

VERSE, MUSIC, AND NOTATION:
OBSERVATIONS ON SETTINGS OF POETRY
IN SANKT GALLEN'S NINTH- AND TENTH-CENTURY MANUSCRIPTS

by

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Verse, Music, and Notation: Observations on Settings of Poetry
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Included in both liturgical services and pedagogical instruction, verse was performed daily at the medieval abbey of Sankt Gallen. Documents created in the abbey in the ninth and tenth centuries contain notated settings of over one hundred versified texts, including those performed in the liturgy as tropes, processional hymns, Office hymns, antiphons, and responsories, as well as those without clear liturgical designations, such as Boethian *metra* and poems in pedagogical compilations. Investigating these settings allows for a better understanding of questions that have remained open in chant scholarship: In what ways was verse performed in the ninth to eleventh centuries? To what extent, and in which performance contexts, were poems articulated as poems, with aspects of their verse structures reflected in the musical settings? Conversely, in which situations were the versified aspects of poems rendered inaudible, subordinated to an articulation of a text's syntactic structures or semantic content?

The analysis of Sankt Gallen's versified settings undertaken in this study suggests that a poem's intended performance context often determinatively shaped its setting. In the context of the Mass and Office liturgies, priority was regularly placed on maintaining each genre's established melodic characteristics, rather than audibly conveying the artful construction of poetic texts. Yet a performance of verse in a didactic context could differ considerably from one in a liturgical context. Settings recorded in the abbey's pedagogical compilations often reveal an extensive use of melodic repetition and a systematic articulation of individual aspects of verse structure, suggesting that the sung performance of poetry was used as a pedagogical tool to assist students in learning the intricacies of Latin verse.

Sankt Gallen's documents also provide an insightful view into the abbey's oral transmission of Office hymns: how the community sustained a satisfactory level of hymn performance with minimal use of musical notation. Additionally, the settings offer evidence concerning the functions of early music writing. They indicate that punctuation was occasionally used to provide information regarding the sung performance of texts, and that music writing sometimes served both as a way of conveying performance information and as one element in a visual presentation—a formal display—of the liturgy.

*for John Stratton and Tobias Hild
my mentors in curiosity and delight*

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1. INTRODUCTION

Performing verse

Although the majority of texts sung in St. Gallen's Mass and Office liturgies during the ninth to eleventh centuries consisted of biblical prose, extra-biblical verse was also regularly incorporated into liturgical services. The texts of processional hymns and Office hymns typically were versified; other liturgical genres, such as tropes, antiphons, responsories, and responsory verses, occasionally made use of versified texts as well. Verse was also sung in St. Gallen's schools. Students learned the intricacies of Classical poetry and liturgical hymns; they even practiced composing their own verses. The abbey's manuscripts indicate that singing was a part of these processes. Included in both liturgical services and pedagogical instruction, verse was performed daily at St. Gallen's abbey.

St. Gallen's earliest extant settings of verse—those found in manuscripts created in the ninth and tenth centuries—form the subject matter of this dissertation. Examining the entirety of this institution's notated poetry allows for a better understanding of questions that have remained open in chant scholarship: In what ways was verse performed in the ninth to eleventh centuries? To what extent, and in which performance contexts, were poems articulated as poems, with aspects of the texts' verse structures reflected in the musical settings? Conversely, in which situations were the versified aspects of poems rendered inaudible, subordinated to an articulation of a text's syntactic structures and semantic content? Previous scholarship has established that the characteristic, melodic language of plainchant is closely intertwined with the textual language—the biblical prose—it normally conveys: "The linguistic features of [biblical] prose

have ... been recognized as a formative factor for the shaping of the melodic idiom of Roman chant."¹ As articulated by Helmut Hucke, "The basic principle of composition in Gregorian chant is the division of the text into units defined by sense; the melodic phrases correspond to these text units."² This dissertation examines the exceptional cases where the sung texts are not biblical prose, but verse, and investigates the extent to which characteristic strategies of conveying texts are altered in these settings.³

St. Gallen's manuscripts provide ideal material for an examination of these questions. Documents created in the abbey in the ninth and tenth centuries contain notated versions of over one hundred versified texts performed in the liturgy as tropes, processional hymns, Office hymns, and other Office genres (antiphons, responsories, responsory verses, and *versus super Te deum*). The abbey's manuscripts also contain settings of verse without liturgical designations: notated poems and Boethian *metra*. Together, these settings encompass a wide variety of verse types: some texts were written in the quantitative meters inherited from Classical authors; others were written in rhythmic meters created either in imitation of Classical models or as new poetic forms. St. Gallen's notation is particularly rich, often giving indications of subtle parameters of performance, such as the relative durations and the nuanced ornamentation of individual pitches. Studying sung verse in each of its manifestations at this single institution provides a detailed view of the multiple ways in which poetry was performed. The numerous settings contained in abbey's documents offer a sense of the differences and commonalities among genres in their

¹ Andreas Haug, "Ways of Singing Hexameter in Tenth-Century Europe," (forthcoming).

² Hucke offers this succinct formulation of an observation made by many scholars in "Toward a New Historical View of Gregorian Chant," *Journal of the American Musicological Society* 33 (1980): 437-467, here, 452.

³ Haug describes the historical parameters of the "encounter between the features of music genuinely shaped for prose and the complex features exhibited by text in metrical verse" in "Ways of Singing Hexameter."

articulations of verse, as well as an understanding of the role that performed verse played in the community itself.

In this investigation of the performance of verse at St. Gallen, the transmission of individual chants beyond the abbey is mentioned only when relevant: for instance, when a chant's place of origin seems to have influenced its articulation of a poetic text. Neither does this study establish a detailed chronology of the order in which settings were notated. Given the difficulties inherent in precisely dating specific instances of neumatic notation (particularly notation added to documents originally containing only texts), settings in ninth- and tenth-century manuscripts are treated as representative of the time period prior to the twelfth century. This study offers a view of the performance of verse in the ninth through eleventh centuries; it does not attempt to trace stylistic changes within this timeframe. Certain settings (such as the thirteenth-century additions to the Hartker Codex), which have been established in previous scholarship as having been notated definitively later than the eleventh century, are excluded. In the unanimous opinion of published scholarship, the manuscripts included in this study originated and were used exclusively in St. Gallen. This prior paleographic work is cited at the appropriate points throughout the dissertation.

Although the interaction between plainchant and verse has been investigated by several scholars, questions remain open concerning settings—particularly liturgical settings—found in manuscripts created prior to the eleventh century. Ewald Jammers conducted brief analyses of settings found in two of St. Gallen's manuscripts (Naples IV G 68 and St. Gallen's Stiftsbibliothek Codex 381), but these studies are disadvantaged by assumptions no longer

accepted in the field concerning the rhythmic aspects of neumatic notation.⁴ Leo Treitler and Ritva Maria Jacobsson's investigations into the interaction of plainchant melodies and verse focus on selected settings in the genre of the liturgical trope, and on settings found within twelfth-century manuscripts.⁵ John Johnstone's dissertation similarly focuses on the interaction of melody and verse in proper tropes.⁶ Wulf Arlt has concentrated on a later versified repertory contained in manuscripts outside of St. Gallen (including the thirteenth-century French manuscript Egerton 2615).⁷ Andrew Hughes's work has been most attentive to the versified Offices commonly composed beginning in the mid-eleventh century.⁸

⁴ Ewald Jammers, *Aufzeichnungsweisen der einstimmigen ausserliturgischen Musik des Mittelalters* (Köln: Volk, 1975); "Grundsätzliches zur Erforschung der rhythmischen Neumenschrift: Randbemerkungen zu den Cod. St. Gallen 381 und Bern 455," *Buch und Schrift* 5-6 (1943): 83-105; "Rhythmen und Hymnen in einer St. Galler Handschrift des 9. Jahrhunderts," in *Festschrift Bruno Stäblein zum siebzigsten Geburtstag* (Kassel: Bärenreiter Verlag, 1967); "Rhythmische und tonale Studien zur Musik der Antike und des Mittelalters," *Archiv für Musikforschung* 8 (1943): 27-45; *Schrift, Ordnung, Gestalt: Gesammelte Aufsätze zur älteren Musikgeschichte* (Bern: Francke, 1969); "Der Vortrag des lateinischen Hexameters im frühen Mittelalter," *Quadrivium* 2 (1958): 16-31.

⁵ Leo Treitler and Ritva Jonsson [Jacobsson], "Medieval Music and Language," in *Studies in the History of Music* (New York: Broude Brothers, 1982), reprinted in Leo Treitler, *With Voice and Pen: Coming to Know Medieval Song and How it was Made* (Oxford: Oxford University Press, 2003); Leo Treitler, "Musical Syntax in the Middle Ages," *Perspectives of New Music* 4 (1965): 75-85.

⁶ John G. Johnstone, "The Offertory Trope: Origins, Transmission, and Functions" (Ph.D. diss., Ohio State University, 1984).

⁷ Wulf Arlt, "Einstimmige Lieder des 12. Jahrhunderts und Mehrstimmiges in französischen Handschriften des 16. Jahrhunderts aus Le Puy," *Schweizer Beiträge zur Musikwissenschaft* 3 (1978), 7-47; *Ein Festoffizium aus Beauvais in seiner liturgischen und musikalischen Bedeutung* (Köln: Volk, 1970); "Hymnus und 'Neues Lied': Aspekte des Strophischen," in *Der lateinische Hymnus im Mittelalter: Überlieferung, Ästhetik, Ausstrahlung*, edited by Andreas Haug, Christoph März, and Lorenz Welker (Kassel: Bärenreiter, 2004); "Neues zum neuen Lied: Die Fragmente aus der Handschrift Douai 246," in *Sine musica nulla disciplina...: Studi in onore di Giulio Cattin* (Padova: Il poligrafo, 2006); "Nova cantica: Grundsätzliches und Spezielles zur Interpretation musikalischer Texte des Mittelalters," *Basler Jahrbuch für historische Musikpraxis* 10 (1986): 13-62.

⁸ See especially Andrew Hughes, "Chants in the rhymed Office of St Thomas of Canterbury," *Early Music* 16 (1988): 185-201; "Late Medieval Rhymed Offices," *Journal of the Plainsong & Mediaeval Music Society* 8 (1985): 33-49; "Modal Order and Disorder in the Rhymed Office," *Musica Disciplina* 37 (1983): 29-52; *The Versified Office: Sources, Poetry, and Chants*, Wissenschaftliche Abhandlungen/Musicological Studies 47/1 (Lions Bay, Canada: Institute of Medieval Music, 2011). David G. Hughes provides an overview of versified liturgical genres in "Music and Meter in Liturgical Poetry," in *Medieval Poetics*, edited by Paul Maurice Clogan, 29-43 (Cambridge: Cambridge University Press, 1976).

Versified settings in manuscripts created prior to the eleventh century first received sustained, scholarly attention from the collaboration between philologist Gunilla Björkqvall and musicologist Andreas Haug.⁹ In their publications, which include selected chants from St. Gallen, Björkqvall and Haug develop a methodology for systematically determining which melodic parameters of plainchant articulate specific aspects of quantitative Latin verse. Their methodology serves as the foundation of the analyses in this dissertation. While Björkqvall and Haug demonstrate how to investigate the interaction of Latin verse and plainchant melody, and while their work shows that liturgical melodies do, at times, reflect aspects of their texts' verse structures, these scholars did not themselves attempt a comprehensive examination of early versified settings. Rather than investigating an entire genre or repertory, Björkqvall and Haug worked with selected chants—both those sung in the liturgy and those without clear liturgical designations—as they occur in manuscripts throughout Europe. Their selected analyses have left

⁹ Gunilla Björkqvall and Andreas Haug, “Altes Lied—Neues Lied: Thesen zur Transformation des lateinischen Lieds um 1100,” in *Poesia latina medieval (siglos v-xv)*, edited by Manuel C. Díaz y Díaz and José M. Díaz de Bustamante, 539-550 (Firenze: Sismel, Edizioni del Galluzzo, 2005); “Formauffassung und Formvermittlung: Verstechnische und versgeschichtliche Voraussetzungen der melodischen Analyse lateinischer Hymnen des Mittelalters,” in *Der lateinische Hymnus im Mittelalter* (Kassel: Bärenreiter, 2004), edited by Andreas Haug, Christoph März, and Lorenz Welker, 149-166; “Form und Vortrag des *Carmen Cantabrigiense* 27,” *Filologia mediolatina* 3 (1996): 170-205; “Performing Latin Verse: Text and Music in Early Medieval Versified Offices,” in *The Divine Office in the Latin Middle Ages: Methodology and Source Studies, Regional Developments, Hagiography*, edited by Margot E. Fassler and Rebecca A. Baltzer, 278-299 (Oxford and New York: Oxford University Press, 2000); “Primus inquit Stephanus: Eine Sankt Galler Prudentius-Vertonung aus dem zehnten Jahrhundert,” *Archiv für Musikwissenschaft* 49, 1 (1992): 57-78; “Rhythmischer Vers: Performative Aspekte seiner Form zu MGH *Poetae* IV 2, N. 35 und N. 88,” in *Poetry of the Early Medieval Europe: Manuscripts, Language and Music of the Rhythmical Latin Texts*, edited by Edoardo D’Angelo and Francesco Stella, 119-148 (Tavarnuzze: Sismel, 2003); “Text und Musik im Trinitätsoffizium Stephans von Lüttich,” in *Die Offizien des Mittelalters: Dichtung und Musik*, edited by Walter Berschin and David Hiley, 1-24 (Tutzing, Germany: Hans Schneider, 1999); “Tropentypen in Sankt Gallen,” in *Recherches nouvelles sur les tropes liturgiques*, edited by Wulf Arlt and Gunilla Björkqvall, 119-174 (Stockholm: Almqvist & Wiksell, 1993); “Verslehre und Versvertonung im lateinischen Mittelalter,” in *Artes im Mittelalter* (Berlin: Akademie Verlag, 1999); Haug, “Ways of Singing Hexameter.”

open the question of why settings of poetry notated prior to the eleventh century show widely differing articulations of verse.¹⁰

Silvia Wälli and Gundela Bobeth have analyzed medieval settings of poetry written by Classical authors.¹¹ Sam Barrett's most recent work examines the notation of Boethius's verse; his dissertation and subsequent studies investigate notation found in collections of poetry and the manner in which these settings articulate their versified texts.¹² These publications have helped to develop a precise vocabulary for describing the relationships of verse and music in plainchant settings; they have also extended Björkvall and Haug's methodology for use with chants recorded only in neumatic notation, where the pitch content of melodies is not available. Along with Jan Ziolkowski's investigations of notated Classical texts, these studies help to define the broader geographical and cultural contexts in which verse was performed in the Middle Ages.¹³ Yet in focusing on settings of non-liturgical texts and settings found in non-liturgical collections, these studies are less concerned with notated verse that served liturgical functions, which forms

¹⁰ Queries and possible answers for future scholarship are most explicitly formulated in Björkvall and Haug, "Performing Latin Verse," 298.

¹¹ Gundela Bobeth, "Vergil, Statius, Lucan und Terenz in der Vertonung des Mittelalters: interpretatorische Erschließung von Neumierungen in Handschriften des 9.-12. Jahrhunderts" (Ph.D. diss., University of Basel, 2004), recently published as *Antike Verse in mittelalterlicher Vertonung: Neumierungen in Vergil-, Statius-, Lucan-, und Terenz-Handschriften* (Kassel: Bärenreiter, 2013); Silvia Wälli, *Melodien aus mittelalterlichen Horaz-Handschriften: Edition und Interpretation der Quellen* (Kassel: Bärenreiter, 2002).

¹² Sam Barrett, *The Melodic Tradition of Boethius' 'De consolatione philosophiae' in the Middle Ages* (Kassel: Bärenreiter, 2013), "Notated Verse in Ninth- and Tenth-Century Poetic Collections" (Ph.D. diss., University of Cambridge, 2000). See also Francesco Stella, Sam Barrett, et al., eds., *Corpus rhythmorum musicum saec. IV-IX* (Firenze: SISMEL Edizioni del Galluzzo, 2007); Barrett, "Music and Writing: On the Compilation of Paris Bibliothèque Nationale Lat. 1154," *Early Music History* 16 (1997): 55-96; "Neumes in a ninth-century verse collection and the early history of Messine notation at Laon," *Études grégoriennes* 40 (September 2013): 161-190; "Ritmi ad cantandum: some preliminary editorial considerations," in *Poesia dell'alto Medioevo europeo*, edited by Francesco Stella, 397-419 (Firenze: SISMEL edizioni del Galluzzo, 2000); "Stylistic layers in Early Medieval 'Ritmi ad cantandum,'" in *Poesia Latina Medieval (Siglos V-XV)*, edited by M. C. Díaz y Díaz and J. M. Díaz de Bustamante, 525-538 (Firenze: SISMEL Edizioni del Galluzzo, 2005).

¹³ Jan M. Ziolkowski, *Nota Bene: Reading Classics and Writing Melodies in the Early Middle Ages* (Turnhout, Belgium: Brepols, 2007); "Women's Lament and the Neuming of the Classics," in *Music and Medieval Manuscripts: Paleography and Performance*, edited by John Haines and Randall Rosenfeld, 128-150 (Aldershot, England, and Burlington, Vermont: Ashgate, 2004).

by far the greater part of extant versified settings recorded prior to the mid-eleventh century. Additionally, since prior studies have tended to focus on single genres, the question of how a poem's setting was influenced by its performance context—its role within liturgical services or in pedagogical situations—has also remained largely unanswered.

In fact, the comprehensive analysis of St. Gallen's versified settings undertaken in this study suggests that a poem's intended performance context played a determinative role in shaping its setting. Whether a poem was performed with a melodic articulation of aspects of its verse structure, or whether its verse structure remained unarticulated by the melodic setting, had much to do with its liturgical genre or its function within a pedagogical situation. In the context of the Mass and Office liturgies, priority was most often placed on maintaining each genre's melodic conventions, rather than rendering the artful construction of poetic texts. For example, when performed as responsories and responsory verses, verse is most often conveyed in a manner similar to prose. Yet certain liturgical genres, such as tropes and antiphons, display less predictable patterns of text delivery, and their settings reveal a spectrum of individual and nuanced strategies for articulating a poem's versified aspects. Versified settings within St. Gallen's pedagogical documents suggest that within a didactic context, aspects of verse structure were often rendered explicitly: the sung performance of poetry seems to have been used to assist students in learning the intricacies of Latin verse.

The tendencies of individual genres in articulating verse serve as the focus of Chapters 3 and 4. These chapters are organized around the versified settings found within St. Gallen's major, tenth-century collections of liturgical chant: St. Gallen's Stiftsbibliothek Codices 484 and 381 contain a repertory of processional hymns (referred to as *versus* by St. Gallen's scribes) as well as a collection of proper tropes, some of which have versified texts; St. Gallen's

Stiftsbibliothek Codex 390 / 391 (the “Hartker Codex,” from the late tenth century) contains versified antiphons, responsories, and responsory verses. Because of the large number of versified settings in each genre, the findings are presented with representative examples. Chapter 3 also examines the variability among St. Gallen’s concordant versions of *versus*. Although the texts and melodic contours of individual processional hymns remain fairly consistent among multiple versions, aspects of the settings that influence the melodic articulation of verse—such as the placement of elongated pitches and the adaptation of a melody to the texts of differing strophes—vary to a greater extent. The chapter examines both the extent of this variability and its possible causes. In addition to documenting the typical articulations of verse in antiphons, responsories, and responsory verses, Chapter 4 describes an exception to the tendencies of settings to conform to their genre’s melodic conventions: the text *Crux fidelis*, performed as a processional hymn, received an exceptional setting when it was sung as a responsory and as an antiphon.

Chapter 5 examines the notation of verse within St. Gallen’s compilations of poetry. Naples IV G 68, St. Gallen’s Stiftsbibliothek Codex 136, and St. Gallen’s Stiftsbibliothek Codex 196 are poetic collections considered by scholars to have served pedagogical functions. These documents suggest that musical notation and the sung performance of poetry played specific roles in the instruction of verse in St. Gallen’s schools. Their settings indicate that the performance of verse within didactic contexts could differ substantially from the performance of verse within liturgical contexts; they often reveal an extensive use of melodic repetition and a systematic articulation of individual aspects of verse structure. These settings offer insight into how St. Gallen’s students learned *scandere versus*—to understand the intricate features of Latin verse. The pedagogical manuscripts can be said to contain pedagogical melodies.

This investigation relies upon the work of philologists who have identified and analyzed versified texts with liturgical functions: René Jean Hesbert's textual edition of early antiphoners includes indices of versified Office chants;¹⁴ Peter Stotz edited selected processional hymns from Codex 381;¹⁵ Ritva Maria Jacobsson's dissertation investigates the origins, thematic content, and prosody of the earliest versified antiphons and responsories;¹⁶ Gunilla Björkvall and Andreas Haug have analyzed St. Gallen's trope texts;¹⁷ Dag Norberg and Paul Klopsch include multiple examples of liturgical verse in their investigations of Latin poetry in the Middle Ages.¹⁸ Dieter Schaller and Francesco Stella and Sam Barrett have provided editions of selected rhythmic verse in Naples IV G 68.¹⁹ This study also relies upon the work of musicologists who have established the characteristic melodic features of liturgical genres; these previous investigations provide a necessary context for determining the extent to which versified settings differ from their prose counterparts. The scholarship of Wulf Arlt and Susan Rankin provides a fundamental understanding not only of the scribal behavior involved in producing Codices 484 and 381, but also of the proper trope repertory contained within them.²⁰ Finally, Haug's documentation of St.

¹⁴ René Jean Hesbert, *Corpus Antiphonalium Officii* (Rome: Herder, 1963-79).

¹⁵ Peter Stotz, *Ardua spes mundi: Studien zu lateinischen Gedichten aus Sankt Gallen* (Bern: Herbert Lang, 1972).

¹⁶ Ritva Jonsson [Jacobsson], *Historia* (Stockholm: Almqvist & Wiksell, 1968).

¹⁷ Björkvall and Haug, "Tropentypen in Sankt Gallen."

¹⁸ Paul Klopsch, *Einführung in die mittellateinische Verslehre* (Darmstadt: Wissenschaftliche Buchgesellschaft, 1972); Dag Norberg, *An Introduction to the Study of Medieval Latin Versification* (Washington, D.C.: Catholic University of America Press, 2004).

¹⁹ Dieter Schaller, "Frühmittelalterliche lateinische Dichtung in einer ehemals St. Galler Handschrift," *Zeitschrift für deutsches Altertum und deutsche Literatur* 93 (1964): 272-291; Stella and Barrett, *Corpus rhythmorum musicum*.

²⁰ Especially Wulf Arlt and Susan Rankin, eds., *Stiftsbibliothek Sankt Gallen Codices 484 und 381* (Winterthur: Amadeus, 1996) and Susan Rankin, "Ways of Telling Stories," in *Essays on Medieval Music: In Honor of David G. Hughes*, edited by Graeme M. Boone, 371-394 (Cambridge, MA: Harvard University Department of Music, 1995). Rankin provides studies of other scribes and composers from the abbey in "The earliest sources of Notker's sequences: St Gallen, Vadiana 317, and Paris, Bibliothèque Nationale lat. 10587," *Early Music History* 10 (1991): 201-233; "Ego itaque Notker scripsi," *Revue Bénédictine* 101 (1991): 268-298; "From Tuotilo to the first manuscripts: the shaping of a trope repertory at Saint Gall," in *Recherches nouvelles sur les tropes liturgiques*, edited by Wulf Arlt and Gunilla Björkvall, 395-413; "Notker und Tuotilo: schöpferische Gestalter in einer neuen

Gallen's manuscripts containing musical notation provides the starting point for any investigation of the abbey's settings.²¹

The notation and transmission of Office hymns

In addition to offering evidence concerning the articulation of verse in sung performance, St. Gallen's manuscripts provide a greater understanding of the notation and transmission of Office hymns. Scholars have considered why Office hymns—an integral part of the daily, monastic liturgy—had their melodies notated later than other chants. Susan Boynton has summarized:

The performance of hymns was introduced at Milan by Ambrose in the fourth century, and their place in the monastic Office was described in the sixth-century rules of Arles and of Benedict. But only beginning in the mid-eleventh century, over a hundred years after the production of the earliest notated graduals, were hymn melodies written down to any great extent.²²

Questions follow from these observations: Why weren't hymn melodies written down when it became possible? How did institutions maintain a satisfactory standard of performance without musical notation? And why were hymn melodies written down in the eleventh and twelfth centuries? Examining St. Gallen's manuscripts—including its liturgical hymnals, both notated and unnotated, its literary documents, and its pedagogical compilations—provides an

Zeit," *Schweizer Jahrbuch für Musikwissenschaft* N.S. 11 (1991): 17-42; "The Song School of St Gall in the Later Ninth Century," in *Sangallensia in Washington*, edited by James Cecil King, 173-198 (New York: P. Lang, 1993); and "On the Treatment of Pitch in Early Music Writing," *Early Music History* 30 (2011): 105-175.

²¹ Andreas Haug, *Die Musik in Geschichte und Gegenwart*, s.v. "Sankt Gallen" (Kassel: Bärenreiter, 1994-2008).

²² Susan Boynton, "Orality, Literacy, and the Early Notation of the Office Hymns," *Journal of the American Musicological Society* 56, no. 1 (2003): 99-168; here, 104. Jammers also noted that the transmission situation of hymn melodies is "keineswegs erfreulich": "Rhythmische und tonale Studien zur Musik der Antike und des Mittelalters," 36.

insightful view into how the abbey sustained a satisfactory level of hymn performance with minimal use of notation. These documents suggest that throughout the ninth, tenth, and eleventh centuries, hymns were transmitted by means of direct interactions between community members: by liturgical participation and pedagogical instruction. Written resources—such as compilations of hymn texts, punctuation, and notation—were used in the transmission of the melodies, but did not displace these interactions between community members.

As discussed in Chapter 6, the reasons that hymn melodies were notated later than other genres at the abbey of St. Gallen might lie simply in the fact that Office hymns tended to be transmitted in manuscripts apart from other chant genres. Hymn texts had an existence apart from their performance in the liturgy, which led to their being recorded in non-liturgical collections: some hymn texts were attributed to specific Church Fathers, and for that reason were included in collections of their writings; hymn texts generally were valued and studied for their doctrinal content more than other chant genres, and for that reason, were included in pedagogical manuscripts.²³ In the eleventh century, when Office hymn texts began to be included in breviaries, alongside other chant genres, they soon began to be notated in a fashion similar to these other chants. The scribal customs of notating chant—for example, the custom of writing melodic notation above each syllable of sung text—began to be applied to Office hymns, as well, at that time.

²³ The scholarship of Susan Boynton and Helmut Gneuss details both the pedagogical compilations and the pedagogical functions of hymns. See Boynton, “The Didactic Function and Context of Eleventh-Century Glossed Hymnaries,” in *Der lateinische Hymnus im Mittelalter: Überlieferung, Ästhetik, Ausstrahlung*, edited by Andreas Haug, Christoph März, and Lorenz Welker, 301-330 (Kassel: Bärenreiter, 2004); “Eleventh Century Continental Hymnaries Containing Latin Glosses,” *Scriptorium* 53 (1999): 200-251; “Glossed hymns in Eleventh-Century Continental Hymnaries” (Ph.D. diss., Brandeis University, 1997); Helmut Gneuss, “Zur Geschichte des Hymnars,” in *Der lateinische Hymnus im Mittelalter: Überlieferung, Ästhetik, Ausstrahlung*, edited by Andreas Haug, Christoph März, and Lorenz Welker, 63-86 (Kassel: Bärenreiter, 2004); *Hymnar und Hymnen im englischen Mittelalter: Studien zur Überlieferung, Glossierung und Übersetzung lateinischer Hymnen in England* (Tübingen: Niemeyer, 1968); “Latin Hymns in Medieval England: Future Research,” in *Chaucer and Middle English Studies*, edited by Beryl Rowland, 407-424 (London: George Allen & Unwin, 1974).

The functions of musical notation

Examining St. Gallen's transmission of Office hymns, as well as the manner in which other versified texts were notated, contributes to an understanding of the functions of early music writing. Although scholars have largely established which types of musical information are represented by individual signs within St. Gallen's neumatic notation,²⁴ questions remain regarding the strategies with which the neumes were applied, and the motivations that prompted the abbey's singers and scribes to record notation. For example, given that St. Gallen's musical notation does not indicate specific pitch content or interval sizes, in what specific ways did it aid a singer's memory? Why were some melodies written repeatedly (in certain strophic chants, over fifty times), although the repetitions offered a reader negligible information concerning the chant's performance?

The scholarship of Leo Treitler, in particular, has played a pivotal role in re-opening questions such as these, questions concerning the functions of medieval music writing and its relationship to oral transmission.²⁵ Scholars such as Treitler, Arlt, and Rankin have demonstrated

²⁴ See Wulf Arlt, "Anschaulichkeit und analytischer Charakter: Kriterien der Beschreibung und Analyse früher Neumenschriften," in *Musicologie médiévale. Notations et séquences*, edited by Michel Huglo, 29-56 (Champion: Paris, 1987); Eugène Cardine, "Sémiologie grégorienne," *Études grégoriennes* 11 (1970): 1-158. [Reprinted as *Gregorian Semiology* (Sablé-sur-Sarthe: Solesmes, 1982)]; Solange Corbin, *Die Neumen* (Arno Volk: Köln, 1977); David Hiley, *Western Plainchant* (Oxford University Press: Oxford, 1993); Nancy Phillips, "Notationen und Notationslehren von Boethius bis zum 12. Jahrhundert," in *Die Lehre vom einstimmigen liturgischen Gesang*, 293-623 (Wissenschaftliche Buchgesellschaft: Darmstadt, 2000); Rankin, "On the Treatment of Pitch in Early Music Writing"; and Bruno Stäblein, *Schriftbild der einstimmigen Musik* (Deutscher Verlag für Musik: Leipzig, 1975).

²⁵ Treitler challenged musicologists to look beyond the "expectation that the primary or exclusive function of musical notation is to serve as a non-distorting window on the music with which it is associated" (*With Voice and Pen*, 323). His most influential publications have been collected in *With Voice and Pen*; see especially "The Early History of Music Writing in the West" and "Reading and Singing: On the Genesis of Occidental Music Writing," 317-428. A comprehensive citation of musicological scholarship concerned with the functions of medieval notation is too extensive to be attempted here, beyond the pivotal works cited in this section. For an extended discussion of

that such questions can be successfully investigated by attentively observing specific instances of neumatic notation.²⁶ As Rankin states, “Musical notation can only be understood as formed in response to demands made of it, and those demands, although multiple in the overall picture, were clearly more focused in specific situations.”²⁷ She summarizes: “In the early centuries of the use of musical notation, there was no one mindset.”²⁸ Barrett’s research has also demonstrated that the general term “aide-mémoire” does not satisfactorily explicate the multiplicity of functions seen in early music writing.²⁹ As Treitler suggests, “It has been necessary to recognize a plurality of loci, backgrounds, functions, forms, uses, and users for the earliest notations.”³⁰ This dissertation follows the model established by these scholars by focusing on individual instances of music writing in order to ascertain the motivations behind each scribe’s work and to determine the specific, multiple functions music writing served.

This study further investigates the functions of St. Gallen’s music writing by examining all manuscripts containing the texts of versified chants, regardless of the type of musical notation contained within them. While chant scholarship regarding St. Gallen has tended to focus on manuscripts such as Codex 390 / 391, which have a consistent type of musical notation

how specific scholars, and the field of chant studies, generally, have understood medieval notation’s display of pitch content, see Rankin, “On the Treatment of Pitch in Early Music Writing.”

²⁶ For example, Arlt, “Anschaulichkeit und analytischer Charakter” and *Ein Festoffizium aus Beauvais*; Arlt and Rankin, *Stiftsbibliothek Sankt Gallen Codices 484 und 381*; Susan Rankin, “From Memory to Record: Musical Notations in Eleventh-Century Exeter Manuscripts.” *Anglo-Saxon England* 13 (1984): 97-112.

²⁷ Susan Rankin, “Carolingian music,” in *Carolingian Culture: Emulation and Innovation*, edited by Rosamond McKitterick, 274-316 (Cambridge: Cambridge University Press, 1994), 293.

²⁸ Rankin, “On the Treatment of Pitch in Early Music Writing,” 127.

²⁹ Barrett, *The Melodic Tradition of Boethius’ ‘De consolatione philosophiae’*; “Music and Writing”; “Notated Verse in Ninth- and Tenth-Century Poetic Collections” (the specific discussion of the term “aide-mémoire” occurs on 207 ff.); “Reflections on Music Writing: Coming to Terms with Gain and Loss in Early Medieval Latin Song,” in *Vom Preis des Fortschritts: Gewinn und Verlust in der Musikgeschichte*, edited by Andreas Haug and Andreas Dorschel, 89-109 (Wien: Universal Edition, 2008).

³⁰ Treitler, *With Voice and Pen*, 427.

(comprising neumes written above each syllable of sung text), this dissertation includes settings in which neumes are written over single, isolated syllables, and even those with no musical notation, only punctuation.

These settings indicate that information concerning the sung performance of texts was conveyed not only by neumatic notation, but occasionally also by punctuation. Furthermore, comparing the notation of the liturgical compilations discussed in Chapters 3 and 4 with that found in the poetic compilations examined in Chapter 5 suggests that music writing often served both as a way of conveying performance information and as one element in a visual presentation—a formal display—of the liturgy.³¹

³¹ This function of musical notation might well correspond to the idea of “sacred display,” a concept associated with early systems of writing. See Stephen D. Houston, “Overture to ‘The First Writing,’ ” in *The First Writing: Script Invention as History and Process*, edited by Stephen D. Houston, 3-15 (Cambridge: Cambridge University Press, 2004), 3 and John Baines, “The earliest Egyptian writing: development, context, purpose,” in *The First Writing*, 150-189, esp. 170-171. Houston’s use of the term “sacred display” is noted by Rankin in “On the Treatment of Pitch in Early Music Writing,” 106. Haug provides the most thorough exploration of neumatic notation as a type of sacred display in “Der Codex und die Stimme in der Karolingerzeit,” (forthcoming). See also Barrett, “Reflections on Music Writing,” 89-92, for a discussion of the status and functions of neumatic notation as a visual entity.

**2. ANALYTICAL CONSIDERATIONS:
A CASE STUDY OF *TEMPORA FLORIGERO* / *SALVE FESTA DIES***

The primary goal of the following case study is to present the analytical queries and methodologies implemented throughout the dissertation. An intensive examination of one chant will demonstrate the possibilities and limitations inherent in an analysis of the notated verse in St. Gallen's manuscripts. Although this discussion is not intended to be a primer on Latin verse construction or St. Gallen's neumatic notation, I hope that it will allow readers from differing areas of expertise to engage with the dissertation's central questions and analyses.

The following questions guide the investigation into the performance of verse:

1. Which aspects of the text's verse structure are articulated by the melodic setting?
2. Which specific parameters of the melodic setting articulate these aspects of the text's verse structure?
3. In which specific ways, and to what extent, does the setting's articulation of verse structure vary among different versions of the same chant (perhaps suggesting that the abbey's manner of performing verse changed over time, or that each version's notation reveals only one possibility in a range of acceptable performances, or that individual scribes had differing conceptions of how versified texts should be performed)?
4. What evidence do the melodic settings provide concerning the spoken performance of verse, the manner in which verse was recited?

The answers to these questions vary widely, depending on the setting (and version) under examination. Investigating these questions for multiple chants, sung in differing contexts, allows

for an understanding of the performance of verse in individual liturgical genres and reveals the extent to which a chant's performance context determined the manner in which verse would be conveyed. As will be discussed in more detail below, a consistency among multiple settings might indicate how specific types of verse were understood, and how specific aspects of their verse structures were recited in spoken performance.

The primary queries concerning notation are the following:

1. To what purpose did each scribe write notation? What functions did the music writing serve in each version?
2. Given the nature of neumatic notation, how are articulations of verse structure evident in the music writing?

Including instances of music writing from differing manuscript types allows for a comprehensive picture of St. Gallen's scribal work in a time period when multiple strategies of notation were employed; comparing these individual instances allows for hypotheses concerning the functions of neumatic writing, the multiple purposes for which notation was used.

The poem under consideration in this case study, *Tempora florifero*, was written by the sixth-century bishop Venantius Fortunatus; it occurs twice with musical notation in St. Gallen's early manuscripts.¹ The poem was included in St. Gallen's Stiftsbibliothek Codex 196 on the basis of its literary identity: this manuscript is a ninth-century compilation of Fortunatus's poetry.²

¹ The poem is edited and discussed in Guido Maria Dreves, ed., *Hymnographi latini: Lateinische Hymnendichter des Mittelalters* (Leipzig: Reisland, 1907), 76 ff.; Ruth Messenger, "Salve festa dies," *Transactions and Proceedings of the American Philological Association* 78 (1947): 208-222; and Paul von Winterfeld, ed., *Poetae Latini aevi Carolini* (Berlin: Weidmann, 1899), 348-349.

² Bergmann and Stricker date the manuscript to the second third of the ninth century and its glosses to the second half of the ninth century: Rolf Bergmann and Stefanie Stricker, *Katalog der althochdeutschen und altsächsischen*

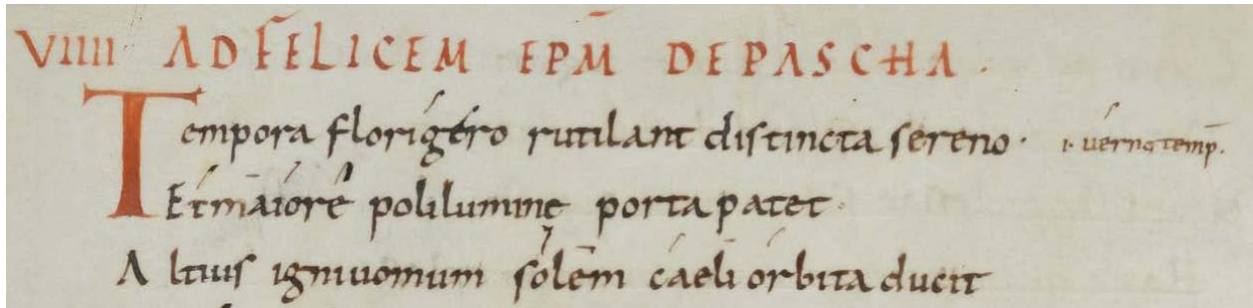


Image 1: *Tempora florigero*, Codex 196, 76

The poem is also included in a tenth-century manuscript, St. Gallen's Stiftsbibliothek Codex 381, based on its liturgical identity; it was sung as a processional hymn during the Easter liturgy.³

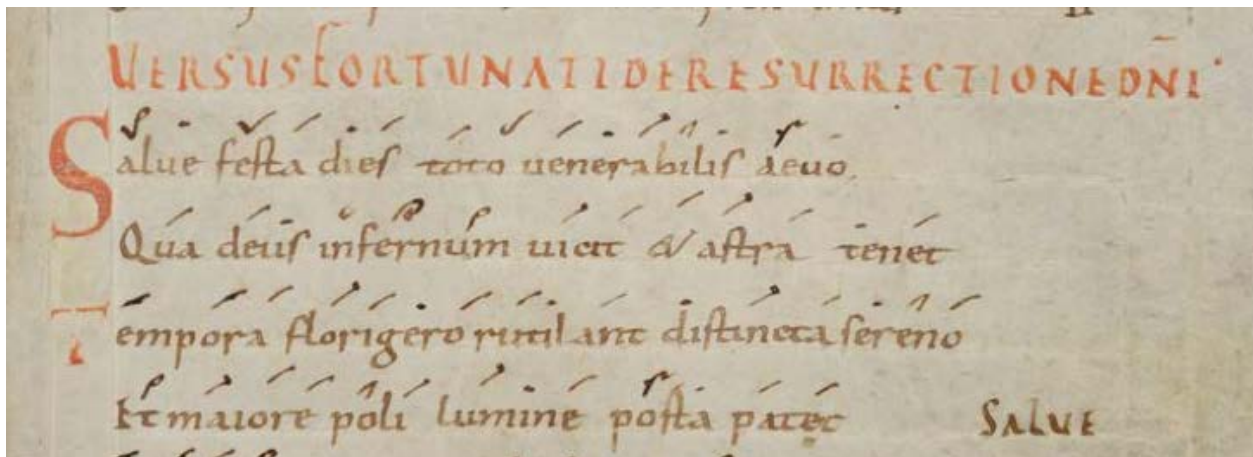


Image 2: *Salve festa dies*, Codex 381, 35

Glossenhandschriften (Berlin: W. de Gruyter, 2005), 500. See also Bischoff, *Mittelalterliche Studien* II: 276 and Gustav Scherrer, *Verzeichniss der Handschriften der Stiftsbibliothek von St. Gallen* (Halle: Verlag der Buchhandlung des Waisenhauses, 1875), 72.

³ Rankin and Arlt's work represents the most thorough analysis of Codex 381; these scholars arrive at the conclusion that "while no secure dates for the copying of the two books [Codices 484 and 381] can be established, it is now clear that the work was completed between the 920s and the middle of the century." *Stiftsbibliothek Sankt Gallen Codices 484 und 381*, 52. See also Klaus Gamber, *Codices liturgici Latini antiquiores* (Freiburg [CH]: Universitätsverlag, 1968), 513-514; and Heinrich Husmann, *Tropen- und Sequenzenhandschriften* (München-Duisburg: G. Henle, 1964), 42-44. Berendes discusses the setting's liturgical function and musical characteristics:

M. Benedicta Berendes, "The Versus and its Use in the Medieval Roman Liturgy" (Ph.D. diss., University of Pittsburgh, 1973), esp. 52, 105-107.

When performed as a processional hymn, the poem's forty-second and forty-third lines, beginning with the words "Salve festa dies," served as refrains. These lines appear at the beginning of the setting in Codex 381, and cues indicate that one of these lines was repeated after each strophe. These refrains had their own distinct melodies, but it is the melody sung with the processional hymn's fifty-three strophes that will be the subject of this analysis.

The notation within these two manuscripts differs: in Codex 381, neumes are written above each syllable of the processional hymn's text, while in Codex 196, neumes are written only over certain groups of syllables; the entire melody is not represented in notation. Because of these differences, the version of the setting contained in Codex 381 will serve as the initial focus of the analysis, as the basis for a discussion of the interaction between melody and verse; the version of the setting in Codex 196 will then be drawn upon as comparative material for examining the functions of neumatic notation and the variability in the melodic articulation of verse structure between the two versions. Each version of the poem will be referred to by its textual incipit: Codex 196's version begins with the words "Tempora florigero"; Codex 381's version with "Salve festa dies."

Verse structure

The poem's text consists of fifty-four dactylic distichs (also referred to as "elegiac distichs" or "elegiac couplets"). As is characteristic of the verse form, each distich comprises one line of hexameter verse followed by one line of pentameter.⁴ (The poem's first distich is shown in Example 1.)

⁴ Standard reference works describing the Classical characteristics of dactylic distich include Friedrich Crusius, *Römische Metrik: Eine Einführung*, (Hildesheim: Olms, 1997 [reprint edition]) and D. S. Raven, *Latin Metre*

Tempora florigero rutilant distincta sereno

Et maiore poli lumine porta patet

Example 1: *Tempora florigero*, distich 1

When Fortunatus wrote *Tempora florigero*, this verse form had already had a long tradition. Roman poets acquired it from the Greeks; writers such as Horace, Vergil, and Ovid crafted it for use with their own Latin language.⁵ Yet at the time of Fortunatus's writing, one aspect of the Latin language—indeed, the aspect of the language most vital to the poetry—was no longer part of commonplace knowledge. Syllable quantity (the categorization of each syllable as either long or short) forms the basis of dactylic distich's verse structure; yet by the sixth century, the distinction between long and short syllables had ceased to be recognizable in the spoken language. Fortunatus's knowledge of syllable quantity and his ability to compose dactylic distich verse would have been gained through pedagogical instruction and by closely examining the writings of earlier poets.⁶ The syllable quantities of *Tempora florigero*'s first distich are indicated in the example below.

(London: Bristol Classical Press, 1998 [reprint edition]). On the characteristics of medieval hexameter, see especially Klopsch, *Einführung in die mittellateinische Verslehre*; Norberg, *An Introduction to the Study of Medieval Latin Versification*; and Giovanni Orlandi, "The Hexameter in the Aetas Horatiana," in *Latin Culture in the Eleventh Century*, edited by Michael W. Herren, C.J. McDonough, and Ross G. Arthur, II: 240-257 (Turnhout: Brepols, 2002).

⁵ Raven dates the integration of dactylic hexameter into the Latin language to the time of Catullus; he places the time at which the elegiac couplet had reached a "satisfactory form" to the Augustan age (*Latin Metre*, 17 ff.). Crusius names Vergil, Horace, and Ovid as the poets who were able to successfully lend "römisches Gepräge" to hexameter verse (*Römische Metrik*, 42 ff.).

⁶ Augustine's *De musica* (written between 387 and 389) serves philologists as a *terminus ante quem*—the date before which knowledge of syllable quantity had been lost from common knowledge and pronunciation. See especially Norberg, *An Introduction to the Study of Medieval Latin Versification*, 81 and Klopsch, *Einführung*, 4.

1	2	3	4	5	6										
Tem- —	po- —	ra —	flo- —	ri- —	ge- —	ro —	ru- —	ti- —	lant —	di- —	stin- —	cta —	se- —	re- —	no —
Et —	ma- —	io- —	re —	po- —	li —	lu- —	mi- —	ne —	por- —	ta —	pa- —	tet —			

Example 2: *Tempora florigero*, distich 1, syllable quantity

According to the conventions of hexameter verse, in the first four feet of each line, two short syllables can be replaced by one long syllable, transforming the standard dactylic foot (one long syllable followed by two short syllables) into a spondaic foot (two long syllables). An example occurs in line 1, foot 4 (“**rutilant distincta**”). The fifth foot of each hexameter line invariably consists of a dactyl,⁷ and the final syllable of each line is *syllaba ancepa*—either long or short—rendering the sixth foot either as a spondee or as a trochee (a foot consisting of one long syllable followed by one short). Pentameter lines consist of two repetitions of the first half (2 and ½ feet) of a hexameter line; the second half of each pentameter line customarily comprises dactyls rather than spondees.

Leonhardt analyzes treatises on meter as a documentation of the decline of knowledge concerning syllable quantity: see Jürgen Leonhardt, *Dimensio syllabarum: Studien zur lateinischen Prosodie- und Verslehre von der Spätantike bis zur frühen Renaissance* (Göttingen: Vandenhoeck & Ruprecht, 1989), 28-71. The fifth-century grammarian Sergius describes the process of learning syllable quantity: “Syllabas natura longas difficile est scire. Sed hanc ambiguitatem sola probant auctoritatis exempla cum versus poetae scandere coeperis.” (“It is difficult to know the syllables that are long by nature. In fact, these ambiguities can only be resolved by the example of the authors, when one has begun to scan the verses [*scandere versus*] of the poets.”) Quoted by Norberg in “Mètre et rythme entre le Bas-Empire et le Haut Moyen Age,” in *Au seuil du Moyen Age II: Études linguistiques, métriques et littéraires 1975 – 1995*, edited by Ritva Jacobsson and Folke Sandgren, 81-96 (Stockholm: Kungl. Vitterhets Historie och Antikvitets Akad., 1998), 84.

⁷ Classical poets customarily maintained the fifth foot as dactylic, and later authors followed the convention more strictly. In his survey of hexameter verse written from the mid-tenth to the twelfth century, Orlandi notes that “the medieval author could afford to place a spondee [in the fifth foot] only if he was a great man in exceptional circumstances” (“The Hexameter in the Aetas Horatiana,” 243).

When the text is viewed in terms of its verse structure, the first syllable of each foot is in a metrically significant position. The act of emphasizing these metrically prominent syllables in performance creates a “marked position” in the verse, also referred to as an “ictus,” or a “metrical accent.”⁸ The positions of word endings also play a role in the verse structure of dactylic distich.⁹ The first line of *Tempora florigero* (Example 3) contains word endings within feet (referred to as *caesurae*, found in this example in feet 3, 4, and 5) as well as word endings that coincide with the endings of feet (*diaereses*, found here between feet 1 and 2).¹⁰ Caesurae are given a further designation: those occurring between the first and second syllable of a dactylic foot are designated as “masculine” (abbreviated with “m” in feet 3 and 4 of the example); those occurring between the second and third syllables of a dactylic foot are referred to as “feminine” (abbreviated as “f” in foot 5). Pentameter verse invariably has a word ending occurring after two and a half feet; this division will be referred to as a caesura.¹¹

⁸ Norberg, *An Introduction to the Study of Medieval Latin Versification*, 188: “The term *ictus* designates the marked position.” Ziolkowski uses the term “metrical accent” more often than “ictus.” See *Nota bene*, 126-130.

⁹ Scholars normally consider only the divisions that separate multiple-syllable words; monosyllabic words are considered with the word they precede or follow. In his survey of medieval hexameter, Orlandi tallies the places where a “metrical word ... of no less than the equivalent of three short syllables or *morae* ends” (“The Hexameter in the Aetas Horatiana,” 245).

¹⁰ I follow Orlandi in determining the position of a caesura or diaeresis solely by the position of word endings, regardless of their position within a sense unit.

¹¹ Scholars refer to the medial divisions in pentameter lines with differing terms: Crusius refers to the division as a *diaeresis* (*Römische Metrik*, 58); Raven uses the term *caesura* (*Latin Metre*, 105). I have chosen the term *caesura* for the sake of convenience, since the corresponding medial divisions in hexameter and pentameter lines will often be referred to together.

1	2	3	4	5	6										
Tem- —	po- —	ra —	flo- —	ri- —	ge- —	ro —	ru- —	ti- —	lant —	di- —	stin- —	cta —	se- —	re- —	no —
		1/2				3m			4m				5f		
Et —	ma- —		io- —	re —	po- —	li —			lu- —	mi- —	ne —	por- —	ta —	pa- —	tet —

Example 3: *Tempora florigero*, distich 1, diaereses and caesurae

While Classical poets preferred to vary the positions of caesurae among lines of hexameter, later poets often wrote in a more standardized form of dactylic distich.¹² In Orlandi's survey of hexameter verse written from the mid-tenth to the twelfth century, 95% of lines contain the 3m caesura.¹³ Although written earlier than the verses Orlandi surveyed, *Tempora florigero* conforms to this pattern, with only four of the poem's fifty-four lines lacking the 3m caesura. At the time the poem was notated in Codex 381 in the tenth century, hexameter verse was conceived of as a bipartite form, with the 3m caesura dividing each line into two halves.¹⁴

¹² Medieval poets varied widely in the amount of flexibility with which they implemented the verse form. Klopsch associates tendencies with certain generations: "After the process of reclaiming the antique verse-craft, since approximately the mid-ninth century, the poets began to handle hexameter more and more freely" (translated from *Einführung*, 64). Haug makes the same observation in "Ways of Singing Hexameter," 7.

¹³ Orlandi, "The Hexameter in the Aetas Horatiana," 256-257.

¹⁴ Klopsch, *Einführung in die mittellateinische Verslehre*, 20 and 64.

Spoken recitation of Latin verse

The central questions of this study interact with a field of scholarship that investigates the manner in which Latin verse was recited. Historians and philologists of the Latin language have attempted to understand how Latin verse was pronounced and performed after the decline in the knowledge of syllable quantity.¹⁵ The scholarly discussion has considered whether syllable quantity would have been reflected in spoken performance—whether long syllables were pronounced with a longer duration (or twice the duration) of short syllables—and if so, in which contexts: only during pedagogical instruction? or also when a poem was performed in other circumstances, for example, as part of the liturgy?¹⁶ Scholars have also considered whether the 3m caesura was articulated as a pause in spoken performance.¹⁷ The question of whether and

¹⁵ The primary sources that scholars rely upon for information concerning the medieval recitation of Latin verse are presented and evaluated in Klopsch, *Einführung in die mittellateinische Verslehre*, 1-4; Dag Norberg, “Comment a-t-on récité le vers,” in *Les vers latins iambiques et trochaiques au Moyen Age et leurs répliques rythmiques* (Stockholm: Almqvist & Wiksell, 1988), 13-16 and “Mètre et rythme entre le Bas-Empire et le Haut Moyen Age,” 81-96. Recent summaries of the scholarly discussion appear in Haug, “Ways of Singing Hexameter,” 2-6; Leonhardt, *Dimensio syllabarum*, 56-66; and Ziolkowski, *Nota bene*, 126-143; with Ziolkowski providing the most extensive bibliography of scholarly research.

¹⁶ Norberg cites witnesses from the second to the ninth centuries (Terentianus Maurus from the second, Marius Victorinus from the fourth, Sergius from the fifth, Aldhelm from the seventh and eighth, and Criundmelus and Dicuil from the ninth) who refer to a manner of reading verse that made the groupings of long and short syllables—and perhaps syllable quantity—audible. (The Latin phrase these authors use is *scandere versus*.) See Norberg, “Comment a-t-on récité le vers,” 14-15; “Mètre et rythme entre le Bas-Empire et le Haut Moyen Age,” 84-85; and “La récitation du vers latin,” 506-507. Norberg concludes that this manner of reciting verse was exceptional and took place in pedagogical circumstances. “La scansion était à mon avis un moyen pédagogique auquel on a eu recours à une époque tardive pour faire apprendre aux élèves la métrique et la prosodie classiques” (“Mètre et rythme entre le Bas-Empire et le Haut Moyen Age,” 85). Leonhardt cites writings by Augustine and Servius as evidence for the correct and strict pronunciation of syllable quantity during pedagogical instruction. Like Norberg, he assumes that this type of pronunciation was practiced exclusively in pedagogical contexts: he refers to it as a “Schulaussprache” (*Dimensio syllabarum*, especially 62-66).

¹⁷ When considering the performance of Latin verse prior to the Late Antiquity and Middle Ages, scholars such as Raven and Crusius are willing to associate caesurae with pauses in performance. See Crusius, *Römische Metrik*, 35, and Raven, *Latin Metre*, 102-103.

how an ictus—a performative emphasis on metrically significant syllables—was rendered during the recitation of verse involves several considerations.¹⁸

1. How was the emphasis created? Sources indicate that metrically prominent syllables, such as the first of each foot in hexameter verse, could be marked by tapping a foot or finger; alternatively, the speaker’s voice could create an emphasis by raising the pitch, elongating the duration, or increasing the “intensity”¹⁹ (in musical terminology, the volume or dynamic level) of the syllable’s performance.
2. In what context was the verse recited? Scholars allow for different practices of articulating ictus, depending on the time period and purpose of the performance. Klopsch notes that the earliest source describing a performance of ictus by vocal means comes from the third century; prior sources describe the creation of ictus only by “mechanischen Mitteln”: a foot or finger.²⁰ Some scholars argue that stressing metrically important syllables might have been only a pedagogical exercise, limited to didactic situations; others argue that articulating an ictus was a customary way of reciting verse even outside of pedagogical contexts.²¹
3. How did the performer articulate word accents in relationship to metrical accents? In addition to the syllables made prominent by their positions in the verse, each Latin word contained at least one syllable that was accented when spoken as prose, outside of a

¹⁸ For summaries of the scholarly discussion concerning the performance of ictus, see especially Crusius, *Römische Metrik*, 29-31; Haug, “Ways of Singing Hexameter,” 3-6; Norberg, “La récitation du vers latin,” *Neuphilologische Mitteilungen* 66 (1965): 496-508; and Ziolkowski, *Nota bene*, 126-130. Klopsch provides excerpts and interpretations of the associated primary sources in *Einführung*, 1-4.

¹⁹ “Accent d’intensité,” see especially Norberg’s “La récitation du vers latin.”

²⁰ Klopsch, *Einführung in die mittellateinische Verslehre*, 2-3.

²¹ Klopsch seems willing to assume that ictus was created as a normal practice (*Einführung in die mittellateinische Verslehre*, 1). Norberg, in contrast, associates the performance of ictus exclusively with didactic exercises. See especially “Comment a-t-on récité le vers,” 15; also Haug’s summary, “Ways of Singing Hexameter,” 5.

poetic context. Ziolkowski describes these two types of accented syllables as being in “subtle tension” with each other; the “interplay” between them is seen as a “source of enrichment” for Latin verse.²² This interplay can be seen in the first line of *Tempora florigero* (Example 4).

1	2	3	4	5	6
Tem-	po- ra	flo- ri- ge-	ro ru- ti-	lant di-	stin- cta se- re- no
—	˘ ˘	— ˘ ˘	˘ ˘ ˘	— ˘ ˘	— ˘ ˘

Example 4: *Tempora florigero*, accented syllables

In feet 1, 5, and 6, syllables bearing the word accent (marked in bold typeface) are also the metrically prominent syllables, being the first of each foot. In feet 2 and 3, however, the word accents fall on metrically unmarked positions (the second, short syllables of these feet). A performance of this line of verse could articulate an ictus, emphasizing the metrically important syllables while neglecting the word accents. Alternatively, a performance could emphasize the word accents, leaving the metrically prominent syllables unemphasized. As a third option, a performance could emphasize both the metrically prominent syllables and the word accents, but in differing ways: one type of accented syllable might be articulated with a change in the pitch level of the speaker’s voice; the other by an increase in volume or an increase in the duration of the syllable.²³

²² Ziolkowski, *Nota bene*, 127-128.

²³ See Crusius, *Römische Metrik*, 31-32 and Norberg, *La récitation du vers latin*, especially 497.

Musical settings of verse offer an additional, rich source of evidence for the scholarly question of how Latin verse was recited. However, this type of evidence must be handled carefully for two reasons. First, one needs to examine the appropriateness of using records of musical performance as evidence for spoken recitation.²⁴ Individual musical settings offer only indirect testimony, if any, for the manner in which verse was spoken and recited. Each setting does provide a record of a specific performance of verse, but only for one performance: that which occurred when a scribe wrote the melody on the page.²⁵ (If a scribe worked from an exemplar, his record is then testimony to the performance of the scribe who created the exemplar.) The scribe re-created the melody as he worked, and his notation contains a record of the interaction between the parameters of the melody and the text's verse structure during that re-creation. One should not assume that a setting represents multiple musical performances, much less general performance conventions of sung verse, even less, conventions of spoken recitation.

Only under certain conditions can musical settings be understood as witnesses to spoken recitation. If a preponderance of settings shows an extremely consistent treatment of a particular aspect of verse structure (as is the case in St. Gallen's settings), it then seems reasonable to propose that the musical settings provide indications of how verse was conceptualized and recited, that the settings "preserve at least some distant echo of common modes of verse articulation."²⁶ Additionally, scholars have reason to speculate that settings in pedagogical manuscripts are witnesses to the performance of verse within a didactic context, and thus might

²⁴ Haug explicitly takes up the question in "Ways of Singing Hexameter."

²⁵ Leo Treitler describes the act of writing a chant as a "vicarious performance" in "Observations on the Transmission of Some Aquitanian Tropes," *Forum musicologicum* 3 (1982): 11-60, esp. 48 (reprinted with additional commentary in *With Voice and Pen*, 252-297, at 287).

²⁶ Haug, "Ways of Singing Hexameter," 3.

be particularly illustrative of how certain types of verse were conceptualized and articulated when spoken.

Neumatic notation

A second reason to take care in incorporating musical settings into the discussion of verse recitation involves the nature of neumatic notation. Before ascertaining whether a sung performance might give evidence concerning spoken recitation, one must first interpret neumatic notation in a nuanced manner in order to assess the articulation of verse during the sung performance.

Neumatic notation “depicts” the *motus cantilena*, the movements of a melody. Medieval scribes represented small segments of melodic motion with individual syllables of text; their graphic signs indicate the number of pitches sung with each syllable, the directions the singing voice traveled between pitches, and which individual pitches received ornamented performances.²⁷ Precise pitch levels and interval sizes were rarely shown in neumatic notation, neither were there specific indications of relative volume or dynamic levels. Some scribes used the placement of notational signs in the space above the text to give some indication of relative pitch: signs written higher in the space indicated a higher pitch level.²⁸ As one example, the first pitches of *Salve festa dies*’s strophic melody ascend by step from g to c (according to pitch-

²⁷ Standard reference works on neumatic notation are listed above, note 23.

²⁸ Rankin provides the most thorough treatment of the subject in “On the Treatment of Pitch in Early Music Writing.” See also Treitler, “The Early History of Music Writing in the West,” *Journal of the American Musicological Society* 35 (1982): 237-279 (reprinted with additional commentary in *With Voice and Pen*, 317-364); and the recent contribution by James Grier, “Adémar de Chabannes (989-1034) and Musical Literacy,” *Journal of the American Musicological Society* 66 (2013): 605-638.

specific notation in concordant versions, such as St. Gallen's Codex 392 and Rouen 223); the scribe writes each subsequent virga in a slightly higher position, relative to the text (Image 3).²⁹

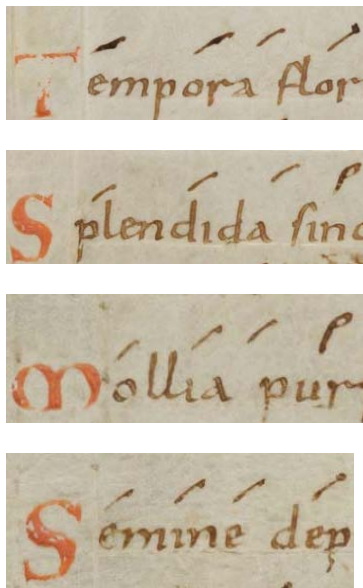


Image 3: Scribal indication of relative pitch content, Codex 381, 35-36

Letters included with the neumatic notation could also indicate the relationship of a note's pitch level to the surrounding notes.³⁰ The letter "l," written above the first notational sign in the example below (Image 4), is an abbreviation for "levare," (to lift, or elevate), indicating a relatively high pitch. The letter "e" ("equaliter") written above the word "qui" indicates that the following note remained at the same pitch level as the previous note.

²⁹ Although St. Gallen's notation has customarily been regarded as "adiastematic," scholars have found many instances, even in Codex 381, in which a scribe gives indications of relative pitch by his placement of notational signs in the space above the text: Arlt and Rankin, *Stiftsbibliothek Sankt Gallen Codices 484 und 381*, 61-65 and Arlt, "Liturgischer Gesang und gesungene Dichtung im Kloster St. Gallen," 148. For a discussion of scribal ways of displaying pitch content in St. Gallen's Codex 359, see Rankin, "On the Treatment of Pitch in Early Music Writing."

³⁰ On St. Gallen's "significant letters," see, in addition to the publications listed in note 23, Joseph Smits van Waesberghe, *Muziekgeschiedenis der Middeleeuwen: Verklaring der letterteekens (litterae significativae) in het gregoriaansche neumenschrift van Sint Gallen* (Tilburg: Bergmans, 1942); also Rankin, "The Song School of St Gall in the Later Ninth Century," esp. 173-177.

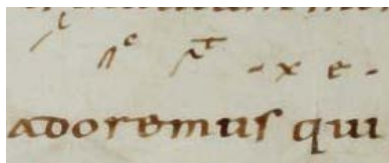


Image 4: Significant letters indicating relative pitch, Codex 390, 52

Scribes also used different graphic signs to show the relative pitch content of single notes: a horizontal stroke (referred to as a *tractulus*; seen below in Image 5, for example, above the syllable “florigero”)³¹ customarily indicated a relatively low pitch; a vertical stroke (*virga*; seen below, for example, above each syllable of the word “**tempora**”) often indicated a pitch higher than one depicted with a *tractulus*. The pitch represented by a *virga* could be higher either in relationship to the pitch following or the pitch preceding it.³²

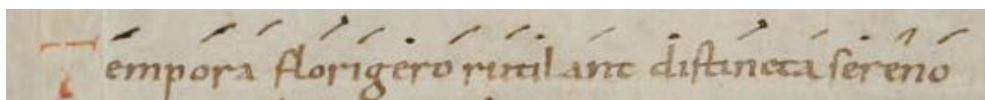


Image 5: Scribal use of *virgae* and *tractulus* in *Salve festa dies*, Codex 381, 35

Additionally, the pitch content of a melody recorded in neumatic notation can be provisionally reconstructed. If a concordant version of a chant appears in a manuscript with pitch-specific notation, one can compare the two sources to determine if portions of the pitch content conform to the melodic contours of the neumatic notation. In places of correspondence,

³¹ Although the names of these notational signs are anachronistic (they first appear in sources dating from the twelfth century), they offer an efficient manner of referring to the graphic signs used in neumatic notation. Michael Bernhard offers a definitive account of the earliest witnesses of neume names in “Die Überlieferung der Neumennamen im lateinischen Mittelalter,” in *Quellen und Studien zur Musiktheorie des Mittelalters*, edited by Michael Bernhard, 13-91 (München: Verlag der Bayerischen Akademie der Wissenschaften in Kommission bei der C.H. Beck'schen Verlagsbuchhandlung, 1990).

³² See Cardine, *Gregorian Semiology*, 18-21, for the customary use of *virgae* “ex parte ante” and “ex parte post.”

one can provisionally consider the pitch content to be a “reconstruction” of the pitch content represented in the neumatic notation.

Prior to the eleventh century, some scribes also wrote letters within the neumatic notation to give information concerning the relative duration of individual pitches. “T” was an abbreviation for “tenere,” to hold, or increase the duration of a single pitch; “c” was an abbreviation for “cito” or “celeriter,” to sing quickly, or decrease the duration of a single pitch. (Both of these indications are seen in the example below, Image 6). It is important to note that these letters give only relative information: they do not give evidence of the absolute duration of any single pitch, nor of strictly proportional relationships among the durations of adjacent pitches.³³

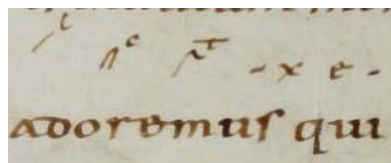


Image 6: Significant letters indicating relative pitch duration, Codex 390, 52

St. Gallen’s scribes used additional ways of giving information concerning the durations of single pitches. In the first two lines of *Salve festa dies*’s setting in Codex 381 (Image 7), the

³³ Chant scholars in previous generations have sometimes assumed that a scribe’s indication to increase the duration of a pitch had a very specific meaning: that the pitch would have been twice as long as pitches without indications to lengthen. This understanding of neumatic notation no longer has currency within chant scholarship; it is based on an interpretation of a small number of theoretical treatises, discussed in Karlheinz Schlager, “Ars cantandi – Ars componendi: Texte und Kommentare zum Vortrag und zur Fügung des mittelalterlichen Chorals,” in *Die Lehre vom einstimmigen liturgischen Gesang*, 217-192 (Darmstadt: Wissenschaftliche Buchgesellschaft, 2000) and Phillips, “Notationen und Notationslehren von Boethius bis zum 12. Jahrhundert,” 355-359. Phillips articulates reasons for caution in claiming that plainchant was consistently performed with strictly proportional rhythm: 1. The statements within the theoretical treatises are themselves ambiguous. 2. Within the examples given in the treatises, pitches of long duration are often associated with the ends of textual and musical divisions, not with the quantities of syllables. 3. One cannot assume that these treatises were describing actual performance practices. See also Hiley, *Western Plainchant*, 374-385.

graphic sign referred to as a *pes* occurs in two different forms. The customary, rounded form is written above the syllable “**toto**”; the modified, angular form occurs above the syllable “**fasta.**” The angular modification indicates an elongation of the pitches represented by the sign.

