensive survey of the trope's presence in the printed tradition has never been made.

The text refers to the joyous exultation of the angels on Christmas day and consists of two strophes of five trochaic proparoxytone seven-syllable lines with an assonance- rather than rhyme-scheme (aaabb // cccdd).

Verbum Patris hodie	Today the Word of the Father
Processit ex Virgine;	was born of the Virgin;
virtutes angelicae,	the anglic virtues,[29]
cum canoro iubilo,	with songful jubilation,
beneedicunt Domino.	bless the Lord.
Pacem nobis omnibus	Peace to all of us,
Nuntiavit angelus,	the angel announced;
refulsit pastoribus	the brightness of the true sun

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[27] WULF ARLT, *Ein Festoffizium des Mittelalters aus Beauvais,* 2 vols., Köln, Arno Volk, 1970, pp. 176-179 and 205, note 2.

[28] CESARINO RUINI, "Lo strano caso del tropo 'Verbum patris hodie'", in *Le polifonie primitive in Friuli e in Europa:* atti del congresso internazionale (Cividale del Friuli, 22-24 agosto 1980), ed. Cesare Corsi – Pierluigi Petrobelli, Roma, Torre d'Orfeo, 1989, pp. 295-310.

[29] Under the influence of Neoplatonic speculation Pseudo-Dionysius the Areopagite defined the hierarchies of angels by dividing them into three orders, each in turn divided into three choirs: Seraphim, Cherubim and Thrones; Dominions, Virtues and Powers; Principalities, Archangels and Angels.

veri solis claritas;	shone on the shepherds;
reddunt Deo gratias.	they give thanks to God.

Other versions of the text retain the original form for the last line of each stro-phe (*Benedicamus Domino / Deo dicamus gratias*), even though it is hyper-metric.[30]

The simple melody, rooted in the authentic *protus* mode, moves preva-lently stepwise and syllabically (with melismas only in the last line) and con-tains certain melodic repetitions. The melody of the opening *Verbum patris* is not only repeated at the start of the fourth line (*cum canoro*), but also restat-ed at the upper fifth at the start of the second line (*processit ex*) only to con-clude exactly in the same way as the first line (F G A).

We cannot help noticing a close kinship between this melody and that of the antiphon "Pueri Hebraeorum", which opens the procession for Palm Sun-day.[31]

As in all the Spanish sources of this period the notation is full of plica signs. While the value of the plica in mensural notation is well-known (given that various theorists talk about it), in plainchant the sign indicates a phe-nomenon similar to the liquescence, even though here it is sometimes found in incongruous places (e.g. the syllable *Pa* of "Pacem", at the start of the sec-ond strophe). In the transcription we have chosen to indicate the plica notes by an added comma-sign, in such a way that the more skilled singer can either execute a small semivowel between the two notes affected, as on the word *Ver(e)bum*, or nasalyze the final *m* of the word that ends with the plica (again in "Verbu*m*" and in "cu*m*"). The positioning of the plica and its meaning in plainchant are in any case open issues that merit specific study.

On the right-hand page of music example 6a we find a version of the trope Verbum Patris, which has an identical melody but a different text. Though the text clearly has the same metre, this time it is intended for the feast of Epiphany.[32]

Stella fulget hodie	Today a star shines
Que ducit ad presepe	that leads to the crib
Magos ab oriente	the Magi from the East:

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[30] See, for example, the version provided by RUINI, "Lo strano caso del tropo 'Verbum patris hodie'", p. 296.

[31] See *Graduale triplex,* pp. 138-139.

[32] Facsimile also in *Jubilate Deo, miniature e melodie gregoriane: testimonianze della Bib-lioteca L. Feininger,* ed. Giacomo Baroffio, Danilo Curti and Marco Gozzi, Trento, Provincia autonoma di Trento, 2000, p. 286.

Qui invento puero	on finding the child here,
Benedicunt Domino.	they praise the Lord.

Adorantes puerum,	After adoring the child
offerentes thus et aurum,	and offering the frankincense and gold
mirramque mortalium,	and myrrh of mortals,
reversi sunt ad patriam,	they returned to their countries
reddunt Deo gratias.	and give thanks to God.

The simplicity of the tale and of the lexis give the trope a flavour that is even more tuneful and 'popular' than its more illustrious model (*Verbum Patris*) and make it highly suited to performance even by non-professional choirs and congregations.