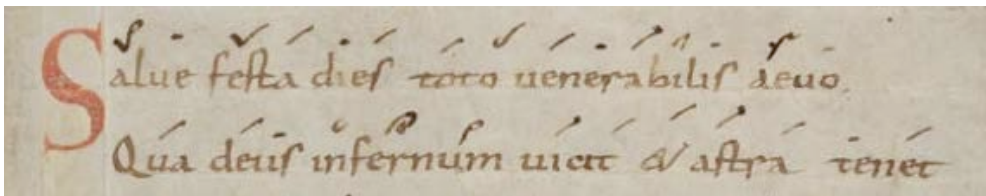


Image 7: Modified signs indicating elongated pitches, Codex 381, 35

St. Gallen’s scribes also added a short stroke (*episema*) to notational signs to indicate that individual pitches should be lengthened. In the example below (Image 8), episemas have been added to the virgae above the syllables “**florigero**” and “**distincta.**”

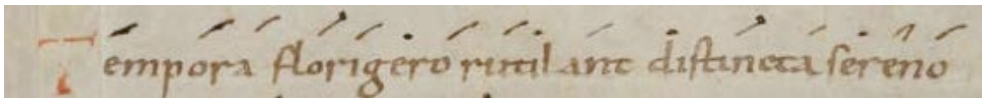


Image 8: Scribal use of episemas, Codex 381, 35

The abbey’s scribes had different tendencies in the depiction of pitch duration. While some scribes included high numbers of indications concerning the durations of single pitches, others omitted them entirely.³⁴ As will be seen in the analysis of the processional hymn *Cum natus esset dominus* (Chapter 2, “*Versus*”), some scribes had multiple strategies for notating the

³⁴ Kees Pouderoijen and Ike de Loos discuss this phenomenon in “Wer ist Hartker? Die Entstehung des Hartkerischen Antiphonars,” *Beiträge zur Gregorianik* 47 (2009), 67-86. Their work demonstrates that even when involved in a collaborative project—the notation of one codex—scribes exhibited different tendencies regarding the number of significant letters they included.

relative durations of pitches, even within one setting. The first strophes of this processional hymn contain many indications of pitch duration, while subsequent strophes contain far fewer. This diminishment in the number of notational nuances probably pertains to the act of writing, rather than a changing conception of the strophic melody. The most plausible interpretation is that the scribe began to abbreviate his notation as he wrote, not that pitches were elongated and shortened only in the initial strophes of the chant.

Because of these scribal tendencies, one must be aware that nuances rendered in performance might not be evident in the notation. For example, the abbey's singers might have customarily elongated long syllables and shortened short syllables when singing versified texts, without these nuances being evident in the settings' written records. An absence of information concerning pitch duration might simply be a consequence of rendering the melody in a written medium. As formulated by Haug, an indication to elongate an individual pitch gives definitive information, while the absence of an indication is ambiguous: either the performance did not elongate the pitch, or the scribe chose not to record an indication of the elongation.³⁵

³⁵ Haug, *Gesungene und schriftlich dargestellte Sequenz: Beobachtungen zum Schriftbild der ältesten ostfränkischen Sequenzhandschriften* (Neuhausen-Stuttgart: Hänssler, 1987), 55.

The melodic articulation of verse structure, as evidenced in neumatic notation

How might a melody reflect aspects of a text's verse structure; and, given the nature of neumatic notation, how would such melodic articulation be evident in the written record?³⁶ *Syllable quantity* could have been articulated in multiple ways.³⁷ As one possibility, a setting could create a contrast between long and short syllables by articulating long syllables with multiple pitches and short syllables with single pitches. This manner of rendering syllable quantity would be evident in the written record, since neumatic notation shows the number of pitches sung with each syllable. Syllable quantity could also be articulated by pitch duration: even if each syllable were sung with only one pitch, the duration of the pitches could be manipulated such that those occurring with long syllables are elongated and those occurring with short syllables are not. As discussed above, many of St. Gallen's scribes included indications of relative pitch duration in their notation, meaning that this manner of articulating syllable quantity would often be evident in the written record.

Pitch duration could also be used to articulate an *ictus*: the setting could elongate the pitches sung with the first syllables of each foot. Additionally, an ictus could be articulated by pitch level. If the first syllable of each foot were made more prominent by being sung with a relatively high pitch, this would often be evident in St. Gallen's notation, in the heighting (the relative placement) of notational signs in the space above the text, or in the scribe's use of tractulus and virgae. However, if an ictus were rendered by performing the pitch associated with the first syllable of each foot with a louder dynamic level (an accent of intensity), it would not be evident in the written record.

³⁶ Haug also discusses possible performative articulations of verse in "Ways of Singing Hexameter."

³⁷ See also Ziolkowski's discussion in *Nota bene*, 129-143.

A sung performance could articulate the *3m caesura* as a pause; the setting might create a musical division separating a line of verse into two halves. However, a pause would not be explicitly indicated in neumatic notation, which depicts the contours of segments of melodic motion, not the degree of continuity between those segments. Yet if a setting—by the pitch content of its melody or the performance of that pitch content—rendered a line of verse as bipartite, some indications would most likely be evident in the notation. For instance, if the syllables prior to the *3m caesura* were sung with a cadential gesture (creating a musical division at the line’s midpoint), this might be seen in the neumatic notation as a pes followed by a virga or as a tractulus followed by two virgae.³⁸ Concordant versions of a chant (written in pitch-specific notation) can also offer additional information concerning the pitch content—and thus, the placement of cadential gestures—of a chant written in neumatic notation. As discussed above, if the pitch content of a concordant version conforms to the melodic contours seen in the neumatic notation, the concordant version can be understood as a provisional “reconstruction” of the melody. The placement of cadential gestures within the concordant version would thus offer indications of where cadential gestures—both the stronger, closed gesture indicated by the pes-virga and tractulus-virga-virga patterns, as well as weaker, more “open” cadential gestures—occur in the neumatic notation.

An elongated pitch conveying the syllable immediately prior to the *3m caesura* might also be suggestive of a melodic division at the end of the half-line. However, the syllable prior to the *3m caesura* is, by definition, also the first syllable of the foot: a melodic prolongation of this syllable could also be understood as an articulation of ictus by means of pitch duration. In order

³⁸ These neume patterns often represent the standard cadential gesture often found in the Sequence repertory. I follow Bobeth and Wälli in interpreting the neume patterns pes-virga and pes-virga-virga as cadential gestures, even when the pitch content represented by the notation is inaccessible. See especially Bobeth, *Antike Verse in mittelalterlicher Vertonung*, 93 and Wälli, *Melodien aus mittelalterlichen Horaz-Handschriften: Edition und Interpretation der Quellen*, 307.

to decide which aspect of the verse structure is emphasized by the elongated pitch, one must determine whether the first syllables of feet are customarily elongated in the setting, suggesting a melodic rendering of ictus, or whether the elongated pitches are restricted to the first syllable of the third foot, suggesting a melodic articulation of the 3m caesura.

Finally, the positions of liquescent nuances offer evidence concerning the performance of the 3m caesura. In neumatic notation, signs could be modified to indicate a pitch's liquescent performance, which has been described by scholars as a "performative nuance," a "vocal phenomenon," and a "skill belonging to the art of singing well."³⁹

Liquescent signs appear with syllables containing specific phonetic combinations: generally, those that contain multiple consonants, and those that provide an additional sonority after a vowel (for example, when "n" or "m" follows a vowel, as in "gaudens," or in the case of a diphthong, as in "plaudet").⁴⁰ The notation in the example below (Image 9) indicates that the syllables "sincerum," "producunt," and "uultum" were performed with liquescent nuances. In many instances, the multiple consonants and sonorities involved in a liquescent performance occur in two successive syllables, meaning that the liquescence would have audibly combined the two syllables; the voice would have "glided" from one pitch into another, from one syllable to the next.⁴¹

³⁹ The terms "Kunstgriff der *ars bene modulandi*" and "Vortragsnuance" are from Haug, "Zur Interpretation der Liqueszenzneumen," *Archiv für Musikwissenschaft* 50, 1 (1993): 85-100, here, 89; the term "vocal phenomenon" comes from Cardine, *Gregorian Semiology*, 215. On the use of liquescent nuances as a rhetorical device, see Dirk van Betteray, *Quomodo cantabimus canticum Domini in terra aliena: Liqueszenzen als Schlüssel zur Textinterpretation* (Hildesheim: Olms, 2007). In this publication, van Betteray collects and interprets the central statements concerning liquescent nuances made by medieval theorists; additionally, the author summarizes the history of musicological research since the nineteenth century. See especially 4-47.

⁴⁰ Several scholars have offered systematic tabulations of which phonetic combinations liquescent signs occur with: André Mocquereau, "Neumes-accentus liquescentis ou semi-vocaux," in *Paléographie musicale*, II:27-86 (Solesmes: s.n., 1891) 41 ff.; Corbin, *Die Neumen*, 183-188; Cardine, *Gregorian Semiology*, 215-223; and Haug, "Zur Interpretation der Liqueszenzneumen," *Archiv für Musikwissenschaft* 50, 1 (1993): 85-100.

⁴¹ Corbin, *Die Neumen*, p. 186: "Aus einem Vergleich solcher Stellen ergibt sich allgemein, daß die Liqueszenz ein Gleiten der Stimme von der letzten Note der einen Neume zur ersten Note der folgenden anzeigt." See also Corbin's

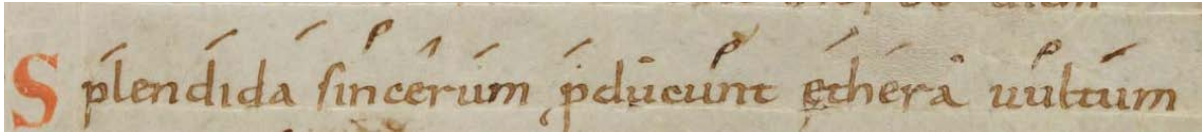


Image 9: Liquescent signs, Codex 381, 35

With this understanding of a liquescent performance, one can use the positions of liquescent signs as evidence for the existence of a musical division. Where liquescent signs are written, they often indicate a joining of two syllables, and thus, the absence of a musical division. Where liquescent signs are systematically avoided (even where the text's phonetic combinations would allow them), one might conjecture that a musical division existed.⁴² For this reason, the exclusion of liquescent signs will be understood, along with the occurrence of cadential gestures and elongated pitches, as evidence for the melodic articulation of the 3m caesura as a musical division, or a pause. Since liquescent signs can also be excluded from certain positions in a chant based on melodic criteria (Cardine notes that liquescents rarely occur in ascending melodic lines⁴³), their exclusion from the syllable immediately prior to the 3m caesura will be used as evidence of a musical division only when it is clear that the melodic conditions were appropriate for a liquescent performance.

The *endings of lines* could be melodically articulated by cadential gestures. When the ending of a line of verse interrupts a sense unit in an enjambment, a cadential gesture at the end of the line, rather than at the end of the sense unit, offers a clear indication that this aspect of the

discussion of Guido von Arrezo's description of liquescence in *Micrologus*, 185. Van Betteray (*Quomodo cantabimus canticum Domini*, 111) points out the "agreement among medieval theorists concerning the syllable-binding function of liquescents." See also Haug, "Zur Interpretation der Liqueszenzzeichen," 88 and 96.

⁴² Cardine (*Gregorian Semiology*, 221) notes that liquescent signs never occur on final syllables of a chant or an internal segment of a chant.

⁴³ *Ibid.*

verse structure was prioritized by the melodic setting.⁴⁴ Melodic repetition, occurring at the beginnings of lines, or even for entire lines, would be another indication that a setting articulated lines of verse. In neumatic notation, such melodic repetition would be evident in recurring patterns of neumes.⁴⁵ Similarly, *distichs* could be articulated by cadential gestures occurring at the endings of pentameter lines, or by melodic repetition occurring at the beginnings of—or even throughout—hexameter lines. The performance of a refrain between distichs would also articulate this verse structure in performance.

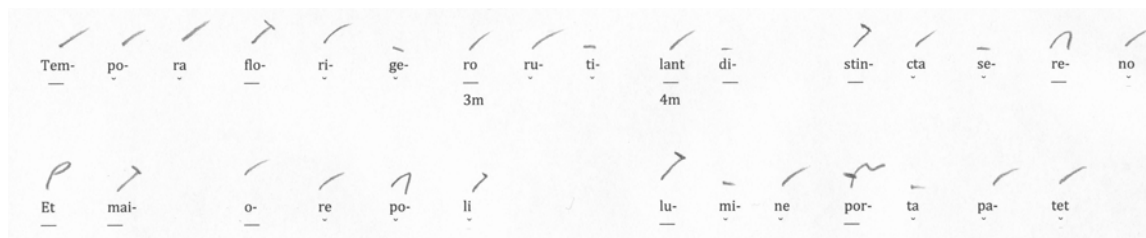
The melodic articulation of verse structure in *Salve festa dies*

The setting of *Salve festa dies* in Codex 381 offers a specific example of how aspects of verse structure—such as syllable quantity, ictus, 3m caesurae, lines, and distichs—could be articulated in sung performance, and how neumatic notation could convey such articulations. Additionally, this setting, in its attentiveness to multiple aspects of the poem’s verse structure, proves to be fairly representative of the twenty-two other *versus* in Codex 381; an analysis of this setting thus offers an initial insight into one of the abbey’s major collections of versified chant. (The entire collection of *versus* is discussed in Chapter 2.) Following this detailed analysis of the setting, as seen in Codex 381, a comparison with a concordant version in Codex 196 will provide a preliminary understanding of the extent to which the melodic articulation of verse structure

⁴⁴ Björkvall and Haug, as well as Bobeth, use “test points” such as enjambments—positions where an aspect of the text’s verse structure diverges from the text’s prosaic aspects—to determine whether a melody prioritizes articulation of aspects of a text’s verse structures. See, for example, Björkvall and Haug, *Performing Latin Verse*, 280 ff. and Bobeth, *Antike Verse in mittelalterlicher Vertonung*, 95.

⁴⁵ This formulation, as well as the analytical methodology of identifying repeating patterns of neumes as an articulation of verse structure, is from Barrett; see especially “Notated Verse in Ninth- and Tenth-Century Poetic Collections.”

varies among versions of the same setting. Given the differences in notational practices evident between the two versions, a comparison will also allow for a discussion of the functions of neumatic notation. Throughout the following discussion, a concordant version of the setting from Rouen 223 provides a provisional reconstruction of the pitch content represented by the neumatic notation in Codices 381 and 196.



Example 5: Syllables conveyed primarily with single pitches, *Salve festa dies*, Codex 381, 35

How does the setting of *Salve festa dies* found in Codex 381 articulate various aspects of the poem's verse structure? The notation indicates that the strophic melody does not use a juxtaposition of single notes and multiple notes to render syllable quantity. As seen above (Example 5), most syllables—both long and short—were sung with single pitches. Multiple pitches occur only at four positions in the melody: in this strophe, with the syllables “sereno,” “et,” “**poli**,” and “**porta**.” The scribe did give information concerning the durations of single pitches, and his notation indicates that pitch durations were not manipulated to articulate syllable quantity. Although the pitches conveying five long syllables are elongated (as indicated in the notation by the episemas added to the virgae with “**florigero**,” “**distincta**,” “**maiore**,” and “**lumine**,” and the episema added to the *virga strata* above “**porta**”), lengthened pitches do not occur consistently enough to create a contrast with the unlengthened pitches. The scribe's

conception of the performance of this processional hymn did not include a melodic articulation of syllable quantity.

However, it seems important to note that pitch durations do not contradict syllable quantity. In this example, lengthened pitches are sung exclusively with long syllables; no short syllables are lengthened in the performance. A broader examination of this scribe's work indicates that this example is representative of his notation of *versus* in Codex 381: lengthened pitches rarely occur with short syllables, and these occurrences are restricted to one particular position in dactylic distich verse: the third syllable of the first foot. Apart from this verse position, which is notated with an episema in fourteen strophes of *Salve festa dies*, only one short syllable—throughout fifty-three occurrences of the strophic melody—is sung with an elongated pitch (strophe 20, syllable 2 of the pentameter line). That the scribe restricted elongated pitches primarily to long syllables indicates that he was aware of the quantities of syllables and held certain understandings of how melodies should interact with this aspect of the verse structure: although the durations of pitches did not actively articulate syllable quantity, neither did they distort it.

The setting does articulate an ictus: metrically prominent syllables are consistently emphasized by relatively high pitch content, as seen in the scribe's choice of notational signs. The virga written above the first syllable of foot 4 (“**rutilant**,” seen above in Example 5) indicates that this syllable was sung with a pitch higher than those preceding and following, which are each notated with a tractulus. The scribe's use of tractulus and virga also indicate that the first syllable of foot 3 (“**florigero**”) was sung with a pitch higher than that conveying the previous syllable. Furthermore, the heighting of the notation indicates that the first syllable of

foot 2 (“**florigero**”) and the first syllable of foot 5 (“**distincta**”) were sung with relatively high pitches.

Further, provisional information about the setting’s pitch content can be gathered by reconstructing the melody on the basis of a concordant version. Example 6 shows a transcription of the processional hymn from a fourteenth-century manuscript (Rouen, Bibliothèque municipale A. 548 [223]).⁴⁶

The image shows two staves of musical notation in a single system. The top staff is a hexameter line, with six feet numbered 1 to 6 above the notes. The notes are on a treble clef staff with a key signature of one flat (B-flat). The lyrics are: "Tem - po - ra | flo - ri - ge - | ro ru - ti - | lant dis - | tin - cta se - | re - no". The bottom staff is a pentameter line, with five feet. The lyrics are: "Et - ma - | io - re po - | li | lu - mi - ne | por - ta pa - | tet". Above the notes, there are handwritten-style neumes or arrows indicating pitch contours.

Example 6: *Salve festa dies*; pitch content from Rouen 223, 103; neumes from Codex 381, 35

The pitch content of the younger manuscript largely corresponds to the melodic contours seen in St. Gallen’s neumatic notation. In the hexameter line, it appears likely that the melodies differed from each other in only one position, the second syllable of foot 4 (“**distincta**”). St. Gallen’s notation shows a tractulus, an indication that this syllable was sung with one pitch. In contrast, in Rouen 223’s version, this syllable is sung with two pitches: one that, like the corresponding pitch in Codex 381’s setting, is lower than the preceding tone, and one that does not occur in Codex 381’s setting, the *g* that anticipates the pitch conveying the following syllable. In the pentameter

⁴⁶ The manuscript is catalogued as number F-166 in Michel Huglo, *Les manuscrits du processional* (München: Henle, 2004), II:149-150.

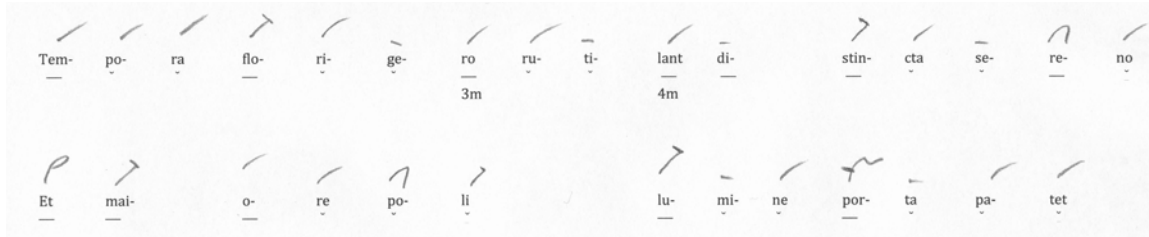
line, two minor differences between the two versions are apparent. The first of these differences occurs in the second foot. While the pitch content of Rouen 223's version conforms to the melodic contours seen in Codex 381's notation, the two versions differ in their distribution of pitches to syllables: Rouen 223's version groups two pitches with the syllable "maiore"; Codex 381's version groups two pitches with the syllable "poli." The second difference between the two versions' conveyance of the pentameter line occurs in the final, full foot: the virga strata in Codex 381's version indicates that the pitch sung with the syllable "porta" was repeated; in Rouen 223, the notation indicates that only one pitch was sung with this syllable.

Given this close correspondence between the pitch content in Rouen 223's version and the melodic contours of the neumatic notation in Codex 381's version, one can use the younger concordance to confirm what the scribal use of tractulus and virga in Codex 381 suggests: the pitches sung with the first syllables of feet 2, 3, 4, 5, and 6 in the hexameter line were most likely higher than the preceding pitches. These relatively high pitches would have created a melodic emphasis of the metrically prominent syllables, a melodic articulation of ictus.

An ictus was articulated not only with the setting's pitch content, but also by the performance of the pitch content. The notation in Codex 381 indicates that the relative durations of pitches emphasize metrically important syllables.⁴⁷ Episemas are included in the notation occurring with the first syllables of feet 2 and 5 of the hexameter line and the first syllables of both feet in the pentameter line's second half (as shown above, Example 6). The melodic emphasis of metrically prominent syllables took precedence over the melodic emphasis of word accents: where a word accent occurs in a metrically unmarked position (in this strophe, foot 2 of the hexameter line, "florigero," shown in Example 7), the setting places the melodic emphasis—

⁴⁷ Jammers has also noted the placement of episemas on metrically prominent syllables in Codex 381's *versus*: *Schrift, Ordnung, Gestalt*, 94; "Der Vortrag des lateinischen Hexameters," 21.

relatively high pitch content and elongated duration—with the metrically prominent syllable (“**florigero**”), rather than with the word accent.



Example 7: An articulation of metrically important rather than accented syllables, *Salve festas dies*, Codex 381, 35

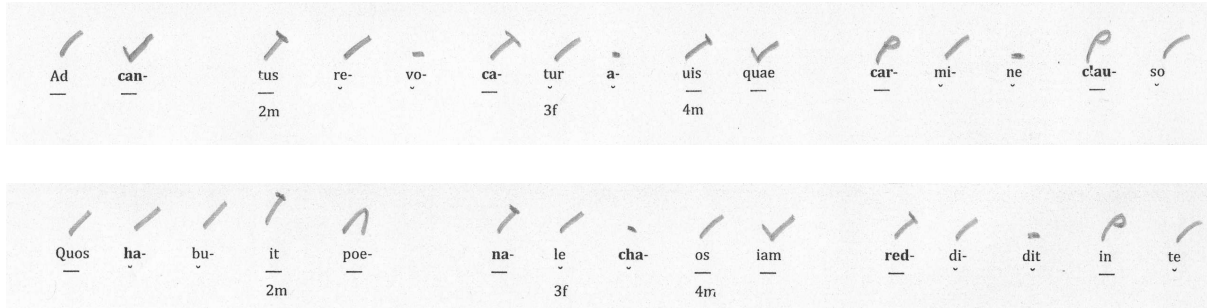
Comparing the melody as it occurs in multiple strophes also demonstrates the importance of the setting places on metrically prominent syllables: the pitches sung with the first syllables of each foot serve as a point of orientation for the strophic melody. Example 8 shows the manner in which the melody is altered when the text of a strophe contains the substitution of a spondaic foot for a dactylic foot, reducing the number of syllables in a line.

Example 8: Melodic adjustments to spondaic feet; *Salve festa dies*, pitch content reconstructed from Rouen 223; neumatic notation from Codex 381

The top line of the example shows the melody of a line composed entirely of dactyls. The second line of the example shows the melodic adjustments that occur when two feet (2 and 3) are spondaes, creating a line with two fewer syllables: two notes are grouped onto one syllable in each of the spondaic feet. This type of adjustment leaves the melody's pitch content stable in relationship to the first syllable of each foot: the same pitches are sung with metrically prominent syllables, even when the texts of differing strophes had differing patterns of dactylic and spondaic feet. 88% of the melodic adjustments in the setting retain this stable relationship of

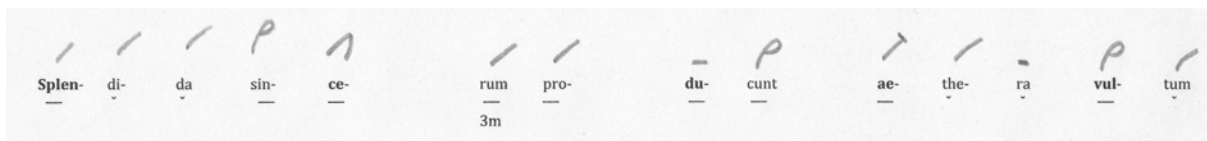
pitch content to metrically prominent syllables. Line 3 of the example shows a less common melodic adjustment. The third foot is a spondee, but rather than grouping two pitches on the final syllable of the third foot, the melody continues conveying each syllable with one pitch, displacing the *d* (sung in previous strophes with the final syllable of the third foot) to the first syllable of foot 4. This adjustment renders the first syllable of foot 4 less prominent in performance, since it no longer is sung with a relatively high pitch, and since it no longer serves as the point of orientation for the melody. The infrequency of this type of adjustment—it occurs in only 12% of melodic modifications—confirms the setting’s tendency to articulate an ictus.

To what extent does the setting of *Salve festa dies*, as recorded in Codex 381, articulate the 3m caesura as a musical division, rendering each line of verse as a bipartite structure? No cadential gesture is present prior to the 3m caesura (as indicated by the neumatic notation and the pitch content of the concordant version in Rouen 223). And although the syllable immediately prior to the 3m caesura is sung with an elongated pitch in thirty-nine of fifty-four hexameter lines, this appears to have been an articulation of ictus, not the caesura, for the following reason. In two hexameter lines (strophes 15 and 44, shown in Example 9), the caesura occurs between the second and third syllables of the third foot: these lines contain a 3f, not a 3m caesura. In spite of this, the elongated pitches (indicated by virgae with episemas) occur with the first syllable of each foot: they articulate an ictus, leaving the caesurae unemphasized. These two lines offer evidence that the setting’s elongated pitches primarily serve as a melodic articulation of metrically prominent syllables (the first of each foot), rather than caesurae.



Example 9: Articulation of ictus rather than caesurae, *Salve festa dies*, strophes 15 and 44, hexameter lines

However, the notation offers other evidence indicating that 3m caesurae were likely articulated as musical divisions—pauses—in sung performance. Liquescent signs are systematically excluded from the syllable immediately prior to the caesura, although appropriate phonetic combinations and melodic gestures occur at this position. Strophe 5, line 1 (Example 10) offers an example.



Example 10: Liquescence excluded from the syllable immediately prior to the 3m caesura, *Salve festa dies*, Codex 381, 35

The melodic context at this position is appropriate for liquescence: The melodic line descends by a third from a on “**sincerum**” to f on “**producunt**” (according to the pitch content of Rouen 223), and thus could easily accommodate the intervening pitch g that the performance of a liquescence would bring. The liquescent nuance would occur with the highest pitch of a descending line, a position where liquescent signs are often written in this setting (comparable examples occur with the first syllables of feet 2 and 5 in the hexameter line of strophe 3).

Additionally, the phonetic combination at this position in the text is one typically associated with the performance of liquescent nuances. The “m,” from the final syllable of “sincerum,” is followed by “p,” from the first syllable of “producunt.” Indeed, a liquescent sign was written with this same combination of consonants in strophe 7, line 1 (“campum”). Yet singing a liquescent nuance on the final syllable of “sincerum” would have merged its performance with the following word “producunt,” effectively joining the two half-lines of verse and rendering the 3m caesura inaudible: an undesired effect, if the hexameter line was to be performed as two distinct units. The systematic exclusion of liquescent signs from the first syllable of the third foot offers evidence that the 3m caesura was articulated in performance with a melodic division.

Line endings are articulated within the setting by melodic repetition. The melodic gestures conveying the final syllables of lines (beginning with the pitches sung with the fifth foot in hexameter lines and the fourth full foot in pentameter lines) are never altered. Even in strophes where the number of syllables in hexameter lines is reduced by spondaic feet, the melodic adjustments are completed by the end of the fourth foot, such that the coordination of text and melody for the final two feet of each line is identical in all strophes. Line endings thus form a point of exact melodic repetition and are articulated in performance by this regularity.

The image shows two staves of musical notation for the hymn 'Salve festa dies'. The first staff is in G-clef and contains the lyrics 'Tem - po - ra | flo - ri - ge - | ro ru - ti - | lant dis - | tin - cta se - | re - no'. Above the notes are neumatic gestures, numbered 1 through 6. A box highlights the final notes of the pentameter line (notes 5 and 6). The second staff is also in G-clef and contains the lyrics 'Et - ma - | io - re po - | li | lu - mi - ne | por - ta pa - | tet'. Neumatic gestures are also present above the notes, and a box highlights the final notes of the hexameter line (notes 5 and 6).

Example 11: Cadential gestures in *Salve festa dies*; pitch content from Rouen 223, 103; neumatic notation from Codex 381, 35

The setting's pitch content also articulates the poem's distichs. The notation shows the neume pattern tractulus-virga-virga with the final three syllables of the pentameter line, indicating a strong, closed cadential gesture (shown in Example 11). The pitch content of Rouen 223 confirms the presence of a cadential gesture at the end of the pentameter line and further suggests that the ending of the hexameter line was sung with a weaker, open cadential gesture. The placement of these cadential gestures—an open cadence at the ending of the hexameter line; a closed cadence at the ending of the pentameter line—articulates the distich both at its medial point and its ending. The performance of a refrain between distichs would have further articulated the verse at this structural level.

To summarize, the setting of *Salve festa dies* in Codex 381 shows an attentiveness to multiple aspects of the poem's verse structure. The notation suggests that the scribe was aware of the quantities of syllables: elongated pitches are largely limited to long syllables (although the setting does not actively articulate syllable quantity by consistently conveying long syllables with elongated pitches and short syllables with pitches of relatively short duration). Other verse structures are conveyed melodically. The setting articulates an ictus by rendering the metrically

prominent syllables—the first of feet—with relatively high pitches, often elongated. The setting most likely articulated 3m caesurae by conveying each line as two distinct melodic segments; liquescent signs are excluded from the pitch occurring on the first syllable of the third foot, suggesting that the 3m caesura was heard as a pause. The structure of the distich was articulated by cadential gestures: an open gesture occurring at the end of the hexameter line, the midpoint of the distich; a more final, closed gesture occurring at the end of the pentameter line, the end of the distich. The melodic adjustments occurring among strophes also reflect an exact understanding of each line's specific makeup of dactylic and spondaic feet. The adjustments are most often made at the exact position where a spondaic foot occurs and the text contains one fewer syllable.

The concordant version in Codex 196

A comparison with the notation in Codex 196 offers insight into the functions of musical notation and the variability of the melodic articulation of verse among different versions of the same setting.

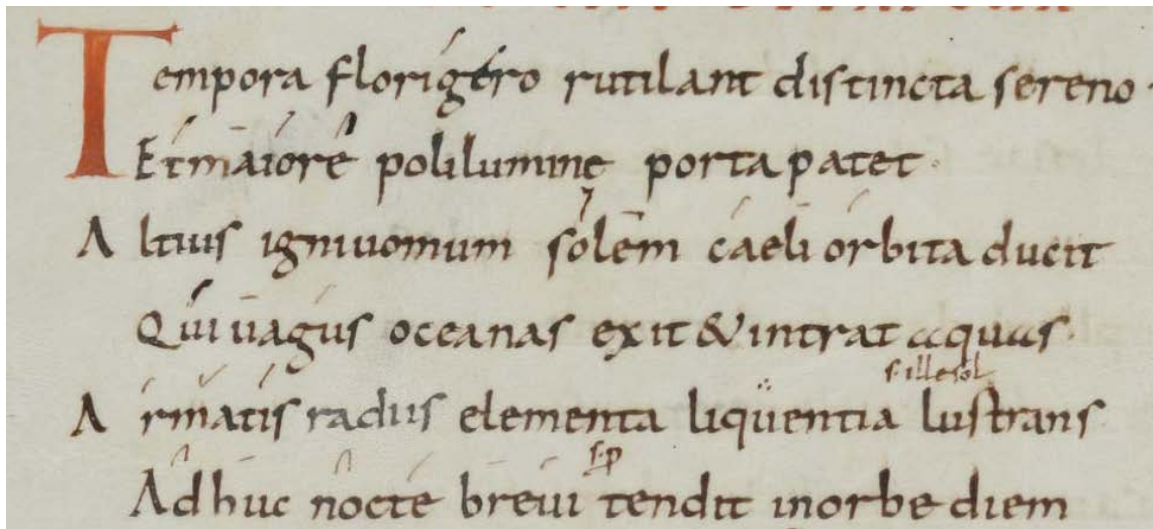


Image 10: *Tempora florigero*, Codex 196, 76

The function of notation in Codex 196's version of Tempora florigero

Although Codex 196 is a literary, rather than a musical or liturgical compilation, portions of this poem's liturgical melody were written above the text in an extremely abbreviated manner. Rather than recording notation above each syllable of sung text, as seen in Codex 381, the scribe of Codex 196 wrote neumes only in places where the coordination of the melody and text varied among strophes. For instance, his notation shows how to adjust the beginning of the strophic melody when the line of verse contains a spondaic foot and thus one fewer syllable.

confirms that the impact a liquescent nuance had on a melody was not always desired: the placement of liquescent signs is restricted not only to specific phonetic combinations, but also to specific points in the melody.

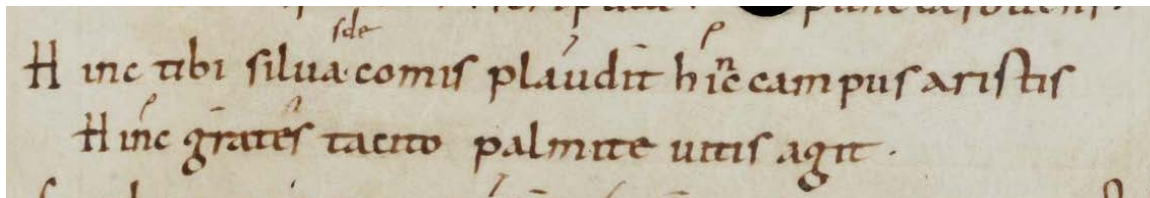


Image 11: Placement of liquescent signs, *Tempora florigero*, Codex 196, 77, strophe 22

In strophe 22 (Image 11), the word “hinc” appears three times. This word contains a grouping of consonants that often appears with liquescent signs. Yet the word was most likely sung without a liquescence in its first occurrence in the strophe: no liquescent sign appears in this position in Codex 196 or in Codex 381. However, the second and third times the word occurs in this strophe, Codex 196’s version does include a liquescent sign. The notation thus indicates at which points liquescent nuances were admitted into the melody; the scribe’s work clarifies the potentially confusing situation of a repeated word performed in varying ways.⁴⁸

Showing the coordination of melody and text appears to be the only function of the notation in this setting. The scribe never wrote the entire melody: providing a reader with a complete record of the melody’s contours was not his task. His markings are rarely redundant. Once he had notated how to distribute the melody’s pitch content to a particular combination of dactyls and spondees, he did not write the solution the next time that combination of feet

⁴⁸ Scholars have noted that liquescent signs are not always notated where the phonetics of a text would allow or suggest. Cardine refers to this as “the optional character of the written liquescence,” and suggests that the position of liquescent signs has to do with an interaction among textual, melodic, and expressive criteria (*Gregorian Semiology*, 223). Van Betteray (*Quomodo cantabimus canticum*) suggests, from his investigation of St. Gallen’s Mass books, that liquescent signs were positioned according to interpretive, rhetorical criteria.

occurred. Because of this sparseness, the notation ends after the fifty-first line of the one-hundred-ten line poem.

The notation in Codex 196 serves a specific, identifiable purpose; it also prompts questions concerning the function of the notation in Codex 381. In comparison to the spare, pragmatic notation of Codex 196, the music writing found in Codex 381 appears redundant. To show which melody to sing with the text, or to show how to coordinate the repeating melody to texts of different strophes, the scribe of Codex 381 wrote more notation than necessary; he placed neumatic signs over each syllable of text, even when the strophic melody had occurred more than fifty times. For a reader within St. Gallen's oral tradition—who would have needed, at most, only a few, pragmatic reminders concerning the performance of the processional hymn—Codex 381 offers a surplus of scribal work. (Neither was the notation intended to provide a more complete record of the melody for a reader outside of St. Gallen's oral tradition. Regardless of the number of neumes, or how systematically they are applied to the text, the notation offers no indication of specific pitch content or interval sizes.) Thus, discrepancies exist between what the abbey's singers needed and what the musical notation written in Codex 381 provided. These discrepancies suggest that the notation in this manuscript was not written solely to provide performance information.

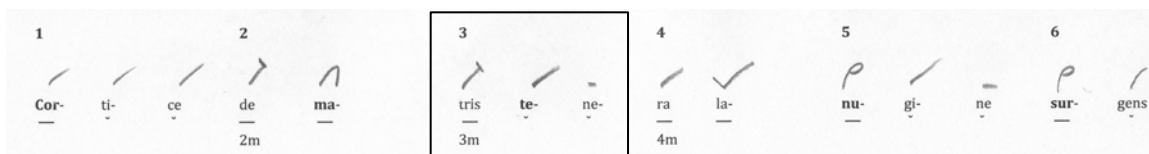
I suggest, following Haug's recent work, that the notation in Codex 381 was part of a deliberate presentation of the liturgy, a presentation that granted a specific status to the processional hymn's melody.⁴⁹ By exhibiting the neumes—the representative of the chant's melody—as prominently and systematically as the text, the visual presentation suggests an equality between the two parts of the chant: the notation communicates that the melodies are

⁴⁹ Haug, "Der Codex und die Stimme in der Karolingerzeit."

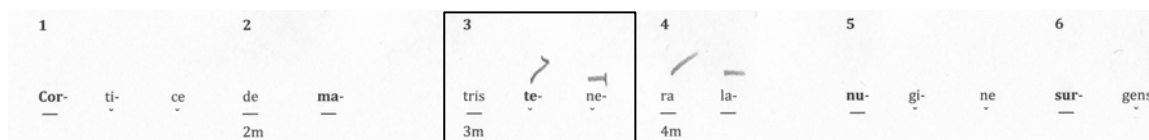
equal in status to the sacred texts.⁵⁰ The notation of *Salve festa dies* in Codex 381 provided the same pragmatic information regarding the chant's performance as the notation in Codex 196; yet it was also part of a visual display, perhaps even a "sacred display" of the liturgical chant.⁵¹

Differences in the articulation of verse structure

Although the scribes of Codices 381 and 196 seem to have notated with slightly differing purposes, both recorded the same melody. Their notation shows the same numbers of pitches for each syllable of text; the positions of virgae and tractulus indicate the same patterns of relatively high and low pitches. Yet while the melodic profile and pitch content of the two versions appear to be identical, the their articulations of the text's verse structure differ. Examples 13 and 14 illustrate the variances between the two versions in their placement of elongated pitches.



Example 13: Placement of elongated pitches, *Salve festa dies*, Codex 381, 36

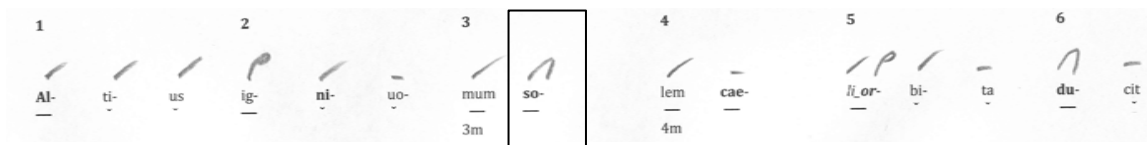


Example 14: Placement of elongated pitches, *Tempora florifero*, Codex 196, 76

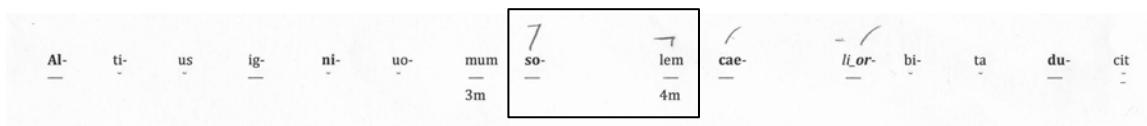
⁵⁰ Referring to similar instances of notation (found in Codex 390 / 391), Haug states, "Möglicherweise hat der Gedanke einer Ko-Sakralität der Melodien mit den Texten ihre visuelle Ko-Präsenz im Codex als gerechtfertigt oder erwünscht erscheinen lassen" (Haug, "Der Codex und die Stimme," 13).

⁵¹ The term is from Houston, "Overture to 'The First Writing,' " 3, referring to early systems of language writing. The term also appears in Rankin, "On the Treatment of Pitch in Early Music Writing," 106.

In the third foot (“*matris tenera*”), the notation in Codex 381’s version indicates that only the pitch sung with the first syllable is elongated. In contrast, the notation in Codex 196’s version indicates that the pitches sung with the second and third syllables should be elongated (both the virga and tractulus are written with episemas). The version in Codex 381 thus emphasizes the metrically prominent syllable by increasing its duration in performance and leaving subsequent syllables unlengthened, while the version in Codex 196 reduces the prominence of the metrically significant syllable by lengthening only the pitches sung with syllables 2 and 3. This example illustrates the tendencies of both versions: the version in Codex 381 restricts lengthened pitches to metrically prominent and long syllables; the version in Codex 196 does not show the same constraints in the placement of lengthened pitches.



Example 15: Adjustments to spondaic feet, *Salve festa dies*, Codex 381, 35



Example 16: Adjustments to spondaic feet, *Tempora florifero*, Codex 196, 76

As seen above (Examples 15 and 16), the two versions also contain different melodic adjustments to the texts of strophes with reduced numbers of syllables. Codex 381’s version adjusts the strophic melody to the third foot spondee by grouping two notes with the foot’s final syllable (“*solem*”). Because of this grouping, the first syllable of the fourth foot remains a

relatively high pitch, giving the metrically prominent syllable a melodic emphasis. This adjustment also maintains a consistency in the melody as it occurs in other strophes: in each strophe, the same pitch is sung with the first syllable of the fourth foot, regardless of the number of syllables in the third foot.

In contrast, the melody in Codex 196's version (Example 16) does not group two notes onto the final syllable of foot 3. Instead, the melody continues syllabically: the relatively low pitch (indicated with a *tractulus*), sung in other strophes with the final syllable of the third foot, occurs here on the first syllable of foot 4. Thus, this metrically prominent syllable receives less melodic emphasis in performance, since the surrounding syllables are sung with higher pitch content. This example is representative of the differences between the two versions: in Codex 196, the melody varies among strophes, rather than maintaining the same pitches on metrically prominent syllables.

Summary: Variability in the articulation of verse structure

To summarize, Codex 381's version of *Salve festa dies* contains a more systematic rendering of verse ictus than the version in Codex 196. In Codex 381, elongated pitches occur regularly with metrically prominent syllables. Also, the melody adjusts to spondaic feet in a manner that allows the same pitches to occur with metrically prominent syllables in all strophes. The first syllables of feet are consistently sung with relatively high pitches, giving them a melodic prominence that does not vary among strophes.

Rather than maintaining a consistent articulation of metrically prominent syllables, the melodic adjustments among strophes in Codex 196's version often vary the relationship between

relatively high pitches and the first syllables of feet. Additionally, in Codex 196, elongated pitches are not as closely coordinated to syllable quantity; episemas are regularly notated with short syllables.

The differences between these two versions in their placement of elongated pitches, their articulation of an ictus, and their melodic adjustments to the texts of various strophes prompts the question of how variable these aspects were among performances of the same chant. Were such aspects of settings more variable than other aspects, such as pitch content? Did the abbey's manner of performing verse change over time? Or did individual scribes influence the extent to which a performance articulated aspects of a text's verse structure? The topic will be investigated further on the basis of additional concordances in Chapter 2, "Variability among concordant versions of *versus*."

Conclusion: Methodology

The preceding analyses examined the notation appearing with the poem *Tempora florigero* in two manuscripts from St. Gallen, Codices 381 and 196. Both instances of notation were examined as records of a melody that—through the placement of relatively high pitches, elongated pitches, multiple-note gestures, and cadential gestures—could articulate either specific aspects of the poem's verse structure or other aspects of the text, such as accented syllables and syntactic units. The analyses considered which specific aspects of the verse structure were articulated by the setting's melodic parameters, how systematically these aspects of verse structure were conveyed, and the amount of variation evident between the two versions of the same setting. The analyses also considered the medium through which the melody is accessible—the neumatic notation. Different notational strategies were evident between the work

of the two scribes, suggesting that the use of neumatic notation varied, depending on the functions of the music writing and the motivations of the scribe.

Applying this methodology to multiple texts, intended for various performance contexts, provides cumulative evidence for answering the dissertation's central questions. These analyses help to define the role genre played in the performance of verse; they reveal the extent to which the performance context of a chant influenced the manner in which its versified text would be performed. Aspects of verse structure conveyed consistently among multiple settings can also provide provisional evidence of how verse was understood and recited. Comparing multiple versions of the same setting (where possible) allows for further investigations: these comparisons help to document the amount of variability in the performance of verse, the multiplicity of notational strategies practiced by St. Gallen's scribes, and the multiple functions music writing served.

3. SETTINGS OF VERSE IN COLLECTIONS OF LITURGICAL CHANT I:

CODICES 484 AND 381

The following two chapters examine settings of verse found in St. Gallen's major tenth-century collections of liturgical chant. This present chapter focuses on Codices 484 and 381, which contain two genres that make use of versified texts. The first of these genres comprises processional hymns, consisting primarily of versified texts (only two of twenty-three are prose). The second genre comprises tropes for the Proper of the Mass, a small percentage of which use versified texts. The following chapter discusses Codex 390 / 391 (the "Hartker Codex"), which contains chants performed in the abbey's Office liturgy. Office responsories, responsory verses, and antiphons typically have biblical prose texts; yet a small number make use of verse, sometimes appropriated from Office hymns.¹

An examination of these settings demonstrates that the performance context of a chant—its position in the Mass or Office liturgy, or in a community function outside of these specific liturgies—played the decisive role in determining how the poetic text would be articulated. The following discussions describe each genre's tendencies in articulating verse. These discussions are based on analyses of all versified settings found within Codices 484, 381, and 390 / 391; yet

¹ Another tenth-century collection of processional chants contained in Codex 18 (21-40) includes only two versified texts, and for that reason, will serve a peripheral role in the present discussion. Rankin, "Ways of Telling Stories," 386-389, provides the most recent description of the collection and a summary of the scholarly research concerning the libellus. See also Anton von Euw, *Die St. Galler Buchkunst vom 8. bis zum Ende des 11. Jahrhunderts* (St. Gallen: Verlag am Klosterhof, 2008) I:502-503; Gamber, *Codices liturgici Latini antiquiores*, II:612; Scherrer, *Verzeichniss der Handschriften der Stiftsbibliothek von St. Gallen*, 6-7.

due to the number of settings and the consistency of verse articulation within individual genres, the analytical findings are presented with representative examples.

Codices 484 and 381 are the products of an enterprising scribal effort to collect and preserve chants sung in St. Gallen, particularly chants sung in the liturgy of the Mass. Arlt and Rankin provide the most thorough analysis of the scribal work involved in producing the two manuscripts.² These scholars date the completion of the codices to between 920 and 950; they also demonstrate that one scribe—referred to as Σ —bore the primary responsibility for copying and notating both manuscripts.³ Σ began his work collecting, organizing, and recording with Codex 484; although he occasionally worked on the two manuscripts concurrently, Codex 381 “was intended as a clean copy of the repertory recorded in [Codex 484].”⁴ The product resulting from Σ ’s efforts—Codex 381—was an ambitious “compendium of versus, psalm verses, tropes, sequences and Greek Ordinary chants.”⁵

This chapter first focuses on the processional hymns (*versus*) contained in these manuscripts and the consistent manner in which they articulate verse: syllable quantity is not reflected, but melodic attention is given to 3m caesurae and medial diaereses, line endings, and metrically prominent syllables. These settings’ strategies for conveying texts remain so consistent that they are even evident in processional hymns with prose texts. When conveying hexameter and pentameter verse, the settings within this repertory predictably render the 3m caesura as a pause, or melodic division. This consistency suggests that these verse types were

² Arlt and Rankin, *Stiftsbibliothek Sankt Gallen Codices 484 und 381*. See also Rankin, “From Tuotilo to the first manuscripts: the shaping of a trope repertory at Saint Gall”; Gamber, *Codices liturgici Latini antiquiores*, II:513-514; and Husmann, *Tropen- und Sequenzenhandschriften*, 42-44.

³ Arlt and Rankin, *Stiftsbibliothek Sankt Gallen Codices 484 und 381*, 52.

⁴ *Ibid.*, 20, 37, and 80.

⁵ *Ibid.*, 20.

understood to be bipartite structures; furthermore, the consistent manner in which caesurae were rendered in sung performance might be indicative of how these verse types were recited. The predictable articulation of caesurae, line endings, and metrically important syllables might have facilitated the performance of these strophic chants: these positions in the verse structure seem to have functioned as points of orientation, assisting in the coordination of a repeating melody with the texts of differing strophes.

This chapter also demonstrates that the collection's coherent articulation of verse is exceptional: concordant versions of the same processional hymns, recorded in other manuscripts from St. Gallen, do not display the same consistency as that found in the *versus* repertory as recorded by Σ . The following discussion identifies the nature and extent of the variability among versions of the same settings by examining concordances in Codex 196 (dated to the ninth century), as well as Codices 338, 376, 378, 380, and 382 (dated to the eleventh century). Although the causes of the variability cannot be determined with certainty, the following possible reasons will be explored: the abbey's conventions of performing verse might have changed over time; individual scribes might have had varying conceptions of how each versified text was to be performed; alternatively, the written record of a melody might have been understood to be only one possibility among many acceptable ways of performing a chant.

The final portion of the chapter is dedicated to the analysis of versified settings in Codices 484 and 381's trope repertory. Individual trope settings display more variety and fewer characteristic melodic features than settings in the *versus* repertory; the articulation of verse within the trope genre varies. The analyses presented demonstrate a spectrum of verse-setting strategies and further show that the melodic characteristics of the Office hymn and processional hymn genres provided models for the performance of versified texts as tropes.

Versus

Salve festa dies, analyzed in the introduction, is one of twenty-three processional hymns copied in Codex 381.⁶ These processional hymns (many of which are referred to as *versus* in the manuscript's rubrics), form one of the abbey's earliest, substantial collections of versified chants. The manuscript's rubrics (included below in Table 1) designate many of the processional hymns for specific celebrations, such as the Easter liturgy (*Salve festa dies*), the feast day of Gallus (*Annua sancte dei*) or the welcoming of a royal visitor (*Aurea lux terrae* and *Suscipe clementem*, for example).⁷ The repertory includes St. Gallen's own compositions; the manuscript's rubrics attribute twelve of the chants to monastic authors from the abbey: Hartmann, Ratpert, Waldramm, and "Notker magister." Since St. Gallen is considered by scholars to have been an influential center for the development and transmission of processional hymns,⁸ the collection provides an opportunity to examine St. Gallen's performance of verse with a repertory that the abbey itself was instrumental in developing. Many of the processional hymns in the collection were written

⁶ The unnotated text of one additional processional hymn, *Inclite caesar ave*, appears in Codex 484, 3.

⁷ On the use of the term *versus*, see Berendes, "The Versus and its Use in the Medieval Roman Liturgy," 20-24 and N. Sevestre, "Du versus au conduit: contribution à l'étude du chant versifié latin dès X^e et XI^e siècles" (Ph.D. diss., Univ. de Paris-Sorbonne, 1989), 60-62. Schubiger describes the ceremonies and occasions for which the *versus* were used: P. Anselm Schubiger, *Sängerschule St. Gallens vom achten bis zwölften Jahrhundert* (Einsiedeln: Benziger, 1858), 27 ff. See also Stotz, *Ardua spes mundi*, Léon Gautier, *Histoire de la poésie liturgique au Moyen Age: Les tropes* (Paris: n.p., 1886), 23-31; Friedrich Ludwig, "Die geistliche nichtliturgische, weltliche einstimmige und die mehrstimmige Musik des Mittelalters bis zum Anfang des 15. Jahrhunderts," in *Handbuch der Musikgeschichte*, edited by Guido Adler, I:157-166 (Berlin-Wilmersdorf: H. Keller, 1930), 159-163; Ruth Messenger, "Processional hymnody in the later Middle Ages," *Transactions and Proceedings of the American Philological Association* 81 (1950): 185-199; K. Müllenhoff und W. Scherer, eds., *Denkmäler deutscher Poesie und Prosa aus dem VIII.-XII. Jahrhundert* (Berlin: Weidmann, 1892); and Sevestre, "Du versus au conduit."

⁸ Wulf Arlt, "Liturgischer Gesang und gesungene Dichtung im Kloster St. Gallen," in *Das Kloster St. Gallen im Mittelalter: Die kulturelle Blüte vom 8. bis zum 12. Jahrhundert*, edited by Peter Ochsenein, 137-165 (Stuttgart: Theiss, 1999), 162 ff.; Walther Bulst, "Susceptacula regum: Zur Kunde deutscher Reichsaltertümer," in *Corona quærnea: Festgabe Karl Strecker zum 80. Geburtstage dargebracht*, 97-135 (Leipzig: Hiersemann, 1941); Ruth Messenger, *The Medieval Latin Hymn* (Washington: Capital Press, 1953); "Medieval processional hymns before 1100," *Transactions and Proceedings of the American Philological Association* 80 (1949): 375-392; and "Salve festa dies," 208-222; Wolfram von den Steinen, *Notker der Dichter und seine geistliche Welt* (Bern: A. Francke, 1948), 50-58.

for single occasions at the abbey and had limited transmissions beyond St. Gallen. To the best of my knowledge, *Benedictus eris*, *Carmina nunc festis*, *Iam fidelis*, *Miles ad castrum*, *Mire cunctorum*, *O rector invictissime*, *Rex benedicte*, *Salve proles*, and *Suscipe clementem* appear only in Codex 381, suggesting that they did not remain in the performed repertory of the abbey and also were not transmitted beyond St. Gallen.⁹ A limited number of Codex 381's *versus* appear in St. Gallen's eleventh-century collections of tropes, sequences, and processional hymns (Codices 338, 376, 378, 380, and 382); these concordant versions are listed in Table 1 and discussed in the following section, "Variability among concordant versions of *versus*." (Concordant versions in manuscripts created in the twelfth century and later are not included.)

Arlt and Rankin have shown that Σ bore the primary responsibility for copying and notating the collection of processional hymns within Codex 381.¹⁰ As will be seen in the following analyses, Σ 's work within this collection shows clear tendencies in its melodic articulation of verse structure: for texts in dactylic distich (*Rex benedicte* provides a representative example), 3m caesurae are consistently rendered as melodic divisions; ictus are often articulated melodically as well, though not with the same consistency as 3m caesurae. Lengthened pitches tend to correspond to syllable quantity: their placement is largely restricted to long syllables, especially metrically important syllables. The endings of half-lines and lines are consistently articulated in performance by cadential gestures and elongated pitches. Analyses

⁹ Dreves, *Hymnographi latini*, 50: 245, 256-259, 262. In contrast, *Salve festa dies* was performed at institutions across Europe. A documentation of each processional hymn's transmission beyond St. Gallen lies outside of the scope of this dissertation; for *versus* attributed to specific authors, *Hymnographi latini* offers a summary; for *versus* attributed to Ratpert and designated for the celebration of Magnus, see Stotz, *Ardua spes mundi*, 11-14.

¹⁰ These scholars have shown that within the *versus* repertory, the work of scribes other than Σ is largely limited to marginalia identifying the liturgical occasions associated with the processional hymns. (Arlt and Rankin attribute some of these marginal annotations to Joachim Cuontz, a cantor at the abbey in the early sixteenth century [*Sankt Gallen Codices 484 und 381*, 102-103]). One *versus*, *Rex sanctorum*, contains a strophe added by a later scribe, who probably worked between 1000 and 1050 (Arlt and Rankin, *Sankt Gallen Codices 484 und 381*, 35, 99, and 218). This addition will be discussed in the following section, "Variability among concordant versions of *versus*."

of *Rex sanctorum* (in trochaic septenarius) and *Cum natus esset dominus* (iambic dimeter) reveal that the articulation of half-lines and lines is present in settings of differing verse types.

These specific articulations of verse structure are present with such ubiquity that they could be considered as identifying features of the collection; they are even echoed in settings of prose. The unversified texts of *Benedictus eris* and *Salve proles* are exceptional among Codex 381's processional hymns; yet these texts are conveyed in performance in a manner resembling the *versus* with versified texts (demonstrated in the analysis of *Benedictus eris*). The consistent relationships between melody and verse might have served a specific purpose: aspects of the verse structure seem to have served as points of orientation, facilitating the coordination of a repeating, strophic melody to the texts encountered in differing strophes.

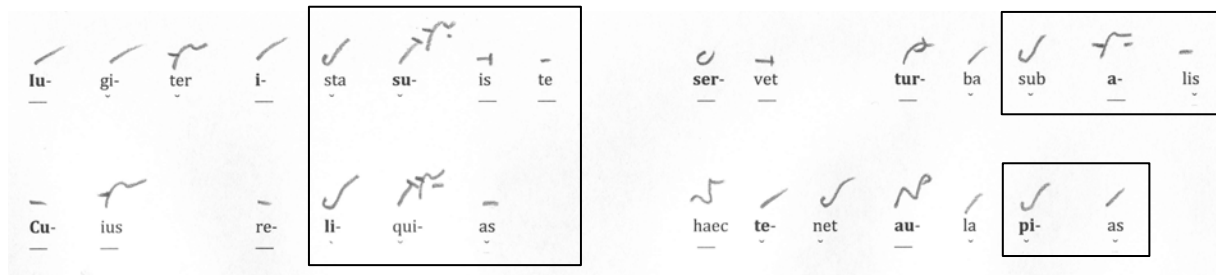
The following analyses also examine Σ 's scribal tendencies. In *Cum natus esset dominus*, the placement of episemas suggests that Σ began to abbreviate his notation as he recorded the setting. In the chant's final strophes, indications of elongated pitches are omitted from positions where the lengthening could have been self-evident (for instance, where the final syllable of a sentence coincides with ending of a strophe). Yet in positions where confusion could occur (for instance, where the final syllable of a line was lengthened, although a sense unit is incomplete), indications to lengthen individual pitches continue to be notated.

page	incipit	attribution in rubric	liturgical occasion in rubric	poetic structure	melodic concordances within repertory	St. Gallen's eleventh-century manuscripts containing concordant versions
22	<i>Sacrata libri dogmata</i>	Hartmann	ante evangelium	iambic dimeter		338, 376, 378, 380, 382
25	<i>Salve lacteolo</i>	Hartmann	natale innocentum ad processionem	dactylic distich	<i>Laudes omnipotens</i> (strophic melody)	382
27	<i>Cum natus esset dominus</i>	Hartmann	natale innocentum	iambic dimeter		
29	<i>Humili prece</i>	Hartmann	diebus dom	prose refrain; dactylic distich ¹¹	<i>Carmina nunc</i> (strophic melody)	382
35	<i>Salve festa dies</i>	Fortunatus	resurrectione domini	dactylic distich		
42	<i>Ardua spes mundi</i>	Ratpert	ad process diebus dom	dactylic distich; hexameter ¹²	<i>Aurea lux terrae</i>	
45	<i>Laudes omnipotens</i>	Ratpert	ad eucharistiam sumendam	dactylic distich ¹³	<i>Salve lacteolo</i> (strophic melody)	338, 376, 378, 380, 382
46	<i>Salve proles</i>		ad regem suscipiendum	prose		
46	<i>Benedictus eris</i>		item de veteri tentamento	prose ¹⁴		
47	<i>Ave beati germinis</i>	Notker magister	unde supera	iambic dimeter		
48	<i>Aurea lux terrae</i>	Ratpert	ad reginam suscipiendam	dactylic distich ¹⁵	<i>Ardua spes mundi</i>	
49	<i>Rex sanctorum</i>		ad descensum fontes	trochaic septenarius		338, 382
142	<i>Annua sancte dei</i>	Ratpert	Gallus	dactylic distich ¹⁶		
144	<i>Votis supplicibus</i>			dactylic distich; 7 pp.		
147	<i>Suscipe clementem</i>	Hartmann	ad suscip. regem	dactylic distich		
148	<i>Rex benedicte</i>	Waldramm	ad suscip. regem	dactylic distich		
150	<i>Imperatorum genimen</i>		ad suscip. regem	sapphic strophe		
151	<i>Mire cunctorum</i>	Ratpert		sapphic strophe ¹⁷		
155	<i>Iam fidelis</i>			trochaic septenarius ¹⁸		
157	<i>O rector invictissime</i>			iambic dimeter ¹⁹		
158	<i>Christus ad nostras</i>			sapphic strophe ²⁰		382
161	<i>Carmina nunc festis</i>			dactylic distich ²¹	<i>Humili prece</i> (strophic melody)	
165	<i>Miles ad castrum</i>			sapphic hendecasyllable; adonean ²²		

Table 1: The *versus* repertory of Codex 381²³¹¹ Stotz, *Ardua spes mundi*, 43.¹² *Ibid.*, 36 ff., 43.¹³ *Ibid.*, 73 ff.¹⁴ *Ibid.*, 113.¹⁵ *Ibid.*, 90 ff.¹⁶ *Ibid.*, 114 ff.¹⁷ *Ibid.*, 145.¹⁸ *Ibid.*, 164.¹⁹ *Ibid.*, 132.²⁰ *Ibid.*, 132.²¹ *Ibid.*, 198.²² *Ibid.*, 211.²³ Arlt and Rankin provide an index of the *versus* repertory in *Stiftsbibliothek Sankt Gallen Codices 484 und 381*, 217-218 and 240. See also Berendes, "The Versus and its Use in the Medieval Roman Liturgy," 128-129 and Sevestre, "Du versus au conduit."

Melodic articulations of dactylic distich: *Rex benedicte*

The setting of the processional hymn *Rex benedicte* (Codex 381, 148) demonstrates that many of the specific articulations of verse structure seen in *Salve festa dies* are not singular to that setting: the repertory of *versus* in Codex 381 shows consistency in its melodic conveyance of dactylic distich. To my knowledge, no version of *Rex benedicte*'s melody exists in pitch-specific notation; yet the neumatic notation with which the melody is recorded in Codex 381 offers strong evidence that each line of verse was performed as two melodic segments, with cadential gestures corresponding to 3m caesurae and line endings. The melodic setting also shows an articulation of ictus, although not with the same consistency as its articulation of each line's medial caesura and ending. The tendency (seen in *Salve festa dies*) to restrict lengthened pitches to metrically important and long syllables is also evident in the setting of *Rex benedicte*, but the following analysis will demonstrate that articulating each line's medial caesura was a greater priority and occasionally led to the performance of elongated pitches with short syllables. In this setting, an articulation of the 3m caesura was prioritized over the articulation of ictus, and also prioritized over the convention of restricting elongated pitches to long syllables. The performance of each line of verse as two melodic gestures is the most consistent aspect of the setting.



Example 17: Cadential gestures in *Rex benedicte*, Codex 381, 149, strophe 3

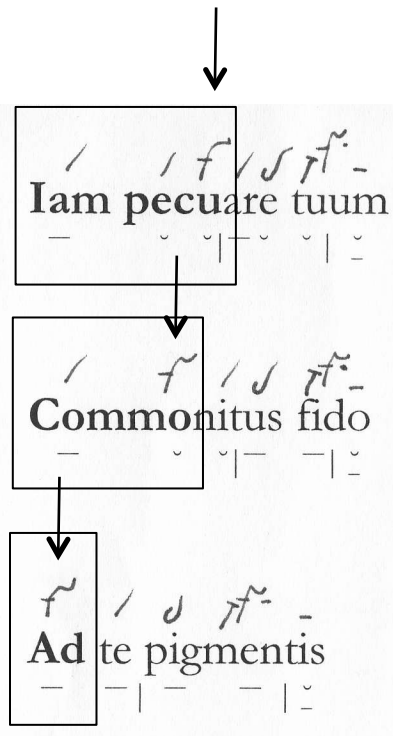
The conveyance of each line of verse as two distinct, musical gestures is evident in the placement of cadential gestures. The setting's notation indicates that cadential gestures were sung in four positions in each strophe. (Strophe 3 is shown above in Example 17.) A standard cadential gesture, represented by the neume pattern *pes-virga*, occurs with the final two syllables of the distich ("pias"). The melodic gesture indicated by these notational signs most likely gave the ending of the distich a strong melodic closure in performance. Another melodic gesture, indicated in the notation by the signs *pes-virga-pressus maior-tractulus*, occurs two times in each strophe: on the three syllables prior to the medial caesurae in both hexameter and pentameter lines ("ista suis" and "reliquias" in Example 17). This series of notational signs most likely also represents a cadential gesture. The *pressus maior*, containing two notes at the same pitch level followed by a note at a lower pitch level, often appears as part of cadential gestures;²⁴ the *tractulus* following the *pressus maior* indicates yet another note of lower pitch content, which would have added to the sense of melodic closure. The repetition of the same cadential gesture at these two positions in each strophe would also have contributed to the sense of melodic closure at the medial caesurae. The neumatic notation does not reveal whether the cadential gesture was sung with identical pitch content in both instances; yet even if the gesture was not always

²⁴ Documented by Cardine, *Gregorian Semiology*, 124-127.

identical in pitch content, its contour and regular recurrence would have created a recognizable melodic repetition, articulating each line's caesura. A similar gesture (indicated in the notation by *pes-pressus maior-tractulus*; "sub alis" in Example 17) occurs with the final three syllables of the hexameter line. The placement of these cadential gestures indicates that each strophe was performed as four distinct melodic segments: each line of verse was articulated at its midpoint and ending; the distich ended with a cadential gesture of even greater finality.

That no syllables immediately prior to the medial caesurae were sung with liquescent nuances further indicates that the performance of each line of verse was conceived of as two melodic gestures. Appropriate combinations of consonants appear in strophe 2 ("sanctorum concludit") and strophe 4 ("tuum pasce"), among others, yet the notation includes no liquescent signs at these positions. Rather than allowing a liquescence to join the two halves of the lines in performance, the melody appears to maintain a distinct musical closure at the midpoint of each line of verse; the setting articulates caesurae with the same finality as line endings. Both of these points in the verse were likely conveyed as pauses, as the endings of musical gestures.

The endings of half-lines receive further melodic articulation from the regularity with which they are performed. When the text of a half-line contains fewer syllables (due to the substitution of spondaic for dactylic feet), the melody almost always adjusts in such a way that the performance of the final five syllables remains identical: in fifteen of eighteen lines, the notation shows the same series of neumes, distributed identically to the final five syllables of the half-line.



Example 18: Adjustments to spondaic feet, *Rex benedicte*, Codex 381, 148-150, strophes 4, 9, and 7, first halves of pentameter lines

The melodic adjustments that maintain a consistent performance of the 3m caesurae are shown above (Example 18). The first line of the example, from strophe 4's pentameter line, shows a half-line with the maximum number of syllables: the first two feet are dactylic. The first foot is notated with two virgae preceding the virga strata with episema. The second line of the example, drawn from the ninth strophe, shows a half-line with one spondee, and thus, one syllable fewer. The notation adjusts to the reduced number of syllables by omitting one virga preceding the virga strata: the final five syllables are notated with the exact series of neumes seen in line 1 of the example. The final line of the example, from the pentameter line in strophe 7, shows a half-line with the fewest number of syllables possible: the first two feet are spondaic. The notation again has been adjusted by omitting notational signs: no virgae are notated; instead, the virga strata occurs with the first syllable. In each of these instances—as is characteristic of

the setting—the notation of the syllables prior to the caesura is identical. The five syllables prior to mid-point of each line are conveyed with identical melodic gestures.

These melodic adjustments also demonstrate that the setting prioritized articulating the caesurae over articulating an ictus. If the setting were articulating an ictus, we would expect to find the virga strata with episema—representing a multiple-note gesture with an elongated pitch—consistently notated with the first syllable of the foot, regardless of whether the foot was a spondee or a dactyl. Instead, one finds that the virga strata is notated with different syllables in the foot, depending on the strophe. In the first line of the example, the syllable that is emphasized by a performance with multiple notes and an elongated pitch is the third syllable of the first foot, rather than a syllable in a metrically prominent position. The first syllable of the second foot—the metrically significant syllable—is sung with a single pitch (represented by the virga). In the second line of the example, the syllable receiving melodic emphasis is again not one in a metrically significant position: it is the second syllable of the first foot. The metrically significant syllable, the first of the second foot, is now performed with two ascending pitches (indicated by the pes). Thus, the melody does not remain stable in relationship to metrically prominent syllables, but rather, in relationship to the five syllables preceding the caesura: the endings of the half-line. Rather than metrically prominent syllables, the medial caesurae serve as the melody's point of orientation. While the elongated pitches in this setting are generally limited to long syllables, these melodic adjustments demonstrate that the convention was not always followed: in the cases described above, maintaining a consistent performance of the syllables prior to the 3m caesurae took precedence over the practice of restricting elongated pitches to long syllables.

Some metrically prominent syllables are prioritized in the setting. As seen below (Example 19), the first syllables of the fourth feet are consistently conveyed with a two-note

ascending gesture (indicated by the pes). The angular modification of the pes indicates that the pitches are elongated, making this syllable's performance even more distinctive than the performance of the following syllables: they are conveyed with single, unelongated pitches (indicated in the notation by tractulus). The first syllables of the fifth feet are also articulated: they are consistently sung with a two-note descending gesture (indicated by the clivis), whether the fourth foot is dactylic or spondaic. When a line contains a spondee as the fourth foot, the melody adjusts by omitting one pitch within the fourth foot.

The image shows two examples of musical notation for Latin text. Each example consists of a line of text with a corresponding line of musical notation above it. The notation includes various symbols such as 'f' (pes), 'o' (clivis), and '∧' (clivis), along with horizontal lines representing notes and vertical lines representing stems. The first example is for 'Occiduae gentes' and the second is for 'Hispania Gallia triplex'. The text 'Hispania Gallia triplex' is written in a bold, serif font, while the other text is in a standard serif font. The musical notation is written in a cursive, handwritten style.

Example 19: Articulation of metrically prominent syllables, *Rex benedicte*, Codex 381, 149, strophes 6 and 8, hexameter lines

Metrically important syllables thus serve as a point of orientation in adjusting the repeating melody to the texts of differing strophes, but only in selected positions. In this setting, the melodic articulation of medial caesurae and line endings takes precedence over the articulation of metrically prominent syllables. In this respect, *Rex benedicte* demonstrates a characteristic feature of the *versus* collection: conveying lines of hexameter and pentameter verse with two distinct melodic gestures—an articulation of medial caesurae—was the most consistent feature of the repertory; an articulation of ictus was often present, but not to the same extent.

In summary, the settings of *Salve festa dies* (analyzed in Chapter 1) and *Rex benedicte* share distinctive features with Codex 381's other *versus* in dactylic distich. Although settings within the collection show individual nuances, the following ways of articulating dactylic distich are characteristic:

1. Lines of hexameter and pentameter verse are regularly conveyed with two distinct melodic segments. Syllables prior to medial caesurae and line endings tend to be performed with cadential gestures and elongated pitches. Additionally, liquescent nuances are excluded from the performance of syllables immediately prior to medial caesurae, suggesting, along with the cadential gestures and elongated pitches, that musical divisions occurred at these points.
2. With strikingly few exceptions in the collection, the durations of individual pitches are coordinated to syllable quantity: elongated pitches are largely restricted to the performance of metrically prominent syllables (the first of feet), as well as other long syllables (the second syllables of spondaic feet). The third syllable of foot 1 is the only verse position where elongated pitches are regularly notated with short syllables; other occurrences, such as those examined in *Rex benedicte*, prove to be exceptional within the context of the collection.
3. When lines of verse have a reduced number of syllables, the majority of adjustments to the strophic melodies maintain a stable relationship between the melodic profile and specific aspects of the verse structure (most often, line endings and medial caesurae, but also metrically important syllables), allowing these positions in the verse to serve as points of orientation within each setting.

Melodic articulations of prose: *Benedictus eris*

The collection's tendency to articulate lines of verse with two distinct melodic gestures is seen even in processional hymns that have prose texts. Its unversified text makes *Benedictus eris* an anomaly among Codex 381's *versus*; the setting thus provides an ideal place to examine the consistency of the collection's melodic conventions.²⁵ Given the exceptional nature of its text, one might expect the melodic setting of *Benedictus eris* to differ from those of other *versus*: the setting might articulate the text's semantic content or syntactic units, since there is no verse structure to convey. Instead, the melodic characteristics seen throughout the collection are also evident in this setting. Although its text is prose, in many respects, *Benedictus eris* is articulated like its versified counterparts.

The sung text of the processional hymn was created by modifying a passage from Deuteronomy. Although the resulting language is stylized, it does not contain regular groupings of either long and short or accented and unaccented syllables that would characterize verse. Stotz describes the text as “crafted, not versified.”²⁶

²⁵ The text is edited in Paul von Winterfeld, *Poetae latini aevi Carolini IV,1* (Berlin: Weidmann, 1899), 323 and Bulst, “Susceptacula regum,” 105.

²⁶ Stotz, *Ardua spes mundi*, 113: “hergestellt, nicht gedichtet.” Bulst refers to the text as “Kunstprosa” (“Susceptacula regum,” 106).

- 3 benedictus tu in civitate et benedictus in agro
 4 benedictus fructus ventris tui et fructus terrae tuae fructusque iumentorum tuorum greges armentorum et
 caulae ovium tuarum
 5 benedicta horrea tua et benedictae reliquiae tuae
 6 benedictus eris et ingrediens et egrediens
 7 dabit Dominus inimicos tuos qui consurgunt adversum te corruentes in conspectu tuo per unam viam
 venient contra te et per septem fugient a facie tua

Deuteronomy 28: 3-7²⁷

- | | | |
|---|---|---------------------------|
| 1 | Benedictus eris ingrediens | et benedictus egrediens |
| 2 | Benedictus in civitate | et benedictus in agro |
| 3 | Benedictus fructus ventris tui | et fructus terrae tuae |
| 4 | Benedicta horrea tua | et benedicta cellaria tua |
| 5 | Dabit Dominus hostes tuos corruentes in conspectu tuo | |
| 6 | Faciat te Dominus excelsiorem cunctis gentibus | |

Codex 381, 46-47

Example 20: The modification of Deuteronomy 28:3-7 to create the sung text of *Benedictus eris*

Although the processional hymn's text is not versified, it resembles medieval hexameter in certain aspects; most particularly, in the bipartite structure of its lines.²⁸ (The text was perhaps crafted in this manner in order to resemble the texts of other *versus*.) In lines 1, 2, and 4, the repetition of the word "benedictus" or "benedicta" creates a symmetry that divides the line into two parts. This produces an effect similar to the 3m caesura that is a standard component of hexameter composed during the tenth to twelfth centuries.²⁹ The word "et" appears near the midpoints of lines 1 through 4, further articulating each line as two distinct units. A bipartite

²⁷ Robert Weber, ed., *Biblia sacra: Iuxta vulgatam versionem* (Stuttgart: Deutsche Bibelgesellschaft, 1994 [reprint edition]), 271.

²⁸ In describing the text of *Benedictus eris*, Bulst states, "Der Verdichtung des Textes, die dichterische Kraft bezeugt, entspricht formal die strenge Durchführung des Parallelismus membrorum, so weit, dass jede Zeile entweder vier oder fünf vollakzentuierte Wörter hat." "Susceptacula regum," 105-106.

²⁹ Orlandi, "The Hexameter in the Aetas Horatiana," 256-257.

structure is also evident in the lines' semantic content. A literal translation of line 1 demonstrates how repetition and juxtaposition of meaning create a two-part form: "Blessed you will be going in and blessed going out." The chant's line lengths (ranging between seventeen and twenty syllables) are also typical of hexameter verse.

The image displays six lines of musical notation for the chant "Benedictus eris". Each line is numbered 1 through 6 on the left. Above the lines, syllables are numbered 1 through 20. The notation consists of a series of slanted lines representing notes, with some notes having a checkmark above them. Vertical bars indicate cadential gestures at the midpoint of each line. The text of the chant is written below the notes, with some syllables bolded. The lines are as follows:

- Line 1: Be- ne- **di-** ctus e- ris in- gre- **di-** ens | et be- ne- **di-** ctus e- gre- di- ens
- Line 2: Be- ne- **di-** ctus in ci- **vi-** ta- te | et be- ne- **di-** ctus in a- gro
- Line 3: Be- ne- **di-** ctus fru- ctus ven- **tris tu-** i | et fru- ctus ter- rae tu- ae
- Line 4: Be- ne- **di-** cta hor- re- a **tu-** a | et be- ne- **di-** cta cel- la- ri- a tu- a
- Line 5: **Da-** bit **Do-** mi- nus ho- **stes tu-** os | cor- ru- en- tes in con- **spe-** ctu tu- o
- Line 6: Fa- ci- at te **Do-** **mi-** nus | ex- cel- si- o- rem **cun-** ctis **gen-** ti- bus

Example 21: The placement of cadential gestures at midpoints of lines, *Benedictus eris*, Codex 381, 47

The melodic setting of *Benedictus eris* creates a melodic division corresponding to the midpoint of each line of text, reminiscent of the melodic articulation of 3m caesurae in *Salve festa dies* and *Rex benedicte*. As shown above (Example 21), cadential gestures are notated for the performance of the final syllables of each half-line (seen, for instance, in the pes-virga of line 1, syllables 9-10, and in the pes-virga-virga of line 2, syllables 7-9). Elongated pitches also

underscore the melodic closure: the final pitches of these cadential gestures are performed with longer duration (as indicated by the virgae with episemas). Indeed, in this setting, elongated pitches are notated only with the cadential gestures at each line's midpoint. Their sole function in this processional hymn is to articulate the melodic division within each line of text. Additionally, the setting avoids a liquescent nuance for the performance of the syllable prior to the medial division of line 1 (syllable 10). This syllable ("ingrediens") contains an appropriate combination of consonants for a liquescence, yet the phonetic opportunity was not used: instead, the melody maintains a distinct separation between the two halves of the line.

In the first four lines of the chant, the tendency to convey lines of text as two distinct melodic gestures might be seen as a response to the lines' bipartite structures. Because the text resembles hexameter verse with a 3m caesura, it's not clear whether the setting prioritizes the text's syntactic structures or the melodic conventions of the *versus* repertory.

Lines 5 and 6 offer an opportunity to see the priorities of the setting. These lines differ from the first four in their lack of a bipartite syntactic structure: each of these lines comprises one sentence, without the symmetry seen in the syntax and semantic content of the first four lines. Yet the notation indicates that standard cadential gestures and elongated pitches still convey the syllables prior to the midpoint of each line (in line 5, syllables 7-9; in line 6, syllables 6-7): the setting conveys even these lines with two melodic gestures, although this interrupts the text's syntax. This is not due to a repetition of the melodic material: the melody conveying these two, final lines of text is not identical to those notated in the previous lines. The setting repeats cadential gestures without repeating previous melodic material. Thus, the setting prioritizes the collection's tendencies to convey each line as two distinct units, even where no medial division exists in the text, and even where lines of text use distinct melodic material. In this regard, the

performance of the prose text resembles that of hexameter verse in Codex 381's collection of *versus*.

The setting also conforms to other *versus* in Codex 381 in its melodic accommodation of varying numbers of syllables. In *Benedictus eris*, repeating melodic gestures adjust to texts with varying numbers of syllables much as the strophic melody of *Salve festa dies* adjusts to the varying patterns of dactylic and spondaic feet.

The image displays six lines of musical notation for the text "Benedictus eris". The notation consists of a series of slanted lines representing notes, with a vertical bar indicating a caesura. The text is written in a medieval script, with syllables separated by hyphens. The melodic gestures are repeated across the lines, with some lines starting with a different pattern of notes. The lines are numbered 1 through 6 on the left. The text is as follows:

1 Be- ne- di- ctus e- ris in- gre- di- ens | et be- ne- di- ctus e- gre- di- ens

2 Be- ne- di- ctus in ci- vi- ta- te | et be- ne- di- ctus in a- gro

3 Be- ne- di- ctus fru- ctus ven- tris tu- i | et fru- ctus ter- rae tu- ae

4 Be- ne- di- cta hor- re- a tu- a | et be- ne- di- cta cel- la- ri- a tu- a

5 Da- bit Do- mi- nus ho- stes tu- os | cor- ru- en- tes in con- spe- ctu tu- o

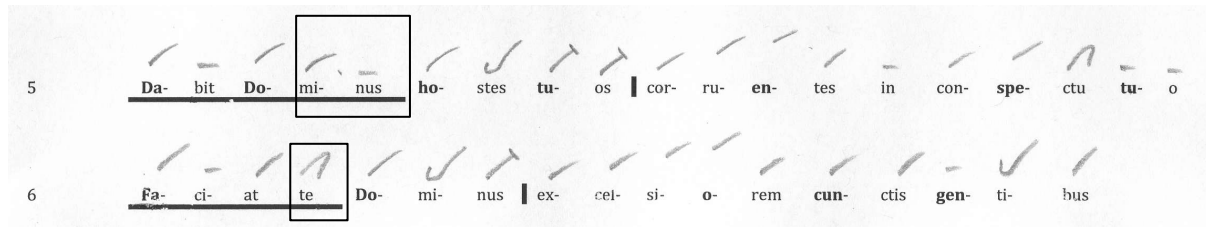
6 Fa- ci- at te Do- mi- nus | ex- cel- si- o- rem cun- ctis gen- ti- bus

Example 22: Repeated melodic gestures in *Benedictus eris*, Codex 381, 47

Example 22 shows the positions of a repeated melodic gesture that is adjusted to accommodate texts with differing numbers of syllables. Lines 2, 3, and 4 begin with an identical pattern of relative pitch (three ascending notes are followed by one of lower pitch level), as indicated by the scribe's use of virga and tractulus, as well as his heighting of the notational signs. (As

discussed in Chapter 1, the scribe of Codex 381 sometimes used the placement of notational signs in the space above the text to give information concerning the melody's relative pitch content.) In each instance of the melodic gesture that begins lines 2, 3, and 4, the highest pitch occurs with the word's accented syllable; the fourth note, with a lower pitch content, occurs on the final syllable of a word: "benedictus" (lines 2 and 3, syllables 1 to 4) and "benedicta," (line 4, syllables 1 to 4). The same four-note pattern of relative pitch is found in line 5 ("corruentes," syllables 10 to 13), performed with the beginning of the line's second half. The neumatic notation does not reveal whether the gesture was sung with identical pitch content in each of these instances. Yet even if its pitch content varied, the gesture's shape and relationship to word boundaries would have created a recognizable melodic repetition.

This same melodic gesture also occurs in line 6 (syllables 8 to 12), this time conveying a five-syllable word, "excelsiorum." In this occurrence, the gesture has been expanded to four rising pitches and one lower pitch. The gesture's shape and relationship to the word boundary remain recognizable and stable, even with the variability of syllable count. The melodic gesture also remains stable in relationship to the word's accented syllable: the highest pitch conveys the syllable accented in prose pronunciation. This type of adjustment, which prioritizes melodic stability and the retention of melodic gestures, is typical of the *versus* repertory as a whole. In the prose text of *Benedictus eris*, the word boundary serves as the corresponding unit of orientation—a substitution—for the foot in hexameter verse.



Example 23: A repeated melodic gesture with texts of differing lengths, *Benedictus eris*, Codex 381, 47

Another melodic adjustment occurs with the first syllables of lines 5 and 6 (shown above in Example 23). The notation at the beginnings of these lines shows the same pattern of relatively high and low pitches, but the text of line 5's first half has two more syllables than that of line 6. The melody accommodates the different number of syllables in a way that preserves the pattern of relatively high and low pitches: two pitches (performed in line 5 with “**Dom**inus,” syllables 4 and 5) appear to be grouped together for the performance of line 6's fourth syllable (“te”), immediately prior to the cadential gesture. This type of adjustment, which changes the melody as minimally as possible and maintains a consistent cadential gesture, is reminiscent of those in *Salve festa dies* and *Rex benedicte*.

In its conveyance of each line of text with two distinct, melodic gestures, and in its adaptation of repeated melodic gestures to texts of differing lengths, the setting of *Benedictus eris* conveys its prose text in a manner that resembles the articulation of dactylic distich in other processional hymns in Codex 381's collection.

Melodic articulations of trochaic septenarius: *Rex sanctorum*

The settings in Codex 381's collection of *versus* show a similar tendency to convey lines of verse with two distinct melodic gestures, even with texts in verse forms other than dactylic distich. This is illustrated in the setting of the trochaic septenarius text *Rex sanctorum*.³⁰ As in *Salve festa dies* and *Rex benedicte*, the strophic melody articulates line endings, as well as medial divisions. (In trochaic septenarius, the primary medial division of each line is a diaeresis between the fourth and fifth feet, the eighth and ninth syllables). The conveyance of the syllables immediately prior to the medial diaereses with cadential gestures and elongated pitches—but no liquescent nuances—confirms the presence of a melodic division.

³⁰ Trochaic septenarius verse is characterized by lines of 8 feet; each foot typically consists of a long syllable followed by a short syllable, with the final foot containing only one syllable. Accented syllables usually occur as the first of each foot; a diaeresis commonly occurs between the fourth and fifth feet. Standard reference works describing trochaic septenarius include Crusius, *Römische Metrik*, 72-74 and Raven, *Latin Metre*, 75-83. Norberg describes the use of the verse type in medieval poetry: *An Introduction to the Study of Medieval Latin Versification*, 68-71.

The image displays two staves of musical notation. The top staff features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff with a common time signature (C). The notes are connected by horizontal lines, indicating sustained pitches. The lyrics 'O - ra - pri - mum tu - pro - no - bis | vir - go - ma - ter - ger - mi - nis' are written below the staff. Above the staff, there are handwritten annotations in pencil, including checkmarks and various symbols, likely representing pitch contours or neumatic notation. The bottom staff continues the melody with the lyrics 'et - mi - ni - stri pa - tris - sum - mi | or - di - nes an - ge - li - ci'. Similar to the top staff, it includes handwritten annotations above the notes.

Example 24: Reconstructed pitch content of *Rex sanctorum*'s strophic melody: pitch content, Codex 392, 139; neumatic notation, Codex 381, 49

The pitch content of the setting's strophic melody can be provisionally reconstructed from a fifteenth-century manuscript from St. Gallen, Codex 392 (Example 24). As inferred from this younger concordance, the first half-line of verse is performed with a single melodic gesture. The first and last syllables of the half-line are both sung with the pitch *c*; the pitch *f* serves as a type of reciting tone for the intervening syllables. As seen in the neumatic notation, the strophic melody places elongated pitches only with the seventh and eighth syllables of lines—that is, immediately prior to the medial diaereses—and in this way articulates the endings of the melodic gestures and helps to create a musical division at each medial diaeresis. The setting uses similar ways of articulating the second half of each line of verse. As inferred from the younger concordance, the second halves of lines are performed with single melodic gestures (beginning and ending on the pitch *e* in the first line of the strophic melody; beginning and ending on *c* for the second line of the strophic melody). Lengthened pitches are performed only with syllables in the fifth foot—the beginning of the half-line—and the final syllable of the line; they thus underscore the beginnings and endings of the melodic gestures conveying the second halves of lines.

Articulating each line's medial diaeresis is a priority of the setting, regardless of whether the diaeresis corresponds to syntactic closure in the text. The text's syntactic units often end at the medial diaeresis; yet even when they do not, cadential gestures and lengthened pitches are evident in the notation, indicating that articulating this position in the verse structure was prioritized over articulating the syntax of the text. Strophe 4, line 1 (Image 12) offers a "test point" to determine the setting's priorities: the text's syntax diverges from its verse structure, since the syntactic unit is not complete at the diaeresis.

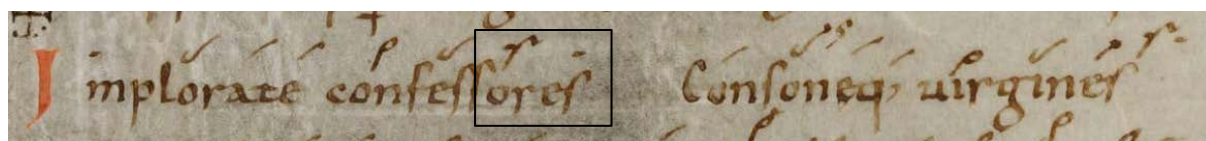


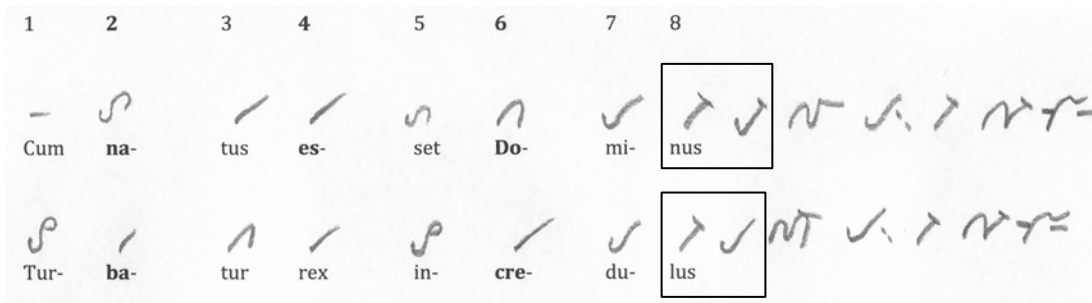
Image 12: Disjuncture of syntax and verse structure at the medial diaeresis: *Rex sanctorum*, Codex 381, 49, strophe 4, line 1

The imperative "implorate" ("beseech") begins the line, while the rest of the line names two groups of people: "confessores consonaeque uirgines," Christian men and the faithful women singing with them. Since the diaeresis occurs between the words "confessores" and "consonaeque," it interrupts the naming of these two groups. Yet the setting still places an elongated pitch on the first syllable of the fourth foot, "confessores," (as indicated in the notation by the virga strata with episema); and the ending of the half-line, "confessores," is still sung with a cadential gesture. Rather than creating a melodic gesture that corresponds to the length of the syntactic unit, or adjusting the performance of the line so that the syntactic unit was not divided as noticeably, the scribe retained the indication to lengthen that had been present in previous strophes. Articulating the verse's diaeresis took priority over reflecting the text's syntax. The medial division of each line's verse structure was performed as a musical division.

Melodic articulations of iambic dimeter and scribal use of episemas:

Cum natus esset dominus

The convention of melodically articulating line endings is also evident in settings of texts in iambic dimeter. Continuing the tendency seen in previous settings, the strophic melody of *Cum natus esset dominus* reflects the endings of eight-syllable lines with cadential gestures, indicated by the pes-virga notated with each line's final two syllables (seen in the chant's first strophe, Example 25).



Example 25: Placement of cadential gestures, *Cum natus esset dominus*, Codex 381, 27, strophe 1

Line endings are further articulated by a repeated melodic gesture that conveys each line's final two syllables: even if the pitch content represented by the pes-virga neume pattern varied, line endings are reflected by the predictable regularity of the cadential melodic contour. Elongated pitches also underscore the performance of line endings: throughout the entire setting, episemas are notated only with the eighth syllable of each line of verse, not with the first seven.

This setting also provides a greater understanding of the scribe's notational tendencies, especially his practices in notating the durations of individual pitches. Σ wrote fewer indications of the relative duration of individual pitches throughout the chant; in the final strophes, episemas

(indications to lengthen pitches) are notated only in positions where confusion might occur. The notation suggests that the final syllable of each eight-syllable line was elongated in performance: such an elongation conforms to the melodic tendencies seen throughout the *versus* repertory; additionally, in *Cum natus esset dominus*, the final syllables of lines are notated with episemas twenty of forty times. I suggest that the scribe intended for the performance of each line's final syllable to be elongated, even when he did not write an episema: the absence of the episema represents only an abbreviated way of notating the melody, not a change in performance. In the setting's first twenty lines, final syllables are notated with episemas eighteen times; this contrasts with the second half of the setting, where final syllables are notated with episemas only three times. Perhaps the scribe felt that his consistent notation in the setting's opening lines sufficiently established the pattern of lengthening the final syllable in performance; additional—redundant—indications might have been deemed unnecessary. In two of the first three times that the scribe omitted the episema, the line endings coincide with the endings of sentences (strophe 7, line 2 and strophe 9, line 2). The scribe might have considered the lengthening of the performance of these syllables to be self-evident, given the pattern that had been established in the previous strophes, and given the syntactic closure in the text. The scribe's use of episemas continues to diminish throughout the chant's final strophes. In the final twenty lines of the chant, episemas are notated only three times, with the final syllables of lines that do not end with syntactic closure; perhaps the episemas here are reminders to lengthen the pitch conveying a line's final syllable, even when the syntax of the text would suggest the contrary.

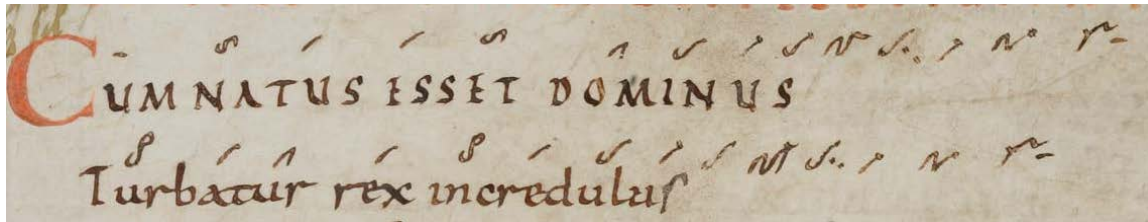
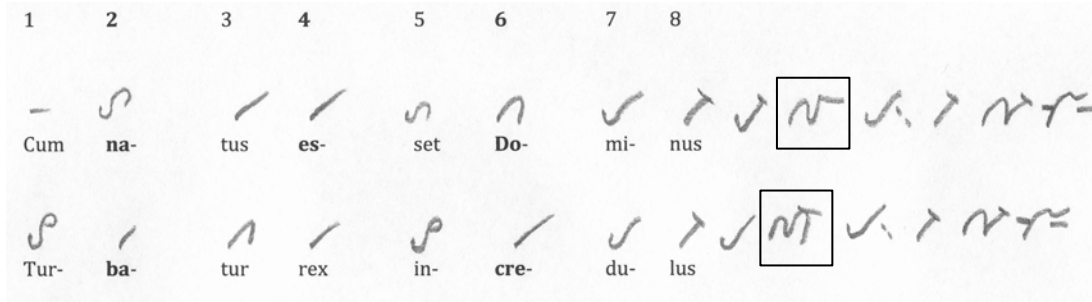


Image 13: Scribal use of episemas in melismas, *Cum natus esset dominus*, Codex 381, 27

This claim—that the absence of episemas in later strophes reflects a scribal tendency to abbreviate notation, rather than a change in performance—is supported by the manner in which the scribe wrote episemas in the notation of the chant’s melismas (which follow each line of text). In contrast to his notation of the texted portions of the melody, the scribe used episemas liberally to shape the performance of the chant’s melismas (Image 13). The scribe’s use of episemas diminishes throughout the chant in the melismas, as it does in the notation of the texted portions of the melody. While the antepenultimate neume of the melisma, the virga, was written with an episema in the melisma’s first six appearances, it is present in only two of the final twenty-six occurrences. Rather than indicating that the performance of this individual pitch should be of shorter duration in the chant’s final strophes than it had been in the chant’s opening strophes, I find it likelier that the scribe was abridging his notation. He omitted a performance indication that would have been apparent, having been established by the more complete notation of the first strophes.³¹

³¹ This conclusion parallels that of Arlt and Rankin in their investigation of the trope repertory recorded by Σ . These scholars note the presence of the same melisma written twice, once with indications concerning individual pitch duration, and once without; they conclude that the scribe occasionally omitted such performance indications in his notation. Arlt and Rankin, *Stiftsbibliothek Sankt Gallen Codices 484 und 381*, 63.



Example 26: Scribal use of episemas in melismas, *Cum natus esset dominus*, Codex 381, 27, strophe 1

It is also instructive to note where the scribe did not reduce his use of episemas (Example 26). The melody of *Cum natus esset dominus* groups the text into strophes of two eight-syllable lines: the melody repeats after two lines of verse. In contrast, the melisma is the same after each line; it forms a wordless refrain that is interjected after each line of eight syllables. The scribe indicates, with his notation, that these occurrences of the melisma were to be performed slightly differently, depending on their position within the strophic melody. Occurring after the first line of the strophe, the second neume of the melisma, the porrectus flexus, was written with an angular modification. Occurring after the second line of the strophe, the neume was written with a rounded stroke—without the angular modification—but with an episema placed on its second arch.³² The scribe continued to write episemas in this position throughout the twenty strophes of the chant, even though he had stopped notating episemas in other positions. I suggest that this detailed notation was continued because the performance of this particular melodic gesture was not self-evident. Given the repetition of the melisma after each line of text, and the understanding that the melisma should be performed slightly differently in alternating

³² Cardine considers these two variations of the notational sign to be equivalent in meaning: both are said to indicate that the final two pitches of the melodic gesture are elongated (*Gregorian Semiology*, 68). But given his specific alternation between the two variations of the porrectus flexus in this setting, Σ seems to have considered them to have conveyed differing performance information.

occurrences, the scribe probably continued to include this episema for the sake of clarity. This was a place where confusion could occur, and the notation remains explicit.

Summary: The function of melodically articulating aspects of verse structure

In the collection of *versus* notated in Codex 381, specific aspects of the texts' verse structures—including lines, half-lines, and often metrically important syllables—are consistently articulated by the melodic settings. The endings of a text's syntactic units often coincide with the endings of lines and half-lines of verse, yet even when they do not, an articulation of these aspects of verse structure is prioritized by the settings.

The distinctive melodic features of the *versus* repertory—the articulation of caesurae, medial diaereses, and line endings, the predictable melodic adjustments to texts with varying numbers of syllables, the restriction of elongated pitches to metrically important and long syllables in dactylic distich—might have facilitated the performance of the strophic chants. The orientation of the melody to the verse's structural points could have assisted a singer in coordinating the repeating melody to the texts of differing strophes. Metrically important syllables, caesurae, medial diaereses, and line endings seem to have served as points of reference, providing a framework with which to connect the individual gestures of a chant's repeating melody. The processional chants' refrain melodies, while often displaying similar articulations of ictus, medial divisions, and line endings, are not as predictable in their conveyance of verse structure; neither did they have to be adapted to multiple texts.

Variability among concordant versions of *versus*

The following discussion examines the extent of variation among concordant versions of individual *versus* found in manuscripts from St. Gallen. Many of the processional chants recorded in Codex 381 were specific to singular occasions at the abbey and had limited transmission, both beyond St. Gallen and in manuscripts created by later generations of the abbey's scribes. Yet six of Codex 381's *versus* appear in collections of processional hymns, tropes, and sequences created in St. Gallen in the eleventh century (St. Gallen's Stiftsbibliothek Codices 338, 376, 378, 380, and 382);³³ one other (*Salve festa dies*, discussed in the introduction) is notated in the ninth-century Codex 196. These concordant versions offer an opportunity to examine the relative stability and variability of the articulation of verse within the *versus* repertory.

Comparisons reveal that certain aspects of the *versus* settings that affect the articulation of verse in performance—such as the placement of elongated pitches, the melodic treatment of prosodically suppressed syllables, and the adjustments of melodies to the texts of differing strophes—vary among concordant versions. A comparison of two versions of *Humili prece*,

³³ On the manuscripts' contents and dating, see Björkvall and Haug, "Tropentypen in Sankt Gallen," 120; von Euw, *Die St. Galler Buchkunst vom 8. bis zum Ende des 11. Jahrhunderts*, 534-543; Michel Huglo, *Les sources du plain-chant et de la musique médiévale* (Aldershot: Ashgate Variorum, 2004), 73-74; Husmann, *Tropen- und Sequenzhandschriften*, 35-46; Scherrer, *Verzeichniss der Handschriften der Stiftsbibliothek von St. Gallen*, 118, 128-129, 131; Stotz, *Ardua spes mundi*, 11-14. Arlt notes that St. Gallen's eleventh-century manuscripts show a subsequent stage in the transmission of the abbey's trope repertory. While tenth-century Codices 484 and 381 show a "broad collection" of material, from which a cantor would have selected the repertory for particular services; Codices 376, 378, 380, and 382 reveal a "functional" repertory, in which the selections for services were already determined by the contents of the manuscript. Arlt, "Liturgischer Gesang und gesungene Dichtung im Kloster St. Gallen," 160-161. The *versus* contained in these eleventh-century manuscripts also form a smaller collection than that found in Codices 484 and 381, suggesting that those responsible for the eleventh-century manuscripts were interested in recording a "functional" repertory of processional hymns, as well. Rankin also characterizes the trope collections in Codices 376, 378, 380, and 382, as "systematic and functional ... What we now see preserved in the four eleventh-century books has all the appearance of a 'settled' liturgical repertory." "From Tuotilo to the first manuscripts: the shaping of a trope repertory at Saint Gall," 399.

recorded in Codex 381 and the eleventh-century manuscript Codex 382, reveals differences in the versions' articulation of dactylic distich. *Laudes omnipotens* is found in five eleventh-century manuscripts, each version varying from the version in Codex 381 in the placement of elongated pitches and the melodic adjustments to the texts of differing strophes (with the version in Codex 381 creating the most consistent articulation of ictus). Codex 381's version of *Rex sanctorum* was discussed above as an example of the consistent placement of elongated pitches in trochaic septenarius texts. This consistency is evident for the strophes recorded by Σ ; but a different scribe later added a strophe to the processional hymn in the margin of Codex 381. An analysis of this added strophe reveals differing tendencies in the placement of elongated pitches, and consequently a different articulation of the trochaic septenarius text.

The final comparison examines concordant versions of the iambic dimeter text *Sacrata libri*. As in the previous examples, Σ 's notation contains the most consistent placement of elongated pitches among all strophes of the processional hymn. Through this consistent positioning of elongated pitches, the version in Codex 381 also displays a different articulation of the iambic dimeter verse than the eleventh-century concordances.

Melodic articulations of dactylic distich in Codex 382: *Humili prece*

An eleventh-century version of the processional hymn *Humili prece*, found in Codex 382, differs from the version of the chant in Codex 381 in its melodic articulation of the dactylic distich text. The later version of the chant shows less systematic reflection of aspects of the text's verse structure and more concern with clearly articulating the text's semantic content. Rather than limiting elongated pitches to the performance of metrically significant and long syllables,

the scribe of Codex 382 notated them in multiple positions, where they have the effect of emphasizing rhetorically important words and delineating word boundaries. In the following example, the lavish use of elongated pitches (indicated by virgae and tractulus with episemas) was most likely intended for rhetorical emphasis, to articulate the semantically significant word “obsequio.”

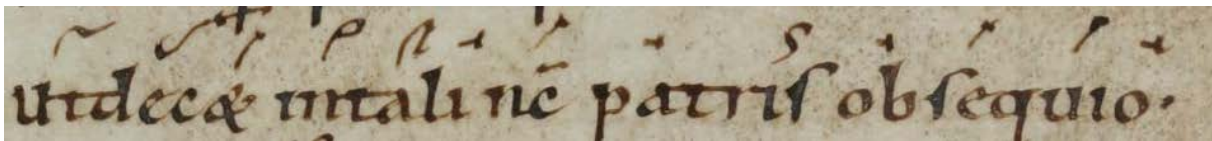
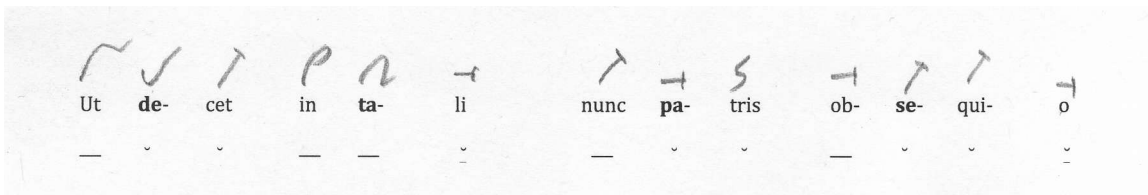


Image 14: The placement of elongated pitches, *Humili prece*, line 44, Codex 382, 18



Example 27: The placement of elongated pitches, *Humili prece*, line 44, Codex 382, 18

The positions of elongated pitches in Codex 382's setting of *Humili prece* often correlate most consistently to word boundaries. As seen in the following example, the lengthened pitches (indicated by virgae and tractulus with episemas) were notated with the final syllable of each word (as well as the first syllable of "valeant"), perhaps serving to render the text more comprehensible in performance:

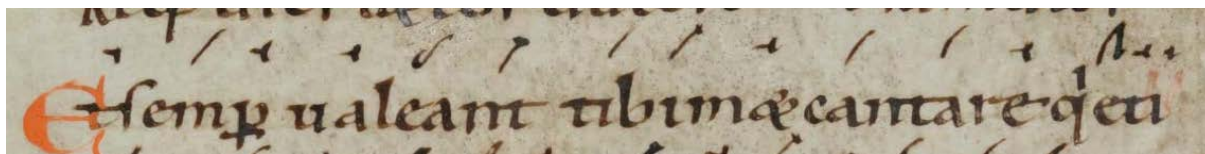
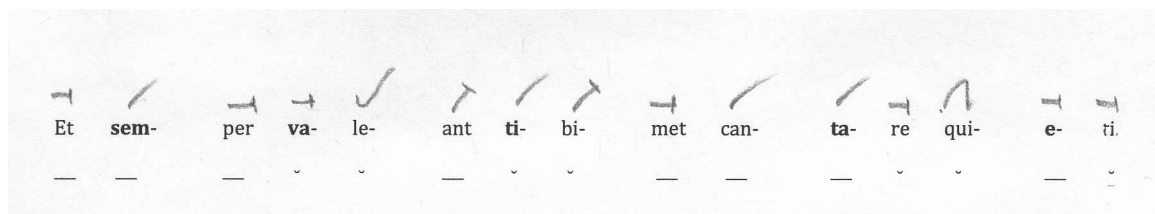
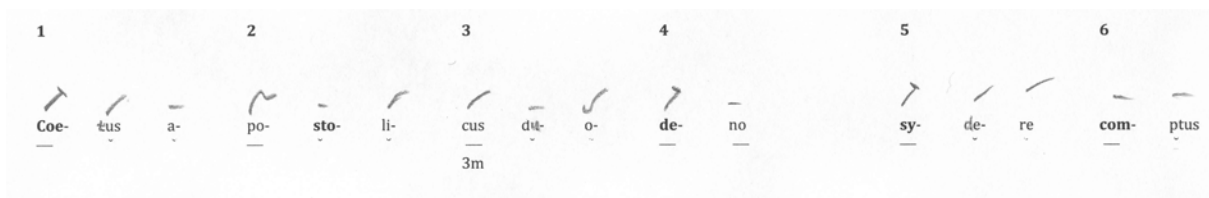


Image 15: The placement of elongated pitches, *Humili prece*, line 51, Codex 382, 18

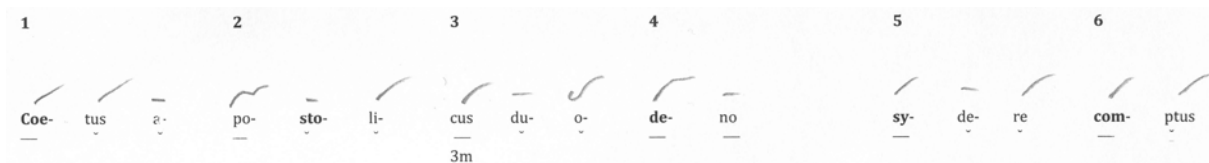


Example 28: The placement of elongated pitches, *Humili prece*, line 51, Codex 382, 18

Although elongated pitches at times coincide with metrically prominent syllables in Codex 382's version of the setting, they are not notated in these positions as frequently or as systematically as in Σ 's notation in Codex 381. The following example is characteristic of the differences between the two versions. In Codex 381, episemas are notated with first syllables of the first, fourth, and fifth feet, indicating their performance with elongated pitches; in Codex 382, no metrically prominent syllable is notated with an episema.

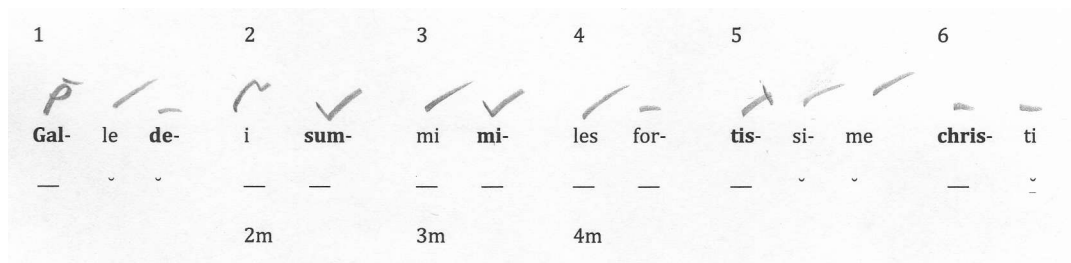


Example 29: The placement of elongated pitches, *Humili prece*, line 17, Codex 381, 31

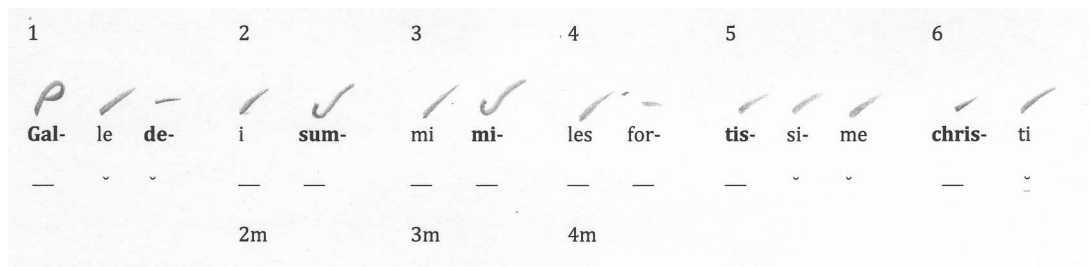


Example 30: The placement of elongated pitches, *Humili prece*, line 17, Codex 382, 16

In *Humili prece*'s notation in Codex 382, long syllables are also not elongated as consistently as in the notation recorded by Σ in Codex 381. As seen in the following lines (Examples 31 and 32), which are representative of each scribe's characteristic placement of elongated pitches, Σ 's notation elongates both metrically important syllables (as indicated by the episemas with “**Galle**” and “**fortissime**”) and long syllables (as indicated by the angular pedes over “**summi**” and “**miles**”). The notator of *Humili prece* in Codex 382 does have the angular pes and episema in his repertory of notational signs (they are seen in other positions in the chant), but he does not use them systematically to elongate the second syllable of spondees and metrically important syllables.



Example 31: The placement of elongated pitches, *Humili prece*, line 42, Codex 381, 32



Example 32: The placement of elongated pitches, *Humili prece*, line 42, Codex 382, 17

Additionally, the two versions of the setting respond differently to the suppression of vowels within the versified texts. The following example shows two vowels (“sancte **ot**mare”) that, for the purposes of scanning the text according to its pentameter verse structure, would have been performed as one syllable. The notation of this half-line in Codex 381 indicates that the second and third syllables were performed with only one pitch (one virga is notated between the two vowels), suggesting that one syllable was rendered inaudible during the performance. (Most likely the final “e” of “sancte” was suppressed.) This type of performance would have articulated the text’s scansion; it would have conveyed the text as a versified structure.

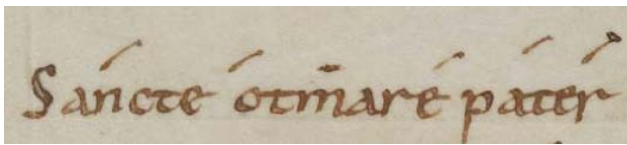
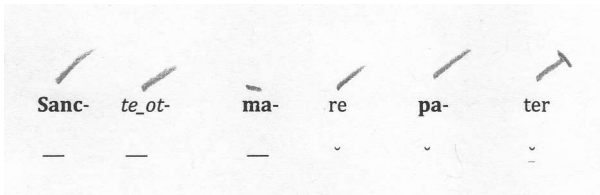


Image 16: The treatment of a suppressed vowel, *Humili prece*, line 54, Codex 381, 33



Example 33: The treatment of a suppressed vowel, *Humili prece*, line 54, Codex 381, 33

In contrast, the notation in Codex 382's version indicates two pitches for these two vowels. Not only was each vowel performed with a distinct pitch, the notation indicates that one vowel ("sancte") was lengthened in performance by being sung with an elongated pitch.³⁴

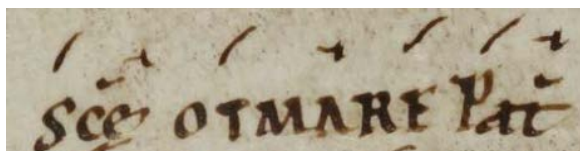
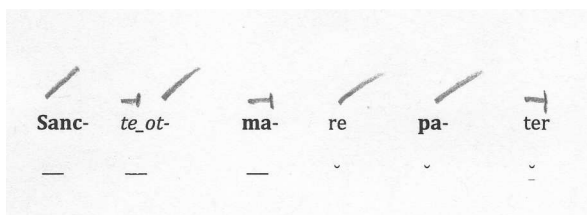


Image 17: The treatment of a suppressed vowel, *Humili prece*, line 54, Codex 382, 18



Example 34: The treatment of a suppressed vowel, *Humili prece*, line 54, Codex 382, 18

³⁴ Bobeth correctly notes that even if both syllables in an elision or aphaeresis have neumes recorded above them, the performance of the setting could still have been reflective of the verse's scansion: the performance might have rendered one of the vowels less audible and briefer than the other (Bobeth, *Antike Verse in mittelalterlicher Vertonung*, 102-104). However, the melodic treatment of suppressed vowels still provides valuable material with which to compare versions of a single setting. The presence of two pitches in Codex 382's version makes it less reflective of the line's scansion than the version in Codex 381. Additionally, the presence of the episemas (indicating elongated pitches) suggests that the scribe intended for both syllables to be distinctly audible, and thus for the comprehension of the text to be prioritized over the conveyance of the text's scansion.

A similar occurrence in the text's scansion—in the poem's sixty-third line—shows an even greater contrast between the two versions.

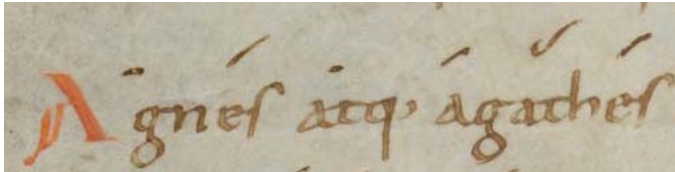
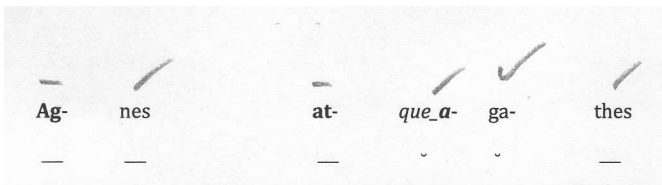


Image 18: The treatment of a suppressed vowel, *Humili prece*, line 63, Codex 381, 34



Example 35: The treatment of a suppressed vowel, *Humili prece*, line 63, Codex 381, 34

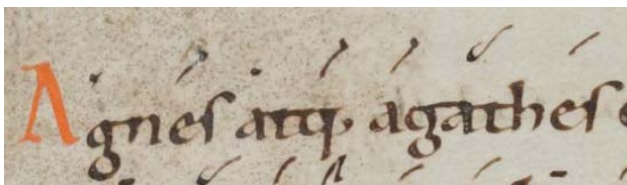
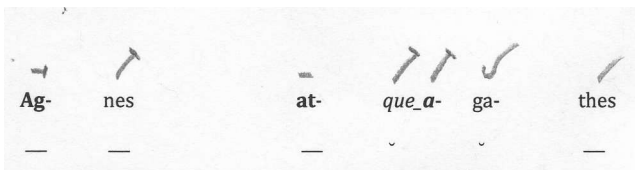


Image 19: The treatment of a suppressed vowel, *Humili prece*, line 63, Codex 382, 19



Example 36: The treatment of a suppressed vowel, *Humili prece*, line 63, Codex 382, 19

The notation in Codex 381 again indicates only one pitch for the two syllables; one virga is placed between “**atque**” and “**Agathes.**” In contrast, the notation in Codex 382’s version not only indicates one pitch for the performance each syllable; it also indicates that each of these pitches was elongated in performance. Far from suppressing one of the vowels, as is suggested by the text’s scansion, the version in Codex 382 performs each vowel with a distinct articulation. In both of these instances, which are representative of similar occurrences throughout the setting, the version in Codex 382 prioritizes the comprehensibility of the text—the distinct articulation of each syllable in performance—over the conveyance of this aspect of the text’s verse structure.

To summarize, the versions of *Humili prece* in Codices 381 and 382—in their placement of elongated pitches and in their melodic treatment of suppressed vowels—differ in their articulations of aspects of the text’s verse structure. In Codex 381’s version, notated by Σ , elongated pitches are frequently notated for the performance of metrically important and long syllables. These elongated pitches often serve to create a melodic articulation of ictus; they also show an awareness on the part of the scribe (or the scribe responsible for Σ ’s exemplar) of syllable quantity. Additionally, by notating only one pitch for two syllables when a vowel is prosodically suppressed, this version reflects such occurrences with a melodic suppression in performance. In these ways, the version of *Humili prece* in Codex 381 prioritizes an articulation of specific aspects of the text’s verse structure.

In contrast, the notation in Codex 382’s version suggests that elongated pitches served a variety of purposes: occasionally, they lengthen the performance of a metrically significant syllable, but more often, they mark the boundaries of words through the elongation of a word’s final syllable; they emphasize rhetorically important words by elongating the performance of each of the word’s syllables; or, they articulate vowels that might have been suppressed in

performance, were a reader of the manuscript to observe the elisions, aphaereses, and synaloephae present in the scansion of the text. In these ways, the notation of *Humili prece* in Codex 382 prioritizes a clear declamation of the text's syntactic structures and semantic content over articulations of aspects of its verse structure.

Melodic articulations of dactylic distich in Codices 338, 376, 378, 380, and 382: *Laudes omnipotens*

In addition to Codex 381, five other manuscripts from the abbey contain the processional hymn *Laudes omnipotens*. Codices 376, 378, and 380 (like Codex 382, discussed in the previous example), contain eleventh-century tropers and sequentiaries; Codex 338 comprises an eleventh-century gradual, breviary, and sacramentary.³⁵ Although the text and melodic contours of *Laudes omnipotens* remain largely consistent among these concordant versions, certain aspects of the setting—such as the placement of elongated pitches and melodic adjustments to the texts of differing strophes—vary. Since these aspects of the setting affect the articulation of metrically prominent syllables, St. Gallen's versions of *Laudes omnipotens* differ in the extent to which they create a melodic articulation of ictus; the version recorded by Σ in Codex 381 contains the most consistent articulation of metrically prominent syllables. Versions in the eleventh-century manuscripts more often place elongated pitches with accented syllables and the final syllables of words; articulating such positions in the text suggests a desire to promote the comprehensibility of the text in performance.

³⁵ See von Euw, *Die St. Galler Buchkunst vom 8. bis zum Ende des 11. Jahrhunderts*, 534-543; also Scherrer, *Verzeichniss der Handschriften der Stiftsbibliothek von St. Gallen*, 118, 128-129; 131; Stotz, *Ardua spes mundi*, 11-14; also Björkvall and Haug, "Tropentypen in Sankt Gallen," 120.

The differences among the versions are evident in the placement of elongated pitches. The version in Codex 381 consistently restricts elongated pitches to metrically prominent syllables (the first of each foot in dactylic distich) and other long syllables (the second of spondaic feet); in the versions contained in the later manuscripts, elongated pitches occur less frequently with metrically prominent syllables and more frequently on short syllables. As seen below in Example 37, which is representative of the differences among the versions, only the version from Codex 381 elongates the pitches performed with certain metrically prominent syllables (indicated in the notation by the virga with episema with “**Prosit**” and the angular form of the pes with “**appropriare**”).

Example 37: The placement of elongated pitches, *Laudes omnipotens*, strophe 3, line 2, Codices 381, 378, 382

Other versions of the processional hymn, specifically, those in Codices 382 and 378, render these metrically significant syllables less prominent in performance by elongating the pitches sung with each foot’s subsequent, short syllables. In Codex 382’s notation, the second syllables of feet are elongated in performance (indicated by the tractulus with episemas over

“**Prosit**” and “**appropriare**” and the clivis with episema over “**uictis**”). In Codex 378’s version, the second and third syllables of the feet are sung with elongated pitches (as indicated by the virgae and tractulus with episemas with “**Prosit ut**” and “**appropriare**”). The version of the processional hymn notated by Σ in Codex 381 thus articulates metrically prominent syllables with elongated pitches more frequently, and restricts elongated pitches to metrically prominent syllables to a greater extent than the concordant versions. A melodic articulation of ictus is a recurring aspect of the version notated by Σ , but not of the eleventh-century versions.³⁶

The concordant versions also contain different adjustments to the strophic melody when the text of a particular strophe has a pattern of dactylic and spondaic feet that differs from previous strophes. In Codices 338, 376, 378, and 380,³⁷ the melodic adjustments are identical to one another, and differ from those seen in Codex 381’s version. Example 38 shows the second line of strophes 7 and 8. (Strophe 7 is shown in the top half of the example, strophe 8 in the bottom half.) A melodic adjustment was required on the dactylic, second foot in strophe 8; in all previous strophes (represented in the example by strophe 7), a spondee occurs in this position.

³⁶ The versions in Codices 338, 376, and 380 have not been used in this specific example due to the ambiguity in their notation in these positions. The scribes responsible for the notation in these manuscripts tended to write virgae and pedes with small strokes at the top, which can be indistinguishable from episemas. For that reason, I include the versions from these manuscripts only when their notation clearly distinguishes between notational signs with indications to lengthen and those without.

³⁷ Codex 382 omits the processional hymn’s final three strophes, where such adjustments occur.

The image displays two examples of musical notation for strophes 7 and 8 of the 'Laudes omnipotens'. Each example shows four different versions of the notation, labeled Codex 338, Codex 376, Codex 378, and Codex 381. The notation consists of rhythmic marks (virgae) and pitch indicators (clivis) above the text. Example 1 (strophe 7) shows the text 'Con- so- li- dans do- no' with rhythmic marks above each syllable. Example 2 (strophe 8) shows the text 'Tu pi- e- ta- te tu- a' with rhythmic marks above each syllable. A box highlights the 'do-' and 'te' syllables in both examples, and an arrow points to the 'te' syllable in the bottom example.

Example 38: Melodic adjustments to differing numbers of syllables: *Laudes omnipotens*, strophes 7 and 8, first halves of pentameter lines, Codices 381, 338, 376, 378

Codex 381's version (shown in the bottom line) adjusts to the additional syllable by retaining the melodic pattern of relatively high and low pitches performed in previous strophes. In strophe 7, the second syllable of the spondee is performed with a two-note descending gesture (indicated in the notation by a clivis). In strophe 8, when three syllables occur in the dactylic foot, the pitches of the two-note, descending gesture are distributed over two syllables, rather than one: the second and third syllables of the foot are each sung with one pitch, the first higher than the second (as indicated by the heighting of the virgae). The version recorded by Σ in Codex 381

thus maintains a consistent melodic profile of relatively high and low pitches among all strophes.

The versions found in the eleventh-century manuscripts contain a different adjustment to the text's additional syllable, an adjustment that creates a melodic articulation of syllables bearing the word accent. In these versions of the chant, the melodic profile of relatively high and low pitches (as indicated by the positions of *virgae* and *tractulus*) changes in strophes 8 and 9, where the dactylic feet occur. (Only strophe 8 is shown in Example 38.) The second and third syllables of these feet ("pietate tua") are performed with an ascending melodic gesture: a lower pitch followed by a higher. In all of the abbey's extant versions of the chant, the first, metrically important syllable of the second foot ("pietate") receives a melodic emphasis by its performance with multiple pitches. However, the versions in the eleventh-century manuscripts give an additional emphasis to the foot's third syllable by performing it with a pitch higher than the preceding and following notes (as indicated by the *virga*, preceded and followed by *tractulus*). This relatively high pitch coincides with the syllable bearing the word accent in both of the lines where the adjustment occurs ("tua" and "potens"). Thus, rather than maintaining a consistent pattern of relatively high and low pitches and an exclusive melodic emphasis on metrically prominent syllables (as Codex 381's version does), the melodic adjustment in these versions prioritizes an aspect of the text distinct from its verse structure: the syllables accented in prose pronunciation.

Melodic articulations of trochaic septenarius in Codex 381's added strophe:

Rex sanctorum

Codex 381's version of the processional hymn *Rex sanctorum* contains melodic articulations of trochaic septenarius that are characteristic for the *versus* repertory, as it is recorded by Σ : the syllables prior to medial diaereses and line endings are performed with cadential gestures; elongated pitches are restricted to the performance of syllables occurring at the beginnings and ends of half-lines. These characteristics hold true for strophes of *Rex sanctorum* written and notated by Σ . By contrast, the text and melody of an additional strophe, written later in the upper margin of the folio and beginning "Sancte Galle," differ in their position of elongated pitches.

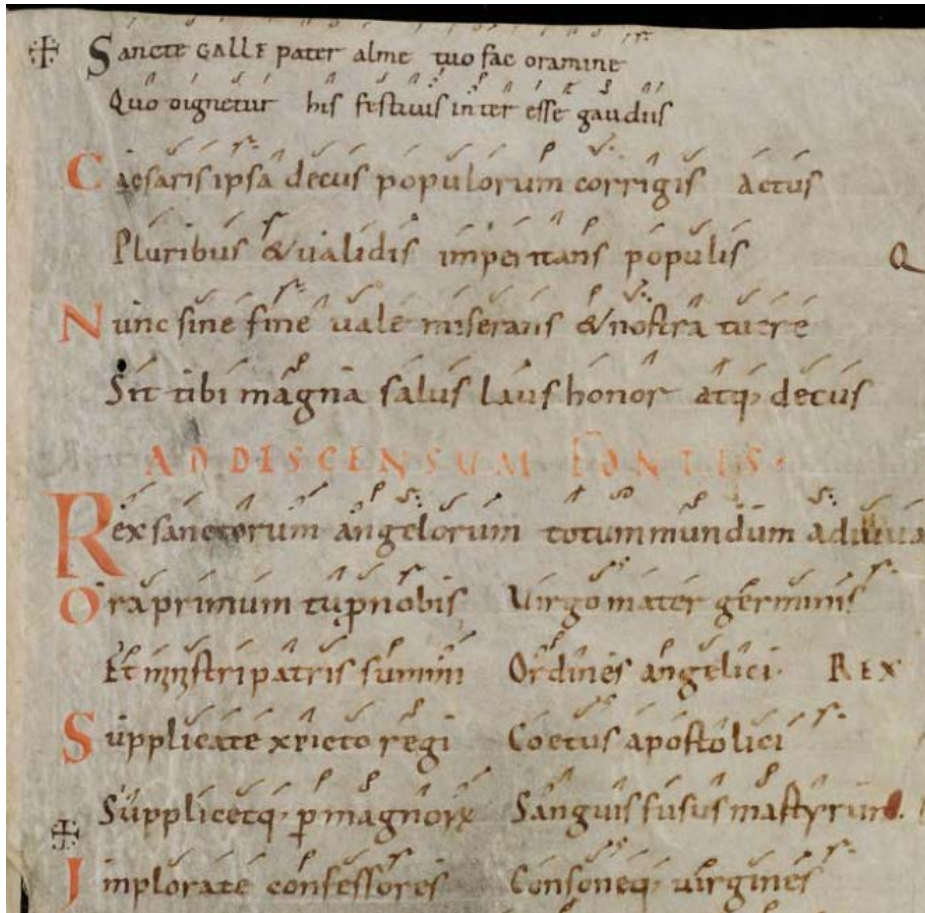


Image 20: *Rex sanctorum*'s added strophe, Codex 381, 49

The added strophe, which was meant to be inserted as the third occurrence of the melody, was not written by Σ , but by a scribe working approximately one hundred years later.³⁸ The later scribe notated the same melody as Σ ; the single difference between their notations of the melody's relative pitch content occurs with the first syllable of the strophe: the later scribe notated a virga, while Σ notated a tractulus. Rather than indicating different pitch content, this difference in notation probably reflects only differing scribal tendencies in the use of the two notational signs. Both signs indicate single pitches, but in this occurrence, the tractulus, used by

³⁸ Arlt and Rankin, *Stiftsbibliothek Sankt Gallen Codices 484 und 381*, 35, 99, and 218, date the later scribe's work to the first half of the eleventh century.

Σ , gives more information concerning the relationship of the first note's pitch content to those following. The later scribe's virga is ambiguous: it indicates a pitch that could be higher or lower than the following pitch; Σ 's tractulus offers a good indication that the first note had lower pitch content than those following.

Although the melodic contours shown in the two scribes' notation appears to be the same, the added strophe does not show the same restricted placement of elongated pitches. The later scribe indicated that the pitches conveying the twelfth and thirteenth syllables of the strophe's second line (“interesse **g**audiis”) should be lengthened; pitches conveying syllables in these verse positions—the internal syllables of half-lines—are never notated with lengthened pitches in the strophes that Σ notated.

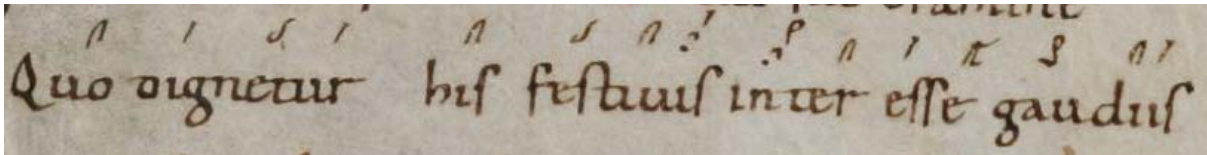


Image 21: The placement of elongated pitches, *Rex sanctorum*'s added strophe, Codex 381, 49

The notation above the final syllable of “interesse” contains two indications to lengthen pitches: the episema written at the top of the clivis, and the angular modification to the bottom right of the clivis. (The unmodified form of this scribe's clivis is also seen in Image 21 above the syllables “interesse” and gaudiis.”) The notation above the syllable “**g**audiis” also contains an indication to lengthen: the angular modification to the lower portion of the liquescent pes. In Σ 's notation of *Rex sanctorum* (which comprises nine strophes) and in his notation of other *versus* in trochaic septenarius, syllables in these verse positions are never lengthened in performance; only syllables that begin or end a half-line of verse are conveyed with lengthened pitches. This small

sample of the eleventh-century scribe's work allows only tentative suggestions concerning the motivations for his placement of elongated pitches. Lengthening the final syllable of "interesse" and the first of "gaudiis" would have articulated both the final syllable of a word and the accented syllable of a word in performance, promoting the comprehensibility of the text.

Melodic articulations of iambic dimeter in Codices 338, 376, 378, 380, and 382:

Sacrata libri

The processional hymn *Sacrata libri* has concordances in five eleventh-century manuscripts: Codices 338, 376, 378, 380, and 382. The following synoptic transcription of the chant's first strophe (Example 39) allows for a comparison of these versions with that recorded by Σ in Codex 381. (The versions in Codices 380 and 382 are not included in the comparison due to the ambiguity of their notation.) The comparison reveals that Σ 's notation contains the most consistent placement of elongated pitches among all strophes of the chant; because of this, his work also displays a different articulation of iambic dimeter verse than the eleventh-century concordances. The version in Codex 381— through its positioning of lengthened notes— articulates the iambic dimeter text as eight-syllable lines; the eleventh-century concordances show no systematic placement of elongated pitches. In the later versions, this particular parameter of the musical setting was not used exclusively to reflect aspects of the text's verse structure. Although not systematically, the eleventh-century versions often place elongated pitches with the antepenultimate syllables of strophes, suggesting an articulation of the characteristic proparoxytone ending of iambic dimeter lines.