In the Trento copy the trope *Stella fulget* displays a very imprecise pitching of the notes (instead of D F D C F G A the incipit appears to read D E D C E F G). This is due to the technique of printing in two impressions (first the staff in red ink, then the notes and text in black): if the sheet failed to be exactly positioned, the alignment of the notes on the staff could be extremely imprecise, as here).

The transcription (music example 6b) is interpretative: in other words, it offers a possible rhythmic translation for the use of performers. Here the plica sign is transcribed as a note of short value filling the interval of a third (as in measured polyphony). This makes it possible even for an inexperienced choirmaster (i.e. one with no knowledge of square notation) to perform the piece and teach it to his singers by imitation.

The two short tropes discussed above constitute just one of the innumerable forms of troping present in the Gregorian repertory. Within this large family we find outright masterpieces that display the inexhaustible creativity of medieval man. One such monument is the Sanctus trope that rounds off this article (see music example 7). It is found in a 15th-century Spanish Gradual preserved in the Biblioteca musicale L. Feininger (FC 92), on fols. ccxlivv-ccxlviv. The melody is that indicated as no. 199 in Thannabaur's compendium and the trope, which is textual and musical, concerns only the *Osanna in excelsis*.

Here is the complete text, with the trope (in assonanced verse) indicated in italics.

Sanctus, sanctus, sanctus	Holy, holy, holy
Dominus Deus sabaoth.	is the Lord, God of Hosts.
Pleni sunt caeli et terra gloria tua.	The heavens and the earth are full of thy glory.

Osanna, *Pater, per omnia*   Hosanna, *O Father, for all the things*
qui continent polum et arva.   *That the celestial vault and the earth contain.*
Tibi petimus melodia   *We entreat you with a melody,*
ut deleas facinora nostra   *so that you may cancel our sins*
in aeterna laeticia in excelsis.   *in eternal joy in the highest.*

Benedictus qui venit   Blessed is he who comes
in nomine Domini.   in the name of the Lord.

Osanna, *Deus creator omnium,*   Hosanna, *God creator of all things,*
Tu qui es lux, pax et veritas,   *you who art light, peace and truth,*
Tu super omnes feminas   *from among all women*
elegisti virginem unam   *you chose one virgin*
per angelum Gabrielem salutatam: *hailed [thus] by the angel Gabriel:*

Ave Maria, gratia plena,   *"Hail, Mary, full of grace,*
Dominus tecum, o tu benedicta.   *the Lord is with you, O blessed one."*
Natalis Christi gaudia   *The joys of the birth of Christ:*
Deo excelsis gloria   *glory to God in the highest!*
Reges offerunt tria: *The kings offer three things:*
aurum, thus et mirrham.   *gold, frankincense and myrrh.*

Ave Maria, gratia plena,   *"Hail, Mary, full of grace,*
Dominus tecum, o tu benedicta.   *the Lord is with you, O blessed one."*
Pueri Hebraeorum   *The Jewish boys run towards him*
occurrunt ei obviam   *with branches and lay down*
cum ramis et vestimenta   *carpets on the road.*
expandunt in via.

Ave Maria, gratia plena,   *"Hail, Mary, full of grace,*
Dominus tecum, o tu benedicta.   *the Lord is with you, O blessed one."*
Ad te clamantes   *They acclaim you:*
"Filio David Osanna",   *"Hosanna to the son of David",*
in throno Patris   *on the right hand*
ad dexteram in excelsis.   *of the Father's throne in the highest.*

The rubric preceding this Sanctus reads: "De Beata Maria, in diebus sabbatis et in festivitatibus". In fact the trope evidently has a strong Marian connotation, with the salutation of the angel Gabriel repeated three times. However, it also emphasizes the original context of the second part of the Sanctus, which concerns the crowd's acclamation on Jesus's entry into Jerusalem,

according to St Matthew's gospel (Mt 21: 9).[33] In fact the last two strophes of the trope pick up and paraphrase the processional antiphons intended for Palm Sunday: "Pueri Hebraeorum, tollentes ramos olivarum, obviaverunt Domino, clamantes et dicentes: 'Hosanna in excelsis'" and "Pueri Hebraeorum vestimenta prosternebant in via, et clamabant dicentes: 'Hosanna filio David: benedictus qui venit in nomine Domini'".