	1	2	3	4	5	6	7	8
Codex 338	-	↗	✓	↗	↗	↗	↗	-
Codex 376	└	↗	✓	↗	↗	↗	↗	-
Codex 378	-	↗	✓	↗	↗	↗	↗	-
Codex 381	-	↗	✓	↗	↗	↗	↗	-
	1 Sa-	cra-	ta	lib-	ri	dog-	ma-	ta

Codex 338	-	↗	✓	↗	└	↗	✓	↗
Codex 376	-	↗	✓	↗	-	↗	✓	↗
Codex 378	-	↗	✓	↗	-	↗	✓	↗
Codex 381	-	↗	✓	↗	-	↗	✓	↗
	2 Por-	tan-	tur	e-	van-	ge-	li-	ci

Codex 338	ρ	↗	-	↗	↗	↗	↗	↗
Codex 376	ρ	↗	-	↗	↗	-	↗	↗
Codex 378	↗	↗	└	↗	↗	↗	↗	↗
Codex 381	ρ	↗	-	↗	↗	↗	↗	↗
	3 Cunc-	tis	stu-	pen-	da	gen-	ti-	bus

Codex 338	└	↗	✓	ρ	↗	ρ	✓	↗
Codex 376	-	↗	✓	ρ	↗	ρ	✓	↗
Codex 378	-	↗	✓	ρ	↗	ρ	✓	↗
Codex 381	-	↗	✓	ρ	↗	✓	✓	↗
	4 Et	prae-	fe-	ren-	da	lau-	di-	bus

Example 39: The placement of melodic repetition, elongated pitches, and cadential gestures:
Sacrata libri, strophe 1, lines 1-4

This setting illustrates two possible understandings of iambic dimeter verse: each strophe could be conceived of as four lines of eight syllables or two lines of sixteen syllables.³⁹ The cadential gestures articulating the final two syllables of lines 2 and 4 (indicated in the notation with the signs *pes-virga*) suggest a conception of the strophe as two sixteen-syllable lines. Yet the melodic repetition seen at the beginnings of lines 1, 2, and 4 (indicated in the notation by the repeated neume pattern *tractulus-virga-pes*) suggests a melodic articulation of the strophe as eight-syllable lines.

Codex 381's version of *Sacrata libri* shows an additional articulation of the endings of eight-syllable lines: elongated pitches are notated on the final syllable of lines 2 and 3 (circled in the example) and are omitted from all other positions. This placement of episemas is entirely consistent throughout the setting: the pattern of notation seen in this first strophe is duplicated in all subsequent strophes. The placement of these elongated pitches offers further evidence—along with the melodic repetition—of a conception of the strophe as four eight-syllable lines.

The concordant versions found in the eleventh-century manuscripts differ from Σ 's version in their placement of elongated pitches. The notator of the version in Codex 376 placed two elongated pitches in the strophe: with the first syllable of line 1 (indicated by the *tractulus* with *episema*) and the fifth syllable of line 4 (“*praeferenda*,” indicated by the *clivis* with *episema*). (This scribe's notation includes a small stroke at the top of each *virga*; these strokes

³⁹ Norberg notes the tendency for the creators of hymn texts to “put together” verses of iambic dimeter, such that each strophe of four eight-syllable lines would be conceived of as two lines of sixteen syllables (Norberg, *An Introduction to Study of Medieval Latin Versification*, 65). The varying conceptions of iambic dimeter, as articulated by melodic settings, are examined by Björkvall and Haug, “Verslehre und Versvertönung im lateinischen Mittelalter,” 321 ff. These authors also examine the scholarly discussion concerning Bede's descriptions of the verse form: Bede, “De arte metrica,” in *Beda's Venerabilis Opera: Pars I, Opera didascalica* (Turnhout, Belgium: Brepols, 1975), 137.

are considered to be part of his unmodified form of the virga, rather than episemas indicating elongated pitches. Only notational signs that have unambiguous additional strokes are considered to represent elongated pitches.) The first elongated pitch in this version coincides with an important structural position in the verse (the beginning of a line and strophe), but the second elongated pitch does not. The fifth syllable of the strophe's final line is the ending of a word, but has neither a metrically prominent position nor a word accent. Rather than articulating an aspect of the text, this elongated pitch could have been notated for melodic considerations. (To my knowledge, no pitch-specific version of this chant exists to help determine the reason for an emphasis of this particular melodic gesture.) Whatever the reason for its inclusion, this elongated pitch was not notated consistently throughout this version of the chant: episemas occur in this position in only four of the processional hymn's nine strophes. This version lacks the consistent placement of elongated pitches seen in Σ 's version.

The notation of *Sacrata libri* in Codex 338 does occasionally indicate elongated pitches for the performance of syllables in metrically prominent positions, but it does so in a less consistent manner than Codex 381's version. Codex 338's version also demonstrates a different conception of which syllables in the verse structure should be melodically articulated. In the first strophe, two indications to lengthen individual pitches correspond to significant verse positions in the iambic dimeter text. (In this scribe's notation, virgae and pedes are consistently written with additional strokes, which should not be interpreted as episemas. However, the notation does include several unambiguous indications to lengthen individual pitches: episemas added to clivis and tractulus and angular modifications to pedes.) The elongated pitch at line 4, syllable 1 (indicated by the tractulus with episema) articulates the line's beginning, while the elongated pitch at line 4, syllable 6 (notated with an angularly modified pes) articulates the line's

proparoxytone ending. This position in iambic dimeter verse—the antepenultimate syllable of eight-syllable lines—acquired importance as authors began constructing the verse form according to rhythmic, rather than quantitative principles.⁴⁰ It is this antepenultimate syllable, which often bears the word accent, that is melodically articulated with an elongated pitch in Codex 338’s version of the chant; yet the melodic articulation occurs only in the final line of strophes. In the first three lines of strophes, as seen in the example, the scribe of Codex 338 is just as likely to indicate an elongated pitch for the performance of the third or fifth syllable of a line (in the given example, the fifth syllable of line 2). Although these syllables coincide with the beginnings of verse feet, their performance with elongated pitches most likely does not indicate a melodic articulation of this position in the verse structure. Since more prominent verse positions, such as line endings and beginnings, were not articulated in performance, it seems more likely that the occasional indications to lengthen the pitches sung with the third and fifth syllables of lines were prompted by the word ending or semantic content of the words with which they appear, or the setting’s melodic profile. It is only on the sixth syllable in the final lines of strophes that the placement of elongated pitches consistently coincides with a significant position in the text’s verse structure.

The final concordance to be discussed, found in Codex 378 (shown in the third line of Example 39), continues the pattern seen in the other versions of *Sacrata libri*. Elongated pitches do occasionally coincide with significant positions in the versified text: virgae with episemas are notated with the final syllables of lines 2 and 4; in conjunction with the cadential gestures, these

⁴⁰ Norberg, *An Introduction to the Study of Medieval Latin Versification*, 100-103; see especially 101. Klopsch includes a detailed discussion of the development of the verse form prior to the sixth century, including the tendency to avoid two-syllable words at line endings (Klopsch, *Einführung in die mittellateinische Verslehre*, 8-16). Including a trisyllabic word, rather than a disyllabic, as the final word of the line often shifts the syllable bearing the word accent to the proparoxytone position; it is this position in the verse structure that is emphasized by the placement of elongated pitches in Codex 338’s notation of the *Sacrata libri*.

elongated pitches articulate the endings of sixteen-syllable lines. While the notation of episemas in this strophe, seen in isolation, would suggest that this version articulates iambic dimeter verse as two sixteen-syllable lines, the notation of subsequent strophes does not offer substantiating evidence. Elongated pitches are notated with the final syllables of the third eight-syllable line in strophes 2 and 3. As seen in lines 1 and 4 of the example, elongated pitches are also notated with the sixth syllables of lines, articulating the verse's characteristic proparoxytone ending. Yet in this setting, elongated pitches are also often placed in less significant verse positions. In the first strophe alone, elongated pitches also occur on the second, third, and fifth syllables of lines, demonstrating that this particular parameter of the musical setting was not used exclusively to reflect aspects of the text's verse structure.

Thus, none of the concordant versions duplicates the consistent placement of elongated pitches seen in the version notated by Σ . In his version, the only syllables performed with elongated pitches are the final syllables of each strophe's second and third eight-syllable lines. No other version of *Sacrata libri* restricts elongated pitches exclusively to significant verse positions: the versions within the eleventh-century manuscripts notate elongated pitches with the second, third, fourth, and fifth syllables of lines.

When elongated pitches in these concordant versions do correspond to significant positions in the text's verse structure, they are in different positions than those in Σ 's version: in the versions within the eleventh-century manuscripts, elongated pitches occur at line beginnings and proparoxytone endings, rather than the final syllables of lines.

Summary: Possible causes for variability among concordant versions of *versus*

The previous representative examples, as well as the introductory comparison of *Salve festa dies* (in Codex 381) and *Tempora florigero* (in Codex 196), demonstrate the exceptional characteristics of Σ 's notation of the *versus* repertory. With dactylic distich texts, no other extant versions in St. Gallen's manuscripts replicate the consistent placement of elongated pitches found in Codex 381's versions. Only Codex 381's notation consistently restricts elongated pitches to significant verse positions, such as line beginnings and endings, the syllable prior to the 3m caesurae, and metrically prominent syllables, the first of feet. Σ 's notation of dactylic distich is also distinguished by its predictable, tightly controlled melodic adjustments to texts of varying strophes, which maintain a consistent relationship between a melody's pitch content and metrically prominent syllables. Together, these tendencies produce the most consistent, melodic articulation of ictus found in St. Gallen's extant settings of *versus*. With texts in trochaic septenarius, Σ 's notation, more than that found in other versions, restricts elongated pitches to the performance of the first and final syllables of half-lines. Similarly, with texts in iambic dimeter, Σ 's notation limits elongated pitches to the first and final syllables of eight-syllable lines, while the notation in other versions indicates the performance of elongated pitches in other verse positions, especially the antepenultimate syllable of the strophe. Additionally, Σ 's versions are distinguished by their tendency to melodically reflect the suppression of vowels in elisions, aphaereses, and synaloephae.

The causes of this variability among concordant versions are not discernible in the manuscript evidence, yet a few explanations seem plausible. Since many of the concordances were notated significantly later than their counterparts in Codex 381 (Codices 338, 376, 378, 380, and 382 are dated to the eleventh century), the variability could reflect a change, over time, in the

manner in which versified texts were performed at the abbey. This hypothesis would also be sufficient to explain the differences between versions of *Salve festa dies* in Codex 381 and Codex 196. Although musicologists' ability to precisely date the notation within Codex 196 is limited, the time span between the versions' notation might be great enough to reflect a change in the manner in which dactylic distich was performed at the abbey.

This hypothesis, however, is less satisfying in explaining the variations among the manuscripts dated to the mid-eleventh century (Codices 338, 376, 378, 380, and 382). While they are more similar to each other than to Σ 's work—especially in their articulation of the proparoxytone ending of iambic dimeter strophes—even these contemporaneous versions show differences in their articulation of verse structure, as seen in their placement of elongated pitches. The proximity of these manuscripts in the time of their notation suggests two other explanations for the variation among them.

1. Rather than representing a single, preferred way of performing the chant, the notation might have been considered to be one of many acceptable performances. If scribes considered their work to be just one manifestation of the chant, drawn from a range of acceptable possibilities, the nuances of performance, such as the placement of elongated pitches and the treatment of suppressed vowels, might well have varied from version to version.
2. Individual scribes might have had varying conceptions of how verse should be performed. Although the manuscript evidence examined in this chapter does not provide conclusive evidence, it does leave open the possibility that individual scribes exerted some control over the melodic articulation of versified texts within their work, especially by their placement of elongated pitches. While it is possible that Σ simply notated the abbey's

contemporaneous conventions of performing versified texts, Arlt and Rankin have suggested that Σ did not mechanically copy from an exemplar as he created Codex 381,⁴¹ and this comparison of extant versions of St. Gallen's *versus* allows for the same assertion. Certainly, a scholar such as Σ , capable of compiling and organizing the immense body of liturgical music found in Codices 484 and 381, should be considered capable of understanding the verse structure of those chant texts and informing their performance. We should consider Σ capable of influencing specific aspects of the performance of the *versus* repertory, although we cannot catch him in the act.

⁴¹ Arlt and Rankin put forth Σ 's corrections of *virga* to *tractulus*, and vice-versa, as evidence that the scribe was considering his notation as he wrote: *Stiftsbibliothek Sankt Gallen Codices 484 und 381*, 66-67. Although Arlt and Rankin's examples occur in the trope repertory, the *versus* repertory contains similar corrections. They occur, for example, on the first syllable of *Iam fidelis* (Codex 381, 155) and the final two syllables ("creatus"); strophe 3, line 1 of *Imperatorum genimen* (Codex 381, 150).

Tropes

In addition to the processional hymns discussed in the previous section, Codices 484 and 381 contain a repertory of tropes with a diverse assortment of texts: some are paraphrases of biblical texts, others are quantitative verse, rhythmic imitations of quantitative verse, newly-created verse structures, or textings of melismas. Some tropes in the collection have no texts—nearly half of St. Gallen’s trope repertory consists of untexted melismas. Unlike the *versus* repertory, in which versified texts form the majority of the collection, only thirty (of over four hundred) proper tropes contained in Codices 484 and 381 are versified: ten are written in hexameter verse, two in rhythmic trochaic septenarius, one comprises a Sapphic strophe, and seventeen resemble Office hymns, with texts in iambic dimeter or rhythmic imitations of it (Table 2).⁴²

While the *versus* in Codex 381 show consistency in their articulation of verse, the versified tropes reveal much diversity: one cannot speak of predictable tendencies. Instead, the following discussion examines the genre’s multiplicity of strategies for articulating verse. Tropes with iambic dimeter texts are analyzed first; the representative examples of *Dilectus iste domini* and *Eructat puro pectore* demonstrate that trope settings of this verse type can bear a distinct resemblance to Office hymns. Examining these settings also offers further insight into Σ ’s tendencies as a notator of versified texts. Just as the scribe consistently placed elongated pitches in metrically significant positions in the *versus* repertory, he did so, too, in settings of tropes with

⁴² While the notated *versus* repertory was written exclusively in Codex 381, the trope repertory exists in both Codex 484 and Codex 381. Codex 484 contains Σ ’s initial compilation of the liturgical material; Codex 381 comprises his second redaction of the chants (Arlt and Rankin, *Stiftsbibliothek Sankt Gallen Codices 484 und 381*, 14 ff.). Björkvall and Haug (“Tropentypen in Sankt Gallen”) and Arlt and Rankin (*Stiftsbibliothek Sankt Gallen Codices 484 und 381*) offer the definitive overviews and analyses of St. Gallen’s trope repertory.

iambic dimeter texts. It appears that his conception of performing iambic dimeter—or the conception of his institution, which he recorded—extended beyond any specific genre, and was associated instead with the verse type itself. *Dilectus iste domini* and *Pro pecudum cruoribus* reveal, in addition, that Σ became more consistent in his placement of elongated pitches in his second redaction of the settings in Codex 381. Among the settings of iambic dimeter that do not resemble Office hymns, *Exstasi sublimis Petrus, O redemptor ... salvatorque, Quam trinitatis gloriam*, and *Jesus quem reges gentium* demonstrate the variety of strategies of articulating iambic dimeter found within the collection.

Two tropes with hexameter texts, *Primus init Stephanus* and *Christum cernentis*, suggest that the processional hymn genre provided a model for some trope settings. Indeed, stylistic similarities between these two hexameter tropes and the *versus* repertory of Codex 381—along with patterns of transmission in concordant manuscripts—suggest that these tropes might have originated in St. Gallen. The trope repertory’s variety of verse-articulation strategies is evident again in hexameter texts: an analysis of *Postquam factus homo* reveals a use of melodic repetition that corresponds to line beginnings, endings, and caesurae.

incipit	liturgical usage	folio	verse type
<i>Laudemus omnes dominum</i>	Nat III intr 1	484, 5; 381, 195	rhythmic iambic, 8 pp.
<i>Patris aeterni</i>	Nat III off 7	484, 18; 381, 201	Sapphic strophe ⁴³
<i>Cernere quod verbum</i>	Nat III com 1	484, 19-20; 381, 202	hexameter
<i>Primus init Stephanus</i>	Steph intr 1	484, 21; 381, 207	hexameter
<i>Christum cernentis</i>	Steph intr 15	484, 26; 381, 209	hexameter
<i>In virtute tua... cantate fratres</i>	Steph off 3	484, 28; 381, 210	hexameter
<i>Gaudia mente</i>	Steph com 1	484, 29; 381, 210	elegiac distich
<i>Dum foret afflatus</i>	Steph com 3	484, 30; 381, 211	hexameter
<i>Sicque genu flexu</i>	Steph com 5	381, 211	hexameter
<i>Eructat puro pectore</i>	Ioh ev intr 1	484, 35; 381, 215	rhythmic iambic, 8 pp. ⁴⁴
<i>Dilectus iste domini</i>	Ioh ev intr 2	484, 36; 381, 212	rhythmic iambic, 8 pp. ⁴⁵
<i>Quam trinitatis gloriam</i>	Ioh ev off 20	381, 217	rhythmic iambic, 8 pp. + 3x 5 p. ⁴⁶
<i>Infirma mundi eligis</i>	Innoc intr 7	484, 51-52; 381, 219-220	rhythmic iambic, 8 pp.
<i>Jesus quem reges gentium</i>	Epiph intr 17	484, 71; 381, 227	2x 8 pp. + 8p. + 10 p. ⁴⁷
<i>Rege nostro carne tecto</i>	Epiph intr 20	484, 72; 381, 224	rhythmic trochaic septenarius ⁴⁸
<i>Forma speciosissimus</i>	Epiph intr 40	484, 80; 381, 230	rhythmic iambic, 8 pp. ⁴⁹
<i>O redemptor ... salvatorque</i>	Epiph off 13	484, 72; 381, 237	3x 7 pp. + 7 p. ⁵⁰
<i>Nato novo principe</i>	Epiph com 3	484, 89; 381, 236	7 pp. ⁵¹
<i>Gratias agamus deo</i>	Purif BMV intr 1	484, 90; 381, 238	rhythmic variant of iambic: 8 p. + 3x 8 pp. ⁵²
<i>Exsurge rector gentium</i>	Resurr intr 1	484, 104; 381, 244	rhythmic iambic, 8 pp.
<i>Postquam factus homo</i>	Resurr intr 20	484, 111; 381, 247	hexameter
<i>Dura prius gentilitas</i>	Resurr off 7	484, 119; 381, 250	rhythmic iambic, 8 pp.
<i>Pro pecudum cruoribus</i>	Resurr com 4	484, 119; 381, 251	rhythmic iambic, 8 pp.
<i>Ex numero frequentium</i>	Ascens intr 1	484, 120; 381, 257	rhythmic iambic, 8 pp.
<i>Consubstantialis patri</i>	Pent intr 2	484, 128; 381, 260	rhythmic variant of iambic: 8 p. + 3x 8 pp. ⁵³
<i>Psallite dilecti</i>	Pent off V 6	484, 140	hexameter
<i>Dei praeventus gratia</i>	DE VENTRE intr 9	484, 148; 381, 267	rhythmic iambic, 8 pp.
<i>Extasi sublimis Petrus</i>	NUNC SCIO VERE intr 1	484, 151; 381, 270	rhythmic variant of iambic: 8 p. + 8 pp. + 8 p. + 8 pp. ⁵⁴
<i>Vocibus excelsis</i>	CONSTITUES off 1	484, 153; 381, 271	hexameter
<i>Deus orbis reparator</i>	CONFESSIO off 1	484, 159; 381, 276	rhythmic trochaic septenarius ⁵⁵
<i>Quos dedit hunc mundum</i>	LAETAMINI off 1	484, 191; 381, 290	elegiac distich ⁵⁶
<i>O fratres cari⁵⁷</i>	OFFERENTUR off 1	381, 321	hexameter ⁵⁸
<i>Inclya virgo dei⁵⁹</i>	QUINQUE com 1	381, 321	hexameter ⁶⁰
<i>Sedens in monte dominus⁶¹</i>	MULTITUDO com 1	381, 323	rhythmic iambic, 8 pp.

Table 2: Tropes with versified texts in Codices 484 and 381⁶²

⁴³ Arlt and Rankin, *Stiftsbibliothek Sankt Gallen Codices 484 und 381*, 111; Johnstone, “The Offertory Trope,” 62; and Peter Stotz, *Sonderformen der sapphischen Dichtung: Ein Beitrag zur Erforschung der sapphischen Dichtung des lateinischen Mittelalters* (München: Fink, 1982), 328, note 4.

⁴⁴ Björkvall and Haug, “Tropentypen in Sankt Gallen,” 132 ff.

⁴⁵ *Ibid.*, 132 ff.

⁴⁶ *Ibid.*, 134.

⁴⁷ *Ibid.*, 163; Jacobsson and Treitler, “Medieval Music and Language: A Reconsideration of the Relationship,” in *Studies in the History of Music I* (New York: Broude, 1983), 14-21. [Reprinted with additional commentary as “Medieval Music and Language,” in *With Voice and Pen*, 435-456.]

⁴⁸ Björkvall and Haug, “Tropentypen in Sankt Gallen,” 135.

⁴⁹ *Ibid.*, 134.

⁵⁰ *Ibid.*, 135.

⁵¹ *Ibid.*, 135.

⁵² *Ibid.*, 135.

⁵³ *Ibid.*, 135.

⁵⁴ *Ibid.*, 135.

⁵⁵ *Ibid.*, 135.

⁵⁶ Johnstone, “The Offertory Trope,” 63.

⁵⁷ This trope was not recorded by Σ , but by a scribe working in the late tenth century (designated as S-32): Arlt and Rankin, *Stiftsbibliothek Sankt Gallen Codices 484 und 381*, 100.

⁵⁸ Johnstone, “The Offertory Trope,” 64-65.

⁵⁹ This trope is also designated as the work of S-32: Arlt and Rankin, *Stiftsbibliothek Sankt Gallen Codices 484 und 381*, 100.

⁶⁰ Johnstone, “The Offertory Trope,” 64-65.

⁶¹ This trope was not recorded by Σ , but by a scribe working in the late tenth century (designated by Arlt and Rankin as S-31), *Stiftsbibliothek Sankt Gallen Codices 484 und 381*, 44 and 100.

Imitating Office hymns: *Dilectus iste domini* and *Eructat puro pectore*

Over half of the versified tropes in Codices 484 and 381 have texts in iambic dimeter or variations of it. Scholars have suggested that these tropes likely originated in St. Gallen; they have also noted that the tropes resemble Office hymns, both in the verse structures of their texts and in their melodic settings.⁶³ Like Office hymns, these tropes tend to convey texts syllabically and articulate the final syllables of eight-syllable lines with cadential gestures.⁶⁴ A few of these settings are even more indebted to the Office hymn genre. The trope *Forma speciosissimus* borrows the melody of the Office hymn *Iam lucis orto sidere*. The texts of *Dilectus iste domini* and *Eructat puro pectore*, tropes for the celebration of John the Evangelist, borrow content and syntactic structures from the hymn text *De patre verbum prodiens*, the hymn that would have been sung in the Office liturgy on the same feast day.⁶⁵ Moreover, a musical analysis of these two trope settings reveals similarities between the tropes' melody and the hymn melody. Although the similarities are not extensive enough to indicate that the melody of *Dilectus iste domini* and *Eructat puro pectore* emulates the specific melody of the Office hymn *De patre*

⁶² The information in this table is compiled from Arlt and Rankin, *Stiftsbibliothek Sankt Gallen Codices 484 und 381*, 111 and 177 ff.; Björkvall and Haug, "Tropentypen in Sankt Gallen," 134, 163, and 171; Johnstone, "The Offertory Trope"; as well as Corpus troporum's editions of the tropes' texts: Ritva Jonsson [Jacobsson], ed., *Cycle de Noël* (Stockholm: Almqvist & Wiksell, 1975); Gunilla Björkvall, Gunilla Iversen, and Ritva Jonsson [Jacobsson], eds., *Cycle de Pâques* (Stockholm: Almqvist & Wiksell, 1982); Ritva Maria Jacobsson, *Fêtes des Saints et de la Croix et de la Transfiguration* (Stockholm: Almqvist & Wiksell, 2011). The abbreviations representing each trope's liturgical usage follow those of Corpus troporum. On tropes for the offertory of the Mass, see also John G. Johnstone, "The Offertory Trope: Origins, Transmission, and Functions," (Ph.D. diss., Ohio State University, 1984).

⁶³ Björkvall and Haug, "Tropentypen in Sankt Gallen," 130-138; Arlt and Rankin attribute these tropes to the abbey of St. Gallen on the basis of their patterns of transmission in other manuscripts, especially their inclusion in Wien, Österreichische Nationalbibliothek 1609 (*Stiftsbibliothek Sankt Gallen Codices 484 und 381*, 109 ff.).

⁶⁴ Björkvall and Haug, "Tropentypen in Sankt Gallen," 130-138.

⁶⁵ Björkvall and Haug, "Tropentypen in Sankt Gallen," 130, 132-133.

verbum prodiens, similar strategies of articulating verse exist in both the trope settings and the Office hymn.

381, 212

Be 40608, 25v

Di- le- ctus i- ste do- mi- ni

lo- han- nes est a- po- sto- lus

scri- ptis cui- us et mo- ni- tis

pol- let de- cus ec- cle- si- ae

IN ME- DI- O

The image displays a musical score for the Introit trope 'Dilectus iste domini'. It features neumatic notation (handwritten symbols) and pitch content (musical staves with notes). The text is arranged in four lines, with the first line being the title 'Dilectus iste domini'. The second line is 'lo- han- nes est a- po- sto- lus', the third is 'scri- ptis cui- us et mo- ni- tis', and the fourth is 'pol- let de- cus ec- cle- si- ae'. Below these is the phrase 'IN ME- DI- O'. The notation includes various neumatic symbols and pitch contours, with some parts enclosed in boxes to highlight specific features.

Example 40: Introit trope, *Dilectus iste domini*: neumatic notation, Codex 381, 212; pitch content, Berlin, Staatsbibliothek mus. 40608, as reconstructed in Björkvall and Haug, "Tropentypen aus Sankt Gallen," 132.

Example 41: Office hymn, *De patre verbum prodiens*, St. Gallen Codex 546, XIIv

The reconstructed pitch content of the tropes' shared melody appears above (Example 40), along with a transcription of the Office hymn's text and melody from an early sixteenth-century manuscript from St. Gallen (Example 41).⁶⁶ The tropes' melody imitates the most characteristic feature of the Office hymn genre: the final syllables of eight-syllable lines are performed with cadential gestures. Both the hymn and trope melodies use a standard cadential gesture (indicated in the neumatic notation by the signs *pes-virga*) to articulate the final syllables of lines 1 and 3. In the trope, the articulation of line endings shows a prioritization of this aspect of the verse

⁶⁶ The tropes' transcription, based on the concordant, pitch-specific version from Berlin, Staatsbibliothek mus. 40608, is from Björkvall and Haug, "Tropentypen aus Sankt Gallen," 132. The Office hymn melody is transcribed from St. Gallen's Codex 546, folio XIIv.

structure over the text's syntactic units. The naming of the poem's subject in line 1, "Dilectus iste Domini" ("This beloved of God"), is incomplete; the words "Iohannes apostolus" occur only in the second line of eight syllables. The cadential gesture and elongated pitch that convey the final syllables of line 1 delay the continued identification of the poem's subject. The tropes also resemble the Office hymn in their tendency to convey their texts with only one or two pitches per syllable: the tropes' melody performs only one syllable with four pitches; the Office hymn performs two syllables with four pitches.

The hymn and trope melodies further resemble each other in their relationships to their texts' accented syllables. In its articulation of the first line of text, the hymn's melody conveys syllables 3 to 8 with a distinct, repeated gesture (circled in Example 41): unaccented syllables are sung with a rising third, which functions as a melodic preparation for the *c*, the pitch with which the accented syllables are performed. As in the hymn, the tropes' melody conveys the first line of text with repeated melodic gestures (circled in Example 40), in which the pitches conveying unaccented syllables serve as melodic preparation for the pitches conveying accented syllables. The settings reveal similar strategies for melodically conveying a text in iambic dimeter; yet their shared characteristics are not extensive enough to indicate an imitation of the specific hymn melody. Rather, the tropes make use of cadential gestures and tendencies of articulating verse typical of Office hymns.

Similarities between the versus repertory and the trope repertory in the placement of elongated pitches with iambic dimeter texts

A comparison of versified settings in Codices 484 and 381's trope and *versus* repertories suggests that the positions of elongated pitches—and thus, certain melodic articulations of verse structure—remain consistent between the two genres. Trope settings are less unified than those in the *versus* repertory, and the position of elongated pitches is not consistent among all trope settings; yet like the iambic dimeter *versus*, the majority of hymn-like tropes restrict elongated pitches to the performance of the first and final syllables of eight-syllable lines. The following analyses of Σ 's notation of elongated pitches show small differences between the redactions of the settings in Codex 484 and in Codex 381: elongated pitches are more consistently restricted to the first and final syllables of eight-syllable lines in Σ 's second redaction of the repertory in Codex 381.

484, 36

381, 212

1 Di- **le-** ctus i- ste do- mi- ni

484, 36

381, 212

2 lo- **han-** nes est a- po- sto- lus

484, 36

381, 212

3 scri- **ptis** cui- us et mo- ni- tis

484, 36

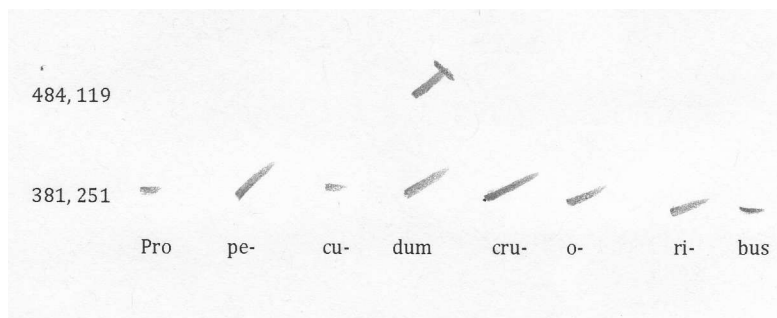
381, 212

4 pol- let de- cus ec- cle- si- ae

Example 42: The position of elongated pitches, *Dilectus iste domini*, Codex 381, 212; Codex 484, 36

The previously examined trope, *Dilectus iste domini*, indicates that Σ 's positioning of elongated pitches on the first and final syllables of eight-syllable, iambic dimeter lines was more predictable in his redaction of the repertory in Codex 381. Example 42 shows the trope's notation, as it appears in Codex 381; where the notation in Codex 484 differs, it is included synoptically in the line above Codex 381's notation. In the version from Codex 484, Σ notated elongated pitches (indicated by episemas) on the second syllable of lines 2 and 4. Placed in these positions, these elongated pitches are exceptions to his notational tendencies, as seen in iambic dimeter *versus*. In his redaction of the trope in Codex 381, Σ omitted the episemas in these

positions and, in one instance, even contradicted the indication: the second syllable of line 4 (circled in Example 42) is marked “c,” to be sung quickly. The placement of elongated pitches in Σ 's redaction in Codex 381 conforms entirely with that seen in Codex 381's *versus* repertory, where elongated pitches articulate only the first and final syllables of eight-syllable lines in iambic dimeter texts; but the placement of elongated pitches in the redaction in Codex 484 varies slightly from Σ 's tendencies, as seen in the *versus* repertory.



Example 43: *Pro pecudum cruoribus*: Codex 381, 251; Codex 484, 119

A change is also evident in Σ 's redaction of the trope *Pro pecudum cruoribus* in Codex 381 (Example 43). As in the previous example, an indication to lengthen an individual pitch in Codex 484 (line 1, syllable 4, “**pecudum**”) was omitted in Codex 381, bringing the placement of elongated pitches in this trope setting into conformity with the scribe's tendencies in notating iambic dimeter *versus*.

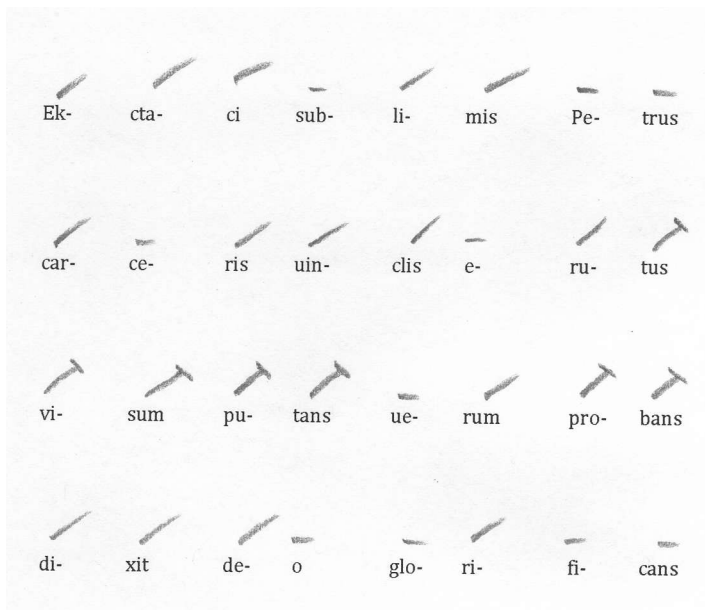


Example 44: Elongated pitch in *Eructat puro pectore*: Codex 484, 35; Codex 381, 215

In the trope *Eructat puro pectore*, the position of an elongated pitch seems to differ from the positions they usually occupy in iambic dimeter *versus*: rather than being restricted to the first or final syllables of eight-syllable lines, an episema is notated with the fourth syllable of line 3 (Example 44, “illum”). Yet on closer inspection, even the placement of this elongated pitch is compatible with Σ 's notational tendencies in the *versus* repertory. *Eructat puro pectore*'s melody occurs with one other text, notated by Σ : the trope *Dilectus iste domini*. Comparing the two instances of the melody reveals that the sign indicating an elongated pitch in *Eructat puro pectore* (the cephalicus with episema) represents a two-note melodic gesture, in which the second note is diminished to a liquescent nuance.⁶⁷ (In its non-liquescent form, this melodic gesture is notated with a clivis). In his notation of *versus*, Σ often notates an elongated pitch in melodic gestures diminished by a liquescent nuance, perhaps as a type of compensation: although one pitch was diminished, the performance of the entire syllable was not shortened. Thus, although it does not occur with the first or final syllable of an eight-syllable line, the indication to lengthen in *Eructat puro pectore* is in keeping with Σ 's tendencies of adjusting repeating melodies to different texts.

⁶⁷ On the diminutive and augmentative effects of liquescent nuances, see Cardine, *Gregorian Semiology*, 219-220.

This tendency to restrict lengthened pitches to the first and final syllables of eight-syllable lines in iambic dimeter verse is seen in much of the repertory of hymn-like tropes. The settings of *Dei praeventus gratia*, *Dura prius gentilitas*, *Forma speciosissimus*, *Gratias agamus deo*, *Infirma mundi eligis*, *Laudemus omnes dominum*, and *Nato novo principe* all conform with the placement of elongated pitches, as seen in the *versus* repertory. (*Ex numero frequentium* and *Sedens in monte dominus* contain no indications to shorten or lengthen individual pitches.)



Example 45: Atypical placement of elongated pitches: *Exstasi sublimis Petrus*, Codex 381, 270

Yet the trope repertory contains melodic diversity, and some settings of iambic dimeter texts diverge from these conventions. In the setting of *Exstasi sublimis Petrus* (Example 45), each syllable of the words “visum putans” is performed with elongated pitches, perhaps for the rhetorical effect of emphasizing a pivotal aspect of the story referred to in the text: that Peter believed his rescue and angelic rescuer to be a vision.



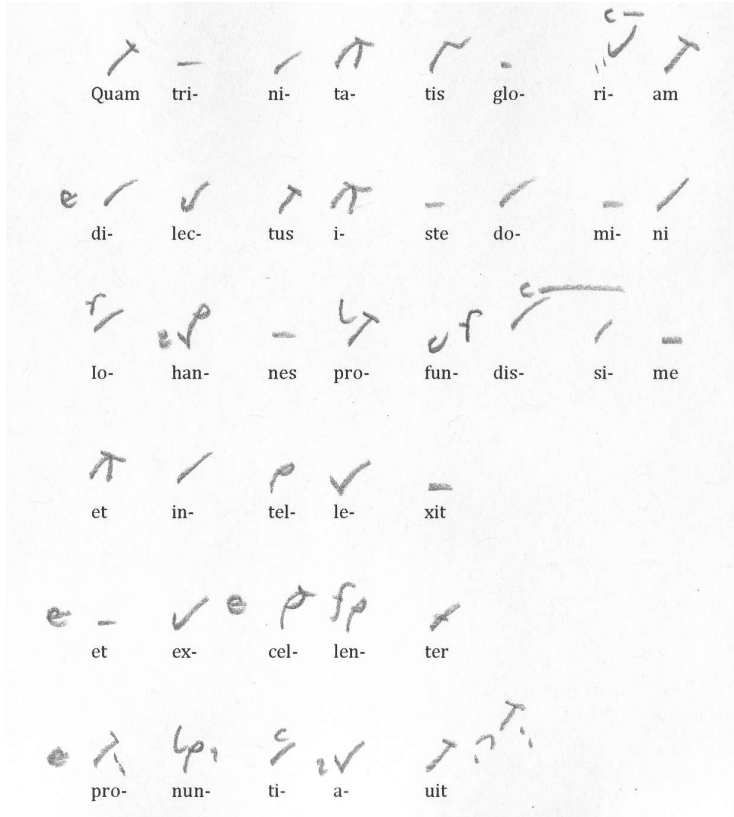
Example 46: Atypical melismatic gestures and placement of elongated pitches: *O redemptor ... salvatorque*, Codex 381, 237

Although the text of the trope *O redemptor ... salvatorque* resembles the verse structure typically seen in Office hymns,⁶⁸ the setting's melody (Example 46) varies from the conventions of Office hymns, and thus from St. Gallen's hymn-like tropes. Although the melody resembles an Office hymn in its cadential gestures, which convey the final syllables of lines 2 and 3, the melody contains melismatic flourishes (for example, with “**gentium**,” in line 2; and “**regens**,” in line 3) that are atypical of the Office hymn genre. Furthermore, the elongated pitches conveying the internal syllables of lines make the setting exceptional within the repertory of hymn-like tropes, as notated by Σ .

⁶⁸ Björkvall and Haug categorize this setting as one of the “Einleitungstropen in Form von Hymnenstrophem,” “Tropentypen in Sankt Gallen,” 134. They analyze the verse structure as 3x 7 pp. + 7 p.

This trope's exceptional characteristics might be explained by its origin. Unlike the other hymn-like tropes, the text is a versified adaptation of a prose text that itself was performed as a trope: *O redemptor omnium cui reges*, found in the manuscripts of Reichenau, Mainz, and Regensburg (as well as in Codices 381 and 484).⁶⁹ The melody for the versified setting might have been influenced by the previously existing prose setting, which also has melismatic gestures: some syllables are performed with over five notes. The prose and the versified tropes were not performed with the same melody, but they have similar densities of melodic material.

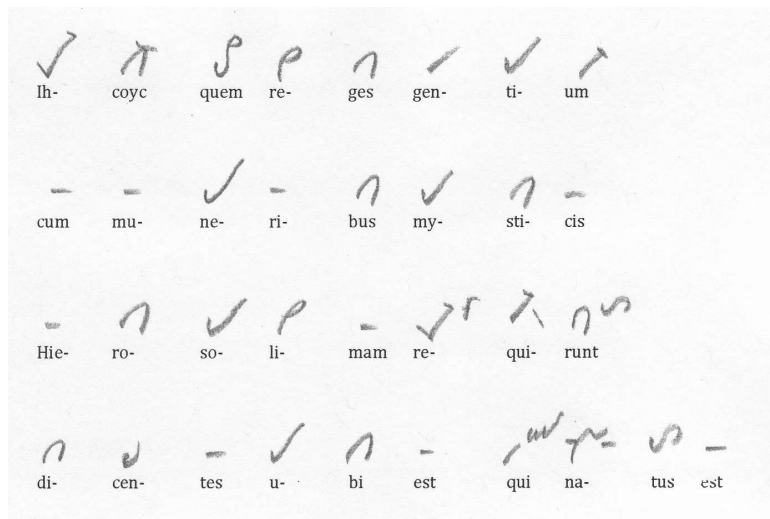
⁶⁹ Björkvall and Haug, "Tropentypen in Sankt Gallen," 136; Jonsson [Jacobsson], *Cycle de Noël*, 152.



Example 47: Atypical verse structure and placement of elongated pitches: *Quam trinitatis gloriam*, Codex 381, 237

Quam trinitatis gloriam (Example 47) also differs from the majority of hymn-like tropes notated in Codices 484 and 381, as seen in its text: rather than four eight-syllable lines of iambic dimeter, the text of this trope comprises three eight-syllable lines ending with proparoxytones (abbreviated as 8 pp.) followed by three five-syllable lines ending with paroxytones (5 p.).⁷⁰ Since internal syllables of lines are performed with elongated pitches, in both textual and melodic aspects this setting is on the margins of the “hymn-like” trope type found in Codices 484 and 381.

⁷⁰ Björkqvall and Haug, “Tropentypen in Sankt Gallen,” 134.



Example 48: Atypical verse structure and placement of elongated pitches: *Iesus quem reges*, Codex 381, 227

The setting of *Iesus quem reges* (Example 48) is similar: its verse structure varies from the iambic dimeter seen in Office hymns (Björkvall and Haug analyze the trope’s text as 2x 8 pp. + 8 p. + 10 p.),⁷¹ and elongated pitches are not restricted to the first and final syllables of eight-syllable lines. Rather, elongated pitches articulate each syllable of the word “Iesus,” the first two syllables of “requirunt,” and the first syllable of “natus.”

Apart from the four settings just described, exceptions to Σ ’s notation of elongated pitches in iambic dimeter tropes are rare: *Consubstantialis patri* and *Exsurge rector gentium* each contain one instance of a syllable within an eight-syllable line that is performed with an elongated pitch. The melodic articulations of the beginnings and endings of lines of iambic dimeter —through the placement of elongated pitches—remain largely consistent in Σ ’s notation of versified chant, whether the verse was sung as a trope or as a processional hymn. In this

⁷¹ Björkvall and Haug, “Tropentypen in Sankt Gallen,” 163; Jacobsson and Treitler, “Medieval Music and Language.”

respect, the conveyance of iambic dimeter verse in the trope repertory conforms largely to that of the *versus* repertory.

Imitating *versus*: *Primus init Stephanus* and *Christum cernentis*

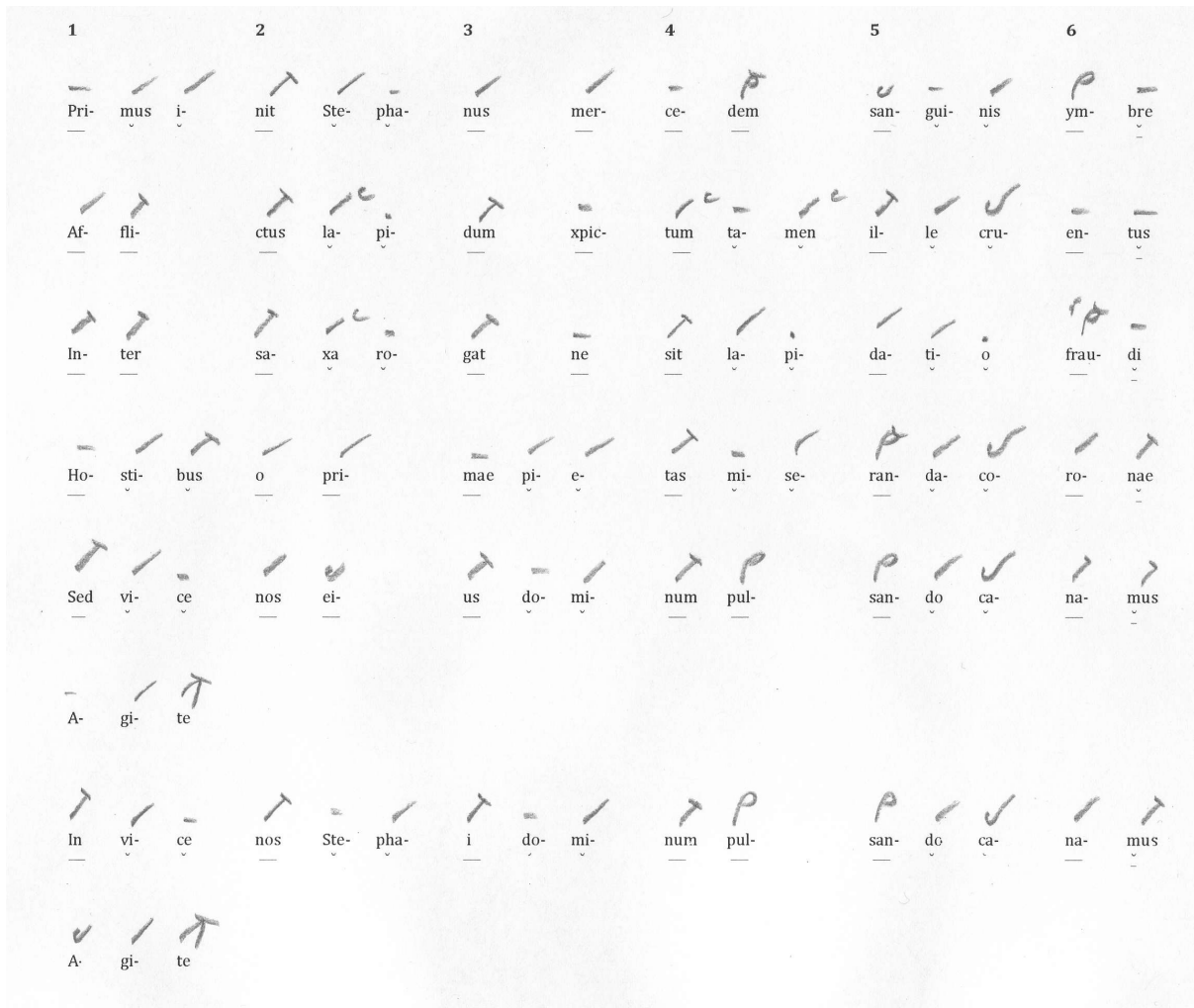
Tropes with texts in hexameter verse form a much smaller part of St. Gallen's repertory. The hymn-like tropes examined in the previous discussion were favored at the abbey: they were composed for important liturgical feasts and transmitted in St. Gallen's eleventh-century manuscripts. As for tropes with hexameter texts, musicologists associate them with other institutions, such as Reichenau, Mainz, Winchester, and Apt.⁷² While acknowledging both St. Gallen's preference for hymn-like tropes and the more intense cultivation of tropes with hexameter texts at other institutions, I suggest—on the basis of their transmission and the stylistic characteristics of their settings—that two hexameter tropes might have originated in St. Gallen.

The limited transmission of *Primus init Stephanus* and *Christum cernentis* suggests that both tropes were composed at St. Gallen: apart from the abbey's manuscripts, these tropes appear only in late tenth and eleventh-century manuscripts from Minden, Heidenheim, and Mainz.⁷³ Musicologists are correct in noting that these two settings are exceptional among the abbey's trope repertory, yet in certain aspects of their settings, they are stylistically reminiscent of

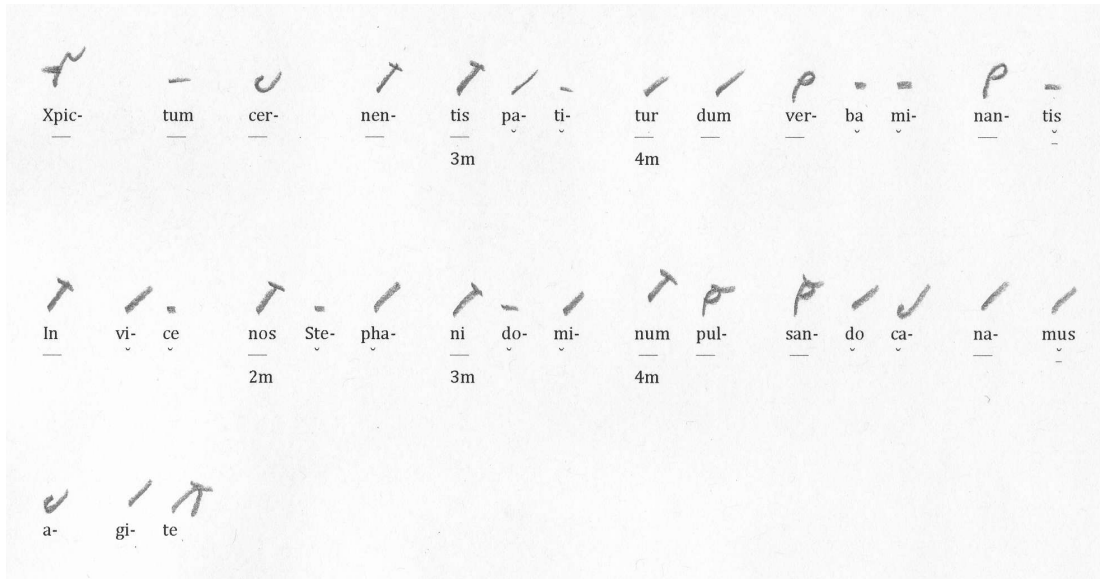
⁷² Arlt and Rankin, *Stiftsbibliothek Sankt Gallen Codices 484 und 381*, 110 ff.; Björkqvall and Haug, "Tropentypen in Sankt Gallen," 133 and 171; Björkqvall and Haug, "Primus init Stephanus," 74.

⁷³ Björkqvall and Haug also suggest a St. Gallen origin for *Primus init Stephanus* in "Primus init Stephanus," 74 ff. *Christum cernentis* occurs in Berlin 11 and Oxford 27, two manuscripts showing strong influences from St. Gallen. Jonsson [Jacobsson], ed., *Cycle de Noël*, 66; Arlt and Rankin, *Stiftsbibliothek Sankt Gallen Codices 484 und 381*, 112 ff. The inclusion of the trope's second line, *In vice nos Stephani*, in Wien 1609 also speaks for its composition in St. Gallen. *Primus init Stephanus* occurs in Berlin 11, Oxford 27, and London 19768: Jonsson [Jacobsson], ed., *Cycle de Noël*, 46-47, 66, and 160. In *Fêtes des Saints*, 537, Jacobsson documents the later transmission of *Primus init Stephanus*, which includes Kassel 15 and Einsiedeln 610; the later transmission of *Christum cernentis* (*Fêtes des Saints*, 523) includes Linz 271, München 6419, München 17019, and Udine 78.

another genre that was strongly cultivated in St. Gallen—the processional hymn. Just as hymn-like tropes textually and melodically resemble Office hymns, these two tropes in hexameter verse resemble certain aspects of Codex 381’s hexameter and dactylic distich *versus*.



Example 49: *Primus ininit Stephanus*, Codex 381, 207



Example 50: *Christum cernentis*, Codex 381, 209

As in *versus* with hexameter texts, the placement of elongated and shortened pitches in *Primus init Stephanus* and *Christum cernentis* corresponds to the quantities of syllables. Lengthened pitches (indicated with episemas) convey long syllables; pitches of shortened durations (indicated with the abbreviation “c”) convey short syllables. No exceptions occur in *Christum cernentis*; of the twenty-six lengthened pitches in *Primus init Stephanus*, only two exceptions occur: in line 2, the pitch conveying the long syllable “**Christum**” is notated with “c”; in line 4, the pitch conveying the third, short syllable of the first foot (“**hostibus**”) is lengthened. Although this lengthened pitch contradicts the quantity of the syllable it conveys, its placement conforms to that seen in the *versus* repertory: the only short syllables regularly lengthened in performance in Codex 381’s processional hymns occur in this verse position—the final syllable of a line’s first foot.

Lengthened pitches in these two trope settings articulate long syllables, rather than accented syllables: in *Christum cernentis*, all indications to lengthen individual pitches occur

with long syllables, while only three coincide with syllables bearing the word accent. Björkvall and Haug have noted a similar placement of episemas in the notation of *Primus init Stephanus*.⁷⁴

These two tropes also resemble *versus* in their tendency to articulate an ictus: metrically prominent syllables—the first of feet—are often performed with elongated pitches. In *Primus init Stephanus*, nineteen of twenty-six elongated pitches convey the first syllables of feet; in *Christum cernentis*, seven of nine elongated pitches occur in these verse positions.

Like the settings of processional hymns found in Codex 381, these two trope settings are primarily syllabic. Multiple-note gestures articulate syllables occurring at the beginnings of lines, or at line endings, as part of cadential gestures. In these two tropes, as in Codex 381's *versus* in hexameter, the syllable immediately prior to each 3m caesura is performed without a liquescent nuance, even when appropriate phonetic combinations are present (as in *Primus init Stephanus*, line 2, “**lapidum Christum**”).

A syllabic declamation of text, a tendency to articulate metrically important syllables, an attentiveness to syllable quantity in the placement of lengthened and shortened pitches, an omission of liquescent nuances in the performance of syllables immediately prior to 3m caesurae: these are noteworthy stylistic features of the *versus* repertory in Codex 381, and these are the outstanding features of *Primus init Stephanus* and *Christum cernentis*. The tropes are not strophic, neither do they contain a refrain; yet they still resemble the processional hymns of St. Gallen's repertory, just as hymn-like tropes resemble Office hymns, without being strophic.

⁷⁴ Björkvall and Haug, “*Primus init Stephanus*,” 71-72.

Additional melodic articulations of hexameter texts: *Postquam factus homo*

The settings of other tropes with hexameter texts in Codices 484 and 381 do not show the same melodic articulation of ictus as *Primus init Stephanus* and *Christum cernentis*, but they do conform to Σ 's notation of elongated pitches in the *versus* repertory: the settings of *Cernere quod verbum*, *Dum foret afflatus*, *In virtute tua*, *Gaudia mente*, *Psallite dilecti*, *Quos dedit hunc mundum*, and *Sicque genu flexu* also restrict lengthened pitches to the performance of long syllables and the third syllable of a line's first foot. In only two settings of hexameter verse in the trope genre—*Postquam factus homo* and *Vocibus excelsis*—are the indications to elongate and shorten the durations of individual pitches at variance with that seen in Codex 381's *versus* repertory.

In spite of this overall consistency in the placement of elongated and shortened pitches, settings of tropes with hexameter texts contain much diversity in their conveyance of aspects of verse structure. Settings such as *Gaudia mente* show no articulation of ictus or line endings. The setting of *Quos dedit hunc mundum*, an elegiac distich, articulates the endings of both the hexameter and pentameter lines with cadential gestures; the two syllables prior to the medial division of the pentameter line are also conveyed with a cadential gesture.⁷⁵ Line endings are articulated with cadential gestures in *O fratres cari* and *Inclyta virgo dei*, as well.⁷⁶ *Dum foret afflatus* articulates line endings with a repeated cadential gesture, but does not melodically

⁷⁵ Johnstone ("The Offertory Trope," 38 ff. and 63) notes that the ascending melodic motion forming part of this cadential gesture is unusually placed, given the text-setting tendencies seen in St. Gallen's repertory of proper tropes. Ascending melodic gestures typically convey unaccented syllables. His observation offers further evidence that this cadential gesture was a melodic articulation of the medial division of the pentameter verse.

⁷⁶ See also Johnstone, "The Offertory Trope," 64-65.

convey the suppression of a syllable occurring in the fifth foot of the second line: comprehension of the text was prioritized above the articulation of this aspect of the verse structure.

The image shows two lines of musical notation in neumatic notation. The first line is for the text "Post- quam fa- ctus ho- mo | tu- a ius- sa pa- ter- na pe- re- gi". The second line is for "In cru- ce mor- te me- a | mor- tis he- re- bum" and "su- pe- ran- do". The notation consists of notes on a four-line staff with various neumatic symbols above them. Handwritten annotations include arrows and checkmarks indicating pitch movements. A circle highlights the syllable "a" in the first line, and another circle highlights the syllable "a" in the second line. A box highlights the final syllables of the first line, and another box highlights the first syllables of the second line.

Example 51: *Postquam factus homo*: neumatic notation, Codex 381, 247; pitch content, Berlin Staatsbibliothek Ms. theol. lat. 792, as transcribed by Haug⁷⁷

The setting of *Postquam factus homo* articulates the beginnings, endings, and medial caesurae of the text's hexameter lines, not in the manner seen in the *versus* repertory, but rather with melodic repetition. As inferred from the pitch content of a concordant version (Example 51), the first syllables of both lines of verse are performed with a melodic descent from d to a; although the distribution of pitches to syllables differs, the melody continues with identical pitch content in both lines, ascending to c, followed by a repeated d. The syllables immediately prior to the 3m caesurae are sung with a two-note descending gesture from d to a; the syllables

⁷⁷ The pitch content of the transcription is from Berlin Staatsbibliothek Ms. theol. lat. 792, as transcribed by Andreas Haug, *Troparia tardiva: Repertorium später Tropenquellen aus dem deutschsprachigen Raum* (Kassel: Bärenreiter, 1995), 204-206.

following the 3m caesurae are performed with an ascent from c to d. (The positions of this melodic repetition are circled in Example 51.) The final syllables of line 1 are articulated with a cadential gesture beginning with a descent from f to e and ending with an ascent from c to d, with a repetition of d (“**paterna peregi**”; marked with a square in the example). The same pitch content conveys the final syllables of line 2 (“**superando**”). Yet the trope’s setting does not end with this cadential gesture; instead, it transitions to the performance of the base chant with a less-finalized melodic gesture ending on c. Until this performance of the setting’s final two syllables, where the trope orients itself to the base chant, the setting articulates the text’s verse structure at the beginnings, endings, and medial caesurae of lines by the exact repetition of melodic pitch content.

Summary: Melodic articulations of verse in the trope genre

Rather than showing predictable melodic articulations of verse structure, the settings of versified tropes in Codices 484 and 381 contain much diversity. This diversity is not unexpected, given the mercurial nature of the genre: tropes display a multitude of textual and musical forms; it should not be surprising that the genre’s melodic responses to verse vary widely, as well.

The previous analyses demonstrate the spectrum of possibilities for versified trope settings. Tropes could imitate the melodic conventions of other genres: those with iambic dimeter texts—the characteristic verse form of Office hymns—resemble Office hymns melodically, as well. Two tropes with hexameter texts—the verse form typical of St. Gallen’s processional hymns—also resemble the processional hymns melodically. Other tropes show distinctive approaches towards articulating aspects of verse. In the case of *Postquam factus homo*,

a repetition of pitch content signals line beginnings, endings, and caesurae. Some versified trope settings, such as *Gaudia mente* and *In virtute tua*, show no melodic articulation of any aspect of their texts' verse structures; but seen within the entirety of the trope repertory in Codices 484 and 381, these settings prove to be exceptional. In this repertory, a setting of a versified text typically contains some melodic reflection of at least one aspect of its verse structure.

That the tropes collected in Codices 484 and 381 have differing origins probably contributes to the variety seen among settings. Groups of tropes that likely originated at St. Gallen—those written by Tuotilo,⁷⁸ the hymn-like tropes, and *Primus init Stephanus* and *Christum cernentis*—display a certain amount of stylistic consistency within their respective groups. The trope repertory of Codices 484 and 381 also contains imported tropes, such as *Postquam factus homo*,⁷⁹ and these imported settings likely brought additional strategies for articulating verse into the repertory.

Even within this variety, Σ 's scribal tendencies are evident. Only a small number of settings contradict his convention of limiting elongated pitches to the performance of syllables in significant verse positions, such as the beginnings and endings of eight-syllable lines in iambic dimeter and, in hexameter and dactylic distich verse, the syllables immediately prior to 3m caesurae, the first syllables of feet, and long syllables. Differences between Codex 484 and Codex 381 in the notation of the same settings indicate that these tendencies in the placement of elongated pitches were even more consistent in Σ 's second redaction of the material in Codex 381. Indeed, the placement of elongated pitches forms one of the most consistent aspects of articulating verse structure in an otherwise diverse repertory.

⁷⁸ On Tuotilo, see especially Rankin, "From Tuotilo to the first manuscripts" and "Notker und Tuotilo."

⁷⁹ Arlt and Rankin, *Stiftsbibliothek Sankt Gallen Codices 484 und 381*, 80 and 116. On the likelihood that *Psallite dilecti* and *Vocibus excelsis* were also imported to St. Gallen, see 156-157.

Conclusion: Differing articulations of verse according to genre, time of notation, and scribe

The settings of verse in Codices 484 and 381 differ from one another according to their genre: versified texts performed as processional hymns reveal a consistent articulation of aspects of their verse structures, including medial diaereses and caesurae, line endings, and, to a lesser extent, metrically prominent syllables; versified texts performed as tropes reveal no such predictability, but rather a spectrum of text-setting strategies.

In the *versus* repertory, the durations of individual pitches are consistently coordinated to syllable quantity in settings of dactylic distich texts: elongated pitches are largely restricted to the performance of metrically prominent syllables, as well as other long syllables (the second syllables of spondaic feet). The third syllable of foot 1 is the only verse position where elongated pitches are regularly notated with short syllables; other occurrences, such as those examined in *Rex benedicte*, prove to be exceptional within the context of the collection. This coordination of syllable quantity and pitch duration is not a melodic rendering of syllable quantity: Indications to elongate or shorten individual pitches do not occur frequently enough to render patterns of short and long syllables audible in performance.

Lines of hexameter and pentameter verse are regularly conveyed with two distinct melodic segments when performed as a processional hymn: syllables immediately prior to medial caesurae and line endings tend to be performed with cadential gestures and elongated pitches and without liquescent nuances. These melodic characteristics suggest that these verse types were considered to be bipartite structures, appropriately performed with musical divisions at each verse's medial division.

When lines of verse within a processional hymn have a reduced number of syllables, the majority of adjustments made to the strophic melodies maintain a stable relationship between the

melodic profile and specific aspects of the verse structure (most often, line endings and medial caesurae, but also metrically important syllables), allowing these positions in the verse to serve as points of orientation within a setting, perhaps facilitating the task of adapting the repeating melody to the texts of different strophes.

Settings of iambic dimeter and trochaic septenarius in Codex 381's *versus* repertory are also consistent with these melodic characteristics: medial diaereses and line endings are regularly articulated by the placement of cadential gestures and elongated pitches. Even the exceptional prose texts in the *versus* repertory are melodically rendered like their versified counterparts.

Yet an examination of concordant versions of *versus* demonstrates that the predictability of verse articulation—especially the restricted placement of elongated pitches—is most evident in Σ 's redaction of the chants. Differing articulations of verse in concordant versions (found in the ninth-century manuscript Codex 196 and the eleventh-century manuscripts Codices 338, 376, 378, 380, and 382) can be explained in several ways: the abbey's conventions of performing verse might have changed over time; individual scribes might have had differing conceptions concerning the performance of versified texts, conceptions expressed by the placement of elongated pitches and the treatment of prosodically suppressed syllables; also, the written record might have been understood as only one possible rendition of a chant, meaning that each version—along with its nuances, such as the placement of elongated pitches—might represent one of a range of acceptable performances of a versified text.

The tropes with versified texts recorded in Codices 484 and 381 show no consistent tendencies in their articulation of verse. Many settings of iambic dimeter texts resemble Office hymns; but *O redemptor ... salvatorque*, with its melismatic flourishes, does not. Settings of hexameter texts also differ from one another in their strategies for articulating verse: *Primus init*

Stephanus and *Christum cernentis* resemble Codex 381's *versus* in their syllabic declamation of text, their tendency to melodically articulate metrically important syllables, their attentiveness to syllable quantity in the placement of lengthened and shortened pitches, and their omission of liquescent nuances in the performance of syllables immediately prior to 3m caesurae. But the hexameter texts *Gaudia mente*, *In virtute tua*, and *Psallite dilecti* reveal no such melodic articulation of verse structures.

4. SETTINGS OF VERSE IN COLLECTIONS OF LITURGICAL CHANT II:

CODEX 390 / 391 (“HARTKER”)

The previous chapter examined settings of verse performed in the liturgy of the Mass and other community ceremonies, such as the reception of distinguished visitors; the present chapter observes settings intended for performance in the liturgy of the Divine Office. The late tenth-century Hartker Codex (St. Gallen’s Stiftsbibliothek Codex 390 / 391), as one of Europe’s earliest and most substantial records of the music for the Office, offers an important view into the performance of verse in the monastic liturgy.¹ Initially, the manuscript does not seem to be a significant source for versified settings. The genres recorded in the manuscript—antiphons, responsories, and responsory verses—typically draw their texts from biblical prose. The manuscript’s thirty-nine chants with versified texts constitute an exceptional minority, and are given no special prominence within the codex.² They are visually indistinguishable from their prose counterparts, incorporated into the repertory for their respective liturgical services. Additionally, the versified chants in the Hartker Codex are not unique to St. Gallen; rather, they are found in manuscripts throughout Europe as part of a widely transmitted repertory. (Five

¹ The manuscript is dated to the late tenth century by its connection with the scribe Hartker: von Euw, *Die St. Galler Buchkunst*, I:219-224; Jacques Froger, *Antiphonaire de Hartker: Manuscrits Saint-Gall 390-391* (Berne: Lang, 1970); Gamber, *Codices liturgici Latini antiquiores*, II:499-500; Pouderoijen and de Loos, “Wer ist Hartker? Die Entstehung des Hartkerischen Antiphonar”; B. M. von Scarpatetti, R. Gamper, M. Stahli, eds., *Die Handschriften der Bibliotheken St. Gallen-Zürich* (Dietikon-Zürich: Urs Graf, 1991), 293. Jürg Stenzl catalogs other early sources of the Office liturgy in “Das Admonter Antiphonar-Fragment aus Cod. 285 (A-Frag),” *Anzeiger der philosophisch-historischen Klasse* 141:2 (2006): 117-160.

² Versified texts in the Hartker Codex are itemized in Hesbert, *Corpus Antiphonalium Officii*, III:x-xi; see also Peter Wagner, *Einführung in die gregorianischen Melodien: Ein Handbuch der Choralwissenschaft* (Hildesheim: Olms, 1962 [reprint edition], I:303-307. Jonsson [Jacobsson], *Historia*, provides the most detailed discussion of the versified texts and their origins.

exceptions—the *versus super Te deum* and the responsory verse *Nos sumus indigni*—will be discussed below.)

Yet despite these first appearances, the Hartker Codex provides an important record of a repertory that is crucial for understanding the performance of sung verse prior to the mid-eleventh century. Each genre recorded in the Hartker Codex has characteristic tendencies of conveying texts, tendencies that are oriented to a text’s non-versified aspects, such as syntactic units and syllables accented in prose pronunciation. The melodic characteristics of these genres are aligned to prose; the melodies might even be termed “‘prose music’ or ‘musical prose.’”³ Settings of the exceptional versified texts in these genres allow musicologists to observe “an encounter between the features of music genuinely shaped for prose and the complex features exhibited by text in metrical verse.”⁴ In the Hartker Codex’s versified settings, one can investigate whether the verse structure of a text was permitted to influence or alter each genre’s established melodic characteristics, or whether the texts were articulated as their prose counterparts. Because the notation of the Hartker Codex is particularly rich in performative information, such as the relative duration of individual pitches, the manuscript provides a detailed view of the melodic articulation of verse in these settings. Although the majority of these chants were performed at institutions across Europe, it is from the Hartker Codex that musicologists receive the most detailed account of how one locale conceived of their performance.

An examination of these settings indicates that the melodic characteristics of individual genres largely determined how each versified text would be articulated. In the Office genres

³ Haug, “Ways of Singing Hexameter.”

⁴ Ibid.

recorded in the Hartker Codex, in which prose texts from the Bible are the norm, versified texts tend to be musically articulated like their prose counterparts. The liturgical context seems to have mitigated the value placed on melodically reflecting the artful structures of verse. The following analyses, which demonstrate the tendencies of settings to neglect a text's versified aspects, offer further substantiation for the claim that verse was incorporated into the Office liturgy primarily because of its semantic content.⁵

Because its liturgical position seems to have determined how a versified text would be articulated, this chapter examines versified settings by genre (using representative examples). In settings of versified texts in the responsory repertory, certain aspects of verse structure—such as syllable quantity and metrically prominent syllables—receive no melodic articulation. However, both prose and versified texts are typically performed with melismas, cadential gestures, and elongated pitches articulating the ends of syntactic units, and the 3m caesurae and line endings of versified texts are melodically articulated when these structural points in the verse coincide with the endings of syntactic units. An analysis of *Iudas mercator* shows the characteristic text-conveyance strategies of responsory settings, and also demonstrates how line endings of versified texts are articulated when coinciding with the endings of syntactic units. The responsory *O regem caeli* confirms that aspects of a text's verse structure, such as line endings and medial caesurae, are articulated only when they coincide with logical divisions in the text's syntax. In this versified text, endings of syntactic units diverge from 3m caesurae and line endings, and the setting articulates the endings of the syntactic units. An analysis of *Agnus dei* demonstrates how the melodic conventions of the responsory repertory blur the distinction

⁵ Ritva Jacobsson and Andreas Haug, "Versified Office," in *Grove Music Online. Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/43100> (accessed 20 February 2011). Discussing the versified elements within the Office of the Trinity, Jacobsson states, "On a l'impression que l'auteur a rassemblé presque mécaniquement des citations diverses sur la Trinité," Jonsson [Jacobsson], *Historia*, 166.

between prose and verse in performance. The text of this responsory comprises a line of prose and three lines of trochaic septenarius; prose and verse are articulated in the same manner.

To observe the melodic articulation of verse in the Hartker Codex's repertory of responsory verses, the following discussion will compare the genre's standard, repeated melodies (tones) in their conveyances of both prose and versified texts. The same melody conveys both the hexameter verse *Castae parentis* and the prose text *Maternis vehitur*; a comparison of the two settings reveals that the tone makes no accommodation for the versified text. A similar analysis, comparing the setting of the prose text *Obtulerunt pro eo* with the iambic dimeter verse *Castae parentis*, again reveals no alterations in the tone when it conveys a versified text; however, aspects of *Castae parentis*'s verse structure might still have been audible in performance. One versified responsory verse in the Hartker Codex proves exceptional, when viewed in the context of the genre: *Da gaudiorum*'s setting contains a unique melody, rather than one of the tones; its range is wider than is typical of the genre, and it contains abundant leaps of thirds and fourths. Yet rather than being a response to the text's iambic verse structure, the melodic gestures of *Da gaudiorum*'s setting appear to be an attempt to accord the responsory verse with the melodic material of its responsory, *Gloria patri*.

Antiphons do not exhibit predictable patterns of text delivery to the same extent as responsories and responsory verses. Although "families" and "themes" of antiphon melodies are evident when assessing the melodic material repeated among settings,⁶ antiphons do not rely on

⁶ Analyses and classifications of the repeating melodic material found among antiphon settings have been made by François-Auguste Gevaert, *La Melopée antique dans le chant de l'église latine* (Ghent: Hoste, 1895); Walter Howard Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century* (London: Farnborough Gregg, 1901–24); Paolo Ferretti, *Estetica gregoriana* (Rome: Pontificio Istituto di Musica Sacra, 1934); Helmut Hucke, "Untersuchung zum Begriff 'Antiphon' und zur Melodik der Offiziumsantiphonen" (Ph.D. diss., Freiburg im Br., 1951) and "Musikalische Formen der Offiziumsantiphonen," *Kirchenmusikalisches Jahrbuch* 37 (1953): 7-33; Bruno Stäblein, *Die Musik in Geschichte und Gegenwart*, s.v. "Antiphon" (Kassel: Bärenreiter, 1949-1986), I:523-545; Edward Nowacki, "Studies on the Office Antiphons of the Old Roman

standard melodies to the same extent as responsory verses; neither do antiphon settings reveal the predictable patterns of cadential melismas and cadential pitch content found in responsories.

Antiphons form a diverse group of chants when one considers specific melodic parameters that affect the conveyance of a text: phrase lengths (the number of syllables conveyed by a single melodic gesture); number of phrases per setting; number of notes conveying single syllables; pitch content and text-setting tendencies of cadential gestures; ambitus of melody; extent of melodic repetition both within and among settings. In studying the performance of versified antiphons, one can examine individual settings to see how a versified text is articulated, but one cannot compare these individual examples against a strict “norm” exhibited by the genre. The following discussion will demonstrate the variety of melodic articulations of verse evident among antiphon settings: *O regem caeli* conveys the text’s syntactic units with no articulation of verse structure; the setting of *Virgo hodie fidelis* articulates accented syllables in a versified text composed according to rhythmic principles; *Continet in gremio*’s setting melodically reflects the 3m caesurae and line endings of the hexameter verse; *Virgo dei genitrix* comprises a strophic setting of dactylic distich.

To conclude the survey of genres within the Hartker Codex, two representative *versus super Te deum* written in hexameter verse are analyzed. The settings of *Gaudeat his festis* and

Manuscripts” (Ph.D. diss., Brandeis University, 1980) and “The Gregorian Office Antiphons and the Comparative Method,” *Journal of Musicology* 4 (1985): 243-275; JoAnn Udovich, “Modality, Office Antiphons, and Psalmody: The Musical Authority of the Twelfth-Century Antiphonal from St.-Denis” (Ph.D. diss., University of North Carolina at Chapel Hill, 1985); László Dobszay, *Antiphonen* (Kassel: Bärenreiter, 1999); and Michel Huglo and Joan Halmo, *Grove Music Online / Oxford Music Online*, s.v. “Antiphon” (Oxford University Press), <http://0-www.oxfordmusiconline.com/libraries.colorado.edu/subscriber/article/grove/music/01023> (accessed December 14, 2013). Nowacki discusses the possibilities and challenges of developing a classification system for antiphon melodies in “Studies on the Office Antiphons of the Old Roman Manuscripts,” esp. 12-20 and 297-305. Hiley also provides a summary and evaluation of classification attempts: Hiley, *Western Plainchant*, 88 ff. See also Paul Merkley, “Tonaries and Melodic Families of Antiphons,” *Journal of the Plainsong and Medieval Music Society* 11 (1988): 13-24.

Haec est alma resemble each other in their melodic articulation of line beginnings and endings, as well as in their neglect of other aspects of verse structure.

The Hartker Codex's versified settings demonstrate the importance of genre in determining how individual, versified texts would be performed. Yet regardless of whether a setting articulated aspects of a text's verse structure, some versified texts might have been audibly distinguishable from their prose counterparts in performance: unnotated performance conventions (such as elongating the performance of long syllables) and prosodic aspects of the versified texts (such as rhyme) might have distinguished versified texts in performance, even when their melodic settings made no departure from a genre's melodic characteristics.

The chapter will also document an exception to the genres' typical articulations of versified texts. One strophe of the processional hymn *Crux fidelis* was sung as an antiphon and as a responsory during the abbey's celebration of the Invention of the Cross; when performed in these genres, the text's settings took on characteristics of the processional hymn and diverged from the characteristics of their respective genres.

incipit	folio	Office	genre	verse structure
<i>Agnus dei</i>	391, 30	Sabbato Sancto	responsory	prose / trochaic septenarius
<i>Castae parentis</i>	390, 118	Purificatio Mariae	responsory verse	iambic dimeter
<i>Continet in gremio</i>	390, 54	Nativitas Domini	antiphon	hexameter
<i>Continet in gremio</i>	390, 49	Nativitas Domini	responsory	hexameter
<i>Crux benedicta</i>	391, 64	Inventio Crucis	antiphon	dactylic distich
<i>Crux benedicta</i>	391, 62	Inventio Crucis	responsory	dactylic distich
<i>Crux fidelis</i>	391, 64	Inventio Crucis	antiphon	trochaic septenarius
<i>Crux fidelis</i>	391, 62	Inventio Crucis	responsory	trochaic septenarius
<i>Da gaudiorum</i>	390, 103	De Trinitate	responsory verse	iambic dimeter
<i>Domus pudici</i>	390, 50	Nativitas Domini	responsory verse	iambic dimeter
<i>Gaudeat his festis</i>	391, 131	Galli	<i>versus super Te Deum</i>	hexameter
<i>Genuit puerpera</i>	390, 50	Nativitas Domini	antiphon	hexameter
<i>Gloria laudis</i>	390, 101	De Trinitate	antiphon	Sapphic strophe
<i>Gloria patri</i>	390, 103	De Trinitate	responsory	Sapphic strophe
<i>Gloria tibi</i>	390, 101	De Trinitate	antiphon	iambic
<i>Haec est alma</i>	391, 35	Dom. Resurrectionis	<i>versus super Te Deum</i>	hexameter
<i>Hic vir despiciens</i>	391, 180	Comm. unius Mart.	antiphon	dactylic distich
<i>Hodie intacta</i>	390, 52	Nativitas Domini	antiphon	trochaic septenarius
<i>Ipse tua Petre</i>	391, 89	Petri, Pauli	responsory verse	hexameter
<i>Iudas mercator</i>	390, 179	Fer. 5 in Cena Dom.	responsory	iambic dimeter
<i>Laus deo patri</i>	390, 101	De Trinitate	antiphon	Sapphic strophe
<i>Laus et perennis</i>	390, 101	De Trinitate	antiphon	iambic dimeter
<i>Maternis vehitur</i>	390, 49	Nativitas Domini	responsory verse	hexameter
<i>Nos sumus indigni</i>	391, 132, 160	Galli, Clementi	responsory verse	dactylic distich
<i>Nutrici in auxilium</i>	390, 129	Benedicti	antiphon	iambic dimeter
<i>Nutrici in auxilium</i>	390, 130	Benedicti	responsory verse	iambic dimeter
<i>O magnum pietatis</i>	391, 63	Inventio Crucis	antiphon	elegiac distich
<i>O regem caeli</i>	390, 54	Nativitas Domini	antiphon	dactylic distich ⁷
<i>O regem caeli</i>	390, 45	Nativitas Domini	responsory	dactylic distich
<i>Quid regina poli</i>	390, 50	Nativitas Domini	<i>versus super Te Deum</i>	hexameter
<i>Qui regni</i>	391, 89	Petri, Pauli	responsory	hexameter
<i>Quos laudare cupis</i>	391, 139	Omnium sanctorum	<i>versus super Te Deum</i>	hexameter
<i>Solve jubente</i>	391, 87	Petri, Pauli	antiphon	hexameter
<i>Solve jubente</i>	391, 88	Petri, Pauli	responsory	hexameter
<i>Verax datur</i>	390, 182	Fer. 5 in Cena Dom.	responsory verse	iambic dimeter
<i>Virgo dei genitrix</i>	390, 53	Nativitas Domini	antiphon	dactylic distich
<i>Virgo hodie fidelis</i>	390, 51	Nativitas Domini	antiphon	prose / trochaic septenarius

Table 3: Versified settings in Codex 390 / 391 (excluding those added to the manuscript after the eleventh century)

⁷ This text comprises two lines of hexameter verse followed by one line of pentameter (Jonsson [Jacobsson], *Historia*, 204 and 245; Peter Wagner, *Einführung in die gregorianischen Melodien*, I:304, note 3.

Responsories

Responsory melodies have predictable features that convey texts—both prose and versified—in a characteristic manner. The genre’s melodic tendencies have been analyzed most thoroughly by Peter Wagner, Walter Howard Frere, Andreas Pfisterer, and Katherine Helsen.⁸ As documented by these scholars, a responsory melody typically contains three periods that end with predictable patterns of “goal” pitches. The first period most often ends on the final of the mode, the second on a contrasting pitch (usually a second or third above the final), and the third again on the mode’s final. Each of these three periods customarily comprises two phrases; the first phrase of each period ends with a weak cadence on a pitch that contrasts with the final pitch of the final phrase of the period. Pfisterer refers to this form—characterized by three groupings of two phrases each—as “song-like.”⁹ While the beginnings of phrases tend to convey syllables with one, two, or three pitches, the ends of the phrases, especially the final syllables, can be performed with melismas that extend for over ten pitches and culminate in a cadential gesture. In settings within the Hartker Codex, the final pitches of phrases are typically elongated (as indicated in the notation with episemas).

The genre’s melodic tendencies result in distinctive and recognizable renderings of texts. Each text is divided into discrete units by the melody’s melismas and cadential gestures.

⁸ Wagner, *Einführung in die gregorianischen Melodien*; Frere, *Antiphonale Sarisburiense*; Andreas Pfisterer, “Skizzen zu einer gregorianischen Formenlehre,” *Archiv für Musikwissenschaft* 63, no. 2 (2006): 145-161, especially 147-152; Katherine Eve Helsen, “The Great Responsories of the Divine Office: Aspects of Structure and Transmission” (Ph.D. diss., University of Regensburg, 2008), 61 ff.; and “The Use of Melodic Formulas in Responsories: Constancy and Variability in the Manuscript Tradition,” *Plainsong and Medieval Music* 18, 1 (2009): 61–75.

⁹ Pfisterer’s most detailed description of the “Liedhafte Form” occurs on pp. 147 ff. of “Skizzen zu einer gregorianischen Formenlehre.”

Typically, a melody has six phrases that correspond to the text's syntactic divisions.¹⁰ These textual divisions, and the melodic articulation of their endings by melismas, form the most identifiable characteristic of the responsory genre. According to Pfisterer, it is the length of a sung text that most often causes a responsory setting to deviate from the genre's conventions: an extraordinarily long text results in a setting with additional phrases; an extraordinarily short text can result in a setting that deviates dramatically from the genre's expected, six-part structure.¹¹

As seen in the following analyses, the genre's melodic conventions are rarely altered to accommodate versified texts, and yet the settings often articulate the medial divisions and line endings in the verse: the cadential gestures within a setting occur at the verse's medial divisions and line endings, as long as these positions coincide with the endings of syntactic units. Aspects of a poem's verse structure are often articulated in performance, but only coincidentally—only as a by-product of a melody's articulation of the text's syntax.

¹⁰ Pfisterer, "Skizzen zu einer gregorianischen Formenlehre," 152.

¹¹ *Ibid.*

Endings of syntactic units coinciding with line endings: *Iudas mercator*

The responsory setting of the iambic dimeter text *Iudas mercator* (Example 52) conforms to the genre's conventional six-phrase structure. The setting also demonstrates how the melodic tendencies of the genre blur the distinction between prose and verse: the versified text is melodically articulated in a manner identical to prose texts, yet one aspect of the text's verse structure—the endings of eight-syllable lines—is melodically articulated, since these positions in the verse coincide with the endings of syntactic units.

The image displays a musical score for the responsory setting of the iambic dimeter text *Iudas mercator*. The score consists of six lines of music, each with a treble clef and a common time signature (C). The lyrics are written below the notes, and the music is annotated with various neumatic symbols and handwritten markings. The lyrics are: *Iudas mercator pes - si - mus os - cu - lo pe - ti - it do - mi - nus il - le ut ag - nus in - no - cens non ne - gat iu - dae os - cu - lum De - na - ri - o - rum nu - me - ro Xpic - tum iu - de - is tra - di - dit*. The annotations include checkmarks, arrows, and other symbols indicating melodic tendencies and syntactic units.

Example 52: Characteristic responsory form: *Iudas mercator*: neumatic notation, Codex 390, 179; pitch content, Klosterneuburg 1013, 137v

The setting's melismas, cadential gestures, and goal pitches (as reconstructed from the pitch-specific notation of the concordant version in Klosterneuburg, Augustiner-Chorherrenstift Bibliothek 1013) correspond to Pfisterer's model of a typical responsory form. The melody is divided into three periods, each consisting of two phrases. The first and third periods end with cadences on the mode's final, *d* (seen in the example as the final pitches of lines 2 and 6); the second period ends with a cadence on a contrasting pitch (the final *c* of line 4). Each period's internal phrase ends with a weaker cadence on a pitch that contrasts with the final pitch of the period (lines 1, 3, and 5).

The setting articulates line endings of the iambic dimeter verse by performing the final syllables of each eight-syllable line with cadential gestures. The line endings also coincide with the logical divisions of the text's syntax. One example of the correspondence between line endings and syntactic units can be seen at the end of line 5. Although an enjambment occurs in this position—the sentence that begins in line 5 extends into line 6—the line ending in the verse structure and the cadential gesture in the melodic setting divide the sentence at a non-disruptive point in the text's syntax. The prepositional phrase of the sentence (the ablative of price “denariorum numero”) occurs in line 5; the sentence's verb, direct object, indirect object, and implied subject appear in line 6. Thus, the sentence's vital elements—Judas delivering Christ to the Jews—occur within one line of verse and are conveyed in one melodic gesture. By following the genre's conventions of articulating the endings of syntactic units, the setting also articulates the endings of eight-syllable lines of verse, since these positions coincide.

Endings of syntactic units diverging from 3m caesurae and line endings: *O regem caeli*

The responsory *O regem caeli* (Example 53) indicates that aspects of a text's verse structure, such as line endings and medial caesurae, are articulated only when they coincide with logical divisions in the text's syntax. The melodic conventions of the genre convey the sung text as units; using Pfisterer's examples as a guide, these textual units range in length from three to thirteen syllables, with six or seven syllables being the most typical.¹² In *O regem caeli*, both the text's syntactic units and the text's verse structure provide units of appropriate lengths. Presented with the possibility of reflecting either the divisions in the verse structure or the divisions between syntactic units, the setting reflects the endings of syntactic units; 3m caesurae and line endings remain unarticulated in performance.

¹² Pfisterer, "Skizzen zu einer gregorianischen Formenlehre," 150-151.

The image displays a musical score for the Latin text "O regem caeli". The score is presented in three systems, each consisting of a staff with neumatic notation above and a staff with pitch content below. The lyrics are: "O re- gem cae- li | cu- i ta- li- a fa- mu- lan- tur ob- se- qui- a In sta- bu- lo | po- ni- tur qui con- ti- net mun- dum la- cet in prae- se- pi- o et in cae- lis reg- nat". The neumatic notation uses various symbols (vertical lines, curves, and dots) to represent the melody. The pitch content is shown as a sequence of notes on a staff. Handwritten annotations in red and black ink are present throughout the score, including checkmarks, circles, and brackets, which likely indicate specific musical or linguistic features. A box highlights the first part of the second system, and another bracket highlights the word "mun- dum" in the third system.

O re- gem cae- li | cu- i ta- li- a fa-
mu- lan- tur
ob- se- qui- a In sta- bu- lo | po- ni-
tur qui con- ti- net mun- dum
la- cet in prae- se- pi- o et in cae-
lis reg- nat

Example 53: Articulation of syntactic units: *O regem caeli*: neumatic notation, Codex 390, 45; pitch content, Klosterneuburg 1013, 47

O regem ¹³ caeli cui talia famulantur	O King of heaven whom such are serving
obsequia In stabulo ponitur qui continet mundum	obediencies. In a stable is laid he who holds the world.
Iacet in praesepio et in caelis regnat	He lies in the manger and in heaven reigns.

Example 54: *O regem caeli*, text and translation (maintaining Latin word order)

The setting's prioritization of syntactic units can be seen at the end of the first line of hexameter verse ("famulantur"). The text's syntactic units and verse structure first diverge at this enjambment: while the line of hexameter verse concludes with the word "famulantur," the sentence extends further, including the first word of the second line of verse, "obsequia." The setting allows the ending of the line of verse to pass without melodic articulation and instead conveys the final word of the sentence ("obsequia") with an unmistakable cadential gesture (marked with a square in Example 53). (The same cadential gesture ends other responsories, for example, *Agnus dei*). The setting underscores the cadential gesture by performing the sentence's final word with nine elongated pitches. Additionally, the scribe's notation indicates that the ending of the line of verse should not be elongated in performance: the notation with three of the line's four final syllables ("**famulantur**") include the abbreviation "c" (circled in Example 53), directing the performer to decrease the duration of individual pitches.

The setting further prioritizes the text's syntax over its hexameter verse structure by including the word "in" in the second foot of line 2.¹⁴ The conjunction helps to clarify the text's

¹³ Jonsson [Jacobsson] notes that the accusative form is used as a vocative (*Historia*, 37).

¹⁴ Other versions of the responsory text do not include the word "in." See Jonsson [Jacobsson], *Historia*, 204; Migne, *Patrologiae cursus completus: Series Latina* LXXVIII: 735; and Hesbert, *Corpus Antiphonarium Officii*, IV: 323.

meaning, but it adds a hypermetric syllable to the hexameter line, temporarily disrupting the foot structure of the verse.

The setting continues to engage with the text's semantic content and syntactic structures, rather than aspects of its verse structure, throughout the second line of verse. In this line, feet 2 through 6 contain a vivid juxtaposition of images: "stabulo ponitur qui continet mundum" (he who is laid in a stable encompasses the world). The pronoun that serves as the subject of the sentence, "qui," is placed in the center of these two images, forming a chiasmic structure. The sentence can be translated more literally as "in a stable is laid he who binds the world." The melodic setting articulates the parallel organization of the text's grammatical structures and images. Cadential gestures, ending with the same pitch content (as reconstructed from Klosterneuburg's concordant version), convey both the word immediately prior to the midpoint of the sentence ("ponitur") and the final word of the sentence ("mundum"; both cadential gestures are bracketed in Example 53). The setting reflects the text's sentence structure by articulating the end of the sentence ("mundum") with a strong cadential gesture; the cadential gesture that marks the middle of the sentence ("ponitur") is considered weaker because it contains shorter melismas, and the final melisma occurs on the last syllable of the word.¹⁵

Although the cadential gesture conveying the word "mundum" coincides with the ending of the line of verse, given the tendency of the setting to reflect the syntactic units of the text, the placement of this cadential gesture was most likely prompted by the ending of the sentence, rather than the ending of the line of verse. The ending of the first line of verse ("famulantur"), as well as the syllables prior to the 3m caesura of the second line ("stabulo"), pass unarticulated by

¹⁵ Pfisterer describes the different types of responsory cadences and classifies the "strength" of each in "Skizzen zu einer gregorianischen Formenlehre," 149.

the setting; instead, the endings of sentences and other syntactic units are prioritized. A survey of the entire setting thus suggests that the melodic articulation of the ending of the second line verse most likely results from the concurrent ending of the sentence.

The resemblance of prose and verse in performance: *Agnus dei*

The setting of *Agnus dei* demonstrates how the melodic conventions of responsories render prose and verse similar to each other in performance. *Agnus dei*'s text is unusual, in that it consists of a line of prose and three lines of trochaic septenarius verse. (The lines of verse are borrowed from the third strophe of the processional hymn *Crux fidelis*, which was sung in St. Gallen's abbey during the veneration of the cross on Good Friday.) Although the combination of prose and verse within one setting is extraordinary, the ways in which both types of text are articulated in the setting are typical of the genre. *Agnus dei* thus provides an exceptional opportunity to compare how prose and verse are conveyed in the performance of responsories.

Melodic neglect of multiple aspects of verse structure

Prose and verse resemble each other in performance because the responsory's melody leaves certain aspects of the text's verse structure unarticulated. Example 55 shows the text's setting as a responsory, recorded in the Hartker Codex; for the sake of comparison, Example 56 shows the setting of the text's versified portion as a processional hymn, recorded in Codex 359. A comparison of these two settings demonstrates the extent to which the responsory neglects multiple aspects of the verse structure.

The image displays a musical score for the 'Agnus dei' section, featuring neumatic notation and pitch content. The score is organized into four systems, each consisting of a neumatic staff and a pitch staff. The lyrics are written below the neumatic staffs. The first system includes the lyrics 'A-gnus de-i xpic-tus im-mo-la-tus est pro sa-lu-te mun-di'. The second system includes 'nam de pa-ren-tis pro-to-plas-ti frau-de fac-tor con-dū-lens'. The third system includes 'Quan-do po-mi-no-xi-a-lis mor-tem cor-ru-it'. The fourth system includes 'ip-se li-gnum tunc no-ta-vit Dam-na li-gni ut sol-ve-ret'. The score is annotated with various musical symbols, including neumes, rests, and dynamic markings (p, f). A diamond-shaped symbol is present in the third system, and a circle highlights a specific neumatic group in the fourth system.

Example 55: Identical conveyance of prose and verse in a responsory setting, *Agnus dei*:
neumatic notation, Codex 391, 30; pitch content, Klosterneuburg 1013, 143

Example 56: Melodic articulation of trochaic septenarius: *De parentis*, strophe of the processional hymn *Crux fidelis*: neumatic notation, Codex 359, 101; pitch content, Codex 392, 131

Agnus dei christus immolatus est pro salute mundi

Lamb of God Christ sacrificed is for the salvation of the world

nam de parentis protoplasti | fraude factor condolens

for by of the first parent | the fraud the doer, suffering

Quando pomi noxialis | morsu in mortem corrui

when of the poisonous fruit | from the bite in death falls.

ipse lignum tunc notavit | Damna ligni ut solveret

he himself the tree then marked | the curse of the tree so that [he] might

unbind

Example 57: Responsory *Agnus dei*, text and translation (maintaining Latin word order)

The responsory setting disrupts the text's verse structure by including an extra word, "nam," at the beginning of the first line of verse (Example 57). The addition is hypermetric; it creates an extra syllable in the line's first foot, which would typically contain only two syllables. The conjunction (translated as "for") was most likely added to bind the semantic content of the

prose with that of the verse. The prose that forms the first line of the responsory's text is a succinct statement of Christ's death for the salvation of the world ("Agnus dei christus immolatus est pro salute mundi"); the lines of verse that follow elaborate the statement by describing the doctrinal connection between original sin and Christ's cross. "Nam" signals the beginning of the explanation, the "fuller statement of what has already been said."¹⁶ The word was meant to be heard in performance: it is conveyed with the additional interest of a liquescent nuance. By adding this word, the responsory setting prioritizes the comprehensibility of the text over the melodic reflection of the verse foot. The text is recorded as a processional hymn in five manuscripts from the abbey;¹⁷ yet no other setting includes this additional word. In this instance, the responsory maintains the verse structure of the text to a lesser extent than the abbey's processional hymn settings.

The processional hymn is more reflective of its text's verse structure in other ways, as well. The setting contains a melodic pattern, corresponding to the foot structure of the trochaic septenarius verse, that is not evident in the responsory. In lines 2 and 3, syllables 1 to 6, of the processional hymn (marked in Example 56), the first syllable of each foot is conveyed with a single pitch, while the second syllable of each foot is conveyed with two pitches. (Divisions between feet are marked with vertical strokes in the example.) The regular alternation of single notes with multiple notes reflects the verse's regular alternation between long and short syllables, accented and unaccented syllables. The medial diaereses in these lines (the word divisions between syllables 8 and 9) are articulated by the departure from this pattern: syllables 7 and 8 are both performed with multiple, elongated pitches.

¹⁶ Charlton T. Lewis, *A Latin Dictionary* (Oxford: Clarendon, 1879), 1184.

¹⁷ Codices 18, 196, 339, 359, and Vadiana Codex 259

The neumatic notation of the responsory setting (Example 55) shows no such correspondence between these aspects of verse—foot structure and syllable quantity—and parameters of the melodic setting, such as the number of pitches conveying each syllable. No regular alternation between single and multiple pitches is established. Instead, the number of pitches conveying each syllable follows the conventions of the responsory genre: syllables at the beginnings of phrases are performed with one, two, or three pitches; melismas are limited to the performance of each phrase’s final syllables.

While the processional hymn makes use of melodic repetition to articulate lines of verse, the responsory does not. In the setting of the text as a processional hymn (Example 56), lines 2 and 3 contain a nearly identical series of neumes, suggesting a repetition of melodic content. One small discrepancy in the notation of these two lines reveals only a limited melodic adjustment to differing phonetic combinations, not a significant variation: the two-note, descending melodic gesture that conveys “**pomi** noxia” in line 2 (indicated in the notation with a *clivis*) is performed with a liquescent nuance in line 3 (indicated in the notation as a *cephalicus*), where it conveys the syllable “**lignum** tunc.” Another discrepancy in the notation of the two lines most likely does not reflect melodic variation: the *tractulus*, recorded with the second line’s first syllable, and the *virga*, recorded with the third line’s first syllable, probably indicate the same pitch. The concordant version in Codex 392 (which provides the pitch content of Example 56) suggests that the scribe varied his notation in these positions based on the pitches’ relationships to previous notes: he used a *tractulus* for the first pitch of line 2, since the pitch (a) is the same as the final pitch of line 1. The a was written with a *virga* in line 3 since it is higher than the d that ended the previous line, line 2. The processional hymn thus articulates lines of verse with melodic repetition; the responsory setting does not.

The versified text used in these settings contains two syllables that, for the purposes of scansion, would be conflated into one (*morsu in*; line 2, marked with a rhombus in Examples 55 and 56). Also in this instance, the processional hymn is more reflective of the text's verse structure: the neumatic notation indicates only one melodic gesture for the two syllables, suggesting that one vowel was suppressed in performance. In contrast, the responsory has melodic gestures notated for both syllables, indicating that both vowels were audible in performance. In this position, the responsory setting does not reflect the text as being versified; these syllables are given a "prose performance."

Melodic division of both prose and versified texts

The previous paragraphs describe the melodic neglect of aspects of the text's verse structure, the ways in which the responsory articulates the verse as if it were prose. Yet prose and verse also resemble each other in the responsory because the prose portion of the text is conveyed in distinct units, similar in length to half-lines of verse. The first line of the responsory's text, the prose sentence, is conveyed with two melodic gestures. The syllables "immolatus est" are performed with a melismatic cadential gesture and elongated pitches, forming a medial division in the sentence's performance; the ending of the sentence ("salute **mundi**") is also articulated with a melisma and cadential gesture.

Similar articulation of the endings of syntactic units and the endings of half-lines and lines of verse

The responsory conveys the endings of half-lines and lines of verse in the same manner as the endings of syntactic units in the line of prose, another reason that prose and verse resemble

each other in the setting.¹⁸ Line endings are articulated in the responsory by repeated melodic gestures. The endings of the first and second lines of verse (“condolens”; corruit”) are conveyed similarly: the final six pitches of the lines are identical (as inferred from the pitch-specific notation of Klosterneuburg 1013), with the final syllable of each line sung with a descending third from *f* to the mode’s final, *d*. The ending of the prose sentence (“mundi”) is also performed with the same final six pitches. (The medial diaeresis of the first line of verse is also underscored as a cadential moment by the conveyance of the immediately preceding syllables—“plasti”—with this same melodic gesture.) Although the ending of the third line of verse (“solveret”) is not conveyed identically, the melodic gesture contains the same pitch content—*d*, *f*, and *e*—and also conveys the final syllable with a descending gesture ending on the mode’s final, *d*. Thus, the endings of all lines are performed with similar pitch content and melodic gestures, whether they are prose or verse.

The midpoints of both the prose sentence and lines of verse are also performed similarly. As noted above, the prose sentence that begins the responsory is conveyed with a medial division, created by the performance of the syllables “immolatus est” with a cadential gesture. This cadential gesture is identical to that conveying the syllables prior to the medial diaeresis in the second line of verse (“noxialis”). The prose sentence thus resembles the second line of verse in its melodic structure: both lines of text begin centered around the pitch *d*; both have a cadential

¹⁸ As noted in the analyses of *Iudas mercator* and *O regem caeli*, responsory settings articulate verse at its medial diaereses and line endings only when these positions correspond to logical divisions in the text’s syntax. The same is true in *Agnus dei*: melodic divisions interrupt sentences, but not smaller syntactic units. For instance, the verb of the first sentence, “corruit,” does not appear until the end of the second line of verse (Example 57); the cadential gestures prior to this point delay the unfolding sense of the text. Yet the melodic divisions interrupt the syntax at logical and fairly non-disruptive points. For example, a cadential gesture in the performance of the second line of verse occurs after the description of the “injurious fruit”: a division between the words “pomi noxialis” would have been more disruptive than the one that actually occurs, following “noxialis.” (This cadential gesture is bracketed in Example 55).

gesture ending on *f* at their medial division; and both end with the same five pitches. The tendency to divide lines of text into two phrases—with the syllables immediately prior to the medial division performed with a weaker cadence, and the syllables immediately prior to the line ending performed with the stronger cadential gesture—melodically reflects the medial diaeresis and line endings of the verse, as well as the medial division and the ending of the prose sentence.

Although not conveyed with the same pitch content, the medial diaereses of the responsory's other lines of verse are similarly articulated by the melismatic performance of the preceding syllables (“**p**lasi” and “not**a**vit”). While the syllables beginning each line of verse are performed with one, two, or three pitches, these syllables are conveyed with at least five. Elongated pitches further underscore these melismatic, cadential gestures.

Summary: Characteristic melodic articulations of verse in the responsory genre

The text-setting conventions of the responsory genre frequently lead to the articulation of a versified text's medial divisions and line endings with melismas, cadential gestures, and lengthened pitches. Yet this articulation of verse structure occurs only when these structural points in the verse coincide with the endings of syntactic units. Versified responsories are indistinguishable from their prose counterparts in performance, since the endings of syntactic units are articulated in the same manner in both types of texts, and aspects of verse structure—such as syllable quantity, metrically prominent syllables, and prosodically suppressed vowels—are not conveyed melodically.

Responsory verses

In terms of melodic characteristics, the responsory verse genre is the most predictable of those recorded in the Hartker Codex. Responsories, described in the previous section, have consistent tendencies for articulating texts, but individual settings have singular melodies (at the very least, singular combinations of melodic material).¹⁹ In contrast, responsory verses often share melodies. The genre makes use of a small number of melodies with specific modal designations that occur in multiple settings, repeated in their entirety with different texts.²⁰ As the following analyses demonstrate, these melodies (tones) are adjusted to the non-versified aspects of each setting's text, such as accented syllables and the endings of syntactic units; when conveying a versified text, the tones do not articulate aspects of verse structure. Yet although the melodies interact with versified texts as if they were prose, with certain types of verse, specific features of the poetry might still have been audible in performance.

¹⁹ Helsen's scholarship provides the definitive overview and analysis of the melodic material repeated among responsory settings. "The Great Responsories of the Divine Office" and "The Use of Melodic Formulas in Responsories."

²⁰ The responsory verse melodies in the Hartker Codex are described and notated in Froger, *Antiphonaire de Hartker*, 50* ff. The genre has been discussed by Hiley, *Western Plainchant*, 65-66; Bruno Stäblein, *Die Musik in Geschichte und Gegenwart*, s.v. "Psalm" (Kassel: Bärenreiter, 1949-1986); Frere, *Antiphonale Sarisburiense*, 3-5; Terence Bailey, *Grove Music Online / Oxford Music Online*, s.v. "Psalm II" (Oxford University Press), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/48161> (accessed October 11, 2013); and Paul Frederick Cutter and Brad Maiani, *Grove Music Online / Oxford Music Online*, s.v. "Responsory" (Oxford University Press), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23247> (accessed October 11, 2013).

Melodic articulations of hexameter verse and prose: *Maternis vehitur* and *Puer natus*

The settings of *Maternis vehitur* and *Puer natus* demonstrate the adaptation of a responsory verse melody—designated by Froger as the eighth tone—to a versified text.²¹ The following analyses reveal that the melody articulates the prose and versified texts in a similar manner, reflecting each text’s accented syllables and the endings of syntactic units. The versified aspects of *Maternis vehitur* appear to have no impact on the tone’s conveyance of the text.

1
Ma-ter-nis ve-hi-tur qui ma-trem ve-xe-rat vl-nis
2m 3m

2
Bis-se-ni co-mi-tes quem sti-pant a-gmi-ne fi-do
2m 3m

Example 58: The eighth tone conveying a hexameter text: *Maternis vehitur*, Codex 390, 49

Pu-er na-tus est no-bis

et fi-li-us da-tus est no-bis

Example 59: The eighth tone conveying a prose text: *Puer natus*, Codex 390, 48

²¹ Froger, *Antiphonaire de Hartker*, 51*.

The text of *Maternis vehitur* comprises two lines of hexameter; the first three syllables are performed with the melody's intonation (Example 58). A descending, two-note gesture (indicated in the notation with a cephalicus) conveys the text's first accented syllable ("maternis").²² As seen in the setting of the prose text, *Puer natus* (Example 59), the melody's initial pitch is omitted when the first syllable of the text is also the first accented syllable. The tone's initial pitches thus form a point of flexibility for the melody: they can be repeated, should the text begin with multiple unaccented syllables, or they can be omitted—as in *Puer natus*—should the text begin directly with an accented syllable.

The performance of the final five syllables of each text appears to be identical in both settings. *Maternis vehitur* and *Puer natus* contain the same pattern of accented and unaccented syllables in these portions of their texts; however, even in texts where the pattern of accented syllables varies, the melody's termination (also referred to as a cadence) remains identical for the final five syllables (as indicated by the neumatic notation). This portion of the tone does not change in relationship to the pattern of accented syllables it conveys.

Maternis vehitur and *Puer natus* also have an identical series of neumes notated with the endings of their first syntactic units. For the prose setting, the portion of the tone conveying the ending of the first syntactic unit—the median cadence—follows immediately after the intonation: the intonation conveys the word "puer," while the median cadence conveys the words "natus est nobis." The first, complete syntactic unit of the versified text, *Maternis vehitur*, is

²² In other versions of this melody, the cephalicus is replaced by a clivis; it is the particular combination of consonants on this and the following syllable that prompt the liquescent diminishment of the descending, two-note gesture.

longer: the sentence is not complete until the end of the first line of verse (“vexerat ulnis”). The series of neumes notated with the words “natus est nobis” in the prose text, *Puer natus*, also occurs in *Maternis vehitur* with the words “vexerat ulnis.” The tone’s conveyance of the beginnings and ends of the first syntactic unit remains consistent in both the prose and the versified texts.

Ma- ter- nis | ve- hi- tur | qui ma- trem ve- xe- rat vl-

Bis- se- ni co- mi- tes | quem sti- pant a- gmi- ne

nis

fi- do

Example 60: *Maternis vehitur*: neumatic notation, Codex 390, 49; pitch content, Copenhagen, Det kongelige Bibliotek Slotsholmen, [02] Gl. Kgl. S. 3449, 8o II, 111v

The text of *Maternis vehitur* does prompt a modification in the tone, not due to any aspect of its verse structure, but due to its length. Since the first syntactic unit is longer than that of *Puer natus*, an expansion of the tone is required. This expansion comes in the form of an embellished recitation on the pitch c. (The inferred pitch content, shown in Example 60, is drawn from the notation of a concordant version in Copenhagen 3449 8o II.) The accented syllables

“vehitur” and “matrem” are performed with ascending, two-note gestures oriented around the pitch c; other syllables are sung with the single pitch c, or two-note gestures that descend from c. Were an even longer text to be performed with this tone, the embellished recitation could be extended further. Thus, the melody conveying the syllables between the text’s beginning and the end of its first syntactic unit form an additional position of flexibility within the tone.

A similar point of flexibility is seen in the melodic gestures conveying the beginning of the texts’ second syntactic units. In *Maternis vehitur*, the melody forms a similar type of embellished recitation from the beginning of the second line until the final cadential gesture. Accented syllables (“bisseni”; “comites”; “stipant”) are sung with ascending two-note gestures, which either rise to the reciting tone g or depart from it; other syllables are sung with the single pitch g. Given the difference in the lengths of the texts, this second recitation section encompasses four syllables in *Puer natus* (“et filius”) and nine syllables in *Maternis vehitur* (“bisseni comites quem stipant”).

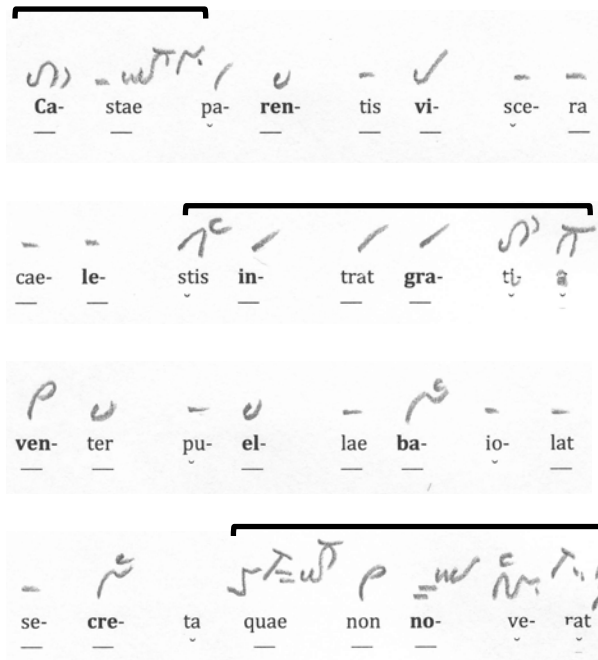
Thus, the tone orients itself to the syntactic units and accented syllables of each text: this tone in particular, and the genre’s melodic tendencies in general, make no accommodation to aspects of a text’s verse structure. Line endings in *Maternis vehitur* are articulated by cadential gestures and elongated pitches only because they coincide with the endings of the text’s syntactic units.

Would aspects of this text’s verse structure still have been audible, in spite of the melody’s orientation towards non-versified aspects of the text, such as the endings of syntactic units and accented syllables? Or did the versified text resemble prose in performance? In the case of quantitative verse, such as *Maternis vehitur*, it is likely that the versified text did resemble prose when it was conveyed in performance, given that syllable quantity, metrically prominent

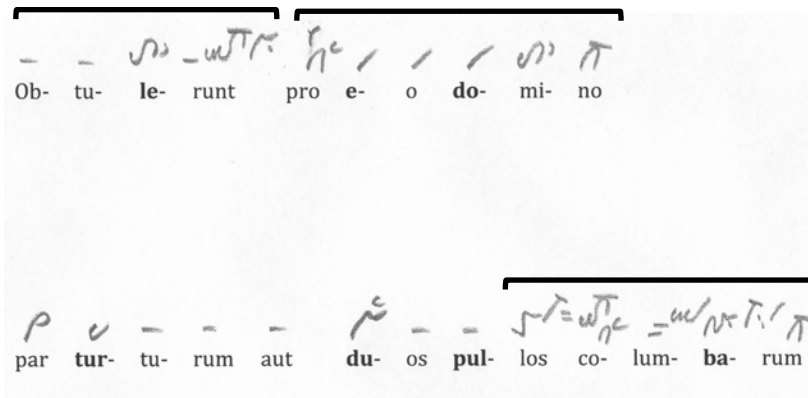
syllables, and 3m caesurae remain unarticulated by the setting. The quantity of syllables is not melodically conveyed in any way by the tone: multiple-note gestures, elongated pitches, and relatively high pitches occur indiscriminately on both short and long syllables. Since the melody conveys accented syllables with multiple-note gestures in the recitation sections, metrically significant syllables are made less prominent in performance. This is evident in the first three feet of the second line of verse, where the metrically prominent, first syllables of feet (“**bisseni**”; “**comites**”) are sung with relatively low, single pitches, while other syllables are sung with multiple-note melodic gestures. Syllables immediately prior to the 3m caesurae (“**vehitur**”; “**comites**”) are similarly performed without melodic emphasis.

Melodic articulation of iambic dimeter verse and prose: *Castae parentis* and *Obtulerunt pro eo*

The responsory verse *Castae parentis* conforms to the tendencies of the genre, as observed in the previous example: the tone makes no accommodation to the text's iambic dimeter verse structure. Yet this poem, in contrast to *Maternis vehitur*, contains rhymes and a regular pattern of accented syllables; these aspects of the versified text might have been audible in performance, distinguishing *Castae parentis* from its prose counterparts.



Example 61: The third tone conveying an iambic dimeter text: *Castae parentis*, Codex 390, 118



Example 62: The third tone conveying a prose text, *Obtulerunt pro eo*: Codex 390, 118

Examples 61 and 62 show the same melody (Froger’s third tone²³) conveying two texts: *Castae parentis*, a strophe of iambic dimeter borrowed from the hymn *A solis ortu*; and *Obtulerunt pro eo*, a prose text.²⁴ The responsory verses begin with the same intonation. (The two additional tractulus notated with “**obtulerunt**” accommodate the word’s first two unaccented syllables.) The median cadential gesture that melodically articulates each text as two discrete units is also identical in both settings (in *Castae parentis*, it occurs with “**caelestis intrat gratia**”; in *Obtulerunt pro eo*, it is notated with “pro eo domino”), as is the cadential gesture that conveys each text’s final five syllables.

In spite of the shared melody, these responsory verses might have sounded distinctive from each other in performance. Aspects of the iambic dimeter text could have been audible, although the tone made no differentiation in its conveyance of prose and verse. First, the versified text contains rhymes, occurring with the final syllables of lines 1 and 2, as well as the

²³ Froger, *Antiphonaire de Hartker*, 51*.

²⁴ The examples contain only the notation from the Hartker Codex, since I have found no concordance that provides a readable, pitch-specific version conforming to the melodic contours of the Hartker Codex’s notation.

final syllables of lines 3 and 4. This prosodic feature would have been audible in performance, although it was not underscored by the melodic setting. Secondly, the iambic dimeter verse contains a regularity of accented syllables that the prose text lacks. Each eight-syllable line of *Castae parentis* ends with a proparoxytone: the antepenultimate syllable is accented. In lines 2 and 4, these syllables are conveyed without melodic emphasis, yet they might have been emphasized by unnotated performance conventions: a singer might well have rendered accented syllables slightly more prominent than unaccented, following the manner in which these words were spoken. Additionally, the setting itself emphasizes the proparoxytone endings of lines 1 and 3 (“**v**iscera”; **ba**iolat”). Both of these sections of text fall within the recitation portions of the tone; in keeping with the text-setting tendencies of responsory verse tones, the accented syllables are conveyed with multiple-note gestures, while the unaccented syllables surrounding them are performed with single pitches. In combination, the text’s rhymes, the setting’s slight articulation of the accented syllables with multiple-note gestures, and an inferred tendency on the part of a singer to stress accented syllables might have articulated aspects of *Castae parentis*’s verse structure in performance.

Furthermore, the lengths of the poem’s lines would have lent this responsory verse a more regularized setting. Each line of verse in *Castae parentis* comprises eight syllables; the setting’s two discrete melodic phrases convey sixteen syllables each, and the length of the text requires a recitation section for each half of the tone. In contrast, the two melodic units of *Obtulerunt pro eo* differ in length; the first conveys ten syllables, the second conveys thirteen. The prose responsory verse has no recitation section in its first half: the intonation (conveying “obtulerunt”) is immediately followed by the cadential gesture (conveying “pro eo domino”). The second half of *Obtulerunt pro eo*’s setting contrasts with the first by having eight syllables

of recitation followed by the cadential gesture. Consequently, the versified *Castae parentis* prompts a more regular, symmetrical structure to its setting. The versified nature of the text might have been audible in performance, partially because the tone articulates accented syllables and the endings of syntactic units, which occur at regular intervals in the poem, and partially because the verse contains prosodic aspects, such as rhyme. Even without accommodation from the setting, the versified text could well have been audibly distinguishable from its prose counterpart in performance.

An exceptional setting: *Da gaudiorum*

One versified responsory verse in the Hartker Codex proves exceptional, when viewed in the context of the genre: *Da gaudiorum*'s setting contains a unique melody, rather than one of the tones occurring in other responsory verses. *Da gaudiorum* is part of the Office of the Trinity, compiled by Stephen of Liège; its text is borrowed from the hymn *Plasmator hominis*.²⁵ (Other responsory verses in the Office of the Trinity also have unique melodies, but because they do not make use of versified texts, they will not be included in this discussion.) The setting of *Da gaudiorum* contains striking melodic gestures, coinciding with the beginnings of lines of verse, but I suggest that these gestures are not prompted by the versified features of the text. What initially appears to be an articulation of verse structure is probably instead an articulation of the text's syntactic units (the beginnings of which coincide with the beginnings of lines of verse) and

²⁵ Hesbert, *Corpus Antiphonarium Officii*, IV:196. The Office has been studied by Antoine Auda, *L'école musicale liégoise au X^e siècle: Étienne de Liège* (Bruxelles: Maurice Lamertin, 1923); Ritva Jonsson [Jacobsson], *Historia*; and Hartmut Möller, *Das Quedlinburger Antiphonar* (Tutzing: Hans Schneider, 1990). Analyses of the Office's versified antiphons are contained in Björkvall and Haug's "Performing Latin Verse" and "Text und Musik im Trinitätsoffizium Stephans von Lüttich."

the result of a compositional process that appropriated melodic material from the responsory (*Gloria patri*) with which *Da gaudiorum* was performed. The responsory verse's melodic gestures, extraordinary for the genre, are probably an attempt to create melodic continuity between the responsory and its accompanying responsory verse.

Example 63: A responsory verse that does not make use of a tone: *Da gaudiorum*: neumatic notation, Codex 390, 103; pitch content reconstructed from Klosterneuburg 1012, 123

In addition to departing from the genre's tones, the responsory verse *Da gaudiorum* is extraordinary in other respects: its range is wider than is typical of the genre, and it contains abundant leaps of thirds and fourths. Additionally, the structure of *Da gaudiorum*'s melody does not resemble that of the responsory verse tones. Rather than being divided into two discrete units, the setting contains four melodic units, the beginnings of which convey the beginnings of the text's four lines of iambic dimeter verse. The first syllable of line 1 is melodically highlighted

through its performance with a four-note melodic gesture (ascending a fifth from f to c). The beginning syllable of line 2 (“**da** gratia”) receives melodic emphasis through its performance with an elongated pitch (indicated in the notation by the angular pes). The syllables beginning line 3 (“dissolve”) are articulated by a shift in register—the melody drops a fifth to an f to convey the first syllable of the line—and by a repetition of the ascending thirds that begin the chant (f-a-c, as inferred from the pitch-specific notation of the concordant version in Klosterneuburg 1012). The fourth line’s beginning is emphasized by the ascending pitches on the second syllable, the repetition of the pitch content that conveys the first syllables of lines 1 and 3.

Jacobsson’s studies of the Office of the Trinity’s texts and Björkvall and Haug’s analyses of the Office’s versified antiphons suggest that the versified nature of the texts was not prioritized or valued above their semantic content: texts seem to have been chosen for this Office on the basis of their subject matter, regardless of whether they were prose or verse.²⁶ This claim seems to hold true for this responsory verse, as well: the setting most likely articulates the syllables beginning each line of verse (by elongated pitches and a repeated melodic gesture) since they correspond to the beginnings of syntactic units. The grammatical content of each line of text is as repetitive and rigorously constructed as the text’s verse structure. Each line of iambic dimeter begins with an imperative verb, followed by the direct object (formulated as a genitive of description), followed by an accusative noun (each of which is neuter and plural). The setting articulates the syntactic units of the text, the beginnings of which coincide with the beginnings of lines of verse. Another aspect of the versified text—the proparoxytone endings of the eight-syllable lines—are given subtle articulation by ascending melodic gestures in lines 1

²⁶ Jonsson [Jacobsson], *Historia* 164-176; Björkvall and Haug, “Text und Musik im Trinitätsoffizium Stephans von Lüttich,” 19.

(“**praemia**”) and 3 (“**vincula**”); yet this aspect of the verse structure not consistently conveyed in any parallel or prominent manner, as might be the case in a setting more oriented towards aspects of its text’s verse structure.

Rather than responding to the text’s iambic verse structure, *Da gaudiorum*’s melodic gestures appear to imitate *Gloria patri*, the responsory with which the responsory verse was performed in the liturgy. (*Gloria patri*, like *Da gaudiorum*, is versified—the text comprises a Sapphic strophe—but the melodic parameters of the setting show no special articulation of its text’s versified aspects; the setting reveals no departure from the characteristic text-setting strategies of the responsory genre.) The ascending thirds that begin *Da gaudiorum*’s first, third, and fourth lines also appear at the beginnings of phrases in the responsory *Gloria patri* (Example 64). Helsen designates the melodic gesture as a “standard initial element” of responsories of the fifth mode.²⁷

²⁷ Helsen, “The Great Responsories of the Divine Office,” 173.

The image displays a musical score for a chant, specifically the 'Gloria patri' section. It consists of four staves of music, each with a treble clef and a common time signature (C). The lyrics are written below the notes, and neumatic notation is written above the notes. The lyrics are: Glo-ri - a pa - tri ge-ni - tae - que pro - li - et ti - bi com - par - v - tri - us - que sem - per spi - ri - tus - al - me deus u - nus - om - ni tem - po - re sae - cli.

Example 64: *Gloria patri*: Melodic gestures shared with the responsory verse, *Da gaudiorum*: neumatic notation, Codex 390, 103; pitch content, Klosterneuburg 1012, 123

The presence of this melodic material in the responsory verse makes a coherent, musical unity of the two chants in performance. The exceptional nature of *Da gaudiorum*'s setting thus seems to result from a deliberate compositional process, a process that did not place a high priority on conveying aspects of *Da gaudiorum*'s verse structure.

Antiphons

Compared with responsories and responsory verses, antiphons display less predictability in their melodic parameters, and in the manner in which these melodic parameters articulate individual texts. While melodic material can be found repeated in multiple antiphon settings, this genre does not rely on standard melodies to the same extent as responsory verses; neither do antiphons reveal the predictable text-setting tendencies found in responsories. Although antiphons do tend to convey texts syllabically, multiple-note and even melismatic groupings are not unusual. In studying the performance of versified texts in the antiphon repertory, one can examine individual settings to see how a versified text is articulated, but one cannot compare these individual examples against a “norm” exhibited by the genre. Antiphons form a diverse group of chants with respect to the melodic parameters that affect the articulation of verse: phrase lengths (the number of syllables conveyed by a single melodic gesture), numbers of notes conveying single syllables, declamation of accented syllables, pitch content and text-declimation of cadential gestures, number of phrases per setting, ambitus of melody, and the extent of melodic repetition both within and among settings. Individual settings must be examined on their own terms, not in terms of their deviation or conformity to a standard.²⁸

The relationship of melodic parameters to aspects of a text’s verse structure varies widely among settings. Even within individual settings, multiple strategies of articulating verse can be evident. A comprehensive examination of the versified antiphons in the Hartker Codex confirms

²⁸ Even Pfisterer—who is willing to describe the formal characteristics of other chant genres in terms of abstract models—refrains from defining a typical form for antiphons: they are excluded from his “Skizzen zu einer gregorianischen Formenlehre” as being “formal sehr vielstaltig,” 145. Nowacki discusses the possibilities and challenges of developing a classification system for antiphon melodies in “Studies on the Office Antiphons of the Old Roman Manuscripts,” esp. 12-20 and 297-305. He notes the variability of text declamation among individual antiphons (apparent even in the repertory found in the Old Roman manuscripts, which displays more predictability than the repertories from other locales). A selective listing of scholarship concerning antiphons is provided above, note 6.

the findings of Björkvall and Haug's more selective study: antiphons are best viewed as "individual experiments":²⁹ rather than finding repeated strategies of articulating versified texts, one finds a noteworthy variety. The following analyses demonstrate the range of relationships between verse and melody found in antiphons in the Hartker Codex.

Melodic articulations of syntax: *O regem caeli*

The setting of *O regem caeli* as an antiphon (Example 65) articulates endings of the text's syntactic units, rather than aspects of the text's hexameter verse structure. Verse is musically conveyed as prose. The text's syntactic units and verse structure diverge at the end of the first line of verse in an enjambment (as noted in the above analysis of *O regem caeli*'s responsory setting; see Example 57); the text's first sentence ends within the second foot of line 2, with the word "obsequia."

²⁹ "Performing Latin Verse," p. 298. Björkvall and Haug's analyses of the versified antiphons within the Office of the Trinity are also found in "Text und Musik im Trinitätsoffizium Stephans von Lüttich."

O re - gem cae - li | cu - i ta - li - a fa - mu - lan - tur

ob - se - qui - a sta - bu - lo | po - ni - tur qui con - ti - net mun - dum

ia - cet in prae - se - pi - o et in nu - bi - bus to - nat

Example 65: Articulation of the ends of syntactic units: *O regem caeli*: neumatic notation, Codex 390, 54; pitch content, Klosterneuburg 1013, 47

The setting's pitch content (as inferred from the pitch-specific notation of the concordant version in Klosterneuburg 1013) articulates the ending of the sentence, rather than the ending of the line of verse. The final two syllables of "obsequia" are conveyed with a standard cadential gesture (indicated in the notation as a pes followed by a virga), ascending from a second below the final (d) to a repetition of the mode's final (e). In contrast, the ending of the line of verse is conveyed without a cadential gesture and with non-cadential pitch content (a and g). The final word of the line of verse is sung on the repeated pitch g, which serves as a type of embellished reciting tone, even in the performance of the first syllable of "obsequia" in line 2. The continuation of pitch content and the absence of a cadential gesture at the ending of line 1 creates a continuity between the ending of line 1 and the beginning of line 2. Far from articulating the ending of the line of verse, the setting obscures it in performance. Additionally, the syllables ending the line of verse ("famulantur") are not elongated in performance; instead, the setting

articulates the end of the sentence: an episema indicates to elongate the pitch conveying the final syllable of the word of “obsequia.”

The poem’s second sentence (“stabulo ponitur qui continet mundi”) is also articulated by the antiphon’s setting. The first syllable of the sentence is conveyed by a striking melodic gesture involving multiple pitches, leaps spanning a seventh, and an elongated pitch (indicated in the notation by an episema); the ending of the sentence is articulated by a cadential gesture containing pitch content that includes a repetition of the mode’s final. This sentence comprises two images of Christ—he is laid in the stable in the sentence’s first half; he embraces the world in the sentence’s second half. The ending of the first image is conveyed by a cadential gesture with an elongated final pitch (“ponitur”). The ending of the sentence (“continet mundum”) coincides with the ending of the second line of verse; the cadential gesture conveying these syllables could be interpreted as emphasizing the line ending. Yet given the attention to syntactic units and the neglect of verse structure seen elsewhere in the setting, it seems more likely that the cadential gesture conveying the final syllables of the second line of verse was prompted by the ending of the sentence.

The text’s syntactic units and verse structure also coincide at the midpoint of line 1; the ending of the vocative exclamation occurs at the 3m caesura.³⁰ The elongated pitch conveying the syllable immediately prior to the 3m caesura (“caeli,” indicated in the notation by an episema) probably demonstrates a desire to articulate the text’s opening syntactic unit, not the ending of the verse’s first half-line. Both the beginning and ending of the text’s vocative statement are elongated: a “t” (“tenere”) indicates that the performance of the first syllable “O” is elongated; an elongated pitch also conveys the final syllable of vocative exclamation (“caeli”).

³⁰ Jonsson [Jacobsson] notes that the accusative form is used as a vocative in *Historia*, 37.

These elongated pitches articulate the boundaries of the invocation of the chant's addressee, the king of heaven.

Antiphons similar to *O regem caeli* are present in the Hartker Codex. Six other settings—*Crux benedicta*, *Genuit puerpera*, *Gloria laudis*, *Hic vir despiciens*, *Laus et perennis*, and *O magnum pietatis*—show similar treatment of their versified texts; aspects of verse structure are articulated only when coinciding with syntactic units.³¹

Melodic articulations of accented syllables in rhythmically constructed verse:

Virgo hodie fidelis

Virgo hodie fidelis offers an unusual view into the melodic articulation of verse in the antiphon repertory. The chant's text comprises both prose and verse: while beginning with rhythmic trochaic septenarius verse, the text concludes with a prose, biblical quotation.³² Rather than conveying verse and prose identically (as was the case in the responsory *Agnus dei*), the antiphon setting conveys them distinctively.

³¹ Björkvall and Haug come to a similar conclusion in their analyses of *Gloria laudis* and *Laus et perennis*: "Text und Musik im Trinitätsoffizium Stephans von Lüttich," 9 ff.

³² The text is analyzed in Jonsson [Jacobsson], *Historia*, 45 and 206. The chant's biblical quotation is drawn from Luke 1:28, "Benedicta tu in mulieribus."

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	
1	Vir-	go	ho-	di-	e	fi-	de-	lis	et-	si	ver-	bum	ge-	nu-	it	
2	in-	car-	na-	tum	vir-	go	man-	sit								
3	et	post	par-	tum	quam	lau-	dan-	tes								
	om-	nes	di-	ca-	mus	Be-	ne-	di-	cta	tu	in	mu-	li-	e-	ri-	bus

Example 66: Patterns of accented and unaccented syllables: *Virgo hodie fidelis*: neumatic notation, Codex 390, 51

The image shows four staves of musical notation in G-clef, 8-measure units. The text is written below the notes. Above the notes are handwritten neumatic symbols (vertical strokes with flags) indicating pitch contours. The first staff covers the text 'Vir - go ho - di - e fi - de - lis et - si ver - - - bum ge - nu - it'. The second staff covers 'in - car - na - tum vir - go man - sit'. The third staff covers 'et post par - - tum quam lau - dan - tes'. The fourth staff covers 'om - nes di - ca - mus Be - ne - dic - ta tu in mu - li e - ri - bus'. The notation shows a mix of accented and unaccented syllables, with some notes being longer or having different pitch values to reflect the prosody of the text.

Example 67: Contrasting treatment of accented syllables in prose and versified lines: *Virgo hodie fidelis*, pitch content, Klosterneuburg 1013, 32v

The first three lines of the chant, as seen in Example 66, comprise rhythmic trochaic septenarius verse; the verse is structured around the regular alternation of accented and unaccented syllables. Melodic parameters reflect this regular alternation with an economical melody that articulates accented syllables with slightly higher pitches and multiple-note gestures; unaccented syllables are performed with relatively low, single pitches. In this versified portion of the chant, a multiple-note gesture conveys only one unaccented syllable, the first syllable of “fidelis” (line 1, syllable 6).

Since the melody promotes a clear declamation of the text by giving accented syllables prominence in performance, the argument might be made that the setting articulates accented syllables only to render the text more comprehensible in performance, not to emphasize this aspect of its verse structure. The section of the chant conveying a prose text offers a test point to determine the motivations behind the melodic articulation of accented syllables seen with the versified text. By comparing the treatment of accented syllables in the two contrasting sections of the chant—the versified portion, where accented syllables serve as the foundation of the trochaic septenarius verse structure, and the prose portion, where accented syllables serve no such function—one can determine whether the melodic articulation of accented syllables in the versified section serves as an articulation of verse structure, or whether it is part of the chant’s overall text-setting strategy.

Such a comparison indicates that the accented syllables in the prose section are articulated differently from those in the versified section. In the prose text, accented syllables pass largely unarticulated in performance: only one accented syllable is sung with a multiple-note gesture (“dicamus”); instead, it is the unaccented syllables that are most often performed with multiple pitches. Additionally, accented syllables receive no prominence through a

performance with relatively high pitches. The contrast in the conveyance of accented syllables between the prose and versified sections suggests that the setting's creators were sensitive to the versified portion of the text and chose to convey its prosodic aspects melodically. The verse structure of the trochaic septenarius text is audible; the prose is audibly different. Rather than obscuring the distinction between prose and verse, the setting draws attention to it.

Aside from its pattern of accented and unaccented syllables, no other aspect of verse structure is reflected in the setting. Medial diaereses and line endings pass unarticulated. Indeed, it is the prose portion of the text that forms the chant's center of melodic interest: these syllables are performed with more multiple-note gestures, and the setting's notation more often indicates the durations of individual pitches when conveying the prose (as indicated by the notation's significative letters and episemas). The sparse, constricted melody of the antiphon's beginning gives way to a more expansive rendering of the biblical quotation. The verse structure of the chant's first lines is acknowledged and articulated in performance, but it is the prose portion of the text that is conveyed as the culmination and focal point of the setting.

Melodic articulations of 3m caesurae and line endings in hexameter verse:

Continet in gremio

Continet in gremio reflects aspects of its text's verse structure to a greater extent than the antiphons examined above. The setting contains exact melodic repetition that articulates the hexameter verse's 3m caesurae and line endings, although the text's syntactic units are given less melodic articulation through this strategy. The disjuncture between the text's syntactic units and verse structure is shown below (Example 68): the first sentence extends into the second line of verse, where the subject of the sentence is first named. The first line's 3m caesura also interrupts

the sentence. The direct objects—what is being held on the lap—are not named until the line’s second half.

Continet in gremio caelum terramque regentem	Holds in her lap heaven earth and the ruling one
virgo dei genitrix proceres comitantur heriles	virgin mother of God. By noble ones are attended the heirs
per quos orbis ovans xpicto sub principe pollet	through whom the world, rejoicing under Christ noble triumphs

Example 68: *Continet in gremio*, text and translation (Latin word order maintained to a large extent)³³

The image shows three staves of musical notation. Each staff has a treble clef and a key signature of one flat (B-flat). The notes are represented by black dots on the staff lines, with some having stems. Above the notes are handwritten neumatic symbols (vertical lines with flags or curves). Below each staff is the Latin text, and below that is the English translation. The first staff is: Con-ti - net in gre - mi - o cae-lum ter - ram - que re - gen - tem. The second staff is: vir - go de - i ge - ni - trix pro - ce - res co - mi - tan - tur he - ri - les. The third staff is: Per quos or - bis o - vans xpice - to sub prin - ci - pe pol - let. There are three circles drawn around the end of each line of music. A rectangular box is drawn around the 'mi - o' and 'cae-lum' in the first staff.