The musical structure contains significant repetitions: the trope of the first *Osanna* is structured as AAB; the melody of *Osanna Pater per omnia* (two-line phrase) is repeated at *Tibi petimus* melodia (another two-line phrase); one-line phrase B, at *In aeterna leticia*, is a sort of varied contraction of A and concludes this first expansion of the original piece. The trope on the second *Osanna* is much longer and consists solely of three phrases: C, D and E, that are repeated (with the variations needed to adapt them to the text) according to the following scheme:

Osanna Deus creator	C (11 syllables)
Tu qui es lux	D (11 syllables)
Tu super omnes foeminas	C (17 syllables)
Per angelum Gabrilem	D (12 syllables)
Ave Maria, gratia plena	E (10 syllables)
Dominus tecum	E' (11 syllables)
Natalis Christi gaudia	C (16 syllables)
Reges offerunt tria	D (13 syllables)
Ave Maria, gratia plena	E (10 syllables)
Dominus tecum	E' (11 syllables)
Pueri Hebraeorum	C (15 syllables)
Cun ramis et vestimenta	D (14 syllables)
Ave Maria, gratia plena	E (10 syllables)
Dominus tecum	E' (11 syllables)
Ad te clamantes	D (12 syllables)
In throno Patris	D (13 syllables)

The two line-phrases E and E' are repeated three times in identical fashions to the same text (*Ave Maria, gratia plena, Dominus tecum, o tu benedicta*), as a sort of jaculatory (short prayer), at the start of the last three melodic groups. Phrase D, which closes the piece, can be seen as a varied form of B (which

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[33] The first part, on the other hand, is based on the words of the Seraphim in a vision of the prophet Isaiah (Is, 6: 3).

concludes the trope of the first Osanna). It is also worth noting a recurrent cadential formula (C D E F F D or variations of the same) found at the conclusion of all the phrases of both the first trope (*polum et arva, facinora nostra* and – in a varied form – at the conclusion: *in excelsis*) and the second (*et veritas, salutatam, tu benedicta* – repeated three times – , *aurum thus et mirrham, expandunt in via, osanna, in excelsis*). This shows a formal construction that is both complex and replete with melodic reminiscences (never literal ones, however) derived from the original Sanctus. Modern editions of tropes are very rare; and so are recordings, as a result.

To conclude, the three areas that I have illustrated here that still need further study, research and, above all, practical editions are the following: a) the world of the sequences and tropes, an extraordinary treasury of beauty and faith of great aesthetic, spiritual and cultural value that can still today be profitably used in the liturgy; b) the huge repertory of *cantus fractus*, which includes works of distinct artistic value that can also be easily performed; c) the editions of liturgical chant (including those of the Reformed areas), which often contain works that are utterly neglected yet definitely worth reassessing and re-performing.

It is especially desirable that works belonging to these areas should be transcribed into modern notation and published. Such editions must be principally addressed to performers; in other words, they should offer all the information needed for easy access to the repertory-type and a correct interpretation of the musical texts. This means: including translations and short explanatory notes on the texts; providing the complete verbal text under the notes, even in the case of strophic works; completing the texts wherever lines are missing; and finally, adding critical notes that help to place the pieces within their liturgical and cultural contexts. For these reasons it is absolutely essential that such publications should not be hastily prepared, but should be edited by scholars with a thorough grounding in palaeography, textual criticism, music history and liturgical history.

Many of the examples shown here are from the Hispanic area, and as such can be proposed in the Arezzo Competition (which includes a specific category for this area), but there are vast repertories not yet contemplated in the competition programme. They include the various traditions of the major religious orders (for example, the Benedictines, Cistercians, Dominicans and Franciscans), many other types of *cantus fractus*, and finally all the late compositions that have allowed the so-called Gregorian repertory to retain its vitality in very different historical and cultural contexts for over a millennium. This final category includes not only neo-Gregorian and pseudo-Gregorian chant, but also the 18th- and 19th-century versions of the chants of the Proper, Ordi-

nary and Office, which are often rich in accidentals, centonized material, and rhythmic (if not even mensural) indications.

We hope that repertories of such importance and enormous interest (both historical and aesthetic) will also be included in the next competition programmes.