Example 69: Articulation of medial caesurae and line endings with melodic repetition: *Continet in gremio*: neumatic notation, Codex 390, 54; pitch content, Klosterneuburg 1013, 47

³³ See Jonsson [Jacobsson] for a discussion of the text’s possible interpretations, *Historia*, 44.

The setting articulates the 3m caesurae with melodic repetition. Although the melodies conveying each line of hexameter verse differ from one another, identical cadential gestures convey the syllables immediately prior to the 3m caesurae of lines 1 and 2. (The repetition of the cadential gesture is indicated in each line's neumatic notation by a pes, followed by a virga; the gestures' identical pitch content is inferred from the pitch-specific notation of the concordant version in Klosterneuburg 1013.) The syllables immediately prior to the 3m caesurae are further articulated by their performance with elongated pitches (as indicated in the notation with episemas). That these syllables are the first of their lines to be performed with elongated pitches emphasizes their slightly prolonged duration.

Line endings are also articulated by melodic repetition. The final syllables of each line are performed with an identical cadential gesture that includes a repetition of the mode's final. The pitch content of the chant's cadential gestures—both those occurring at line endings and those occurring at 3m caesurae—articulates aspects of the text's verse structure. In the conveyance of the setting's first two lines, the syllables prior to the 3m caesurae are performed with a cadential gesture ending on the mode's reciting tone, a, while the syllables prior to the line ending are performed with a cadential gesture ending on the mode's final, d. The lines' internal divisions are thus conveyed with the weaker cadential pitch, while the lines' endings are conveyed with the more definitive.

These cadential gestures articulate aspects of the text's verse structure, not its syntax. Cadential gestures repeat exactly, with the same melodic expression of finality, regardless of the syntactic closure evident in the text. The chant's first sentence, which encompasses the first three half-lines of verse, offers an example. The first cadential gesture—occurring with the syllables prior to the 3m caesura of line 1—divides the sentence after the verb and prepositional phrase:

“continet in gremio” (“holds in her lap”). The same cadential gesture conveys the syllables prior to the 3m caesura of line 2, at the end of the sentence. Thus, an identical cadential gesture is sung with texts that have varying degrees of syntactic closure; the placement of cadential gestures corresponds to aspects of the text’s verse structure, not to its syntax.

Additionally, the setting’s strongest cadential gesture conveys syllables in the middle of the sentence. At the end of the first line of verse, the direct objects of the sentence have been listed: “caelum terramque regentem” (“heaven, earth, and the ruling one”); the listener knows what is being held in the lap, but not yet who is doing the holding. Yet it is here that a strong cadential gesture occurs (conveying the syllables “regentem”). It is not until the second line of verse that the sentence’s subject is stated directly: “virgo dei genitrix” (“virgin mother of god”); although they end the sentence, these syllables are conveyed with the weaker melodic gesture. Thus, melodic closure and syntactic closure do not correspond: the strongest cadential gesture is placed at a point of lesser syntactic finality, while the weaker cadential gesture is placed in the position of most syntactic finality—the end of the sentence. The setting prioritizes an articulation of aspects of the text’s verse structure over an articulation of syntax.

A strophic setting of hexameter verse: *Virgo dei genitrix*

The setting of *Virgo dei genitrix* (Example 70) also prioritizes an articulation of aspects of verse structure over the articulation of syntactic units. The setting is partially strophic: the text comprises two dactylic distichs; when the second distich begins, the melody repeats. The melodic repetition articulates the repetition of verse structure. Additionally, both hexameter lines are performed with a melody that articulates the 3m caesurae. The two syllables prior to each 3m

caesura are conveyed with the pitch content of the mode's final, as well as a pitch of elongated duration (as indicated in the notation with episemas). The only other elongated pitches in the hexameter lines articulate the lines' endings: the final syllable of each line is performed with a multiple-note gesture, the first pitch of which is elongated (as indicated in the notation with episemas); the other pitches conveying these syllables form a cadential gesture that ends on the mode's reciting tone, a.

The image displays a musical score for the Latin text "Virgo dei genitrix". It consists of four staves of neumatic notation, each with a treble clef and a common time signature. The lyrics are written below the notes. The score includes several annotations: checkmarks above notes, slurs over phrases, and boxes highlighting specific neumes. The lyrics are: "Vir - go de - i ge - ni - trix | quem - to - tus non ca - pit or - bis", "in tu - a se clau - - - sit | vi - sce - ra - fa - ctus - ho - mo", "ve - ra fi - des ge - ni - tus | pur - ga vit cri - mi - na mun - di", and "et ti - bi vir - gi - ni - tas | in vi - o - la - ta - ma - net".

Example 70: A partially strophic setting of dactylic distich, articulating 3m caesurae and line endings: *Virgo dei genitrix*: neumatic notation, Codex 390, 53; pitch content, Klosterneuburg 1013, 48v

In *Virgo dei genitrix*, melodic repetition signals the repetition of verse structure. The chant is not entirely strophic, and where the melody varies between the two distichs, the verse structure varies as well. Hexameter lines are notated with an identical series of neumes, but the

pentameter lines share melodic material (as indicated by the neumatic notation) only for the performance of their first syllable. Once the pentameter lines vary from each other (line 2 has a spondee as its second foot, “**se clausit**”; while line 4 has a dactyl, “**virginitas**”), the melodies vary, as well. (Portions of the melodic divergence are circled in Example 70). The melodies conveying the pentameter lines vary not only in their melodic contours, but also in their indications to elongate and shorten individual pitches. Until the final pitch, the notation for the setting’s second line contains only indications to shorten pitches (“c”) and move immediately from one melodic gesture to the next (“st”³⁴); the fourth line contains only indications to lengthen.

Although the melodies conveying each line of pentameter verse differ, they resemble each other in their articulation of medial caesurae and line endings. Both melodies convey the syllables prior to the caesurae with melismatic gestures (“**clausit**” and “**virginitas**”); both convey the final two syllables of the line with cadential gestures that repeat the mode’s final.

³⁴ The indication “st” occurs infrequently: Cardine interprets it as “*statim*”: “a direct link between the notes where it is found” (*Gregorian Semiology*, 224). See also Smits van Waesberghe, *Muziekgeschiedenis der Middeleeuwen*, II:706-710.

Summary: Strategies for articulating verse in the antiphon genre

Antiphons in the Hartker Codex reveal individual strategies of articulating aspects of their texts' verse structures. The genre exhibits fewer predictable characteristics than responsories and responsory verses; a variety of text-setting strategies is evident. Settings such as *O regem caeli* definitively articulate syntactic units and disregard aspects of verse structure; settings such as *Virgo dei genitrix* coordinate melodic repetition with repetition of verse structure. Versified antiphons differ from one another, not only in the extent to which they articulate verse structure, but also in which aspects of verse structures they convey. Settings such as *Virgo hodie fidelis* reflect the patterns of accented and unaccented syllables that form the foundation of rhythmic verse structure; others, such as *Continet in gremio*, convey the line endings and medial divisions of quantitative verse.

Versus super Te deum

The Hartker Codex contains four chants that offer insight into the abbey's own settings of versified texts. Chants in hexameter verse were written immediately prior to the *Te deum* incipit for the liturgical celebrations of Easter, Gallus, Christmas, and All Saints' Day.³⁵ Three of these chants appear only in St. Gallen's manuscripts, among the sources indexed in the CANTUS database.³⁶ The *versus super Te deum* for the celebration of Gallus, *Gaudeat his festis*, is recorded in the CANTUS database in only one manuscript outside of St. Gallen—Stuttgart, Württembergische Landesbibliothek, HB.I.55, a twelfth-century antiphoner from Weingarten. The CANTUS database cannot be considered a complete record of the contents of European Office manuscripts; still, the indices offer an important indication that these chants had a much more limited circulation than others in the Hartker Codex, and could well be products of St. Gallen's abbey.

Although these chants form a small genre unto themselves, they present a valuable understanding of the abbey's incorporation of verse into liturgical services. Their presence within the Hartker Codex suggests that the community valued the versified nature of the sung texts, and even composed verse for use in the liturgy. Yet several aspects of these settings reveal

³⁵ Seven other *versus super Te deum* in the Hartker Codex are excluded from this study on the basis of Froger's paleographic work, which suggests that they are thirteenth-century additions to the manuscript. Froger notes that all *versus super Te deum* are additions to the manuscript, but he considers the four discussed here to have been added close to the time of the manuscript's creation, around the beginning of the eleventh century. Froger, *Antiphonaire de Hartker*, 33*-43*; see especially 37* and 85*. On the antiphons and responsories of the Gallus Office, see Hartmut Möller, "Office Compositions from St. Gall," in *The Divine Office in the Latin Middle Ages: Methodology and Source Studies, Regional Developments, Hagiography*, edited by Margot E. Fassler and Rebecca A. Baltzer, 237-256 (Oxford and New York: Oxford University Press, 2000).

³⁶ University of Waterloo, "CANTUS: A Database for Latin Ecclesiastical Chant," available from <http://cantusdatabase.org/> (accessed 26 April 2013). One responsory verse, *Nos sumus indigni*, also appears only in St. Gallen's manuscripts (according to the CANTUS database), and therefore appears to offer additional evidence of the abbey's production of versified texts for liturgical usage. On the later transmission of *Quid regina poli*, see Gunilla Björkvall, Gunilla Iversen, and Ritva Jonsson [Jacobsson], *Cycle de Pâques*, 215 and Felix Heinzer, *Klosterreform und mittelalterliche Buchkultur im deutschen Südwesten* (Leiden: Brill, 2008), 543.

that the value placed on articulating the verse as such was mitigated in a liturgical context: the poetry is written with little conflict between syntactic structures and verse structure, rendering its semantic content as prominent as the artfulness of its construction; furthermore, as demonstrated in the following analyses, only selected aspects of the verse structure—the endings and beginnings of lines—are articulated by the melodic settings.

Limited melodic articulations of hexameter verse: *Gaudeat his festis* and *Haec est alma dies*

Gaudeat his festis (Example 71) consists of two hexameter lines, the endings of which are articulated by a repeated cadential gesture: the lines' endings are notated with the same series of neumes, a pes followed by two tractulus. The pitch conveying the final syllable of each line is elongated (as indicated by the episemas). Since the endings of the text's sentences coincide with the endings of the lines of verse, it is not possible to assert that the cadential gestures articulate this aspect of the verse structure rather than the text's syntax; at line endings, the text's syntax and verse structure are not in conflict with each other. Other aspects of the verse structure, such as syllable quantity, metrically prominent syllables, and 3m caesurae, are not articulated melodically.

The image shows two lines of musical notation for the Latin text "Gaudeat his festis, Codex 391, 131". The notation is organized into six columns, numbered 1 to 6. Each column contains a syllable or group of syllables with a neume above it. The neumes are composed of a virga (a vertical stroke) and a tractulus (a horizontal stroke). The final syllables of each line are highlighted in boxes: "o ple- bis." for line 1 and "re reg- no" for line 2. The text is written in a Gothic script. The first line is "Gau- de- at his fes- tis sa- crae de- vo- ti- o ple- bis." and the second line is "Gal- lus in ae- ter- no gau- det se- vi- ve- re reg- no". The syllables are grouped into six columns: 1 (Gau- de- at), 2 (his fes-), 3 (tis sa-), 4 (crae de-), 5 (vo- ti-), and 6 (o ple- bis.). The second line follows the same pattern: 1 (Gal- lus in), 2 (ae- ter-), 3 (no gau-), 4 (det se-), 5 (vi- ve-), and 6 (re reg- no).

Example 71: Articulation of line endings through melodic repetition: *Gaudeat his festis*, Codex 391, 131

Haec est alma dies (the *versus super Te deum* for the Easter liturgy, also composed of two hexameter lines) shows a similar reflection of line endings. Elongated pitches (indicated in the notation by tractulus with episemas) convey the final syllable of each line. As in *Gaudeat his festis*, the cadential gestures occur in positions that do not conflict with the text's syntax.

Although the ending of line 1 is not the end of a sentence, it is the end of a complete syntactic unit. The line comprises an independent clause; the listener does not know that the sentence will continue with a dependent clause until hearing the conjunction "et" at the beginning of line 2.

The ending of line 2 coincides with the end of a sentence. Melodic repetition articulates the beginnings of lines of verse: the same series of neumes (virga-tractulus-virga-tractulus) is notated for the first three syllables of each line. (The liquescent form of the virga in line 1 does not represent a significant melodic variation, only an accommodation of the pitch content to a particular combination of consonants.)

1 2 3 4 5 6

1 Haec est al- ma di- es in qua spo- li- a- tur a- uer- nus
 2f 3m 4m

2 Et sur- re- xit ho- mo de- us. ex- ul- ta- te re- dem- pti.
 2f 3m

Example 72: Articulation of line beginnings through melodic repetition: *Haec est alma dies*, Codex 391, 35

The text does contain one position where syntax and verse structure diverge, offering a “test point” to determine the priorities of the setting. A syntactic unit in line 2 extends past the 3m caesura (marked with a bracket in Example 72). “Et surrexit homo deus” forms the dependent clause that ends the text’s first sentence; the 3m caesura occurs between the words “homo” and “deus.” The setting articulates the syntactic unit, not the 3m caesura. An elongated pitch conveys, not the syllable immediately prior to the 3m caesura (“**homo**”), but the final syllable of the sentence, “**deus.**” From this test point, one can conclude that aspects of verse structure are conveyed within the setting, but only when they do not interfere with the articulation of the text’s syntactic units.

Crux fidelis

While the preceding analyses have focused on the verse-articulation strategies of individual Office genres, the present discussion examines settings of one, exceptional versified text occurring in multiple genres. *Crux fidelis* comprises an internal strophe of Fortunatus's trochaic septenarius poem *Pange lingua*;³⁷ when the poem was sung as a processional hymn during the Good Friday liturgy, this internal strophe was sung as a refrain—at the beginning of the chant and between subsequent strophes. Manuscript evidence suggests that the poem was well-known at St. Gallen, both as a processional hymn and as a literary text. As a processional hymn, it appears with musical notation in the late tenth-century gradual Codex 339, the tenth-century cantatorium Codex 359, the tenth-century libellus of processional chants contained in Codex 18, and the eleventh-century gradual Vadiana Codex 295.³⁸ As a literary text, the poem is included in Codex 196, a ninth-century collection of Fortunatus's poetry. As will be discussed in Chapter 4, punctuation marks and annotations in Codex 196 suggest that the poem was studied by knowledgeable readers and taught in St. Gallen's schools.

Settings in the Hartker Codex indicate that the text also was performed in other liturgical genres: for the celebration of the Invention of the Cross, *Crux fidelis* appears both as an antiphon and as a responsory. When performed in these Office genres, the text was atypical both for its versification and for its alternative function as a processional hymn. As demonstrated in the following analyses, the setting of *Crux fidelis* as a processional hymn contains certain melodic

³⁷ Editions of the poem's text are available in Dreves, *Hymnographi latini*, 76-79 and Friedrich Leo, ed., *Venanti Honori Clementiani Fortunati: Presbyteri italici opera poetica* (Berlin: Weidmann, 1881), 27-28. See also Sevestre, "Du versus au conduit," II: 210 ff.

³⁸ von Euw, *Die St. Galler Buchkunst vom 8. bis zum Ende des 11. Jahrhunderts*, 470-472, 496-499, and 502-503; Rankin, "Ways of Telling Stories," 386-389.

features that are replicated in the antiphon and responsory. The three settings do not share melodic material, but they articulate identical aspects of the poem's verse structure and use similar methods to do so. In these ways, the antiphon and responsory resemble the processional hymn and differ from other settings in their respective genres. The exceptional text prompted exceptional settings.

***Crux fidelis* as a processional hymn**

In *Crux fidelis*'s setting as a processional hymn, melodic repetition articulates the poem's verse structure at the level of the line³⁹: the second and third lines of the strophe are notated with a nearly identical series of neumes in Codex 359 (Example 73). The pitch-specific notation from a concordant version (in Worcester Cathedral F. 160) suggests that the pitch content might have varied slightly between the performance of the two lines, even where the neumatic notation is identical. Minor variation in pitch content occurs in three positions: in line 2, the fourth syllable is performed with a two-note descending gesture, g-e, while in line 3, the same melodic gesture encompasses a descent of only a second, g-f.; in line 2, the seventh syllable is performed with the pitch content e-f; in line 3, d-f; in line 2, the notation of the tenth syllable indicates f-a, while in line 3, it is notated d-a. Even were these differences present in St. Gallen's performance of the processional hymn, they are minor enough not to have hindered the recognition of the melodic correspondence between the performance of the two lines.

³⁹ This formulation is from Barrett, "Notated Verse in Ninth- and Tenth-Century Poetic Collections," and will be used throughout the discussion.

The image displays three staves of musical notation for the hymn 'Crux fidelis'. Each staff begins with a treble clef and a common time signature (C). The lyrics are written below the notes, with vertical bar lines separating syllables. Above the notes, there are handwritten neumatic symbols (vertical lines with flags) and pitch contour lines (curved lines above the notes) that indicate the melodic structure and pitch changes. The lyrics are: 'Crux fi - de - lis | in - ter | om - nes || ar - bor | u - na | no - bi - lis | nul - la | sil - va | ta - lem | pro - fert || fron - de | flo - re | ger - mi - ne | dul - ce | li - gnum | dul - ce | cla - vo || dul - ce | pon - dus | su - sti - nens'.

Example 73: *Crux fidelis*, processional hymn: neumatic notation, Codex 359, 100; pitch content, GB-Wo F. 160, 216

Differences between the two lines in the durations of pitches are also negligible. As evidenced in the neumatic notation in Codex 359, durations of individual pitches vary slightly between lines 2 and 3; yet with two of these variants, the difference in pitch duration might actually have served to make the lines more similar. In line 2, the performance of syllable 4 (“silva”) is notated with “c” adjacent to the clivis, indicating a quickened performance of the descending, two-note gesture. In the corresponding syllable in line 3, the notation records the same melodic gesture with a liquescent nuance (indicated by the cephalicus with “lignum”). The liquescent performance would have diminished the sonority of the melodic gesture’s second pitch; thus, the indication to decrease the duration of the gesture in its non-liquescent form (line 2) might have made the gesture similar in duration to its performance with a liquescent nuance. The same correspondence in the notation of individual pitch duration occurs on the lines’ sixth

syllables: line 3 notates a clivis with the indication “c” (“dulce”), while line 2 notates a cephalicus that would have diminished the melodic gesture’s second pitch (“**talem**”).

Other differences in the notation of the two lines actually represent variation in the duration of individual pitches and gestures. The performance of the twelfth syllable is elongated in line 2 (“flore”), not in line 3 (“**pondus**”). Also, the melodic gesture notated with an ancus in line 3, syllable 11 (“**pondus**”) was most likely not identical in duration to the same melodic gesture notated with a climacus with episema in line 2 (“**flore**”). Another difference in the performance of these two lines occurs with their thirteenth syllables: the melodic gesture notated with a pinnoza in line 2 (“**germine**”) is not equivalent to the melodic gesture notated with a clivis with episema in line 3 (“**sustinet**”).

These differences are minor enough that they do not disrupt the large-scale repetition of the melody; as evident in the neumatic notation and in the inferred pitch content, the setting conveys lines 2 and 3 with the same melody, with exact correspondence in the performance of the lines’ first halves, and slight variations in the performance of the lines’ second halves. Through melodic repetition, the setting articulates the verse structure at the level of the line.

The setting also articulates the poem’s medial diaereses, the word boundaries occurring between syllables 8 and 9 (marked in Example 73 with two vertical strokes). The syllables prior to the medial diaereses are performed with elongated pitches; in lines 2 and 3, elongated pitches are excluded until that point, making the conveyance of these syllables distinctive in performance.

Melodic repetition articulates the poem’s line endings: the notation indicates the same series of neumes for the final two syllables of each line (climacus-tractulus). Although the pitch-specific notation from the concordant version suggests that the pitch content represented by these

neumes differed in line 1 from that in lines 2 and 3, the identical melodic contour would have created an audible correspondence among the endings of the three lines in performance.

The setting also articulates the verse structure at the level of dipodies (units of two feet; four syllables) within the text's first line. The first four syllables of the poem are performed with one melodic gesture, rising from c to a, and ending on g (bracketed in Example 73). Elongated pitches convey the final two syllables of this unit (indicated in the notation by the angular pes and the clivis with episema). The setting demarcates the second unit of four syllables in a similar manner: the melodic contour of the first dipody is repeated, with differing, elevated pitch content (rising from a to c, and ending on g). Elongated pitches again convey the final syllable of the dipody. The third dipody is performed with the same melodic contour, again with elevated pitch content (rising from g to e, and ending again on g), and ending with elongated pitches. Through the repetition of melodic contour and the selected prolongation of individual pitches, the setting conveys the line of verse as three units of four syllables each followed by one unit of three syllables.

Although the same melodic gesture conveys the three first dipodies, the pitch content conveys them in a progressively intensified manner. The gesture rises in pitch level with each occurrence: the highest pitch of the first occurrence of the melodic gesture is a, the highest pitch of the second is c, the highest of the third is e. The occurrences maintain a similarity to one another due to the identical pitch content that conveys the final syllable of each dipody (a descending, two-note gesture moving from a to g). With the repetition of melodic gesture, variation in pitch content, and placement of elongated pitches, the setting articulates the verse structure at the level of dipodies while creating a coherent melodic gesture of the entire first line.

In summary, the setting of *Crux fidelis* as a processional hymn articulates the text's trochaic septenarius verse structure at the level of dipody, half-line, and line. Elongated pitches prolong the performance of syllables immediately prior to medial diaereses and line endings, and in the first line, the final syllables of dipodies. The final two syllables of each line of verse are conveyed with the same melodic gesture (identical in contour, differing in pitch content). Melodic repetition, extending for the length of a line of verse, conveys both the second and third lines, further demarcating the verse structure at this level.

***Crux fidelis* as a responsory**

Although the setting of *Crux fidelis* as a responsory (Example 74⁴⁰) follows the melodic conventions of its genre to a certain extent, it departs from these conventions in its articulation of the text's verse structure. In certain respects, the responsory resembles the setting of the text as a processional hymn: like the processional hymn, the responsory uses melodic repetition, a progressive elevation of pitch content, and the placement of elongated pitches to articulate the text's dipodies, medial diaereses, and line endings.

⁴⁰ Text variants between *Crux fidelis* as a responsory (Example 74) and as a processional hymn (Example 73) are found in the manuscript sources. The examples render the text from each manuscript source, without corrections.

Example 74: *Crux fidelis*, responsory: neumatic notation, Codex 391, 62; pitch content, Einsiedeln 611, 106

The responsory departs from the genre's characteristic articulation of text in its conveyance of the poem's first dipody: a cadential gesture occurs after four syllables of text, unusually close to the chant's beginning. According to Pfisterer's analyses of responsory settings, the first cadential gesture concludes, on average, with the eighth syllable of text.⁴¹ If the responsory setting of *Crux fidelis* conformed to the conventions of the genre, the first cadential gesture would coincide with the ending of the first half-line of verse; instead, the first cadential gesture occurs earlier, coinciding with the ending of the first dipody. This first cadential gesture is also unusual in ending on the mode's final: the first phrase of a responsory typically ends on a pitch contrasting with the final. Although it occurs near the beginning of the chant, the cadential gesture is strong, because of its melismatic conveyance of the word's penultimate syllable and its

⁴¹ Pfisterer, "Skizzen zu einer gregorianischen Formenlehre," 150.

ending on the mode's final. Indeed, the identical cadential gesture ends the setting. The melodic gesture definitively articulates the well-known, liturgically significant words "Crux fidelis."

The setting's pattern of cadential pitches is unusual, when considered within the context of the genre. (The setting's pitch content is inferred from the pitch-specific notation of a concordant version in Einsiedeln 611.) The syllables prior to each line's medial diaeresis are performed with identical cadential gestures: the melodic gesture d-f-d-c followed by a two-note gesture descending from d to c (marked in Example 74). Line endings are also articulated with identical pitch content: the final syllable of each line is performed with a two-note descending gesture with the pitch content e-d. Thus, the goal pitches ending the responsory's phrases and periods occur in a predictable pattern that is unusual for the genre: the pitch c, which contrasts with the mode's final, conveys the syllables prior to each medial diaeresis; the mode's final, d, conveys the final syllable of each line. Typically, a cadential gesture ending on the mode's final would be followed by another cadential gesture ending on the final; likewise, a cadential gesture ending with a pitch that contrasts with the final would be followed by another cadential gesture ending with a non-final pitch. The pattern of goal pitches evident in the responsory setting of *Crux fidelis* corresponds to and articulates the poem's verse structure at the level of half-lines and lines: line endings are given the most finality by ending on the mode's final; half-lines are given less finality by ending with a pitch contrasting with the final.

The responsory setting of *Crux fidelis* contains melodic repetition that is unusual for the genre. The second halves of lines 1 and 2 are notated with the same series of neumes; the pitch-specific notation of the concordant version suggests that the neumes represent identical pitch content. In St. Gallen's version, the notated durations of individual pitches vary slightly between these two half-lines—the first line has "c"s indicating that syllables 11 and 12 are performed

with pitches of shortened duration—but even with these slight variations, the half-lines contain a melodic repetition not seen in other responsories. Additionally, the lack of melismas in the cadential gestures conveying the final syllables of lines 1 and 2 is unusual: in terms of the number of pitches per syllable, these cadential gestures resemble those of a processional hymn more than those of a responsory.

As in the setting of *Crux fidelis* as a processional hymn, the responsory contains a repeated melodic gesture with progressively elevated pitch content. With the first dipody of line 2 (“nulla silva”), the same series of neumes appears twice: once with syllables 1 to 2, and again with syllables 3 to 4. The pitch-specific notation from Einsiedeln 611 suggests that the pitch content of the melodic gestures differed: the second iteration begins a third above the first. Yet the gesture ends on the same pitch, *g*, in both occurrences: as in the processional hymn’s first line, a melodic gesture is repeated, with rising pitch content at the gesture’s beginnings, and identical pitch content at the gesture’s endings. The responsory does not extend this repetition of melodic gesture as far as the processional hymn; it encompasses twelve syllables in the processional hymn, and only four in the responsory. Neither is the intensification used in the same position in the text: in the responsory setting, it conveys the first dipody of line 2; in the processional hymn, it conveys the first three dipodies of line 1. Yet together with the second halves of lines 1 and 2 (which contain melodic repetition and non-melismatic cadential gestures more typical of processional hymns than responsories), the melodic intensification in the responsory setting creates a resemblance with the processional hymn. The responsory’s unusually predictable pattern of goal pitches, corresponding to the poem’s medial divisions and line endings, further articulates aspects of the verse structure and differentiates the setting from others in the responsory genre.

***Crux fidelis* as an antiphon**

Without sharing melodic material, the setting of *Crux fidelis* as an antiphon (Example 75) resembles the text's setting as a processional hymn, as well as its setting as a responsory. In all three, cadential gestures, melodic repetition, and a repetition of melodic contour with progressively elevated pitch content articulate the text's medial diaereses and line endings.

The antiphon's setting articulates medial diaereses and line endings through the pitch content conveying the first and final syllables of each line, as well as the final syllable of each half-line. (Pitch content for the setting is inferred from the pitch-specific notation of a concordant version in Copenhagen, Det kongelige Bibliotek Slotsholmen, Gl. Kgl. 3449 8o XI). The first and final syllables of each line are conveyed with the pitch *g* (the mode's final); the cadential gestures occurring with each line ending are strong, due to this inclusion of the mode's final. The setting also articulates the poem's medial diaereses: cadential gestures convey the syllables immediately prior to these divisions in the verse. Yet because these cadential gestures end on pitches that contrast with the mode's final (*f* or *a*), they convey less melodic finality than the cadential gestures conveying the final syllables of each line. Medial diaereses are reflected as melodic divisions, but without the same finality as line endings.

Example 75: Articulating medial diaereses and line endings: *Crux fidelis*, antiphon: neumatic notation, Codex 391, 64; pitch content, Copenhagen 3449 8o XI, 105v

As in the responsory, melodic repetition occurs in the antiphon in the second halves of lines 1 and 2. A repetition of melodic gesture with progressively elevated pitch content also occurs in the antiphon, although in a different position than in either the responsory or the processional hymn. In the third line of verse, the antiphon's setting conveys the first two dipodies (syllables 1 to 4, "dulce lignum," and syllables 5 to 8, "dulces clavos") with a similar melodic contour (seen in the notation by the cephalicus occurring with syllables 1 and 5, and the cadential gestures conveying the final syllables of each dipody: epiphonus-tractulus with syllables 3 and 4, "lignum"; pes-virga with syllables 7 and 8, "clavos"). As inferred from the pitch-specific notation of the concordant version, the pitch content of this repeated melodic gesture differs in its two occurrences: the first dipody begins with the pitch g, while the second dipody begins with a. The pitch content of the second dipody's cadential gesture is also higher: the first dipody ends with the pitch g, while the second dipody ends with a. Repetition of a melodic gesture, rising pitch content with each repetition: this type of melodic intensification is a

common element among the settings of *Crux fidelis* in three genres. Along with the articulation of the text's medial diaereses and line endings and the melodic repetition between half-lines of verse, the melodic intensification creates a similarity in the poem's performance in each of the genres in which it was sung.

Summary: Borrowed hymn texts and the articulation of verse in Office genres

Like the responsory and antiphon settings of *Crux fidelis*, other chants in the Hartker Codex make use of hymn texts, yet their settings do not diverge from the melodic characteristics of their respective genres as *Crux fidelis*'s settings do. The responsory *Agnus dei*, analyzed above, offers an example. Its first line of text is prose, but its remaining three lines are an internal strophe of the processional hymn *Crux fidelis*. As previously discussed, the setting conforms to the melodic tendencies of the responsory genre; it does not establish the same pattern of melodic repetition that articulated the medial diaereses and line endings in *Crux fidelis*'s responsory setting. Other responsories with texts borrowed from hymns—*Crux benedicta* and *Iudas mercator*—also conform to their genre's tendencies: melodically, these settings do not resemble hymns.

In responsory verses, as well, texts borrowed from hymns are not conveyed with hymn-like settings. *Castae parentis*, set as a responsory verse, was analyzed above as a representative of its genre; *Da gaudiorum* and *Domus pudici* also show the relationship of melody to text characteristic of responsory verses. While the regularity of the texts' verse structures might have been audible in performance, the audibility would not have been due to the settings, which make no accommodation to their texts' verse structures.

Determining the influence of the hymn genre on settings of versified antiphons is a more complex task, since the antiphon genre itself contains greater variety than responsory and responsory verse genres. An antiphon with a text borrowed from a hymn is more likely, but not certain to have, a hymn-like setting, with cadential gestures and elongated pitches conveying the final syllables of lines of verse. The Hartker Codex contains six antiphons with texts borrowed from hymns; *Laus deo*, *Laus et perennis*, and *Gloria tibi* have “hymn-like” settings.⁴² In *Laus deo*, the setting articulates both the endings of half-lines and lines of verse and the endings of syntactic units; in *Laus et perennis*, the hymn-like verse structure does not conflict with the text’s syntax; in *Gloria tibi*, the hymn-like setting is maintained to some extent, even when it conflicts with the text’s syntax.⁴³ Other antiphons with texts borrowed from hymns, such as *Gloria laudis* and *Crux benedicta*, do not bear the same resemblance to the hymn genre.⁴⁴

Conversely, some antiphons with texts that are not borrowed from hymns do receive hymn-like settings. The text of the antiphon *Nutrici in auxilium* resembles that of an Office hymn in its iambic dimeter verse structure. Even though, to the best of my knowledge, it is not borrowed from an existing Office hymn, the setting resembles a hymn melodically: each line ending is conveyed with a cadential gesture, and the setting is primarily syllabic. The genre of the Office hymn provided one possible model for versified antiphons, but a text taken from an Office hymn did not require or ensure that an antiphon would have a hymn-like setting. In general, antiphons were more likely to prioritize their texts’ syntactic structures than any aspect of their verse structures.

⁴² Björkvall and Haug come to the same conclusions concerning the settings of *Laus deo*, *Laus et perennis*, and *Gloria tibi* in “Performing Latin Verse,” and “Text und Musik im Trinitätsoffizium Stephans von Lüttich.”

⁴³ Björkvall and Haug, “Text und Musik im Trinitätsoffizium Stephans von Lüttich,” 6 ff.

⁴⁴ *Gloria laudis* is analyzed in Björkvall and Haug, “Text und Musik im Trinitätsoffizium Stephans von Lüttich,” 10 ff.

These observations support the hypothesis that hymn texts were appropriated for use as antiphons, responsories, and responsory verses primarily because of their semantic content.⁴⁵ Hymn texts provided a source of proper material that could be used in other genres for specific liturgical celebrations. Most often, the versified settings that borrowed their texts from hymns did not sound like hymns; they maintained their aural identities as members of their respective genres. Yet the *Crux fidelis* settings, as well as the antiphons *Laus et perennis* and *Gloria tibi*, suggest that the melodies' creators were aware of the texts' versified characteristics, and were willing to convey them musically, where the conventions of the genre allowed and where an exceptional text prompted.

⁴⁵ Jonsson [Jacobsson], *Historia*, 177-183.

Conclusion: Melodic articulations of verse in Office genres

The versified settings in the Hartker Codex tend to follow the melodic conventions of their respective genres, rather than responding to aspects of their texts' verse structures. Only the antiphon genre offers settings that occasionally show individual accommodations to their texts' versified characteristics. Like the *versus* repertory in Codex 381, responsories, responsory verses, and the *versus super Te deum* show predictable relationships to their versified texts. Unlike the *versus* repertory, however, the predictable relationship in these genres is to leave the verse structures unarticulated, except where they correspond to a text's syntactic units.

Although the settings tend not to articulate their texts' verse structures, the versified chants in these genres might have been audibly distinct from their prose counterparts, as considered in the previous analyses of *Maternis vehitur* and *Castae parentis*. Manuscript evidence—discussed in Chapter 4—indicates that analyzing and composing verse was a part of the instruction in St. Gallen's schools. If verse was regularly recited or sung in a manner that emphasized the quantities of syllables or metrically prominent syllables, these performance conventions might have made their way into the performance of versified texts in a liturgical context. It would not have been necessary to include these performance conventions in the musical notation; as a component of the abbey's oral tradition, they would have been self-evident to St. Gallen's singers.

The likelihood that a pedagogical practice of reciting or singing verse appreciably affected the performance of chants in the liturgy depends upon the liturgical genre. If a "school-like" recitation of verse affected the duration of individual syllables—if metrically prominent and long syllables were elongated in performance, for example—these performance conventions would have had little impact on the responsory genre. Responsory settings dictate a widely

varying number of notes per syllable—from one to more than ten—and thus impose a pacing on the text’s declamation that most likely would have obscured prolongations of individual syllables. Yet in genres where syllables were often conveyed with only one or two pitches (as in antiphons and responsory verses), such small inflections of duration might have appreciably affected the delivery of the text, rendering aspects of verse structure audible, even where no indications are evident in the musical notation.

If a pedagogical practice of reciting or singing verse affected the pitch of syllables—if, for example, metrically prominent syllables were performed with relatively high pitch content, and other syllables with relatively low pitch content⁴⁶—these performance conventions were not incorporated into liturgical settings. The written notation of the melodies leaves no indication that such conventions existed in the liturgical performance of verse.

⁴⁶ See Arlt, *Ein Festoffizium aus Beauvais*, 106; Bobeth, *Antike Verse in mittelalterlicher Vertonung*, 107; and Wälli, *Melodien aus mittelalterlichen Horaz-Handschriften*, 262 for examples of melodies that articulate versified texts in this manner. These scholars document melodies that would have been appropriate for reciting long passages of verse, in which higher pitch content is invariably coordinated with metrically prominent syllables, creating a melodic articulation of ictus. These “recitation-like” melodies do not appear in St. Gallen’s manuscripts. Barrett (*The Melodic Tradition of Boethius’ ‘De consolatione philosophiae,’* especially II: 28, 35-37) notes portions of settings, but not entire settings, where metrically prominent syllables are coordinated with relatively high pitches.

5. SETTINGS OF VERSE IN POETIC COMPILATIONS

The settings analyzed thus far offer evidence concerning the performance of verse in St. Gallen's Mass and Office liturgies, as well as in additional community functions, such as the ceremonial welcoming of a royal visitor. Although the manuscripts examined in the present chapter—Naples IV G 68, and St. Gallen's Stiftsbibliothek Codices 136 and 196—contain some liturgical material, they differ fundamentally from the Hartker Codex and Codices 484 and 381 in that they are primarily compilations of poetic texts.¹ These poetic compilations differ in another way from the manuscripts discussed in Chapters 2 and 3: based on their contents, rubrics, and glosses, scholars have asserted that Naples IV G 68, Codex 136, and Codex 196 served pedagogical functions.² (As discussed below, the musical notation and its distribution within

¹ Barrett's dissertation examines the definitions of "liturgical" and "non-liturgical" compilations; the following discussion makes use of his terminology concerning manuscript types, including the term "poetic collection." "Notated Verse in Ninth- and Tenth-Century Poetic Collections," especially 8 ff. The origins of the poems discussed in this chapter and their transmission patterns in manuscripts from locales other than St. Gallen lie outside of the scope of this project. See Karl Strecker, "Zu den Karolingischen Rhythmen," *Neues Archiv der Gesellschaft für ältere deutsche Geschichtskunde* 34 (1909): 599-652 and Barrett, "Stylistic layers in Early Medieval 'Ritmi ad cantandum.'"

² Naples IV G 68 is discussed as an example of the "Beschäftigung mit 'Schulautoren' in St. Gallen" in Günter Glauche, *Schullektüre im Mittelalter: Entstehung und Wandlungen des Lektürekansons bis 1200 nach den Quellen dargestellt* (Munich: Arboe Gesellschaft, 1970), 45 and 59. (Glauche's discussion of St. Gallen's schools is found on 25 ff., 56 ff., and 83 ff.) See also Patrizia Stoppacci, "I manoscritti," in *Corpus rhythmorum musicum*, xciii-xciv. On the transmission and pedagogical usage of Codex 136's glosses, see Sinéad O'Sullivan, *Early Medieval Glosses on Prudentius' Psychomachia* (Leiden: Brill, 2004); Glauche, *Schullektüre im Mittelalter*, 60; and Bergmann and Stricker, *Die althochdeutsche und altsächsische Glossographie: Ein Handbuch* (Berlin: Walter de Gruyter, 2009), 498-499. On Prudentius as a "school author," see O'Sullivan, Glauche (especially 5 ff., 10 ff. and 24), Bergmann und Stricker, *Die althochdeutsche und altsächsische Glossographie*, 499, as well as Wieland, "The Glosed Manuscript: Classbook or Library Book?" *Anglo-Saxon England* 14 (1985): 153-173; and P. Gabriel Meier, "Geschichte der Schule von St. Gallen im Mittelalter," *Jahrbuch für schweizerische Geschichte* 10 (1885): 35-128, especially 109-110. Bernhard Bischoff finds examples of *probationes penna* associated with pedagogical instruction in Codex 136: "Elementarunterricht und probationes penna in der ersten Hälfte des Mittelalters," in *Classical and mediaeval studies in honor of Edward Kennard Rand, presented upon the completion of his fortieth year of teaching*, edited by Leslie Webber Jones, 8-20 (New York: published by the editor, 1938), 14. Björkvall and Haug discuss Codex 136's rubrics in "Verslehre und Versvertonung im lateinischen Mittelalter." Von Euw examines the transmission of Prudentius's poetry in St. Gallen's manuscripts in *Die St. Galler Buchkunst*, I:283-290. Fortunatus's works—the contents of Codex 196—were standard pedagogical reading; the manuscript also contains

these three manuscripts offer further evidence that the codices were, indeed, used for didactic purposes.) Rather than demonstrating how verse was performed in liturgical contexts, the settings in Naples IV G 68, Codex 136, and Codex 196 offer evidence of how verse might have been performed in St. Gallen's schools.³

additional didactic content, such as glosses explaining the poems' verse structures and a Greek-Latin glossary. On the riddles contained in Codex 196, see Martha Bayless, "Alcuin's 'Disputatio Pippini' and the early medieval riddle tradition," in *Humour, History and Politics in late Antiquity and the early Middle Ages*, edited by Guy Halsall, 157-178 (Cambridge: Cambridge University Press, 2002), 158-159, and Dieter Bitterli, *Say What I Am Called: The Old English Riddles of the Exeter Book and the Anglo-Latin Riddle Tradition* (Toronto: University of Toronto Press, 2009), 117-118. On Fortunatus as a "school author," see Glauche, *Schullektüre im Mittelalter*, 10 ff. and Bernhard Bischoff, "Die Bibliothek im Dienste der Schule," in *Mittelalterliche Studien: Ausgewählte Aufsätze zur Schriftkunde und Literaturgeschichte*, III:213-233 (Stuttgart: Anton Hiersemann, 1981), esp. 223. The vernacular glosses in Codices 136 and 196 (which offer further indications that the manuscripts were used for pedagogical purposes) are discussed in Bergmann and Stricker, *Die althochdeutsche und altsächsische Glossographie: Ein Handbuch*, esp. I:497-510 and II:1472-1475 .

³ On St. Gallen's schools, see especially: Meier, "Geschichte der Schule von St. Gallen im Mittelalter"; James Midgley Clark, *The Abbey of St. Gall as a Centre of Literature and Art* (Cambridge: Cambridge University Press, 1926); Émile Lesne, *Les écoles de la fin du VIII^e siècle à la fin du XII^e* (Lille: Facultés Catholiques, 1940), 394-413; L. M. de Rijk, "On the Curriculum of the Arts of Trivium at St. Gall c. 850-1000," *Vivarium* 1 (1963): 35-86; Glauche, *Schullektüre im Mittelalter*, especially 83-89; Johannes Duft, "Die sieben freien Künste in den frühmittelalterlichen Abteien St. Gallen und Reichenau" (paper presented at the Konstanzer Arbeitskreis für mittelalterliche Geschichte, Konstanz, September 18, 1976); Pierre Riché, *Les écoles et l'enseignement dans l'Occident chrétien de la fin du V^e siècle au milieu du XI^e siècle* (Paris: Aubier Montaigne, 1979) and "Les Écoles de Saint-Gall des origines au milieu de XI^e siècle," in *Le Rayonnement spirituel et culturel de l'abbaye de Saint-Gall*, edited by Carol Heitz, Werner Vogler, and François Heber-Suffrin, 37-57 (Nanterre: Université de Paris X-Nanterre, 2000); M. M. Hildebrandt, *The External School in Carolingian Society* (Leiden: E.J. Brill, 1992); Peter Ochsenbein, "Die St. Galler Klosterschule," in *Das Kloster St. Gallen im Mittelalter: Die kulturelle Blüte vom 8. bis zum 12. Jahrhundert*, edited by Peter Ochsenbein, 95-107 (Stuttgart: Theiss, 1999); "Die Klosterschule als Fundament des literarischen Aufstiegs," in *St. Gallen: Geschichte einer literarischen Kultur*, edited by Werner Wunderlich, I:125-140; II:95-114 (St. Gallen: UVK Fachverlag für Wissenschaft und Studium, 1999); "Lehren und Lernen im Galluskloster," in *Die Kultur der Abtei Sankt Gallen*, edited by W. Vogler, 133-144 (Zürich: Belsler, 1990); and "The Monastic School of St. Gall," in *Sangallensia in Washington: The arts and letters in medieval and baroque St. Gall viewed from the late twentieth century*, edited by James Cecil King, 263-275 (New York: P. Lang, 1993); Christoph Dette, "Schüler im frühen und hohen Mittelalter. Die St. Galler Klosterschule des 9. und 10. Jahrhunderts," *Studien und Mitteilungen zur Geschichte des Benediktiner-Ordens und seiner Zweige* 105, 1 (1999): 7-64; Martin Kintzinger, *Wissen wird Macht: Bildung im Mittelalter* (Ostfildern: J. Thorbecke, 2003); and Thomas Frenz, "Eine Klosterschule von innen," in *Kloster und Bildung im Mittelalter*, edited by Nathalie Kruppa and Jürgen Wilke, 49-57 (Göttingen: Vandenhoeck & Ruprecht, 2006). These scholars often draw from the narrations of Ekkehard IV, edited as *Casus sancti Galli: St. Gallen Klostergeschichten* (Darmstadt: Wissenschaftliche Buchgesellschaft, 1991). Grotans's studies investigate the methods of St. Gallen's teachers (including Notker Labeo and Ekkehard IV) as evidenced in the punctuation and glosses of St. Gallen's manuscripts: Anna Grotans, *Reading in Medieval St. Gall* (Cambridge: Cambridge University, 2006); "Simplifying Latin in Notker's Classroom," *American Journal of Germanic Linguistics & Literatures* 10,1 (1998): 1-43; and "Syntax in the St. Gall Classroom: Notker Labeo and the *ordo naturalis*," (Ph.D. diss., University of Minnesota, 1992). Grotans also summarizes the scholarly debate of whether the abbey maintained one school or segregated students on the basis of their vocations: *Reading in Medieval St. Gall*, 53-67. On St. Gallen's traditions of teaching verse and having students compose their own verses, see, in addition to the previously cited sources, Peter Stotz, "Dichten als Schulfach. Aspekte

As noted in the introduction, scholars have hypothesized about the performance of verse in pedagogical contexts (a *Schulaussprache*; “school pronunciation”) in their attempt to understand how Latin verse was pronounced and recited after the decline in the knowledge of syllable quantity.⁴ Their investigation has considered whether syllable quantity would have been reflected in performance,⁵ whether the 3m caesura in hexameter verse was articulated as a pause,⁶ and whether and how an ictus—an emphasis of metrically prominent syllables—was rendered.⁷ An assumption present in the scholarly discussion is that a performance of verse in a pedagogical context might have articulated specific aspects of a poem’s verse structure more emphatically than a performance of verse in other contexts. A performance itself might have

mittelalterlicher Schuldichtung,” *Mittellateinisches Jahrbuch* 16 (1981): 1-16. The two musical annotations in Codex 844 are not included in this chapter; they have been edited and analyzed by Barrett (*The Melodic Tradition of Boethius’ ‘De consolatione philosophiae,’* II: 38-39) and are consistent with the understanding of St. Gallen’s musical treatment of verse presented in this chapter.

⁴ As noted in the introduction, the primary sources that scholars rely upon for information concerning the medieval recitation of Latin verse are presented and evaluated in Klopsch, *Einführung in die mittellateinische Verslehre*, 1-4; Norberg, “Comment a-t-on récité le vers,” 13-16; and “Mètre et rythme entre le Bas-Empire et le Haut Moyen Age,” 81-96. Recent summaries of the scholarly discussion appear in Haug, “Ways of Singing Hexameter,” 2-6, Leonhardt, *Dimensio syllabarum*, 56-66, and Ziolkowski, *Nota bene*, 126-143.

⁵ As noted in the introduction, Norberg cites witnesses from the second to the ninth centuries who refer to a manner of reading verse that made the groupings of long and short syllables—and perhaps syllable quantity—audible. (The Latin phrase these authors use is *scandere versus*.) See Norberg, “Mètre et rythme entre le Bas-Empire et le Haut Moyen Age,” 84-85; “Comment a-t-on récité le vers,” 14-15; “La récitation du vers latin,” 506-507. Norberg concludes that this manner of reciting verse was exceptional, and took place in pedagogical circumstances. “La scansion était à mon avis un moyen pédagogique auquel on a eu recours à une époque tardive pour faire apprendre aux élèves la métrique et la prosodie classiques” (“Mètre et rythme entre le Bas-Empire et le Haut Moyen Age,” 85). Leonhardt cites writings by Augustine and Servius as evidence for the correct and strict pronunciation of syllable quantity during pedagogical instruction. Like Norberg, he assumes that this type of pronunciation was practiced exclusively in pedagogical contexts: he refers to it as a “Schulaussprache.” *Dimensio syllabarum*, see especially 62-66.

⁶ When considering the performance of Latin verse prior to the Late Antiquity and Middle Ages, scholars such as Raven and Crusius are willing to associate caesurae with pauses in performance. See Crusius, *Römische Metrik*, 35; Raven, *Latin Metre*, 102-103.

⁷ For summaries of the scholarly discussion concerning the performance of ictus, see especially Crusius, *Römische Metrik*, 29-31; Haug, “Ways of Singing Hexameter,” 3-6; Norberg, “La récitation du vers latin,” *Neuphilologische Mitteilungen* 66 (1965): 496-508; and Ziolkowski, *Nota bene*, 126-130. Klopsch provides excerpts and interpretations of the associated primary sources in *Einführung in die mittellateinische Verslehre*, 1-4.

served as a pedagogical tool to allow aspects of verse structure to be audible, recognizable, and memorable for students.

Although scholars have often focused on “school pronunciation” as a spoken recitation of verse, this chapter investigates melodic *Schulaussprachen*: sung performances. In their musical notation, Naples IV G 68, Codex 136, and Codex 196 offer records so detailed that they include information concerning the relative durations of individual pitches, and thus individual syllables. An investigation of these settings reveals that a performance of verse in pedagogical contexts could differ substantively from performances in liturgical contexts, particularly by the extensive use of melodic repetition and the systematic articulation of single aspects of verse structure. These pedagogical manuscripts can be said to include pedagogical melodies: melodies designed to help students understand the intricate aspects of a poem’s verse structure.

The following discussion analyzes the musical notation in these three manuscripts as records of how verse might have been articulated in pedagogical situations. In Naples IV G 68, the setting of *Age iam precor* demonstrates that the concept of rendering syllable quantity in musical performance was not foreign to the Middle Ages; at least in St. Gallen, this manner of performing quantitative verse appears to have been practiced for didactic purposes. The setting also demonstrates how melodic repetition was used to articulate aspects of a poem’s verse structure: melodic repetition appears to occur at the level of the line, such that the four-line setting contains only one melody, repeated four times with minimal variation. Analyses of *Gratuletur omnis caro* and *Alma vera ac praeclara* demonstrate the extensive use of melodic repetition both within and among settings: these two texts share the same rhythmic construction (8 p. + 7 pp.) and are recorded with largely identical melodic notation. The melody evident in both settings articulates two understandings of the verse type: as units of eight and seven

syllables, respectively; and as three units of four syllables, followed by one unit of three. Not all settings in Naples IV G 68 make extensive use of melodic repetition. In *Adam in saeculo*, musical repetition occurs only at the level of the strophe, yet the setting systematically articulates the endings of the poem's half-lines and lines in other ways: either by a performance with elongated pitches or with cadential gestures.

The melodies notated in Codex 136 are reflective of fewer aspects of verse structure than the melodic settings in Naples IV G 68; yet their inclusion in a glossed Prudentius collection suggests that they were used for pedagogical purposes. The following discussion examines the manuscript's notation of multiple lines of verse (*Senex fidelis*, *O crucifer bone*, and *Quicumque Christum*); its notation of a melodic incipit (*Plus solito coeunt*); as well as the notation recorded in the manuscript's margins (*Cum moritur Christus* and *Unde pugillares*). These melodies suggest that verse was performed in St. Gallen's schools, even when the focus of the instruction was not the verse itself, but rather its semantic content.

The discussion of Codex 196, a ninth-century compilation containing Fortunatus's poetry, examines the manuscript's two instances of musical notation and considers the possible functions of each entry. (Additional scribal annotations, without neumatic notation, are discussed in Chapter 5, "The notation and transmission of Office hymns.") The economical notation of *Tempora florigero* contrasts with the detailed notation of *Aspera condicio*; the difference in notational strategies between these two entries likely signals a difference in the intended functions of the musical notation. The notation of *Tempora florigero* provides information concerning a few, selected aspects of the performance of the text; the notation of *Aspera condicio* provides a more detailed record of a melody, perhaps one that was less well-known at the abbey. The setting of *Aspera condicio* also reveals a rare instance of punctuation included

with neumatic notation. The music writing in all three manuscripts demonstrates the pragmatic, multiple ways in which performance information was recorded in St. Gallen.

Naples IV G 68

Naples IV G 68—a collection including Boethius’s *Consolatio Philosophiae*, Prudentius’s *Psychomachia*, and portions of Martianus Capella’s *De nuptiis Philologiae et Mercurii*—has received attention for both its textual content and its musical notation. Scholars have established that multiple scribes contributed to its textual and musical entries in the ninth and early tenth centuries; that the scribal work and musical notation are consistent with those of St. Gallen; and that the manuscript’s texts and glosses suggest that the compilation was used in the abbey’s schools.⁸ The following discussion focuses on aspects of the musical notation not yet thoroughly addressed in scholarship: the melodic articulations of verse structure within the notated poetry on folios 207, 231, and 232.⁹ These melodies, in their systematic reflections of aspects of verse structure, offer further evidence that the collection served pedagogical functions.

⁸ Bischoff has dated the manuscript to the ninth and tenth centuries: Bernhard Bischoff, *Katalog der festländischen Handschriften des neunten Jahrhunderts (mit Ausnahme der wisigotischen)* (Wiesbaden: Harrassowitz, 2004), II:308. See also C. Leonardi, “I codici di Marziano Capella” *Aevum* 34 (1960): 412-414; Edmund T. Silk, “Notes on Two Neglected Manuscripts of Boethius’ *Consolatio Philosophiae*,” *Transactions and Proceedings of the American Philological Association* 70 (1939): 352-356; and Stoppacci, “I manoscritti,” xciii-xciv. Schaller analyzes the transmission patterns of the poetry contained in the manuscript in “Frühmittelalterliche lateinische Dichtung in einer ehemals St. Galler Handschrift.” The manuscript’s content is discussed as an example of the “Beschäftigung mit ‘Schulautoren’ in St. Gallen” in Glauche, *Schullektüre im Mittelalter*, 45 and 59. (Glauche’s discussion of St. Gallen’s schools is found on 25 ff., 56 ff., and 83 ff.) Stoppacci also concludes that “il codice ... era destinato ad uso scolastico.” “I manoscritti,” xciv. The manuscript’s musical notation has been examined by Jammers, “Rhythmen und Hymnen in einer St. Galler Handschrift des 9. Jahrhunderts”; Rankin, “Ways of Telling Stories,” 393-394 and “The Song School of St Gall,” 173-198 (esp. 175-176, 180, and 195, note 11); Barrett, *Corpus rhythmorum musicum*, xciii-xciv; *The Melodic Tradition of Boethius’ ‘De consolatione philosophiae’*, II: 14 ff.; and “Stylistic layers in Early Medieval ‘Ritmi ad cantandum.’” Rankin suggests an early tenth century dating for the musical notation; Jammers, Rankin, and Barrett all note the presence of a high number of significant letters, the positioning of the notational signs in the space above the text to indicate relative pitch, and less-common neume forms, including a square clivis. The manuscript’s settings are also discussed in Sevestre, “Du versus au conduit.” Barrett offers a summary of scholarship concerning rhythmically constructed Latin verse in “Stylistic layers in Early Medieval ‘Ritmi ad cantandum,’” 525-527.

⁹ Barrett, *The Melodic Tradition of Boethius’ ‘De consolatione philosophiae’* (II:14-37), analyzes the melodic articulations of verse structure within the manuscript’s notated Boethian *metra*.

folio	incipit	length of text	extent of musical notation	musical notation ¹⁰
207r	<i>Ante saecula et mundi</i>	two strophes	two strophes	Scribe 1
	<i>Gratuletur omnis caro</i>	one strophe	one strophe	Scribe 1
	<i>Audite omnes canticum</i>	one strophe	none	
	<i>Alma vera ac praeclara</i>	one strophe	one strophe	Scribe 1
	<i>O triplex honor</i>	one strophe	one strophe	Scribe 1
207v	<i>Caeli cives adplaudite</i>	one strophe	one strophe	Scribe 1
	<i>Age iam precor</i>	one strophe	one strophe	Scribe 1
	<i>Adam in saeculo</i>	two strophes	two strophes	Scribe 1
	<i>Perge frater qui adheres</i>	one strophe	none	
231v	<i>De nuptiis, Liber IV</i>	fragment	none	
	<i>Tercio in flore mundus</i>	two strophes	two strophes	Scribe 2
232r-231v	<i>Ad dominum clamaveram</i>	seventeen strophes	two strophes	Scribe 2
232v	<i>Christe salus mundi</i>	twelve lines	none	
	<i>Tu quicumque velis</i>	twelve lines	none	
	<i>Concurrite huc populi</i>	ten lines, (incomplete)	none	

Table 4: Notated poetry in Naples IV G 68¹¹

¹⁰ As identified by Jammers, “Rhythmen und Hymnen,” 135 and Barrett, *Corpus rhythmorum musicum*, 103.

¹¹ For the present discussion, the manuscript’s spellings have been retained, with the exception of e caudata being written as ae. A list of the contents of this poetic compilation is also found in Jammers, “Rhythmen und Hymnen,” 134-135. Jammers includes citations of editions of the poems’ texts, as does Schaller, “Frühmittelalterliche lateinische Dichtung in einer ehemals St. Galler Handschrift,” 274 ff. The texts and melodies of *Adam in saeculo*, *Ad dominum clamaveram*, *Alma vera ac praeclara*, *Ante saecula et mundi*, *Gratuletur omnis caro*, and *Tercio in flore mundus* are edited by Stella, et. al., in *Corpus rhythmorum musicum*. Sevestre offers a reconstruction of *Gratuletur omnis caro*’s melody in “Du versus au conduit,” II: 95 ff.

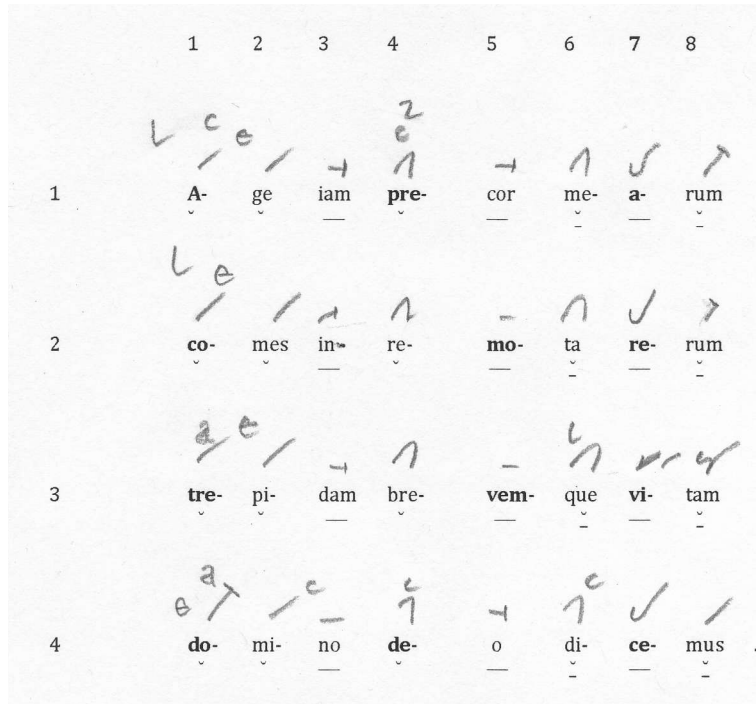
**Melodic repetition within one setting and melodic conveyance of syllable quantity:
*Age iam precor***

The setting of *Age iam precor* differs fundamentally from the liturgical settings previously analyzed: articulating the definitive aspects of the text's Anacreontic verse structure was the priority of this setting, taking precedence over the conveyance of the text's syntax and the creation of melodic interest.¹² The setting answers to Haug's question of whether the concept of systematically rendering syllable quantity through the durations of individual pitches was "foreign" to the Middle Ages, demonstrating that it was not; in St. Gallen, this manner of performing appears to have been practiced for didactic purposes.¹³ The setting of *Age iam precor* also seems to articulate aspects of the text's verse structure through melodic repetition: as seen in the repeated patterns of neumes, melodic repetition occurs at the level of the line, such that the four-line setting contains only one melody, repeated four times with minimal variation.¹⁴ Repeated cadential gestures reflect line endings.

¹² The text comprises the first lines of the poem entitled "Ad coniugem." An edited version of the poem's text is found in Wilhelm August Hartel, *Sancti Pontii Meropii Pavlini Nolani Carmina* (Vienna: F. Tempsky, 1894), 344. Norberg analyzes the text and edits the first strophe in *An Introduction to the Study of Latin Verse*, 67; Schaller discusses the poem's transmission and notes that the verse type is rarely encountered: "Frühmittelalterliche lateinische Dichtung in einer ehemals St. Galler Handschrift," 275.

¹³ "The lack of evidence for a rendition of quantity by duration might either indicate that this was not an option for non-mensural monodic music, or that this idea was foreign to the early Middle Ages, emerging only in humanist circles around 1500" (Haug, "Ways of Singing Hexameter," 17).

¹⁴ Barrett uses the extent of melodic repetition within a setting and the repetition's relationship to a text's poetic structure as a means of discerning three stylistic layers in the repertory of notated, rhythmically constructed poetry. According to his survey, melodic repetition by line (such as that evident in *Age iam precor*) appears most often in settings notated at the abbey of St. Gallen and in West Francia. Barrett, "Stylistic layers in Early Medieval 'Ritmi ad cantandum,'" especially 532, 534-536.



Example 76: Systematic reflection of syllable quantity through pitch duration: *Age iam precor*, Naples IV G 68, 207v

The durations of individual pitches consistently mirror the quantity of the syllables they convey. In line 1, the inclusion of “c” in the notation of the first, short syllable indicates a quickened performance; the text’s first long syllable, syllable 3, is conveyed with an elongated pitch (indicated in the notation with an episema). The correspondence between syllable quantity and relative pitch duration continues: the fourth, short syllable is notated with “c”; the fifth, long syllable, with an episema. Within the setting, only one indication of relative pitch duration contradicts the quantity of the syllable with which it is performed: in line 4, the first, short syllable (“**domino**”) is notated with a virga and a lengthening episema. Although subsequent lines of the poem are not notated as explicitly as line 1, it is likely that the scribe intended that they would be performed with similar pitch durations. The slight reduction in indications of

relative pitch durations throughout the entry probably indicates only that the scribe abbreviated his notation as he wrote, on the assumption that the reader would grasp the durations of individual pitches from the notation of line 1.

The setting's melodic contours also correspond to syllable quantity in the first half of each line. The first two long syllables of each line (syllables 3 and 5) are notated with tractulus, indicating that they were performed with pitches relatively lower than those preceding: descending melodic gestures ended on each of these syllables. The melodic gestures "arrive" on the long syllables of the verse.

Line endings are articulated by a repeated, standard cadential gesture in lines 1, 2, and 4; the indications to lengthen the final pitches of lines 1 and 2 would have further underscored the finality of the cadential gestures.

The setting's extensive use of repetition further suggests a pedagogical purpose for the melody; it appears that the primary function of the setting was to create an audible manifestation of the verse type. The same melody recurs with each line of text (as inferred from the repeating series of notational signs); the notation of only two syllables—the last two of line 3—varies from that of other lines. The setting creates a melodic rendering of Anacreontic verse applied to each line of the strophe.

The setting's melodic parameters are not oriented towards the text's syntax. The text consists of two sections: the first three lines form a prayer (beginning "Age iam precor"; "Lead, now, I pray..."), while the fourth line declares an intention to pray ("domino deo dicemus"; "we will say to the Lord God"). The musical setting makes no reflection of the prayer's extension across three lines of verse: the final syllables of lines 1 and 2 are conveyed with cadential gestures and elongated pitches that segment the prayer in performance. Nor is the final line—so

different in semantic content from the first three—performed differently; it is notated with the same series of neumes as the first two lines. The setting contains only one melodic variation that might represent an accommodation of the text’s semantic content. The end of the prayer—coinciding with the ending of line 3—is the only moment in the setting with melodic variation. The altered melody serves perhaps as a subtle marker of the end of the address to God. Even allowing for this small acknowledgement of the text’s syntactic structures, the setting shows an overwhelming orientation towards the text’s versified aspects.

The setting of *Tercio in flore mundus* shows a similar amount of melodic repetition. Each strophe comprises four lines of rhythmically constructed trochaic septenarius verse (8 p. + 7 pp.); as noted by Barrett, the setting appears to repeat melodic content for the performance of the final three lines of each strophe (as suggested by the repetition of notational signs).¹⁵ The setting treats each line as an instance of the verse type; yet in this setting (as opposed to *Age iam precor*), the first line of the strophe receives its own melodic identity; it is sung with a different melody, as indicated by a distinctive series of neumes.

¹⁵ Barrett, “Notated Verse in Ninth- and Tenth-Century Poetic Collections,” 155 ff. and *Corpus rhythmorum musicum*, 424-427.

Repetition of melodic contour within and between settings:

Gratuletur omnis caro and *Alma vera ac praeclara*

The setting of *Gratuletur omnis caro* also prioritizes the conveyance of aspects of its text's verse structure; melodically, the setting reflects two understandings of the poem's rhythmic structure (8 p. + 7 pp., a rhythmic imitation of trochaic septenarius).¹⁶ Trochaic septenarius can be conceived of as an alternation of two units of verse, the first containing eight syllables; the second containing seven (referred to as *versiculi alterni*). The verse form can also be understood as three units of four syllables followed by a unit of three (referred to as *versus quadratus*). Both conceptions are evident in the melodic setting of *Gratuletur omnis caro*.¹⁷

¹⁶ The following discussion on medieval understandings of trochaic septenarius relies upon Björkvall and Haug, "Verslehre und Versvertonung im lateinischen Mittelalter," 314 ff.; Klopsch, *Einführung in die mittellateinische Verslehre*, 16-19; and Norberg, *An Introduction to the Study of Latin Verse*, 67-71. An edited version of the text of *Gratuletur omnis caro* is provided by Ernst Dümmler, *Poetae Latini aevi Carolini II* (Berlin: Weidmann, 1884), 252-253. The setting is also edited by E. D'Angelo and Barrett (*Corpus rhythmorum musicum*, xxxii-xxxiii and 251-265). D'Angelo notes that the poem can be scanned as fifteen-syllable lines of composed of iambic feet (255). The analyses presented here consider the poem as having been understood and set as rhythmic verse: verse constructed according to the placement of accented and unaccented syllables, rather than syllable quantity. I make this determination due to the melodic concordance with *Alma vera ac praeclara*, a text appearing on the same folio of the manuscript that contains the same arrangement of accented and unaccented syllables. (An analysis of *Alma vere ac praeclara*'s poetic construction is found in *Corpus rhythmorum musicum*, 63). Barrett's scholarship supports the supposition that the repetition of melodic content between the two texts might indicate that they were considered to be the same verse type (*Corpus rhythmorum musicum*, 75; "Stylistic layers in Early Medieval 'Ritmi ad cantandum,'" 529, note 18). Barrett classifies the setting of *Gratuletur omnis caro* (along with *Alma vera ac praeclara* and *Tercio in flore*) in a stylistic layer defined by poetry with regular numbers of syllables and melodic repetition occurring at the level of the line: "Stylistic layers in Early Medieval 'Ritmi ad cantandum,'" especially 529, 535.

¹⁷ This examination of melodic settings for their articulation of these differing conceptions of trochaic septenarius verse is modeled on Björkvall and Haug, "Verslehre und Versvertonung im lateinischen Mittelalter," 315-316; the Latin terms are drawn from Bede's "De arte metrica" (C.B. Kendall, ed., *Bedae Venerabilis Opera: Pars I, Opera didascalica* [Turnhout: Brepols, 1975], 137) and Diomedis's *Artis grammaticae* (edited by Heinrich Keil as *Artis grammaticae libri III* [Hildesheim: Georg Olms, 1961 {reprint edition}], esp. 507). (Also available as "Diomedis ars," *Corpus grammaticorum latinorum*, 0507. <http://kaali.linguist.jussieu.fr/CGL/text.jsp?id=T25> [accessed 28 April 2013].) Norberg and Klopsch speak of the presence of a "secondary break after the first dipody" or a "Dihärese in der ersten Vershälfte." Norberg, *An Introduction to the Study of Latin Verse*, 68; Klopsch, *Einführung in die mittellateinische Verslehre*, 17. See also Norberg's discussion of rhythmic imitations of trochaic septenarius, *An Introduction to the Study of Latin Verse*, 107-108 and 113-116; and *Les vers latins iambiques et trochaïques au Moyen Age et leurs répliques rythmiques* (Stockholm: Almqvist & Wiksell, 1988), 96-124.

Example 77: Melodic articulations of rhythmically constructed trochaic septenarius verse:
Gratuletur omnis caro, Naples IV G 68, 207

The first line of verse is articulated melodically as two units comprising eight and seven syllables, respectively (*versiculi alterni*). The setting's relative pitch content creates a single melodic gesture that extends for the performance of eight syllables: an arch-shaped contour conveys the first half of line 1. The half-line begins and ends with relatively low pitches (indicated in the notation by tractulus). The heighting of the neumes, as well as the letter "l" (indicating "levare," to lift the pitch) suggests that the highest pitch of the melodic gesture conveyed the sixth syllable, and that the final three pitches of the half-line descended melodically.¹⁸ Additionally, the line's notated indications of relative pitch durations suggest that melodic motion was maintained throughout the performance of the first eight syllables: the first elongated pitch occurs with syllable 7, at the ending of the melodic gesture. The line's second half—the final seven syllables—is also conveyed as one gesture; no elongated pitches occur until

¹⁸ Rankin describes a similar example in which a scribe responsible for musical notation in Naples IV G 68 uses the placement of notational signs to represent relative pitch content: "The Song School of St Gall in the Later Ninth Century," 181-182. Barrett's reconstruction of the setting's pitch content, based on concordant versions ("Stylistic layers in Early Medieval 'Ritmi ad cantandum,'" 263), offers further, provisional evidence to support this assertion.

the final syllable of the line. In the position where a lengthened pitch would occur, were the verse to be conveyed as units of four syllables (*versus quadratus*), the scribe has marked a “c” (syllable 12): rather than slowing down and articulating this position in the verse, the performer should sing more quickly. In terms of the placement of elongated and shortened pitches, the first line of verse is conveyed as two units of eight and seven syllables, respectively: *versiculi alterni*.

The setting’s second line differs. Through repetition of melodic contour, it presents the line of verse as units of four syllables: *versus quadratus*. Syllables 1 to 4 are notated with a series of neumes nearly identical to those notated with syllables 5 to 8 and syllables 9 to 12. (The individual instances differ from one another only in their placement of liquescent nuances and in the notation of a clivis with syllable 4.) Repetition of melodic contour thus delineates the line into groups of four syllables. Each group ends with a relatively low pitch (indicated in the notation with tractulus or, in the case of syllable 4, a clivis), which most likely represents the ending of each instance of the melodic gesture. However, a “c,” indicated for the performance of the line’s fourth syllable, mitigates the rendering of this half-line as two distinct melodic gestures.

The setting’s third line combines these two conceptions of the verse form. The pitch content and melodic contour were likely identical to the setting’s first line (neumes and significative letters correspond entirely); the verse is presented again as an eight-syllable unit followed by a seven-syllable unit, *versiculi alterni*. Yet one suggestion of *versus quadratus* is also present: the fourth syllable (“salvaret”) is notated with an episema. The scribe thus indicated an elongated pitch prior to the diaresis between feet two and three (syllable 4), the point that articulates units of four syllables. So while the setting’s pitch content—with its creation of one melodic gesture encompassing the line’s first eight syllables—returns to an

articulation of half-lines (*versiculi alterni*), the line's notation of relative pitch durations articulates the line's secondary break (*versus quadratus*) between the fourth and fifth syllables.

Example 78: Repetition of melodic contour between settings: *Alma vera ac praeclara*, Naples IV G 68, 207

The melodic contours seen in the setting of *Gratuletur omnis caro* appear again in the manuscript, with the poem *Alma vera ac praeclara* (Example 78).¹⁹ The melodic repetition between settings offers further evidence that the notation of Naples IV G 68's poetry resulted from an interest in the texts' poetic structures: two texts with the same sequence of accented and unaccented syllables received the same melodic settings.²⁰ The correspondence of their melodic contours emphasizes the correspondence of their rhythmic verse structures. Yet the settings of these two texts are not entirely identical. The notation of *Alma vera ac praeclara*'s first line

¹⁹ An edited version of the poem's text is provided by Dümmler, *Poetae Latini aevi Carolini II*, 255; see also M.C. Ferrari and Barrett's edition in *Corpus rhythmorum musicum*, 63-75. Schaller discusses the poem's transmission in "Frühmittelalterliche lateinische Dichtung in einer ehemals St. Galler Handschrift," 274. Barrett has also noted the melodic concordance and notational discrepancies between *Gratuletur omnis caro* and *Alma vera ac praeclara*, *Corpus rhythmorum musicum*, xxxix, 74-75, and 263-264.

²⁰ Barrett also suggests that the melodic repetition between these two settings could indicate that "the melodic profile ... was associated with a particular verse form rather than with a particular verse text." *Corpus rhythmorum musicum*, 75; "Stylistic layers in Early Medieval 'Ritmi ad cantandum,'" 529, note 18.

differs from that of *Gratuletur omnis caro*'s in two minor ways. The first variation—the heighting of virgae on syllables 6 and 7—suggests that the seventh syllable was the highest pitch in *Alma vera ac praeclara*, not the sixth (as in *Gratuletur omnis caro*). This difference would not have affected the conveyance of the half-line as a single melodic gesture; both settings convey the line's opening eight syllables as one unit. In the second half of line 1, *Alma vera ac praeclara* shows repetition of melodic contour that might have rendered the half-line as two units: the neumes notated with syllables 9 to 11 repeat with syllables 13 to 15. The repetition of melodic contour might have articulated the line's second half as units of four syllables; yet the indication to shorten the pitches conveying syllable 12 (indicated in the notation with “c”) would have mitigated the performance of the half-line as two distinct melodic units. Like the setting of *Gratuletur omnis caro*, the setting of *Alma vera ac praeclara* conveys the poem's first line as an eight-syllable gesture followed by a seven-syllable gesture, *versiculi alterni*.

Alma vera ac praeclara's second line begins like *Gratuletur omnis caro*'s, with repetition of melodic contour articulating groups of four syllables, conveying the half-line of verse as *versus quadratus*. Yet the line's second half differs from the corresponding position in *Gratuletur omnis caro*. *Alma vera ac praeclara*'s setting does not continue the repetition that conveys the line's first half; rather, a new melodic gesture (notated as virga-tractulus) delineates the beginning of four-syllable units: the notational signs for syllables 9 and 10 are repeated with syllables 13 and 14. The line is still conveyed as *versus quadratus*, but *Alma vera ac praeclara* contains an additional melodic gesture, and thus offers more melodic interest.

Seen as a whole, the setting varies minimally from *Gratuletur omnis caro*. The settings correspond, not only in the majority of their melodic content (as indicated by the melodic contours of the neumatic notation), but also in their conveyance of trochaic septenarius as both

versiculi alterni and *versus quadratus*. The presence of these two understandings of the verse type suggests that these melodies served didactic functions: their performance would have audibly articulated the verse both at the level of half-line (*versiculi alterni*) and at the level of the metra, the four-syllable units evident in the conception of *versus quadratus*.

Articulating aspects of verse structure without melodic repetition: *Adam in saeculo*

Not all settings in Naples IV G 68 make use of melodic repetition to convey aspects of verse structure.²¹ In *Adam in saeculo* (Example 79), musical repetition occurs only at the level of the strophe, yet the setting systematically articulates the endings of the poem's half-lines and lines, either by a performance with elongated pitches or cadential gestures. The poem is composed according to rhythmic principles—the number of syllables and the placement of accented syllables are its defining features. Schaller analyzes *Adam in saeculo* as half-lines of six syllables, each ending with a proparoxytone (6 pp. + 6 pp.).²² The setting articulates the endings of these six-syllable units by conveying final syllables, and only final syllables, with lengthened pitches, as evidenced in the notation by episemas. (Within the entire strophe, only one exception occurs in the placement of elongated pitches: the first syllable of line 1's second half is notated with an angular pes, indicating an elongated performance. The relatively long duration of this

²¹ Barrett suggests that the variations among settings regarding the extent and placement of melodic repetition might be associated with different, non-successive “stages in the composition of ... and distribution of rhythmical verse.” *Adam in saeculo* is classified with his first stylistic layer (defined by poetry with irregular numbers of syllables and “an absence of melodic repetition within the strophe”); as noted above, *Gratuletur omnis caro, Alma vera ac praeclara*, and *Tercio in flore* are classified in a second stylistic layer, defined by “regular syllable count associated with melodic repetition by line.” “Stylistic layers in Early Medieval ‘Ritmi ad cantandum,’” 533-534.

²² Schaller, “Frühmittelalterliche lateinische Dichtung in einer ehemals St. Galler Handschrift,” 275-276; the author also includes an edited version of the poem's text. See also D'Angelo and Barrett's edition in *Corpus rhythmorum musicum*, 59-62.

syllable would also have contributed to the articulation of the poem's half-lines.) Additionally, cadential gestures articulate the endings of some of these half-lines and lines: the virga strata followed by two tractulus at the end of the first half of line 1 (in strophe 1, "saeculo") suggests a cadential gesture, as does the neume series virga-tractulus-tractulus, notated with the final syllables of the first half of line 2 ("con**cu**bitu"), and the neume series pes-virga notated with the final two syllables of line 3 ("vir**gine**").

The image displays musical notation for the text "Adam in saeculo" across three strophes. Each strophe is labeled with a Roman numeral (I, II) and a line number (1). The text is written in a medieval script with neumes above the syllables. Several neumes are highlighted with boxes to illustrate cadential gestures:

- Strophe I, Line 1:** The neume for "sae-cu-lo" is boxed. It consists of a virga strata followed by two tractulus neumes.
- Strophe I, Line 2:** The neume for "cu-bi-tu" is boxed. It consists of a virga strata followed by two tractulus neumes.
- Strophe I, Line 3:** The neume for "vir-gi-ne" is boxed. It consists of a pes neume followed by a virga neume.

The text is as follows:

I 1 A- dam in **sae-** cu- lo pri- mus a do- mi- no

si- ne con- **cu-** bi- tu a de- o con- di- tus

ie- sum fi- **gu-** rat na- sci ex vir- gi- ne

II 1 Be- ni- gnus o- pi- fex e- git , de os- si- bus

co- stam e- **uel-** lit con- iu- gem con- di- dit

xpi- sti ex **la-** te- re fi- gu- rat ec- cle- si- am

Example 79: Articulation of half-line and line endings without melodic repetition: *Adam in saeculo*, Naples IV G 68, 207v

The setting also melodically conveys the defining aspect of the poem's verse structure—the accented, antepenultimate syllables of half-lines. In lines 1 and 2, the notation indicates that the fourth syllable is performed with a relatively high pitch (“*saeculo*” and “*concupitu*”); the pitches following contain lower pitch content (as indicated by their notation with *tractulus*). This melodic contour reflects the characteristic pattern of accented and unaccented syllables that comprises the half-lines' endings. Even without melodic repetition, the setting articulates the defining aspect of the poem's verse structure.

Summary: Pedagogical melodies

Some settings recorded in Naples IV G 68, such as *Age iam precor* and *Tercio in flore mundus*, differ substantively from the abbey's liturgical melodies: they contain a level of melodic repetition that creates an audible representation of a verse type and prioritizes a reflection of verse structure above other aspects of the text. Other settings, such as *Adam in saeculo*, *Ad dominum clamaverum*, and *O triplex honor*, do not contain melodic repetition within their strophes, but still melodically convey aspects of their texts' verse structures. Melodies within the collection consistently articulate medial divisions and line endings with cadential gestures and elongated pitches, even when these structural points in the verse diverge from the text's syntax.

The melodies contained in Naples IV G 68—both those containing extensive melodic repetition and those that articulate aspects of verse structure in other manners—could well have served didactic purposes. These settings might have functioned as a gloss on the text's verse structure: they were a way of making specific verse types audible, recognizable, and memorable.

The melodies are entirely consistent with the pedagogical nature of the collection; they might be considered as one element of the didactic compilation, as exercises in sounding verse.

The level of detail in the musical notation—the extensive use of significative letters and the heighting of neumes—suggests an additional function for the music writing. The notation provides a detailed record of a melody; to use Barrett’s terminology, the notation might have served an “archival” function.²³

²³ Barrett, “Notated Verse in Ninth- and Tenth-Century Poetic Collections,” 110.

Codex 136

Codex 136, a ninth-century compilation of Prudentius's poetry, also shows evidence of having been used as a pedagogical manuscript.²⁴ Prudentius's writings are consistently associated with school curricula in the Middle Ages, and Codex 136 contains textual glosses that are part of a widely transmitted pedagogical tradition, as well as rubrics explicating the texts' verse structures.²⁵ The codex also contains glosses of another sort: in eight places, scribes annotated the manuscript's texts with neumatic notation.²⁶ The following discussion describes each instance of musical notation within the manuscript (a task not yet undertaken in scholarly literature), examines the relationship of the melodic settings to the texts' verse structures, and considers the role the notated melodies might have played in a didactic enterprise.

²⁴ Bergmann and Stricker date the manuscript to the mid-ninth century and its glosses to the ninth or tenth century: *Katalog der althochdeutschen und altsächsischen Glossenhandschriften*, 483-485. See also Bergmann and Stricker, *Die althochdeutsche und altsächsische Glossographie*, 1502; Albert Bruckner, *Scriptoria Medii Aevi Helvetica* (Geneva: Roto-Sadag, 1938), 43 and 71; von Euw, *Die St. Galler Buchkunst*, I:286; Beat Matthias von Scarpatetti, "Schreiber-Zuweisungen in St. Galler Handschriften des achten und neunten Jahrhunderts," in *Codices sangallenses: Festschrift für Johannes Duft zum 80. Geburtstag*, edited by Peter Ochsenbein and Ernst Ziegler, 25-56 (Sigmaringen: Jan Thorbecke, 1995), 51; and Scherrer, *Verzeichniss der Handschriften der Stiftsbibliothek von St. Gallen*, 50-51.

²⁵ See above, note 2.

²⁶ The neumatic notation within the manuscript has received brief mentions from Ziolkowski, *Nota Bene*, 263, Maurice P. Cunningham, ed., *Aurelii Prudentii Clementis Carmina* (Turnhout: Brepols, 1966), 17, and Björkvall and Haug, "Verslehre und Versvertonung im lateinischen Mittelalter," 313-314.

page	incipit	extent of musical notation	verse type
11	<i>O crucifer bone</i>	five lines	Alcmanian ²⁷
86	<i>Plus solito coeunt</i>	eleven syllables of line 3, “Festus apostolici”	Archilochean
116	<i>Unde pugillares</i>	marginalia	hexameter
149	<i>Quicumque Christum</i>	strophe 1; strophe 3, syllables 1 to 16	iambic dimeter
212	<i>Cum moritur Christus</i>	marginalia	hexameter
261	<i>Senex fidelis</i>	five lines	iambic senarius
369	<i>Jucundus homo</i> (antiphon for St. Stephen; CAO 3510)	entire text	prose

Table 5: Notated texts in Codex 136

Notation of multiple lines of verse: *Senex fidelis*, *O crucifer bone*, and *Quicumque Christum*

Three entries of neumatic notation in Codex 136 encompass multiple lines of verse. The first five lines of Prudentius’s poem *Psychomachia* (beginning with the textual incipit “Senex fidelis”) were glossed with neumatic notation, as were the first lines of “Hymnus ante cibum” (beginning “O crucifer bone”) and “Hymnus Epiphaniae” (“Quicumque Christum”) from *Cathemerina*.²⁸ Two of these excerpts belong to a tradition of notated verse that extended beyond St. Gallen: Barrett investigates the notation of *Senex fidelis* and *O crucifer bone* in Bern 455, a French compilation of poetry containing not only musical notation, but also indications that it was used for pedagogical purposes.²⁹

²⁷ Norberg, *An Introduction to the Study of Medieval Latin Versification*, 77, note 99.

²⁸ Critical editions of Prudentius’s poems are available in *Aurelii Prudentii Clementis Carmina*.

²⁹ Barrett, “Notated Verse in Ninth- and Tenth-Century Poetic Collections,” 66-67. See also Barrett’s most recent investigation of the notation within Bern 455, “Neumes in a ninth-century verse collection.”

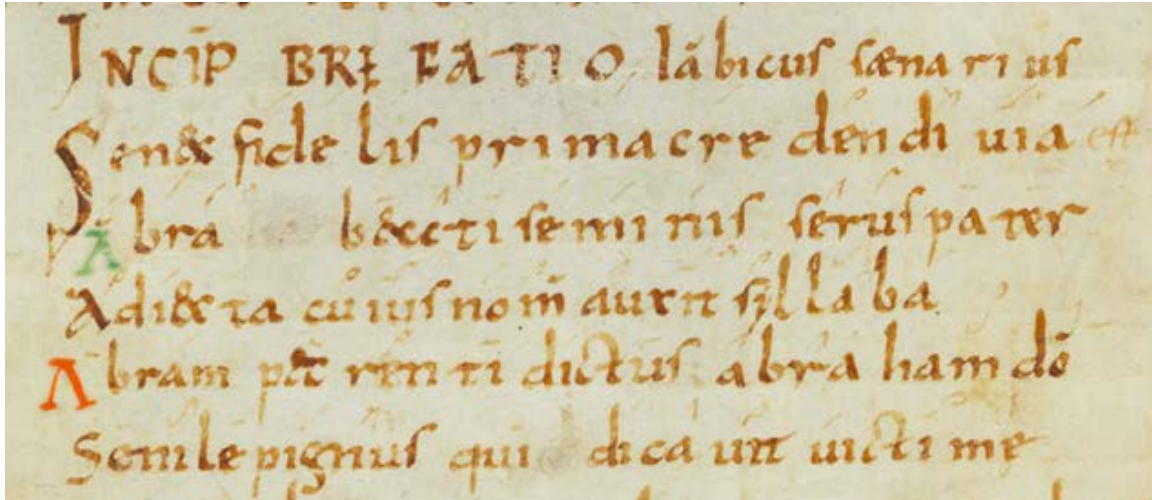


Image 22: *Senex fidelis*, Codex 136, 261

	1	2	3	4	5	6	7	8	9	10	11	12
1	Se-	nex	fi-	de-	lis	pri-	ma	cre-	den-	di	vi-	a _{est}
2	A-	bra	be-	a-	ti	se-	mi-	nis	se-	rus	pa-	ter
3	Ad-	ie-	cta	cu-	ius	no-	men	au-	xit	syl-	la-	ba
4	A-	bram	pa-	ren-	ti	di-	ctus	a-	bra-	ham	de-	o
5	Se-	ni-	le	pi-	gnus	qui	di-	ca-	uit	ui-	cti-	mae

Example 80: Cadential gestures and melodic repetition, *Senex fidelis*, Codex 136, 261

In Codex 136's setting of the iambic senarius text, line endings are performed with cadential gestures (as evidenced by the pes-virga notated with the final two syllables of line 1, the neume series virga strata-tractulus-tractulus with the final three syllables of line 2, and the pes-virga with the final syllables of line 3). Only limited melodic repetition is evident in the notation: a nearly identical series of neumes is notated with the first halves of lines 2 and 4. (One discrepancy between the notation of these half-lines is evident: in line 2, the text contained an additional syllable that was later erased ["Abraham"]; the virga notated for this syllable is not present in the series of neumes notated with the first half of line 4). Syllable quantity and ictus are not articulated by the melody.

By its detailed performance information, including the position of liquescent nuances and the relative durations of individual pitches, the neumatic notation indicates that the poem was intended for sung performance. Yet the notation does not clearly indicate the extent of the performance; the text's syntax suggests that a singer might have continued beyond the musical notation. Although neumes are recorded only through the fifth line of verse, the poem's opening sentence extends through line 14, suggesting two possibilities: first, that only a small excerpt of the poem was sung, and that the performance of five instances of the verse type was considered sufficient, although the conclusion of the performance would have interrupted the text's syntax; alternatively, that the melody was strophic, and was repeated with subsequent lines.³⁰

³⁰ In their studies of notated verse, Barrett, Bobeth, and Wälli each consider the possibility that certain notated melodies did not represent the entirety of a sung performance. Some examples from their research include Barrett, "Notated Verse in Ninth- and Tenth-Century Poetic Collections," 140 ff. and *The Melodic Tradition of Boethius' 'De consolatione philosophiae'*, II:30; Bobeth, *Antike Verse in mittelalterlicher Vertonung*, 186 ff.; Wälli, *Melodien aus mittelalterlichen Horaz-Handschriften*, 294 ff.

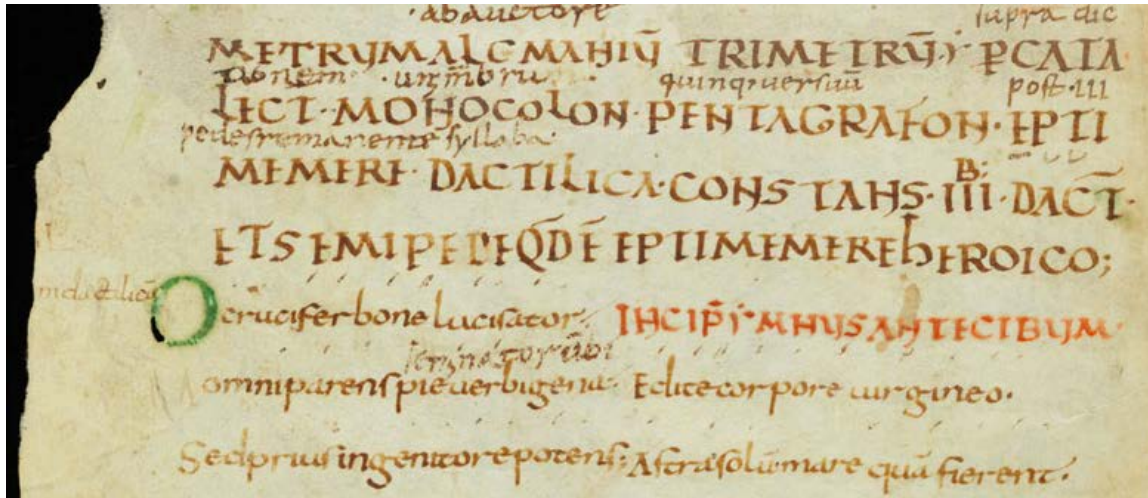


Image 23: *O crucifer bone*, Codex 136, 11

	1		2		3		4
1	O	cru-	ci-	fer	bo-	ne	lu- ci- sa- tor
2	om-	ni-	pa-	rens	pi-	e	ver- bi- ge- na
3	E-	di-	te	cor-	po-	re	vir- gi- ne- o
4	Sed	pri-	us	in	ge-	ni-	to- re po- tens
5	A-	stra	so-	lum	ma-	re	quam fi- e- rent

Example 81: Melodic repetition articulating line endings: *O crucifer bone*, Codex 136, 11

Musical notation also occurs with the text *O crucifer bone* (Image 23 and Example 81), one of Prudentius's poems appropriated for liturgical use as a processional hymn.³¹ As in the setting of *Senex fidelis*, the only aspects of the poem's verse structure articulated by the notated melody are line endings. The final four syllables of lines 1, 4, and 5 are notated with a series of neumes indicating a melodic contour that alternates between relatively high and low pitches. These patterns of neumes do not represent a standard cadential gesture, but the repetition of melodic contour would have made the line endings recognizable in the poem's performance.

³¹ Stäblein edited the poem's processional hymn setting from Paris, Bibliothèque nationale n. a. lat. 1064 as melody 1004: Bruno Stäblein, *Hymnen* (Kassel: Bärenreiter, 1956), 497. Concordant versions of the text's melodic setting—both those in Stäblein's published work, as well as those in his unpublished transcriptions, housed at the Bruno-Stäblein-Archiv, Universität Würzburg—do not conform to the melodic contours seen in the neumatic notation in Codex 136, and are therefore not appropriate material for reconstructing the pitch content of the setting.

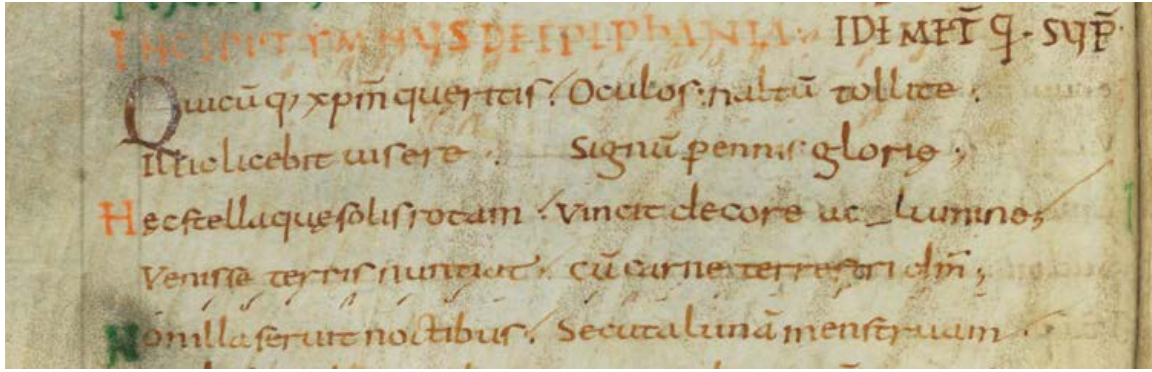
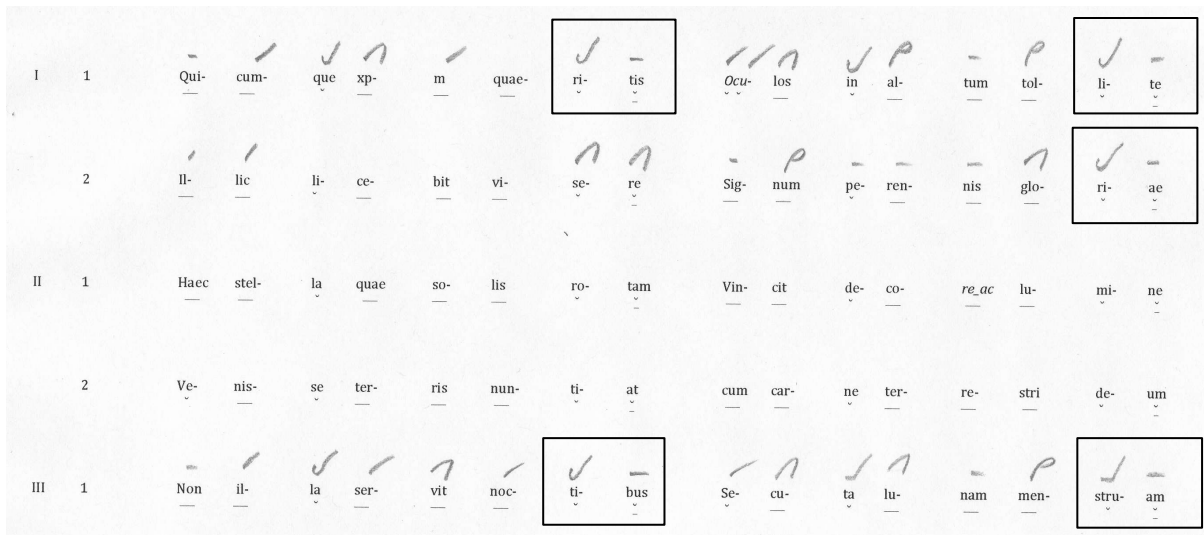


Image 24: *Quicumque Christum*, Codex 136, 149



Example 82: Cadential gestures in *Quicumque Christum*, Codex 136, 149

Two scribal efforts are evident in the musical notation of *Quicumque Christum* (Image 24 and Example 82): one hand notated a melody for the first strophe (32 syllables) of iambic dimeter verse; the other notated similar melodic contours with the first sixteen syllables of the poem's third strophe (beginning with "Non illa"). This scribe probably chose to record the melody with the third strophe, rather than with the first, because this part of the poem represents the first time the beginning of the melody would have accompanied a regular instance of the

verse type. The first strophe (line 1) contains an extra syllable, since the verse's fifth foot is resolved from an iamb to a dactyl ("oculos"). Line 3 also presents a variation in verse structure: the vowel in one of its nine syllables would have been suppressed for purposes of scansion ("dec**ore ac** lumine"). The third strophe thus offered the first opportunity for the scribe to show the repeating melody conveying a non-varied instance of the verse. As in the previous examples, the melody reflects the endings of eight-syllable units with repeated cadential gestures (indicated in the notation by the neume series pes-tractulus); syllable quantity and metrically prominent syllables remain unarticulated.

Notation of a melodic incipit: *Plus solito coeunt*

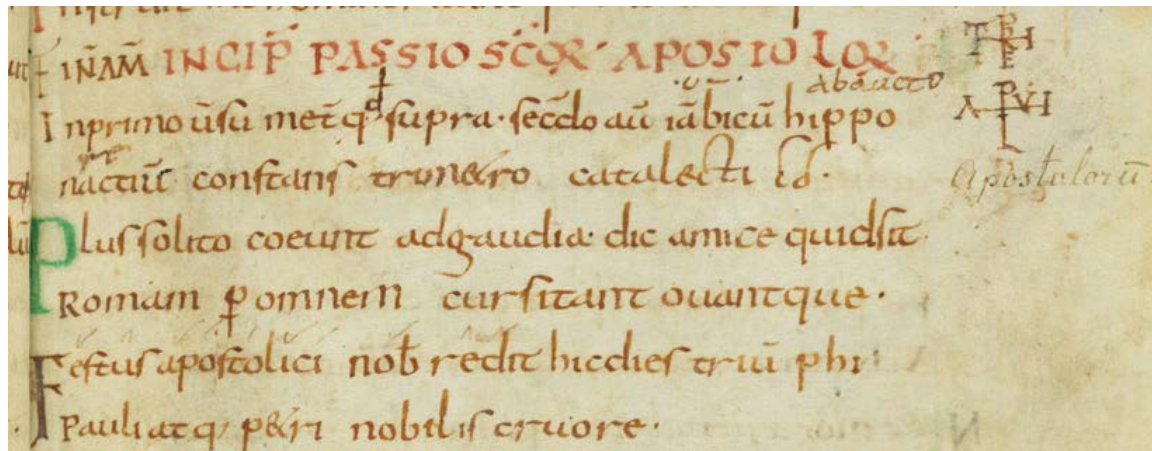
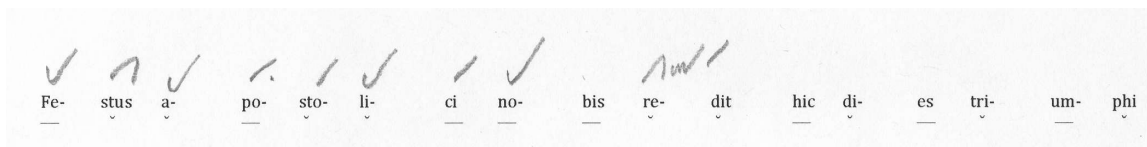


Image 25: *Festus apostolicus*, Codex 136, 86



Example 83: Notation of a melodic incipit: *Festus apostolicus*, Codex 136, 86

Neumes are also written with the poem “Passio apostolorum Petri et Pauli” from Prudentius’s *Liber Peristephanon*, but only the first eleven syllables of the Archilochean verse are notated. The notation might have functioned as a melodic incipit, indicating—to a person already familiar with the range of possible melodies—which melody to sing with the text. The limited extent of the notation suggests that the performance continued past the neumes; the notation was not intended to provide a detailed record of the melody.

The musical notation was most likely recorded with the third line of verse, rather than the first, because of the text’s semantic content. The third line of the poem contains an immediate reference to the commemoration of Peter and Paul, while the poem’s first lines contain a

narrative introduction that references neither apostle. The content of the poem's third and fourth lines would have been a more appropriate beginning if the text was sung in the liturgy of the apostles' feast day, or if a thematically succinct excerpt of verse was desired as pedagogical material.

Marginalia: *Cum moritur Christus* and *Unde pugillares*

Cursorily written neumes appear twice in the manuscript's margins. Both entries could well have been made by the same scribe: the notational signs are similar in ductus and ink color; both entries are placed in the right-hand margins and angle towards the bottom of the page. Given that the verses adjacent to the notation are well-suited to be pedagogical material, and that the notation gives only sketches—not explicit information—concerning the performance of the texts, it seems likely that both entries were written for the scribe's own use in a classroom. The scribe responsible for these entries was not most likely not only a musician but also a teacher.

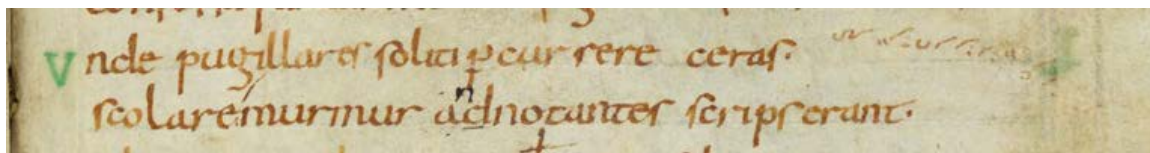
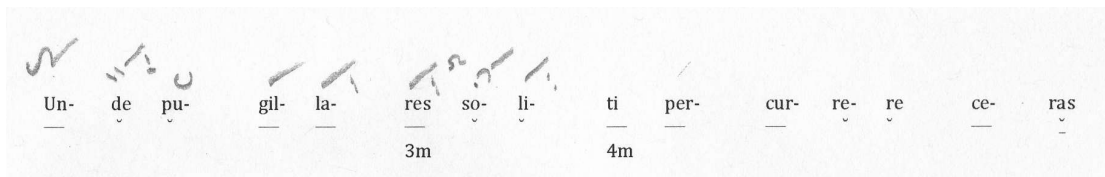


Image 26: *Unde pugillares*, Codex 136, 116



Example 84: Coordination of text and notation: *Unde pugillares*, Codex 136, 116

The neumes occur adjacent to a hexameter verse from poem nine, “Passio Sancti Cassiani Forocorneliensis,” of Prudentius’s *Liber Peristephanon*: “Unde pugillares soliti percurrere ceras” (“with which [styli] the boys used to run over their wax tablets”).³² The notation in the margin seems intended for the performance of this line of verse for several reasons. First, the notation is written immediately adjacent to the line. Secondly, the music writing corresponds to the line’s verse structure. If one applies each notational sign to a syllable of text (Example 84), the musical notation has a space at the line’s 3m caesura.³³ As suggested by the *versus* settings of Codex 381, the medial caesura in hexameter verse might have customarily been articulated as a melodic division or pause; for that reason, a scribe writing the melody quickly from memory might have placed more space in the notation at this verse position. Finally, the subject matter of the verse—boys using styli to write on wax tablets in school—would have had immediate resonance with schoolchildren. (The surrounding verses might have been less appropriate in a classroom: “Unde pugillares” is an excerpt from a poem in which boys, who normally used their styli to record lessons in school, were using the implements to stab their Christian teacher.)

³² Translation based on Thomson’s in *Prudentius* (Cambridge: Harvard University Press, 1953) II: 223.

³³ The mark written within this space is not legible, but the traces of it do not resemble neumatic notation: the mark is written higher than the level of the other neumes, and the shape is unlike any of St. Gallen’s neume forms. To my eyes, the mark most resembles the letter omega, which could have indicated the ending of the hemistich. In view of the degradation of the ink, this suggestion remains entirely hypothetical.

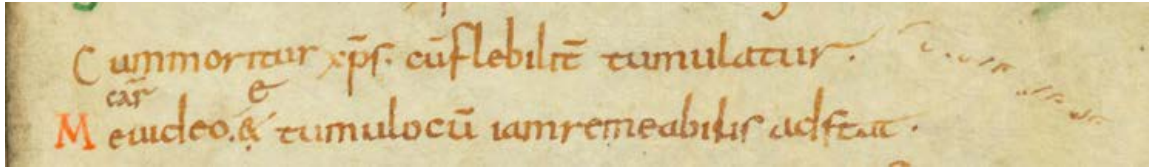
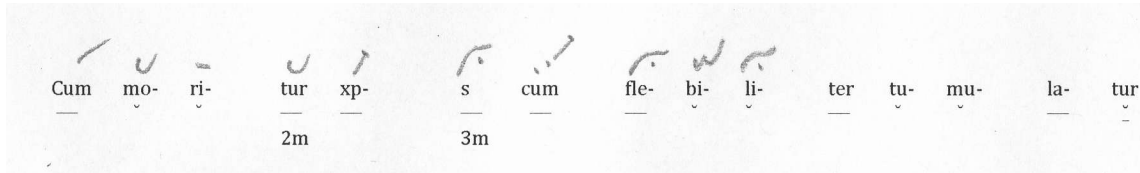


Image 27: *Cum moritur Christus*, Codex 136, 212



Example 85: Coordination of text and notation: *Cum moritur Christus*, Codex 136, 212

The second of the manuscript's marginalia has similar characteristics. Neumatic notation is written adjacent to a hexameter verse, and a space is left after the sixth notational sign, which coincides with the 3m caesura when the notation is applied to the text (Example 85). The line "Cum moritur Christus cum flebiliter tumulatur" (from Prudentius's *Apotheosis*) would have been rich pedagogical material: in addition to the succinctly presented religious content, the repetition of the word "cum" articulates the beginnings of each half-line. In both of these entries, the notation would have functioned only as an incipit: neither records notational signs for the entirety of the lines' syllables.

Based on their subject matter and their presence in a manuscript showing signs of pedagogical use, I suggest that these melodies might well have served didactic purposes.³⁴ The

³⁴ On the role of memory and singing in St. Gallen's instruction, see Pierre Riché, "Les Écoles de Saint-Gall des origines au milieu de XI^e siècle," 37-57, esp. 44-45. For a more comprehensive discussion concerning memory in the Middle Ages, see Mary J. Carruthers, *The Book of Memory: A Study of Memory in Medieval Culture* (Cambridge: Cambridge University Press, 1990). In suggesting that glosses allow insights into teaching methods, I follow the model of Christine Hehle, *Boethius in St. Gallen: Die Bearbeitung der "Consolatio Philosophiae" durch Notker Teutonicus zwischen Tradition und Innovation* (Tübingen: Max Niemeyer, 2002), 75 ff. Similarly, Boynton suggests a pedagogical function for glosses in liturgical manuscripts: "The glosses on the hymns in liturgical

melodies might have functioned as a way of presenting verse to schoolchildren, or as a way of having pupils memorize verse. Yet for these purposes, the melodies are surprisingly unreflective of most aspects of their texts' verse structures. Multiple-note gestures convey both short and long syllables, indicating that syllable quantity is not melodically articulated; metrically important syllables are performed with both relatively high and low pitches, indicating that the melodic settings create no articulation of ictus. In contrast to the *versus* repertory of Codex 381, or to the setting of *Age iam precor* in Naples IV G 68, the settings of these lines leave many aspects of verse structure unheeded. Perhaps it was considered sufficient to have a melody assist students in memorizing a line of verse. With the words memorized, the students could more easily follow a discussion of their verse structures. It is also possible that the texts' verse structures were not the focus of these lessons: the texts' theological content might have been prioritized.

manuscripts may reflect methods used by monastic teachers" ("Eleventh Century Continental Hymnaries Containing Latin Glosses," 200). Rankin ("Carolingian Music," 297) lists school teachers as among the literate users of early musical notation. Bischoff discusses other examples of single lines of verse used as pedagogical material in "Elementarunterricht und probationes pennaee in der ersten Hälfte des Mittelalters," 12-20. On the larger scholarly debate concerning the role of glosses in medieval instruction, see note 42, below.

Summary: A tradition of notating verse

Although the melodies in Codex 136 are reflective of fewer aspects of verse structure than the melodic settings in Naples IV G 68, their inclusion within a glossed Prudentius collection suggests that they were used for pedagogical purposes. The entries in Codex 136 also suggest a conflation of the roles of scribe, musician, and teacher. The neumatic notation of the marginalia is written so cursorily that the writer may have intended himself to be the reader; the reader would have been the one to perform the verses, which were well-suited for a pedagogical context.

The musical entries in the manuscript are part of a tradition of notating verse that extended beyond St. Gallen and beyond the writings of Prudentius.³⁵ The notation in Codex 136 likely served the same functions as that seen with the writings of Horace, Vergil, and other Classical authors. The notation might have been part of a preparation for a lesson on verse;³⁶ the melodies might have served as a way to “make authoritative Latin texts more readily intelligible” and accessible;³⁷ additionally, they might have assisted in “a two-fold reflection [on a text] aimed at both a grammatically correct understanding and a meditation upon hidden meaning.”³⁸

³⁵ Barrett, in “Notated Verse in Ninth- and Tenth-Century Poetic Collections,” 61-67, notes the presence of *O crucifer bone* and *Senex fidelis* in Bern 455, a late ninth-century manuscript with French origins. See also Ziolkowski, *Nota bene*, 263-264, for an listing of manuscripts known to contain notated versions of Prudentius’s poetry. Sevestre also lists concordances for *O crucifer bone* (“Du versus au conduit,” II: 173).

³⁶ Bobeth, *Antike Verse in mittelalterlicher Vertonung*, 111. According to Ziolkowski, *Nota bene*, 79, “Metrics afforded the most likely reason for neuming classics.” Ziolkowski further associates musical notation in non-liturgical song with school teachers in “Women’s Lament and the Neuming of the Classics,” 129.

³⁷ Ziolkowski, *Nota Bene*, 84.

³⁸ Barrett, “Notated Verse in Ninth- and Tenth-Century Poetic Collections,” 219.

Codex 196

Codex 196, a ninth-century compilation containing Fortunatus’s poetry, is also considered to be one of St. Gallen’s “school books”: Fortunatus’s works were standard pedagogical reading; and the manuscript contains additional didactic content, such as glosses explaining the poems’ verse structures and a Greek-Latin glossary.³⁹ The following discussion examines the two entries of musical notation contained in the manuscript and considers the possible functions of each musical entry. (Additional annotations, without neumatic notation, are discussed in Chapter 5, “The notation and transmission of Office hymns.”) The music writing in the manuscript further associates the collection with pedagogical functions; it also provides a rare example of punctuation included with neumatic notation.

page	incipit	verse type
76-80	<i>Tempora florigero</i>	dactylic distich
280	<i>Aspera condicio</i>	dactylic distich

Table 6: Musical notation in Codex 196

³⁹ As noted above, Bergmann and Stricker date the manuscript to the second third of the ninth century and its glosses to the second half: Bergmann and Stricker, *Katalog der althochdeutschen und altsächsischen Glossenhandschriften*, I: 500. See also Bischoff, *Mittelalterliche Studien*, II: 276; Scherrer, *Verzeichniss der Handschriften der Stiftsbibliothek von St. Gallen*, 72; von Scarpatetti, “Schreiber-Zuweisungen in St. Galler Handschriften,” 51; and Bruckner, *Scriptoria Medii Aevi Helvetica*, 39 and 80. On Fortunatus as a “school author,” see Glauche, *Schullektüre im Mittelalter*, 10 ff. and Bischoff, “Die Bibliothek im Dienste der Schule,” esp. 223. Edited versions of Fortunatus’s poetry are found in Friedrich Leo, ed., *Venantii Honorii Clementiani Fortunati: Presbyteri italici opera poetica* (Berlin: Weidmann, 1881).

Abbreviated notation: *Tempora florigero*

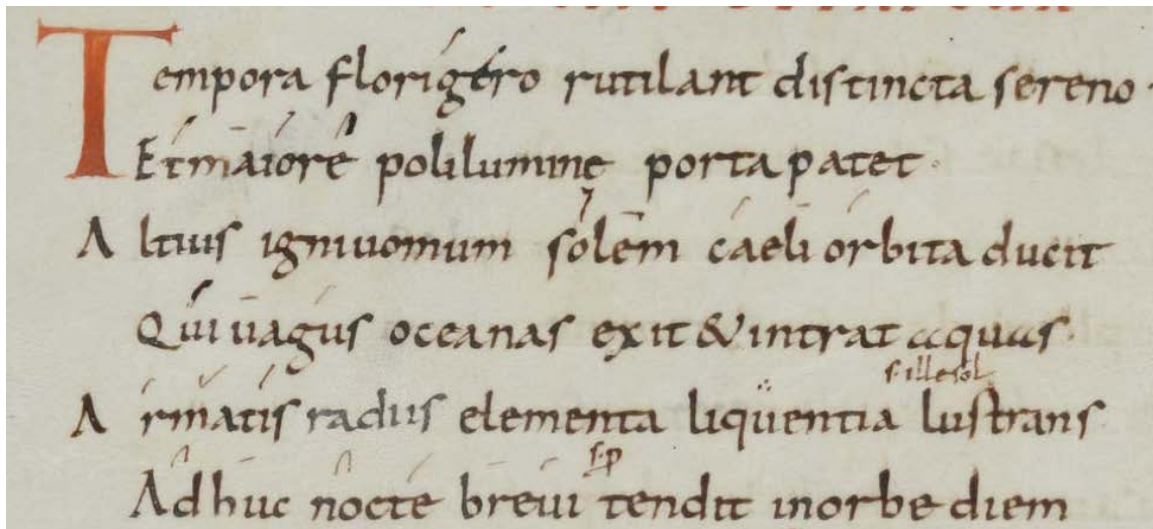


Image 28: *Tempora florigero*, Codex 196, 76

The musical notation of *Tempora florigero* in Codex 196 is discussed in the introduction and analyzed comprehensively in the appendix. To summarize, the notation serves one, specific purpose: it demonstrates how to perform a repeating melody with the texts of individual strophes. The scribe provided an economical notation indicating how to adjust the melody to the patterns of dactyls and spondees contained in each particular line; the notation also indicates where liquescent nuances should be performed, and where not. The scribe's notation is rarely redundant. Once he had notated the distribution of the melody's pitch content to a particular combination of dactyls and spondees, he did not write the solution the next time that combination of feet occurred. Because of this sparseness, the notation ends after the fifty-first line of the one-hundred-ten-line poem.

Detailed notation: *Aspera condicio*

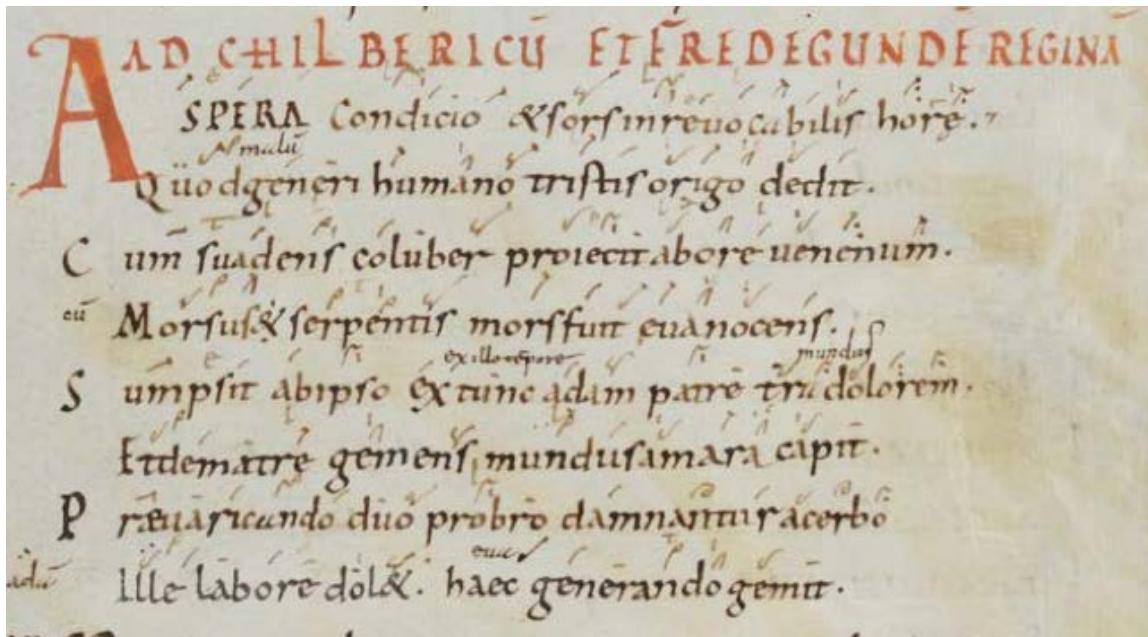


Image 29: *Aspera condicio*, Codex 196, 280

The economical notation of *Tempora florifero* contrasts with the detailed notation of *Aspera condicio* (Image 29), the manuscript's second musical entry.⁴⁰ A scribe recorded notation with four strophes of dactylic distich verse, making lavish use of significative letters to clarify the relative relationships of pitch content. The melody appears to be strophic: patterns of melodic contour repeat with each distich. The difference in notational strategies between these two entries likely signals a difference in the function of the music writing: rather than providing information concerning a few, selected aspects of a text's performance, as seen in the notation of *Tempora florifero*, the notation of *Aspera condicio* provides a more detailed record of a melody, perhaps one that was less well-known at the abbey than the processional hymn *Salve festa dies*.

⁴⁰ The poem is edited by Leo, *Venanti Honori Clementiani Fortunati*, 205.

The musical notation of *Aspera condicio* is also noteworthy for its inclusion of punctuation. This is a rare instance in which punctuation appears, with neumatic notation, in the space above the text, which was typically reserved for musical notation alone. In strophe 4, line 2 (Image 30), the scribe responsible for the musical notation wrote a *punctus* between the words “dolet” and “haec.” This graphic sign belongs to the repertory of both punctuation marks and neumatic notation, and thus, could convey a pitch or a syntactic division. Comparison with other instances of the strophic melody suggests that the *punctus* is not a pitch, although it is written in the same ink and in the same space as the neumes. (Comparable places in the strophic melody occur with line 2, “humano tristis”; line 4, “serpentis mors”; and line 6, gemens mundus.”) Instead, the *punctus* probably conveys a syntactic division; the text’s grammatical structures likely prompted the scribe to include the punctuation as he wrote the melody. This line of pentameter verse, unlike previous ones in the poem, contains a clear grammatical division coinciding with the verse’s medial division. The first half-line describes Adam’s punishment: “ille labore dolet” (“he, by labor, suffers”); the second half-line describes Eve’s: “haec generando gemit” (“she, in reproducing, groans”). The half-lines have a parallel grammatical structure: both begin with the subject, end with the verb, and contain an ablative of cause between. The scribe, perhaps influenced by the clear division between parallel sense units, or by seeing the *punctus* marked in the same position in the text, marked the punctuation while writing the neumatic notation.

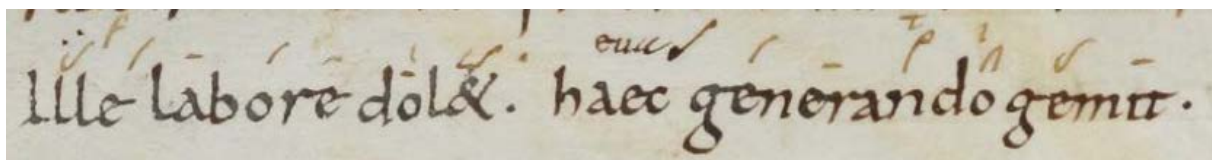


Image 30: Codex 196, 280

A reader would most likely not have confused the punctuation with a neume. Although the *punctus* appears in the space above the text, it is clearly positioned horizontally between words. Additionally, the entry's reader has already encountered the strophic melody three times: instead of assuming that a new note appears in the melody (that the *punctus* is a sign from neumatic notation, representing a pitch), the more immediate interpretation is that there is a pause in the melody. Although the graphic signs are identical, their identities—as neume or punctuation, pitch or pause—remain clear. And while the *punctus* amidst the neumes is redundant—it repeats the *punctus* written in the line of text—its presence might have had significance, functioning as a musical, performative indication. Rather than segmenting a text, punctuation here might have directed a singer to segment the melody.⁴¹

Conclusion: Additional evidence of pedagogical use and a multiplicity of notational strategies

The musical entries in Naples IV G 68, Codex 136, and Codex 196 offer additional evidence that the manuscripts served pedagogical functions. In Naples IV G 68, the melodies notated with *Age iam precor*, *Gratuletur omnis caro*, and *Alma vera ac praeclara* show a systematic articulation of individual aspects of verse structure, suggesting a focused interest in each poem's construction and a desire to communicate those poetic aspects in performance. The musical notation in Codices 136 and 196 conforms to Wieland's description of annotations that were likely used in a classroom setting: considered as glosses, the musical notation provides elementary information (such as students would be learning), written with sophisticated

⁴¹ On the use of graphic signs and written cues to guide the spoken performance of texts in St. Gallen's classroom settings, see Grotans, *Reading in Medieval St. Gall*, esp. 226-248.

methods of notation (such as teachers would understand).⁴² For example, Codex 196's setting of *Tempora florifero* shows basic information (how to sing differing texts with the same melody) using complex notation (neumes). The same "discrepancy between the sophistication of the symbol system and the simplicity of its function" is evident in the marginalia of Codex 136,⁴³ where musical notation represents a melody to be sung with a line of hexameter: singing the verse was a less complicated task than writing the neumes, which also had to be coordinated with the adjacent text. A teacher would have been capable of the writing, reading, and coordinating; the notation facilitates the students' far simpler task of repeating the melody they heard.

Wieland also associates an inconsistent density of glosses throughout a manuscript as an indication of pedagogical use;⁴⁴ instructors needed aids only for material they would teach, not for the entire contents of the manuscript. As noted above, the musical notation in Codex 196 occurs with only two texts; glosses describing the verse structures of texts occur with only two others. Likewise in Codex 136: musical notation occurs seven times throughout three-hundred-sixty-six pages.

Concordances offer additional evidence that the melodies in Codices 136 and 196 served didactic functions; some of the settings occur in pedagogical manuscripts from other locations.

Senex fidelis's concordance in Bern 455 has been mentioned above; Barrett also notes the

⁴² Wieland, "The Glossed Manuscript: Classbook or Library Book?" 160 ff. This article is part of a scholarly discussion concerning the functions of medieval glosses and the extent to which they were used in instructional situations. For a summary of literature on the subject, see Gernot Wieland, "Interpreting the Interpretation: The Polysemy of the Latin Gloss," *The Journal of Medieval Latin* 8 (1998): 59-71; also Michael Balduhn, "Schriftliche Glosse und mündlicher Unterricht: Das Beispiel der älteren lateinisch und volkssprachlich glossierten Aviane (9.-11. Jahrhundert)," in *Mittelalterliche volkssprachige Glossen*, edited by Rolf Bergmann, Elvira Glaser, and Claudine Moulin-Fankhänel (Heidelberg: Universitätsverlag C. Winter, 2001), 485-512; Michael Lapidge, "The Study of Latin Texts in late Anglo-Saxon England: The Evidence of Latin Glosses," in *Latin and the Vernacular Languages in Early Medieval Britain*, edited by Nicholas Brooks, 99-165 (Leicester: Leicester University Press, 1982); and most recently, Barrett, *The Melodic Tradition of Boethius' 'De consolazione philosophiae'*, I: 214-216.

⁴³ *Ibid.*, 166.

⁴⁴ *Ibid.*, 162.

presence of *Aspera condicio* in Paris lat. 8093, Madrid 10029, Bern 455, and Brussels 8860-8867.⁴⁵ While not all of these manuscripts show overwhelming evidence of didactic use, as does Bern 455, Barrett associates the compilation and musical notation of Paris lat. 8093 and Madrid 10029 with “an interest in verse structure.”⁴⁶

The neumatic notation in Naples IV G 68 and Codices 136 and 196 also offers information concerning the use of singing in St. Gallen’s schools. The melodies indicate that a “school pronunciation” (*Schulaussprache*) of verse could differ considerably from a performance of verse in liturgical contexts, and that performances of verse within pedagogical contexts could also differ considerably from one another. The term *Schulaussprache* is most accurately used in its plural form when describing the performance of verse in St. Gallen’s classrooms. Individual melodies in these manuscripts indicate that, at times, syllable quantity could be rendered through the durations of individual pitches, and thus the durations of individual syllables (*Age iam precor*); that the medial division of pentameter verse could be rendered as a pause (*Aspera condicio*); and that the same melody could be repeated to articulate multiple trochaic septenarius texts at the level of the line and half-line (*Gratuletur omnis caro* and *Alma vera ac praeclara*).

The systematic articulations of specific aspects of verse structure evident in these settings suggest that they served as a pedagogical tool in the instruction of verse. Other melodies, such as those notated in Codex 136’s marginalia, are less reflective of aspects of their texts’ poetic construction; they suggest that verse was sung, perhaps even when the focus of the pedagogical instruction was not verse itself, but the theological content of the poem.

⁴⁵ Barrett, “Notated Verse in Ninth- and Tenth-Century Poetic Collections,” 31, 52, 64, 92.

⁴⁶ *Ibid.*, 41 and 108.

The music writing in these three manuscripts demonstrates the pragmatic, multiple ways in which information concerning the performance of a text was recorded. In *Tempora florigero*, only individual syllables received neumatic notation; the neumes indicate how a repeating melody should be adjusted to different texts. In Codex 136, the margins served as a place for fleetingly written records of a verse's melodic setting. In Codex 196's setting of *Aspera condicio*, punctuation gives performance indications alongside neumatic notation.

6. THE NOTATION AND TRANSMISSION OF OFFICE HYMNS

The melodic articulations of verse in Office hymns have been well-documented, and will not serve as the focus of this chapter.¹ The immediate questions for musicologists concern not how hymn melodies articulated their versified texts, but rather how the melodies were notated: more specifically, why they were not notated. Scholars have observed that although the singing of hymns is documented in Western Europe from the fourth century, an extensive and systematic notation of Office hymn melodies at most European institutions did not take place until after the mid-eleventh century.² The scarcity of hymn melodies in documents written prior to the mid-eleventh century is puzzling. As an integral part of the monastic liturgy, sung at every Office hour, hymns formed the largest and most

¹ Although Bruno Stäblein's thesis—connecting stylistic traits in hymn settings to the time of their composition—no longer has currency in the field, his scholarship provides astute analyses of individual hymn melodies and a fundamental understanding of the genre's text-setting tendencies. His transcriptions serve as the basis for musicological investigations of the genre. Stäblein, *Hymnen* and *Die Musik in Geschichte und Gegenwart*, s.v. "Hymnus" (Kassel: Bärenreiter, 1949-1986). Hartmut Möller examines Stäblein's theory in "Fragen zu Bruno Stäbleins zeitlich-stilistischer Schichtung der Mailänder Hymnenmelodien," in *Der lateinische Hymnus im Mittelalter: Überlieferung, Ästhetik, Ausstrahlung*, edited by Andreas Haug, Christoph März, and Lorenz Welker, 113-132 (Kassel: Bärenreiter, 2004). Wulf Arlt, Susan Boynton, Gunilla Björkvall, Andreas Haug, and Karlheinz Schlager have further examined the relationship of hymn melodies to their versified texts. Wulf Arlt, "Hymnus und 'Neues Lied'"; Björkvall and Haug, "Formauffassung und Formvermittlung" and "Altes Lied—Neues Lied"; Susan Boynton, *Grove Music Online / Oxford Music Online*, s.v. "Hymn" (Oxford University Press), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13648> (accessed 24 January 24, 2013); Karlheinz Schlager, *Die Musik in Geschichte und Gegenwart*, s.v. "Hymnus" (Kassel: Bärenreiter, 1994-2008).

² The story of Ambrose's introduction of hymns into the Western liturgy is told by Augustine in *Confessions* (edited as Aurelius Augustinus, *Confessiones/Bekenntnisse* [Stuttgart: Philipp Reclam, 1989], 426 ff.); and by Ambrose himself in *Sermo contra Auxentium* (Epistula 75a) and Epistula 76 (edited in *Epistularum liber decimus; Epistulae extra collectionem; Gesta concili Aquileiensis* by Michaela Zelzer [Vindobona: Hoelder-Pichler-Tempsky, 1982], 82-125). Available in translation by J.H.W.G. Liebeschuetz as *Ambrose of Milan: Political Letters and Speeches* (Liverpool: Liverpool University Press, 2005), 124-173. Paul Klopsch examines Hilary of Poitiers's earlier, unsuccessful attempt to incorporate hymns into the Western liturgy in "Zur Gestalt des spätantiken und des frühmittelalterlichen Hymnus," in *Der lateinische Hymnus im Mittelalter: Überlieferung, Ästhetik, Ausstrahlung* (Kassel: Bärenreiter, 2004), 137-148. Gneuss's scholarship contains the most detailed discussion of the inclusion of hymns in the Rules of Benedict, Caesarius, and Aurelian: Helmut Gneuss, *Hymnar und Hymnen im englischen Mittelalter: Studien zur Überlieferung, Glossierung und Übersetzung lateinischer Hymnen in England* (Tübingen: Niemeyer, 1968); "Latin Hymns in Medieval England: Future Research," in *Chaucer and Middle English Studies* (London: George Allen & Unwin, 1974), 407-424; "Zur Geschichte des Hymnars," in *Der lateinische Hymnus im Mittelalter: Überlieferung, Ästhetik, Ausstrahlung* (Kassel: Bärenreiter, 2004), 63-86. See also Susan Boynton, "Orality, Literacy, and the Early Notation of the Office Hymns," *Journal of the American Musicological Society* 56, no. 1 (2003): 99-168. Jammers also noted that the transmission situation of hymn melodies is "keineswegs erfreulich": Ewald Jammers, "Rhythmische und tonale Studien zur Musik der Antike und des Mittelalters," *Archiv für Musikforschung* 8 (1943): 27-45; here, 36.

prominent genre of versified chant. The genre had the prestige of the Church Fathers' authorship and the authority of their prescription. As noted above, in the discussion of the trope repertory in Codices 484 and 381, Office hymns provided sonic models for newer compositions at St. Gallen's abbey. In short, the genre was the paradigm of sung verse at the abbey, as well as at other institutions. The absence of Office hymn melodies from the Hartker Codex and St. Gallen's other Office manuscripts compels an explanation.³

A related question concerns how hymn melodies were transmitted before their systematic notation. Although scholars have clearly determined that Office hymns were incorporated into pedagogical instruction,⁴ the mechanics of the oral transmission—the precise skills taught to students, the role of written hymn texts, punctuation, and musical notation in instruction—have not been thoroughly investigated.

The present chapter revisits these scholarly questions by extensively examining St. Gallen's documents: not only documents containing complete hymn repertories, such as liturgical hymnaries and breviaries, but also literary manuscripts and pedagogical compilations containing smaller numbers of hymn texts. The discussion also incorporates processional hymns, since St. Gallen's documents suggest that the transmission of these two genres was intertwined at the abbey: processional hymns sometimes appear in the same manuscripts, with the same types of notation, as Office hymns. Throughout the following discussion, a distinction is maintained between the written *notation* and the written *transmission* of hymn melodies. Because St. Gallen's abbey did not make use of pitch-specific

³ Boynton's recent work, "Orality, Literacy, and the Early Notation of the Office Hymns," definitively documents the tendency of European institutions to notate Office hymn melodies later than other chants. In offering a detailed examination of the notation and oral transmission of hymn melodies at one institution, this present discussion provides a complement to Boynton's broader study of institutions across Europe.

⁴ The scholarship of Boynton and Gneuss details both pedagogical compilations and the pedagogical functions of hymns. See Boynton, "Glossed hymns in Eleventh-Century Continental Hymnaries," "Eleventh Century Continental Hymnaries Containing Latin Glosses," "The Didactic Function and Context of Eleventh-Century Glossed Hymnaries," Gneuss, *Hymnar und Hymnen im englischen Mittelalter*, "Latin Hymns in Medieval England: Future Research," and "Zur Geschichte des Hymnars."

notation until the fifteenth century (centuries after other European institutions), the abbey's music writing could have played only a supportive role in the transmission of hymns; the notation alone could not have taught melodies to those who did not know them.⁵ Prior to the fifteenth century, the mechanisms of Office hymn transmission at St. Gallen extended beyond the written page, whether or not musical notation was used.

Defining the parameters of the investigation in these ways allows for a generous view of a mechanism that is typically difficult for scholars to observe: oral transmission. The first part of the chapter examines ninth and tenth-century manuscripts containing hymn texts, including St. Gallen's Stiftsbibliothek Codex 20 (a ninth-century psalter), Codices 136 and 196 (literary compilations), and St. Gallen's Stiftsbibliothek Codex 562 (a manuscript containing *vitae* of Gallus and Otmar). Musical notation appears infrequently in these manuscripts; their punctuation and glosses suggest that the following skills and knowledge were taught to facilitate the performance of hymns:

1. the ability to recognize a text's poetic structure—knowledge of Latin verse;
2. knowledge of Office hymn melodies (whether they were sung with one specific text or multiple texts);
3. the ability to coordinate a melody to multiple texts, especially the texts of different strophes.

⁵ The earliest appearances of staff-notation in St. Gallen occur in the following manuscripts: Codices 383, 388, 392, 420, 448, 472, 527, 528, 692, 865, and 1297. (This list is compiled from Therese Bruggisser-Lanker, *Musik und Liturgie im Kloster St. Gallen in Spätmittelalter und Renaissance* [Göttingen: Vandenhoeck & Ruprecht, 2004]; Haug, *Die Musik in Geschichte und Gegenwart*, s.v. "Sankt Gallen"; Frank Labhardt, *Das Sequentiar Cod. 546 der Stiftsbibliothek von St. Gallen und seine Quellen* [Freiburg: Bern, 1959]; and Philipp Lenz, "Reichsabtei und Klosterreform: Das Kloster St. Gallen unter dem Pfleger und Abt Ulrich Rösch" [Ph.D. diss., Universität Freiburg (CH), 2012]). Some of these manuscripts contain notation that was not written at St. Gallen; others were part of the private collection of the itinerant monk Gallus Kemli. Lenz's work indicates that the successful incorporation of staff-notation at St. Gallen took place during the time of Ulrich Rösch's leadership (1457-1491): "Reichsabtei und Klosterreform," 216 ff. To the best of my knowledge, the earliest of St. Gallen's manuscripts containing a repertory of hymn melodies written in staff-notation (as part of the primary scribe's work) are the fifteenth-century codices 438 and 440.

These manuscripts also indicate that scribes made use of punctuation as well as neumatic notation to provide information regarding the performance of hymns: specifically, to indicate the coordination of text and melody.

The various, pragmatic ways of providing musical information evident in these ninth and tenth-century manuscripts allow for a re-examination of the neumatic notation found in liturgical compilations such as the Hartker Codex and Codices 484 and 381. A comparison suggests that the notational strategy of writing neumes above each syllable of text served more functions than simply providing information concerning a chant's performance.

The second part of the chapter investigates the notation of hymn melodies in eleventh-century manuscripts. These documents indicate that the delay in the notation of hymn melodies at the abbey seems to have extended beyond the eleventh century: while more hymn melodies were written down in the eleventh and twelfth centuries than in the time period before, the number constitutes a very small portion of the abbey's repertory. In the mid-eleventh century, the texts of St. Gallen's Office hymn repertory were recorded two times in liturgical manuscripts, in Codices 387 / 413 and 414 (St. Gallen's Stiftsbibliothek). Notating the melodies of Office hymns certainly did not provide the motivation for creating these breviaries; yet a decisive change in the notation of Office hymns is evident in Codex 414. For the first time in St. Gallen's extant documents, neumes are written above each syllable of Office hymn texts. However, since the musical notation appears with an extremely limited number of texts and provides no pitch content, I will argue that this change in notation does not suggest a weakening in oral transmission or a fundamental change in the way that hymn melodies were transmitted. Instead, I suggest that this change in the notation of Office hymns might simply be part of a process that brought all Office chants together into one document; the inclusion of multiple chant genres within one manuscript might have encouraged scribal consistency in the notation of their melodies. The strategy of writing neumes above each syllable of text became the preferred, standard practice for Office hymns

after the mid-eleventh century, displacing other, more efficient methods of providing written performance information.

**Written texts and unwritten melodies:
the transmission of hymns until the mid-eleventh century**

The oral transmission of hymn melodies at St. Gallen seems to have made use of written documents: hymn texts exist in manuscripts created in the eighth century, within decades of the monastery's founding. Eighth-century Codex 2 (housed in St. Gallen's Stiftsbibliothek) contains the text of *Rex aeterne*, and the abbey's ninth and tenth-century library catalogs, Codices 267 and 728 (St. Gallen's Stiftsbibliothek), both list manuscripts containing hymn texts.⁶

The breadth of document types containing hymn texts demonstrates that scribes did not always observe strict distinctions, either between liturgical and non-liturgical collections, or between musical and non-musical manuscripts. For instance, hymn texts are found in literary documents containing the collected works of authors. Codex 196, discussed in the previous chapter, is a ninth-century compilation of Fortunatus's poetry. While the majority of the poems in the collection give no indication that they were sung or used liturgically, four of Fortunatus's poems were used widely as hymns, and these four are distinguished by additional scribal work—either punctuation or neumatic notation.

⁶ Codex 2 is dated in von Euw, *Die St. Galler Buchkunst vom 8. bis zum Ende des 11. Jahrhunderts*, 297. See also Scherrer, *Verzeichniss der Handschriften der Stiftsbibliothek von St. Gallen*, 1-2; von Scarpatetti, "Schreiber-Zuweisungen in St. Galler Handschriften des achten und neunten Jahrhunderts," 27; and Bergmann and Stricker, *Die althochdeutsche und altsächsische Glossographie*, 1519. Codex 267 is dated by Scherrer, *Verzeichniss der Handschriften der Stiftsbibliothek von St. Gallen*, 100-101; Codex 728 also appears in Scherrer, 233-235, as well as Hubert Mordek, *Bibliotheca capitularium regum Francorum manuscripta: Überlieferung und Traditionszusammenhang der fränkischen Herrschererlasse* (Munich: MGH, 1995), 665-668. The abbey's catalogs have been edited and discussed by Paul Lehmann, *Mittelalterliche Bibliothekskataloge: Deutschland und die Schweiz I; Die Bistümer Konstanz und Chur* (München: Beck, 1918), 81-84. See also Johannes Duft, "Die Handschriften-Katalogisierung in der Stiftsbibliothek St. Gallen vom 9. bis zum 19. Jahrhundert," in *Die Handschriften der Stiftsbibliothek St. Gallen*, edited by B.M. von Scarpatetti, 9*-99* (Stiftsbibliothek St. Gallen: Verlag am Klosterhof, 1983); and Rosamond McKitterick, *The Carolingians and the Written Word* (Cambridge: Cambridge University Press, 1983), 182 ff. and 196 ff. and "The Carolingian renaissance of culture and learning," in *Charlemagne: Empire and Society*, edited by Joanna Story, 151-166 (Manchester: Manchester University Press, 2005), 162.

Codex 196 is one example of a literary manuscript that contains liturgical texts and liturgical melodies; Codex 136, the collection of Prudentius's poetry discussed in the previous chapter, is another.⁷

Hymn texts also appear in manuscripts containing appropriate readings for Office services. One example is Codex 562 (St. Gallen's Stiftsbibliothek), a late ninth-century manuscript containing a *vita* of Gallus.⁸ This manuscript's scribe wrote a prayer and hymn text after the narrative of Gallus's life and miracles. *Vitae* often provided texts for readings at Matins on a particular saint's day; by including the prayer and hymn, the scribe of Codex 562 created a document with some of the "proper" elements for the day's Office liturgy. Hymns also appear in manuscripts containing the writings and homilies of the Church Fathers. One example is Codex 95 (St. Gallen's Stiftsbibliothek), a ninth-century copy of Ambrose's *De fide ad Gratianum contra perfidiam Arrianorum*; two hymns were later added to the manuscript's first folios.⁹ Codex 898 (St. Gallen's Stiftsbibliothek), a collection of Bern of Reichenau's letters and sermons, also contains hymn texts. By adding hymns to these types of manuscripts, scribes combined multiple elements of the Office liturgy into one document, albeit not as systematically as was later done in the breviary.

⁷ Literary manuscripts were supplemented with musical information for other chant genres, as well: Codex 30, a copy of the Song of Songs, contains antiphons and responsories for Marian feasts; Codex 42, a copy of Isaiah, Jeremiah, Lamentations, contains the chant sung at Good Friday Matins, *Ego vir videns*; Vadiana Codex 292 contains a psalter in which antiphon melodies were later added (Elaine Hild, "The Musical Annotations of Vadiana Codex 292," paper presented at the national conference of the American Musicological Society, New Orleans, November 1-4, 2012). On the liturgical use of Prudentius's *Cathemerinon* and *Peristephanon*, see Arthur Sumner Walpole, *Early Latin Hymns* (Cambridge: Cambridge University Press, 1922), 115-148; J. Szövérfy, *Die Annalen der lateinischen Hymnendichtung I* (Berlin: E. Schmidt, 1964), 78-94; F. J. E. Raby, *A History of Christian-Latin Poetry from the Beginnings to the Close of the Middle Ages* (Oxford: Clarendon, 1953), 44-58.

⁸ Codex 562 is dated by Beat Matthias von Scarpatetti, *Die Handschriften der Stiftsbibliothek St. Gallen* (Wiesbaden: Harrassowitz, 2003), I:48-50; also von Euw, *Die St. Galler Buchkunst vom 8. bis zum Ende des 11. Jahrhunderts*, I:439-440.

⁹ Codex 95 is dated by Scherrer, *Verzeichniss der Handschriften der Stiftsbibliothek von St. Gallen*, 37-38; also Bruckner, *Scriptoria Medii Aevi Helvetica*, III:67.

St. Gallen's hymn texts also appear in psalters. The earliest surviving liturgical hymnary from the abbey comprises a section of Codex 20, which was created between 820 and 830.¹⁰ Image 31 shows one of the two extant pages of the hymnary; hymn texts are recorded, along with rubrics indicating their liturgical usage.

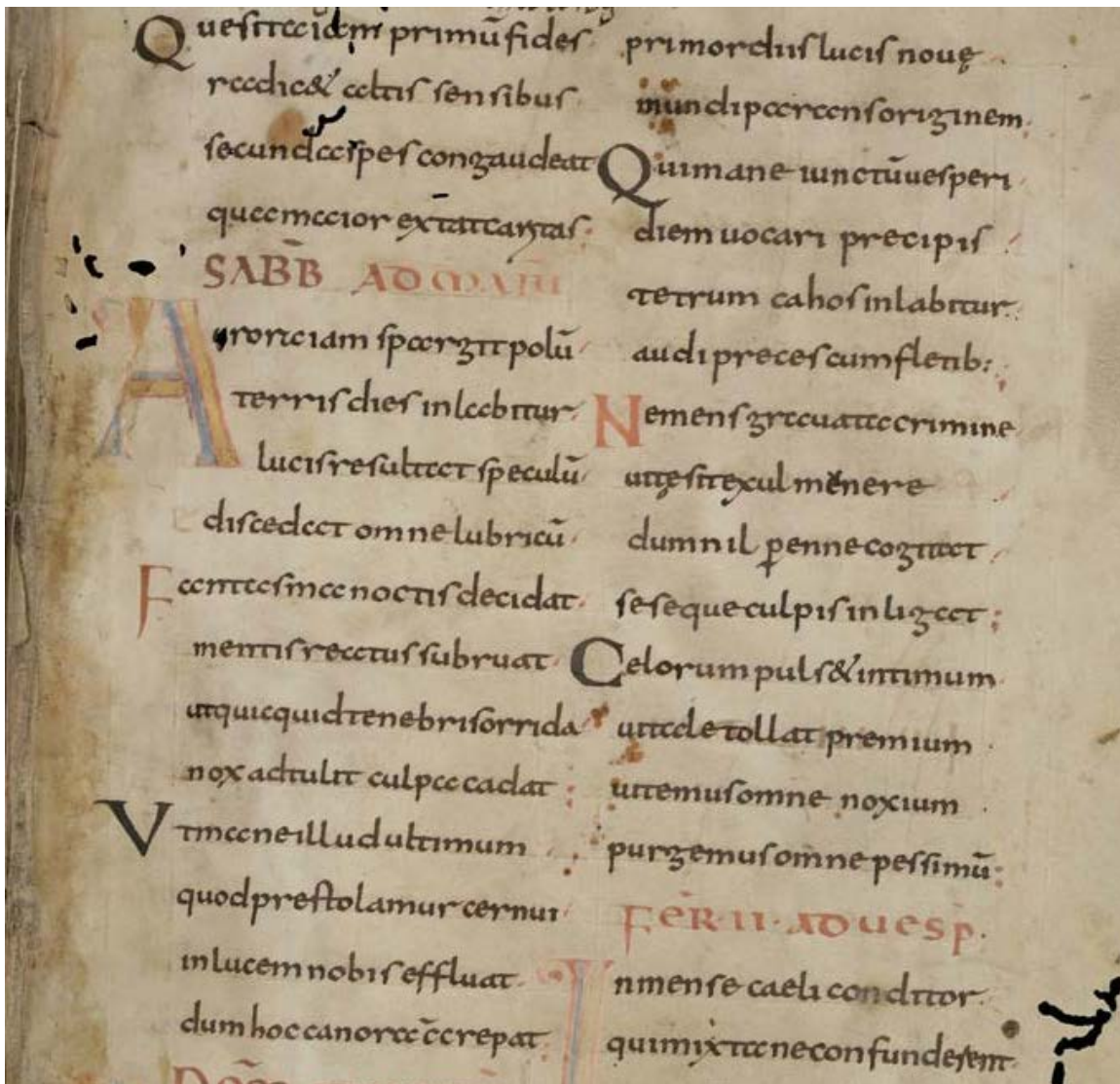


Image 31: Ninth-century hymnary: Codex 20, 361

¹⁰ The dating is from von Euw, *Die St. Galler Buchkunst vom 8. bis zum Ende des 11. Jahrhunderts*, 326-329; see also Scherrer, *Verzeichniss der Handschriften der Stiftsbibliothek von St. Gallen*, 8; and von Scarpatetti, "Schreiber-Zuweisungen in St. Galler Handschriften des achten und neunten Jahrhunderts," 40 and 53-54.

Although it does not provide melodies, the manuscript does contain information concerning the performance of the hymns. (This is not to suggest that the manuscript would have been used during a liturgical performance.) For example, the scribe conveys the texts' verse structures visually. By observing the poem's line breaks, larger letters, and punctuation, a knowledgeable person can immediately recognized aspects of each text's verse structure. While the psalms in the manuscript are written with only one column per page, the hymns are written in two columns: the scribe began a new line of text with each eight syllables of iambic dimeter verse. The hymns' strophes are also rendered visually: each group of four lines begins with a *littera notabilior*,¹¹ a capital letter of larger size than the remaining text, also distinguished by its placement to the left of other line beginnings. One extant page of the hymnary has been annotated with *positurae*, a system of punctuation markings implemented in the eighth century to assist in the performance of liturgical texts.¹² The punctuation markings visually articulate lines and strophes: in eight of nine strophes, lines 1 to 3 end with a *punctus* or an oblique stroke; the fourth line, the final of the strophe, ends with a double *punctus*, which sometimes resembles a *punctus versus* when the lower mark extends downwards.¹³

The visual indications of verse structure convey information concerning the texts' sung performance, especially the coordination of each melody and text. The *litterae notabiliores* show the beginning of each strophe, the position where a melodic repetition begins. Hymn settings tend to convey the final syllables of eight or sixteen-syllable lines with cadential gestures; the manuscript's punctuation and line breaks thus offer indications of their positions.

¹¹ Following M. B. Parkes, *Pause and Effect: An Introduction to a History of Punctuation in the West* (Aldershot: Scolar Press, 1992), 10 and 117, I use the anachronistic but useful term *litterae notabiliores* to refer to letters made more prominent than others in the context of the scribal work.

¹² Parkes offers a history of the development of *positurae* in *Pause and Effect*, 35 ff. See also Wagner, *Einführung*, II:82-94.

¹³ Terms are from Parkes, *Pause and Effect*.

Yet only an educated singer could have made use of the notated information concerning the text's performance. This manuscript does not provide musicologists with Office hymn melodies, but it does suggest—by its inclusions and omissions—what novices had to learn in order to transform a poem into sung liturgy. The scribe's emphasis of line and strophe endings suggests that singers found these visual indications—marking the divisions in the Latin verse—useful; most likely, they served as an aid to coordinating a known melody to the texts of different strophes. The omission of musical notation suggests that singers knew the melodies without supplemented written information. Finally, the manuscript suggests that singers knew how to adjust each melody to the different texts encountered in a hymn's strophes: the hymnary does not mark the small idiosyncrasies that occur in individual lines of verse, such as hypermetric syllables. For example, in the hymn *Aurora iam spargit* (seen in Image 31), the second strophe's third line contains nine syllables, rather than the expected eight (“ut quicquid tenebris [h]orrída”). Confronted with this text, a singer would have had to adjust the melody that had been sung with the first strophe. He could suppress one syllable or conflate two syllables of the text, rendering the line as if it had only eight syllables; alternatively, he could sing the entire text and add an additional note to the melody to accommodate the extra syllable; as another option, if the melody normally conveyed single syllables with multiple pitches, the singer could distribute a multiple-note gesture between two syllables. The scribal work in Codex 20 gives no indication which of these options was preferred; presumably, the singer knew. In summary, the presentation of Office hymns in Codex 20 suggests that singers needed the following knowledge and skills in order to perform hymns:

1. the ability to recognize a text's poetic structure—knowledge of Latin verse;
2. knowledge of melodies (whether they were specific to one text or used for multiple texts);
3. the ability to coordinate a melody to the texts encountered in different strophes.

These skills were probably acquired in St. Gallen's schools. Scholars have established that hymn texts were considered to be pedagogical material: Bede uses hymns as didactic examples in his treatise on verse, *De arte metrica*;¹⁴ Boynton's examinations of the glosses in hymnaries indicate that hymn texts were studied for their vocabulary, "grammar, syntax, etymology, meter, style, and doctrine";¹⁵ Gneuss's work shows that hymns were sometimes transmitted with pedagogical texts: for example, the eighth or ninth-century manuscript Paris BN lat. 14088 contains hymns, along with grammatical texts; Oxford Bodl. Junius 25 (ninth century) contains a hymnary, as well as texts on rhetoric and grammar by Alcuin and Donatus.¹⁶ Gneuss's work also documents the tradition of hymn commentaries used as "school books."¹⁷

Further evidence, specifically from St. Gallen, suggests that hymns were regarded as pedagogical texts: the tenth-century catalog of the abbey's library contained in Codex 267 lists "liber ymnorum optimum" alongside the quintessential didactic text "Grammaticam prisciani." Codex 728, St. Gallen's library catalog from the ninth century, lists volumes of hymns ("ymnorum volumen I. Item in quaternionibus alius ymnarius. Item diversorum ymnorum volumen vetus I") under the heading "De Libris grammaticae Artis."¹⁸

Codices 136 and 196 offer the most specific evidence that the knowledge needed for singing hymns was acquired in St. Gallen's schools. The pedagogical characteristics of the manuscripts have

¹⁴ Bede's specific use of hymns includes *A solis ortus cardine*, 135, and *Rex aeternae Domine*, 139; Bede, "De arte metrica," 135 and 139. Bede's incorporation of hymns is noted by—among many others—Glauche, *Schullektüre im Mittelalter*, 58.

¹⁵ Boynton, "Eleventh Century Continental Hymnaries Containing Latin Glosses," 200; "Glossed hymns in Eleventh-Century Continental Hymnaries"; "The Didactic Function and Context of Eleventh-Century Glossed Hymnaries," especially 305ff.; "Orality, Literacy, and the Early Notation of the Office Hymns," 109-115, especially note 39. See also Boynton, "Training for the Liturgy as a Form of Monastic Education," in *Medieval Monastic Education*, edited by George Ferzoco and Carolyn Muessig, 7-20 (London and New York: Leicester University Press, 2000), 8, 14-15, as well as Kintzinger, *Wissen wird Macht*, especially 87, and Schubiger, *Sängerschule St. Gallens*, 22.

¹⁶ Gneuss, *Hymnar und Hymnen im englischen Mittelalter*, 20 ff.

¹⁷ *Ibid.*, 194 ff.

¹⁸ The citations occur in Codex 267, 27 and Codex 728, 21, edited in Lehmann, *Mittelalterliche Bibliothekskataloge*, 81-84. Barrett also notes the association of hymn collections with pedagogical texts in St. Gallen: "Notated Verse in Ninth- and Tenth-Century Poetic Collections," 74.

been discussed in the previous chapter; the following discussion examines the annotation of hymn texts within these codices.

1. Learning Latin verse

The annotation of hymn texts in Codex 196 suggests that Latin verse was taught, not only as an academic subject, but also as a means of facilitating the correct liturgical performance of hymns. The following images show two of the codex's glosses describing the verse structure of hymn texts.

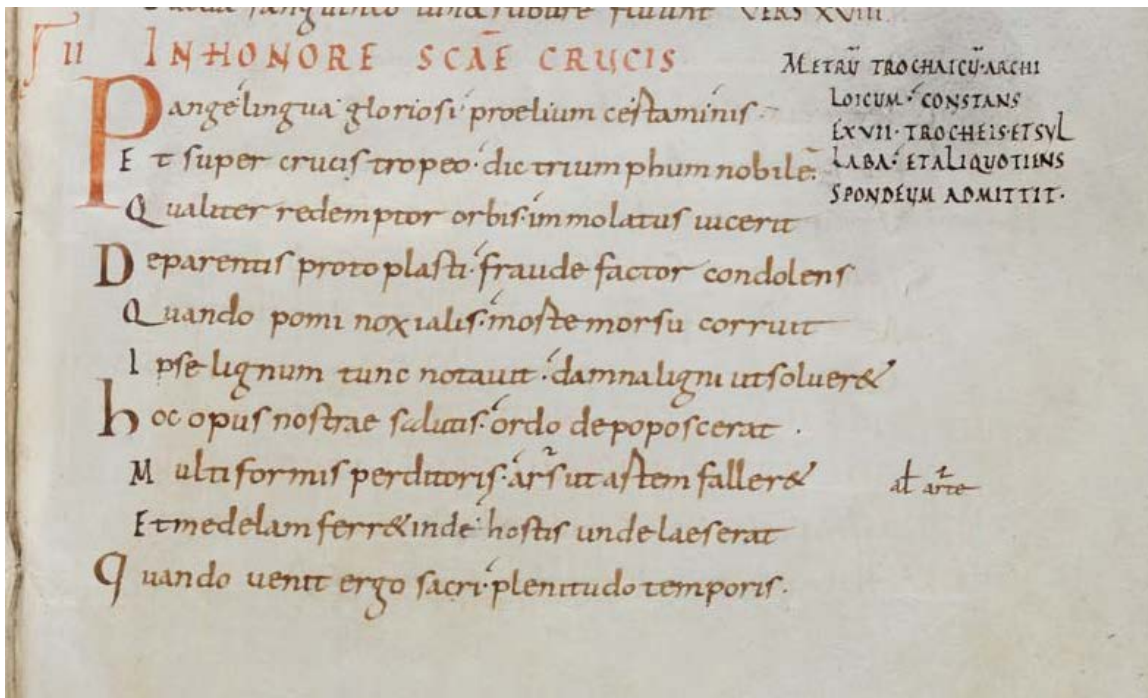


Image 32: Scribal annotation of hymn texts: Codex 196, 35

Image 32 shows the marginal gloss written adjacent to the processional hymn *Pange lingua gloriosi (Crux fidelis)*.¹⁹ The annotation names the poem's meter ("Metrum trochaicum archiloicum"), describes it ("Constans ex VII trocheis et syllaba": "consisting of seven trochees and a syllable"); and

¹⁹ Norberg edits and analyzes the poem in "Le 'Pange lingua' de Fortunat," in *Au seuil du Moyen Age II: Études linguistiques, métriques et littéraires 1975 – 1995*, edited by Ritva Jacobsson and Folke Sandgren, 177-185 (Stockholm: Kungl. Vitterhets Historie och Antikvitets Akad., 1998) and *Les vers latins iambiques et trochaïques au Moyen Age et leurs répliques rythmiques* (Stockholm: Almqvist & Wiksell, 1988), 84-95. The poem is edited by Leo in *Venanti Honori Clementiani Fortunati*, 27-28.

warns of variation (“et aliquotiens spondeum admittit”; “at several times, a spondee is admitted”).²⁰

With the first line of the poem, punctuation marks (*punctus* or *punctus elevatus*) are placed every two syllables: that is, at the end of each verse foot.

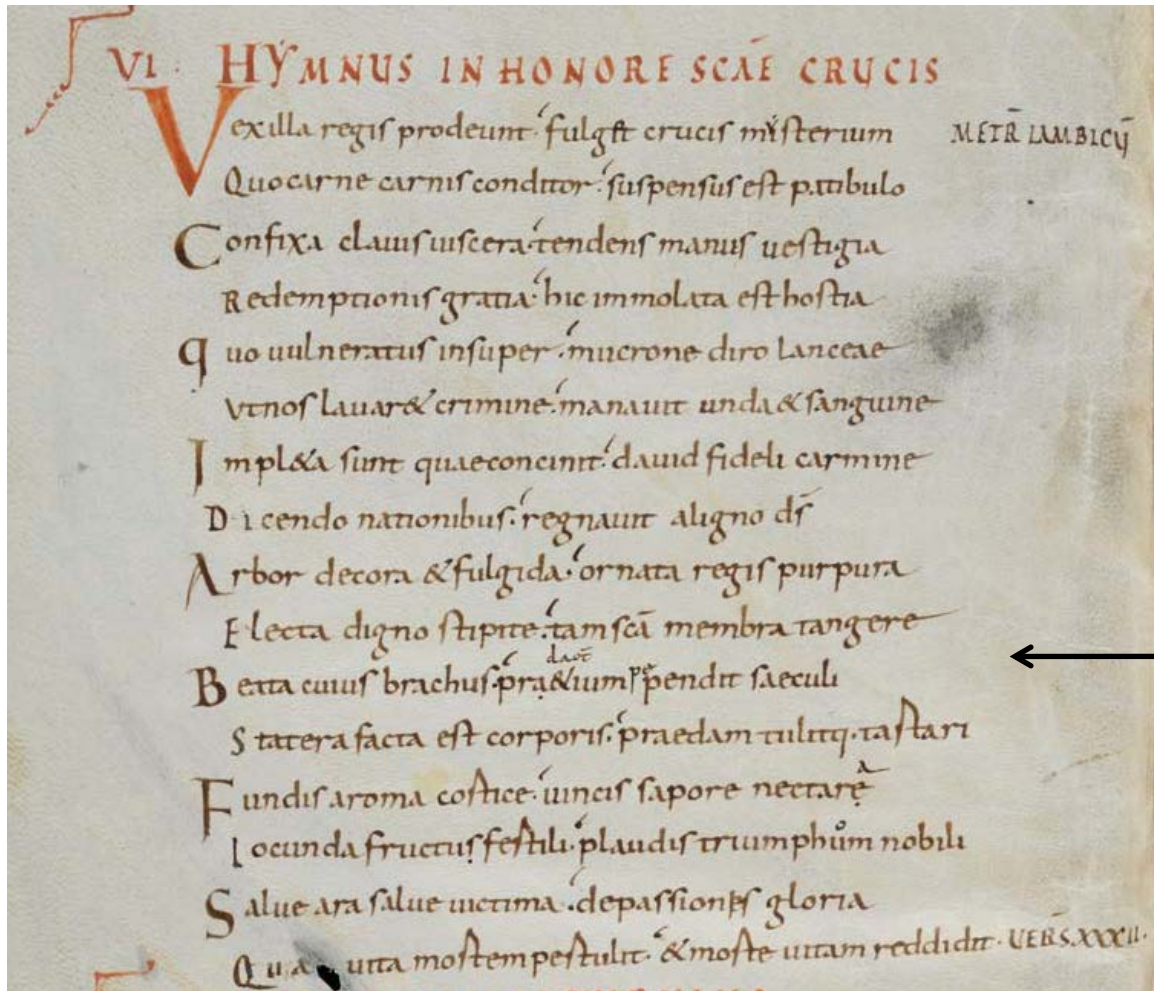


Image 33: Scribal annotation of hymn texts: Codex 196, 42

Image 33 shows *Vexilla regis*, a poem recorded in the same collection that was performed as an Office hymn.²¹ The scribe made note of the text’s verse form in the margin (“Metrum iambicum”) and

²⁰ Barrett cites similar glosses in Bern 455 as evidence that the manuscript had didactic functions: “Notated Verse in Ninth- and Tenth-Century Poetic Collections,” 73.

²¹ The poem is edited by Leo, *Venanti Honori Clementiani Fortunati*, 34-35.

marked a variation in the verse. In eleventh line of the poem, the first foot of the second hemistich (“pretium”) is an infrequent occurrence of a dactyl, not an iamb, and this is noted with the abbreviation “dact.” Identifying this variation was not merely an academic exercise: the extra syllable of the dactyl would have required a melodic adjustment—the inclusion of an additional note, or the distribution of a multiple-note gesture between two syllables—when singing the hymn.

Such didactic markings in Codex 196 occur only with texts performed as Office or processional hymns, not with texts sung in other liturgical genres. At St. Gallen’s abbey, the first distich of Fortunatus’s poem *Crux benedicta* was sung as an antiphon and as a responsory, but not, to the best of my knowledge, as a hymn. (The text does not appear in the eleventh-century hymn collections found in Codices 387 / 413 and 414.) In Codex 196, the text *Crux benedicta* received no additional scribal annotations, and thus contains no information concerning its verse structure. These selective annotations—verse structures described for hymn texts, but not for antiphons, responsories, or poems without liturgical functions—suggests that Codex 196 was annotated to assist in teaching hymns.

It is most likely the strophic structure of a liturgical hymn that required additional instruction. The necessity of adapting the same melody to different texts requires at least a rudimentary understanding of how individual lines of verse resemble one another and differ from one another. Even if a student did not have a sophisticated understanding of the verse form, he would at least have had to become familiar with the regular divisions of line breaks and the range of possible syllable counts for each line. The verse structure—the abstract model of the text—had to be grasped and analyzed as an independent entity, separate from the music. In contrast, knowledge of a text’s poetic structure would not have been necessary to sing versified antiphons and responsories. These chants rarely contain more than one iteration of a verse form, and melodic repetition was not required. The melody and words could have been learned together, always in relationship to each other.

2. Learning hymn melodies

In addition to Latin verse structures, singers would have needed to learn hymn melodies. This knowledge was not acquired through written documents at St. Gallen. Office hymn melodies were rarely notated prior to the mid-eleventh century. For the time period prior to the eleventh century, I have found only two instances in which musical notation might record Office hymn melodies. Contained in Codex 136, the notation occurs with the texts *Festus apostolici* and *Quicumque Christum*.²² (The exceptional notation of some processional hymns, such as the *versus* in Codex 381, and *Crux fidelis* in Codex 359, is discussed below in the chapter's conclusion.)

Even were hymn melodies to be found written in neumatic notation, it would not be an indication that they were learned from the written page. In Codex 136, the neumatic notation with *Festus apostolici* and *Quicumque Christum* could have provided information about which melody to sing with the text, and how to coordinate the melody and text, but because it provided only limited information concerning the melody's pitch content, it could not have given a reader sufficient knowledge of an unknown melody.

Apart from these two instances, Office hymn melodies seem to have been notated only when they were appropriated for performance in other genres. Björkvall and Haug have noted that the hymn melody *Iam lucis orto sidere* occurs with the trope text *Forma speciosissimus* in Codices 484 and

²² As a literary manuscript, Codex 136 does not provide information concerning these texts' liturgical usage. I consider *Quicumque Christum* to be an Office hymn based on its appearance in compilations of Office hymns from other institutions (as evidenced in Stäblein, *Hymnen*, 676). It's also possible that *Festus apostolici* was sung as an Office hymn in St. Gallen: the text occurs with musical notation in Codex 136, and the musical notation occurs with the words that would have been most appropriate for Peter and Paul's liturgical celebration (the second strophe, which mentions the feast day and Peter and Paul's names, rather than the first strophe, which serves as an introduction by a narrator). Additionally, glosses that could be liturgical rubrics were written in the margins next to the text in Codex 136: "Petri Pauli" and "Apostolorum."

381.²³ The poem *Pange lingua* was used as an Office hymn, but it is fully notated only where it appears as the processional hymn *Crux fidelis*, for instance, in Codex 359.

The absence of pitch-specific notation indicates that singers learned Office hymn melodies from liturgical participation and direct instruction; how many melodies they had to learn is not clear, given that one melody might have served for multiple hymn texts. A later manuscript from St. Gallen offers fairly conclusive evidence that the same melody sometimes served multiple texts: the mid-eleventh-century breviary, Codex 414, contains ten hymns with musical notation; *Vox clara* and *Verbum supernum* appear with the same melody, as do *A patre unigenitus* and *Agnoscat omne*. Whether this duplication of melodies occurred in the time period prior to the eleventh century is not clear, but the possibility exists.

3. Coordinating a melody to multiple texts

Another skill students had to learn in order to sing hymns was one of coordination—adapting a melody to the texts of different strophes. The musical notation added to the poem *Tempora florigero / Salve festa dies* in Codex 196 (Image 34) has been discussed in the introduction, as well as the previous chapter. The neumes show how to coordinate the processional hymn’s melody to the changing syllable counts of each dactylic distich strophe.

²³ Björkvall and Haug, “Tropentypen in Sankt Gallen,” 130.

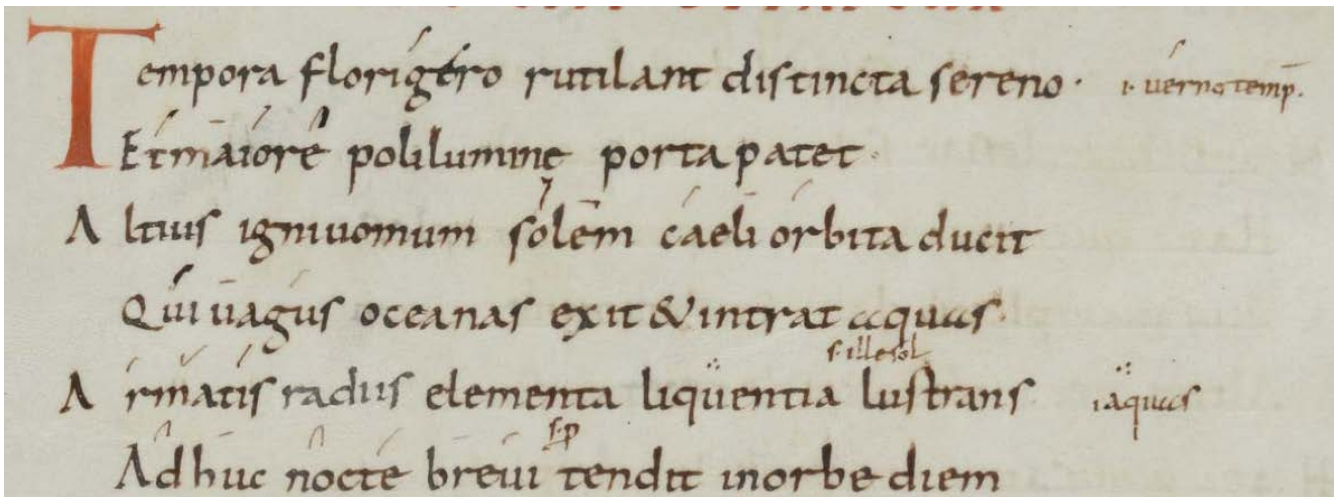


Image 34: Neumatic notation showing the coordination of a repeating melody to the texts of multiple strophes: Codex 196, 76

With other hymn texts in Codex 196, the task of coordinating a melody to the texts of different strophes was less complicated. *Vexilla regis*, *Pange lingua (Crux fidelis)*, and *Agnoscat omne* differ from *Salve festa dies*, in that their verse forms are iambic dimeter and trochaic septenarius: their lines do not regularly vary in syllable count. Coordinating text and melody was easier, since notes rarely had to be omitted or grouped to adjust to the texts of different strophes. With these hymns, a scribe also gave written indications of the coordination of text and melody, but he used an extremely economical notation: punctuation.

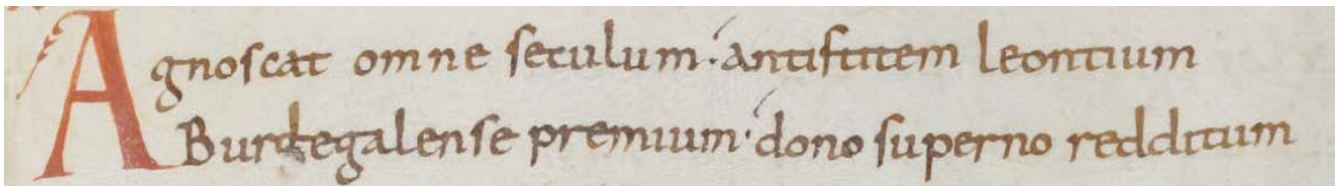


Image 35: Punctuation showing the coordination of a repeated melody to the texts of multiple strophes:
 Codex 196, 27

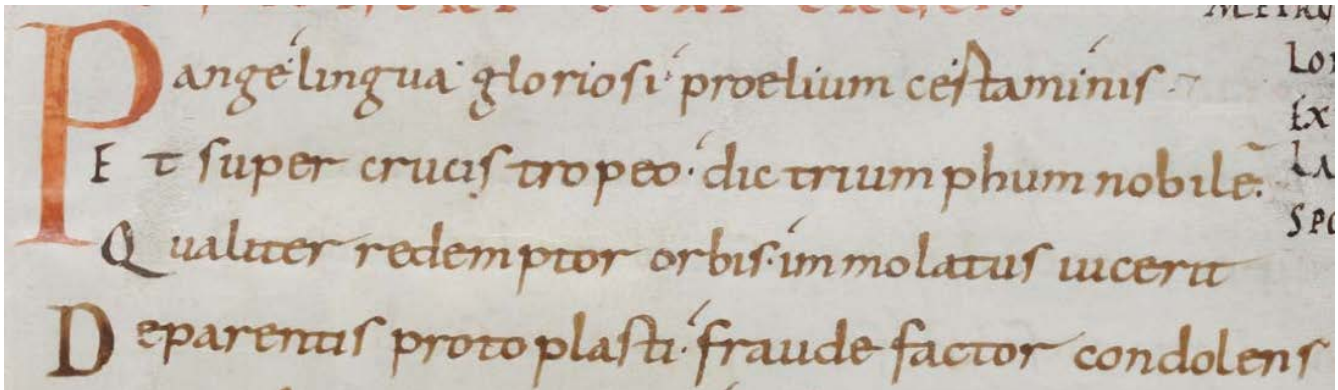


Image 36: Punctuation showing the coordination of a repeated melody to the texts of multiple strophes:
 Codex 196, 35

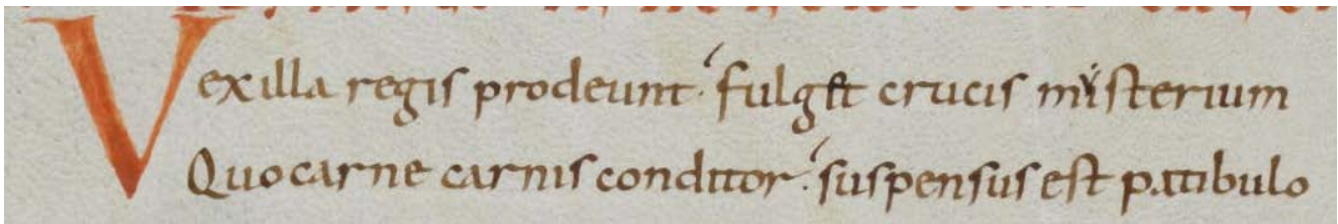


Image 37: Punctuation showing the coordination of a repeated melody to the texts of multiple strophes:
 Codex 196, 42

The graphic signs marking each verse's internal division in the hymn texts *Agnoscat omne saeculum*, *Pange lingua*, and *Vexilla regis* were often used by scribes when writing poetry (Images 35-37).²⁴ What suggests that these *punctus elevatus* serve a musical purpose is that they appear only with the poems in the manuscript sung as hymns. The versified texts in Codex 196 that were not performed in the liturgy (the majority of the manuscript's contents) were written without punctuation. The presence of punctuation in every line of these hymn texts further suggests a pedagogical and musical purpose. Had these markings merely been an aid in an intellectual exercise of determining and analyzing the poem's verse structure, one line of punctuation would have sufficed. This is, in fact, what we see in a small portion of *Pange lingua* (Image 36). The scribe's more extensive markings on the first line show the divisions of the text into feet, the essential structure of the verse. But the punctuation (*punctus elevatus*) signaling each line's internal division continues to be written long after it is necessary for understanding the poem's verse structure. This consistent application of punctuation is understandable if it is seen as part of a preparation for the performance of the text.²⁵ Each *punctus elevatus* signals the positions where the melody's cadential gestures end, facilitating the task of coordinating melodic phrases to the correct units of text.

To summarize, in Codex 196, both neumes and punctuation were notated to demonstrate the coordination of melody and text in processional and Office hymns. For hymn strophes in dactylic distich (*Tempora florifero / Salve festa dies*), in which the task was fairly complex, neumatic notation was used. For hymn texts in iambic dimeter and trochaic septenarius (*Agnoscat omne saeculum*, *Pange lingua*, and *Vexilla regis*), for which the task of coordination was uncomplicated, punctuation was used.

²⁴ On the tendency of medieval scribes to use punctuation to indicate divisions in verse structure, see Parkes, *Pause and Effect*, 102-103. On *Vexilla regis*'s use as both a processional and Office hymn, see Berendes, "The Versus and its Use in the Medieval Roman Liturgy," 122-125 and Sevestre, "Du versus au conduit," II: 281.

²⁵ Parkes notes other instances of pedagogical manuscripts annotated with punctuation. His statement concerning these other manuscripts might also apply to Codex 196: "Punctuation was inserted by teachers or pupils in copies of school texts ... as an ancillary apparatus of the *praelectio* (that is, before the text was read aloud as an exercise)." *Pause and Effect*, 67, 72. The practice of *praelectio* is described on 11-12 and 14-15.

The punctuation markings in these annotations did not take on new, musical meanings; by providing information about a text's divisions, they retained their familiar meanings, but were used for musical purposes.²⁶

Codex 136

The pedagogical characteristics of Codex 136 have been discussed in Chapter 5; the inclusion of neumatic notation with the texts *O crucifer bone* and *Quicumque Christum* offers further evidence that hymns—in this case, both a processional hymn and an Office hymn—were topics addressed in St. Gallen's schools. Like Codex 196, Codex 136 contains economical annotations conveying information about a text's verse structure and, possibly, sung performance. *Germinis nobilis*, the third poem of Prudentius's *Peristephanon Liber*, is written without neumatic notation; yet a scribe made an annotation in the margin adjacent to the poem's first line: "Vt o crucifer" (Image 38). The annotation draws attention to the verse type shared by the two poems (catalectic dactylic tetrameter); it also suggests that the same melody could be, or was, used to convey the two texts.

²⁶ The use of punctuation to facilitate musical performance is evident in other St. Gallen manuscripts. Treitler examines the "notational cues" (both neumes and punctuation) in Codices 342 and Geneva lat. 37a that signaled a celebrant when to begin the melody's cadential gestures: Treitler, *Voice and Pen*, 394 ff. The Exultet of the Mass within Codex 397 (31 ff.) also contains punctuation and neumes added to the text. Although the text of the Exultet was prose, the notation assisted with the same difficulty encountered in dactylic distich hymns: adapting a repeating melody to textual units of varying lengths. According to Rankin, Codex 397 was not written in St. Gallen, but was at the abbey by 872: Rankin, "Ways of Telling Stories," 394. See also Bernhard Bischoff, "Bücher am Hofe Ludwigs des Deutschen und die Privatbibliothek des Kanzlers Grimalt," in *Mittelalterliche Studien: Ausgewählte Aufsätze zur Schriftkunde und Literaturgeschichte*, III:187-212 (Stuttgart: Anton Hiersemann, 1981), esp. 201. Parkes describes instances of *positurae* to facilitate liturgical performance in *Pause and Effect*, 36 ff. Bruckner offers a description of punctuation in manuscripts from St. Gallen, *Scriptoria Medii Aevi Helvetica*, 20, 25, 28. In *The Book of Memory* (223 ff.), Carruthers discusses punctuation as one element in a visual presentation of a sounding text.

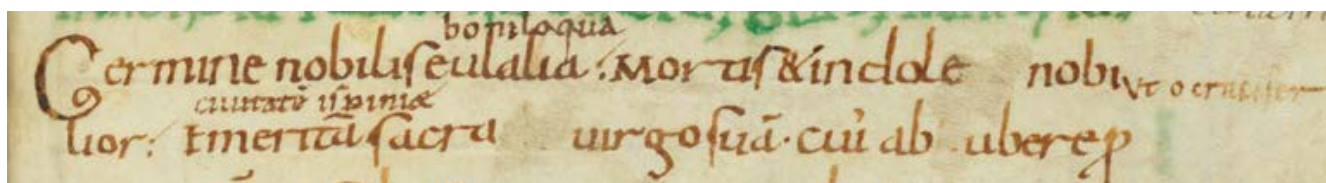


Image 38: Codex 136, 104

Summary: The functions of notation

The neumatic notation in Codices 136 and 196 gives specific information concerning the sung performance of hymn texts: with *O Crucifer bone* and *Quicumque Christum*, the neumes could have functioned as melodic incipits, indicating which melody to sing with the text, and demonstrating the coordination of the melody to the beginning of the text. The neumatic notation with which *Tempora florifero* is notated demonstrates the coordination of the processional hymn's melody to the texts of its different strophes.

Both Codex 136 and Codex 196 also contain annotations that—although not musical notation—could have provided information concerning a hymn's sung performance. The “Ut” gloss adjacent to *Germine nobilis* notes that the poem shares its verse type, and could also share a melody, with the processional hymn *O Crucifer bone*; the punctuation added to *Agnoscat omne saeculum*, *Pange lingua gloriosi*, and *Vexilla regis* could have facilitated the coordination between each hymn's melody and the texts of different strophes.

The spare, pragmatic annotations found with hymn texts in Codices 136 and 196 contrast with the music writing found in the liturgical compilations Codices 484 and 381 and Codex 390 / 391, discussed in Chapters 2 and 3. In light of the annotations found in the literary, pedagogical documents, the scribal work in the liturgical collections (Codices 484 and 381 and Codex 390 / 391) appears surprisingly redundant. To show which melody to sing with a text, or to show how to coordinate a

melody to a text, many more neumes are written than necessary: musical notation continues over each syllable of text, even when a melody is strophic, and has been written (in the case of *Salve festa dies* in Codex 381) over fifty times. As pragmatic guides to singing chants, these manuscripts offer a surplus of scribal work. Conversely, for someone who does not already have thorough knowledge of the melody, the information provided by the neumes is inadequate, since the notation offers no specific information regarding pitch content or interval sizes. The notation could not have functioned, and was not intended to function, as a teacher of new melodies to someone outside of the community of St. Gallen's oral tradition. Thus, discrepancies exist between what the abbey's singers needed and what was written. These discrepancies suggest that the notation in St. Gallen's well-studied liturgical manuscripts, such as Codices 381, 484, and 390 / 391, was not written solely to provide performance information.

I suggest, following Haug's recent work, that the notation in St. Gallen's better-known liturgical manuscripts functioned as part of a deliberate presentation of the liturgy, a presentation that granted a specific status to the melodies.²⁷ By exhibiting the neumes as prominently and systematically as the text, the visual presentation suggests an equality between the two parts of the chant: the notation endows melodies with the same status as the sacred texts.²⁸ The neumes provide a visual statement of the music's location within a specific conception of liturgical chant. In addition to performance information, the notation in Codex 381 and the Hartker Codex forms part of an intentional presentation

²⁷ Haug, "Der Codex und die Stimme in der Karolingerzeit."

²⁸ "Möglicherweise hat der Gedanke einer Ko-Sakralität der Melodien mit den Texten ihre visuelle Ko-Präsenz im Codex als gerechtfertigt oder erwünscht erscheinen lassen." In this contribution, Haug further suggests that the equality of text and music is also expressed in the prologue and illustrations of the Hartker Codex (Haug, "Der Codex und die Stimme"). Barrett, drawing on the writings of St. Gallen's eleventh-century historian Ekkehard IV (and other authors), similarly proposes that in manuscripts such as the Hartker Codex, "neumatic notation served not simply as a pragmatic *aide-memoire*, but as a reflexive tool for disciplined knowing" ("Reflections on Music Writing," 93). "Ekkehard's metaphor [of notated antiphoner as mirror] ... hints at a veiled presence in the antiphoner that mirrors a higher order of musical being" ("Reflections on Music Writing," 90).

of the liturgy, a type of “sacred display”;²⁹ in contrast, the notation in Codices 136 and 196 provided only specific information concerning specific aspects of a text’s performance.

The annotations in Codices 136 and 196 also suggest a conflation of the roles of cantor, teacher, and scribe. Someone bearing responsibility for the liturgical performance of hymns also performed the tasks of a teacher, and might well have written annotations into a manuscript normally housed in the library.³⁰ Without discussing Codices 136 and 196, Boynton also associates the musical notation of hymns with didactic functions. “In this period [the ninth and tenth centuries], the primary user of a hymn manuscript would be the cantor, for whom the notation of the book would serve as a reference and a reminder of what to emphasize in teaching the hymn to others.”³¹ This scenario—which is entirely plausible for St. Gallen, given the evidence of the abbey’s documents—lessens the distinctions between “class book,” “library book,” and “liturgical book.” We cannot specifically determine the identity and occupation of the knowledgeable readers who annotated Codices 136 and 196; we do not know the rooms in which they read and wrote, or who the readers of their annotations were. Yet the manuscripts offer indications that their glosses served pedagogical purposes. These manuscripts have the characteristics of documents used to instruct in the liturgical performance of hymns.

²⁹ The term is from Houston, “Overture to ‘The First Writing,’ ” 3; an example of “sacred display” from Egypt’s earliest extant writing is described in Baines, “The earliest Egyptian writing,” 170-171; the term also appears in Rankin, “On the Treatment of Pitch in Early Music Writing,” 106.

³⁰ Fassler observes a conflation of the roles of cantor, amarius (librarian), and director of scriptorium in the late tenth and eleventh centuries in monastic customaries. Margot E. Fassler, “The Office of the Cantor in Early Western Monastic Rules and Customaries: A Preliminary Investigation,” *Early Music History* 5 (1985): 29-51. See also Boynton, “Training for the Liturgy as a Form of Monastic Education,” 9-10. Wieland, Lapidge, and Barrett all note that a single codex could fulfill multiple functions and have been used in multiple places. Wieland, “The Glossed Manuscript”; M. Lapidge, “The Study of Latin Texts in late Anglo-Saxon England: The Evidence of Latin Glosses,” in *Latin and the Vernacular Languages in Early Medieval Britain*, edited by Nicholas Brooks, 99-165 (Leicester: Leicester University Press, 1982); and Barrett, “Notated Verse in Ninth- and Tenth-Century Poetic Collections,” especially 107.

³¹ Boynton, “Orality, Literacy, and the Early Notation of the Office Hymns,” 119.

**A change in the notation of Office hymns:
Texts in breviaries, melodies notated occasionally**

In the eleventh century, the texts of St. Gallen's Office hymn repertory were recorded two times in liturgical manuscripts, in Codices 414 and 387 / 413.³² Yet recording the hymn repertory does not seem to have been the primary motivation for creating these manuscripts. Both are breviaries, and contain not only hymns, but also other elements of the Office liturgy, such as antiphons, responsories, versicles, readings for Matins, and prayers. The primary impulse behind this scribal work was most likely to integrate many elements of the Office liturgy into one document. The scribe responsible for Codex 387 / 413 even took the pragmatic step of placing these elements in the order they would have been performed in the liturgy; readings and prayers are interspersed with chants. Hymns would have been an integral part of this scribal project, but not a more important part than the readings and prayers, which also found their way, for the first time in St. Gallen, into the same manuscripts as antiphons and responsories. In consolidating multiple genres of Office chant into one document, St. Gallen's scribes participated in a development occurring at institutions throughout Europe in the eleventh century.³³

³² The codices are dated in Scherrer, *Verzeichniss der Handschriften der Stiftsbibliothek von St. Gallen*, 131-132 and 137-138.

³³ On the history and development of manuscripts containing multiple elements of the Office liturgy, see Michel Huglo, *Grove Music Online / Oxford Music Online*, s.v. "Breviary" (Oxford University Press), <http://0-www.oxfordmusiconline.com/libraries.colorado.edu/subscriber/article/grove/music/03961> (accessed January 14, 2014); Pierre Salmon, *L'office divin au Moyen Age: Histoire de la formation du bréviaire du IX^e au XVI^e siècle* (Paris: Les Éditions du Cerf, 1967), esp. 104-106; and *The Breviary through the Centuries* (Collegeville, Minn.: Liturgical Press, 1962), 12 and 137, note 44.

Codex 387 / 413

Notating the melodies of hymns certainly did not provide the motivation for creating Codex 387 / 413: the original scribe included only hymn texts; melodies were omitted.

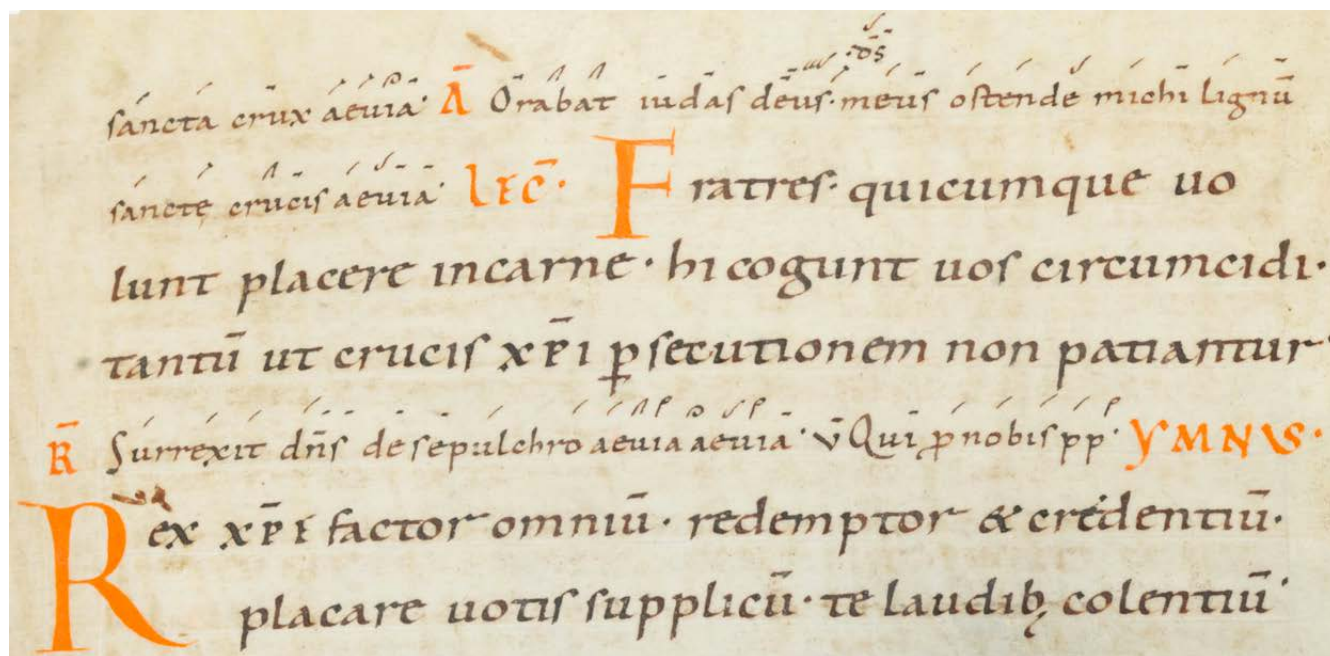


Image 39: Hymn texts in breviaries: Codex 387, 161

In Image 39, one can see that the hymn text (beginning on line 6) was written in larger lettering than the responsory (line 5) and antiphon (line 1). The original layout of the manuscript did not allow space for the hymn melodies, as it did for antiphon and responsory melodies; hymns were recorded in the same manner as the readings (beginning on line 2) and prayers. All hymn melodies in these documents—with the exception of one processional hymn melody—were added later, squeezed into a format that was not intended to accommodate them.

The neumatic notation later added to Codex 387 / 413 (one example is shown in Image 40) was also not part of a systematic attempt to record hymn melodies. The entries were made by different scribes and appear with only five hymn texts—five out of one-hundred-sixty-one. Even allowing for

the possibility of repeating melodies with multiple texts, this number of melodies does not seem sufficient for the repertory. The musical entries do not create a catalog of hymn melodies for all verse forms that occur as hymn texts. Although the musical entries are made with texts of varying verse forms, they are not made over the first occurrences or easily findable occurrences of each type of verse. The musical notation does not occur exclusively with new compositions, hymns with limited geographic distribution, or especially difficult verse forms. Viewing the entries as a group, I can find no unifying motivation that prompted their notation. Viewed individually, certain motivations seem plausible.

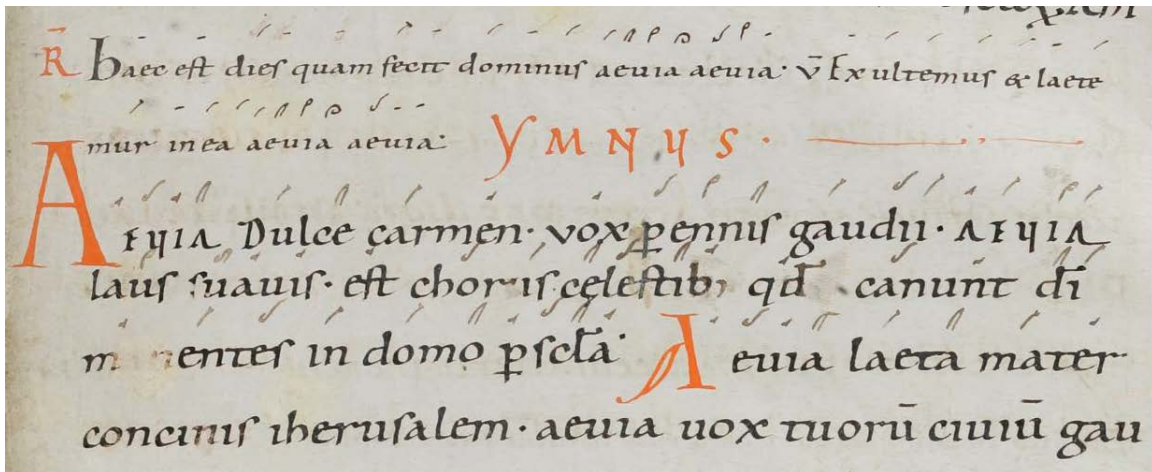


Image 40: The notation of hymn melodies in breviaries: Codex 387, 513

Three of the musical entries—Image 40 shows one—occur in the proximity of textual corrections, and the neumes are written in the same ink as the corrections. In the second line of the Office hymn *Alleluia dulce carmen*, the spelling of the word “caelestibus” has been changed: the last letter “v” has been changed to a “b,” and an abbreviation mark has been added. In the following word “quod,” “u” was changed to a “d,” the letters following the “d” were erased, and an abbreviation mark was added above the “d.” Perhaps, having been drawn to this place to change the text, the scribe also

made a musical annotation. These musical entries could have been prompted by the presence of the editor, an editor who might have performed the hymn to monitor his corrections as he worked.

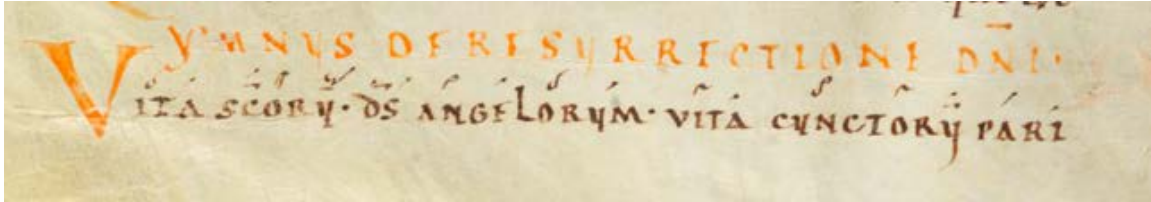


Image 41: The notation of a processional hymn: Codex 387, 968

The musical notation for one hymn in Codex 387 might have been written concurrently with the text (Image 41). The neumes for *Vita sanctorum* are written in the same ink as the words, and the layout allowed room for the notation. Although the text was sung as an Office hymn in other locations,³⁴ Codex 387 suggests its use as a processional hymn in St. Gallen: the text was written with other chants for the celebration of Easter—not as part of the Office liturgy—under the rubric “Versus de Resurrectione Domini.” As a processional hymn, it would not be surprising to see its melody fully notated in an eleventh-century manuscript.

³⁴ Stablein includes a transcription from the hymnary from Kempten (Zürich Zentralbibliothek Rh. 83) *Hymnen*, 258.

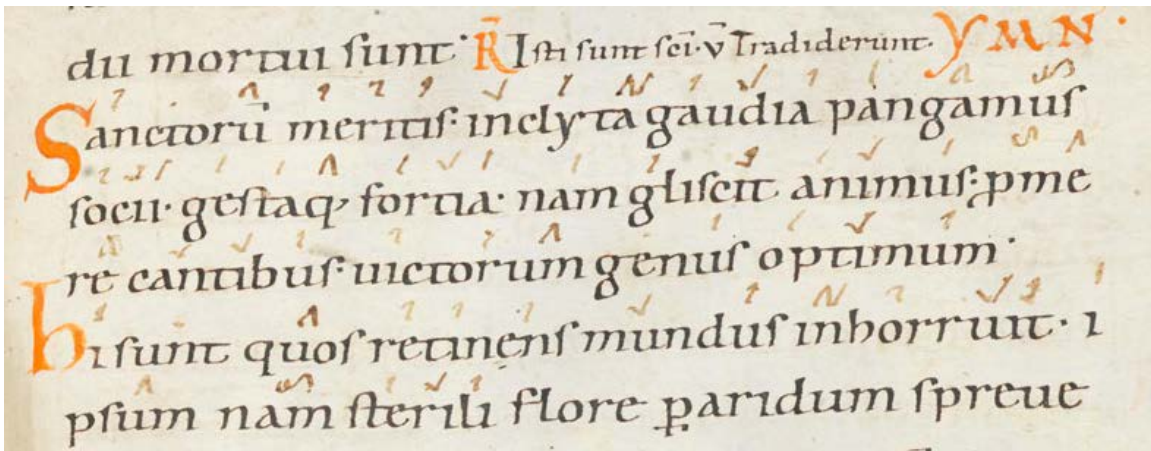


Image 42: The notation of hymn melodies in breviaries: Codex 387, 596

The fifth musical entry in Codex 387 / 413 appears above as Image 42. The neumes are written quite clumsily, using unusual forms. (For example, in the fifth line of Image 42, the torculus above “in” and the pes above “horruit” are each formed with two strokes.) This entry might have been written as notational practice; its isolated occurrence and unskilled hand suggest this function more than others.³⁵

³⁵ Barrett discusses more extensive examples of notational practice in Bern 455: “Notated Verse in Ninth- and Tenth-Century Poetic Collections,” 71.

Codex 414

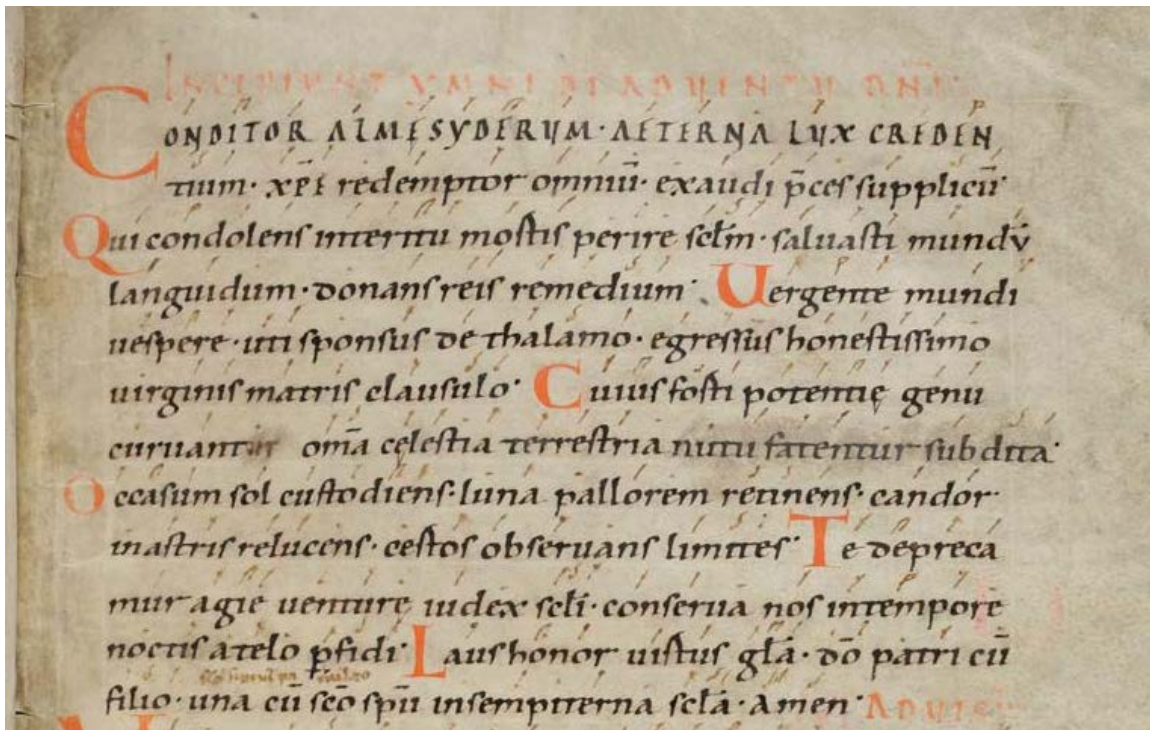


Image 43: The notation of hymn melodies: Codex 414, 21

A decisive change in the notation of Office hymns is evident in Codex 414 (Image 43). For the first time in St. Gallen's extant documents, a scribe provided neumatic notation for each syllable of all strophes of certain hymns. These neumes—which are later annotations to the manuscript—visually present hymns like other chant genres, as fixed combinations of text and melody. The notation provides information concerning the hymns' sung performance: the responsibility of coordinating text and melody is borne entirely by the scribe who wrote the notation; the manuscript's reader would not have had to make decisions about how to adapt a melody to the texts of different strophes. Additionally, these musical entries identify which melody to use with the text; a singer could refer to the manuscript for melodic assignments.

This musical notation occurs, however, with only ten of sixty-two hymns. For the majority of St. Gallen's repertory, singers would have had to know—without written assistance—which melodies to

sing and how to adapt the melodies to the texts of different strophes. For these reasons, I am hesitant to attribute this change in notation to a weakening in oral transmission.³⁶ In spite of this scribe's efforts, singers would still have had to learn melodies from teachers or liturgical participation, and they would still have needed to be able to understand verse structures and coordinate melodies to them. These entries also do not seem extensive enough to signal a change in the status of the written version of the melodies; the limited number of these entries offers no indication that the written record was becoming more authoritative than the tradition of oral instruction.

The ten hymns in Codex 414 seem to have been chosen for notation because they appear first in the manuscript. A systematic scribal project—the notation of all syllables, all strophes, all hymns—was begun, but not carried on beyond the first four pages of the extant manuscript. A twelfth-century hymnary from the abbey (Vadiana Codex 292, *Kodikologische Einheit II*) continues to show a similar pattern of notation—five of forty-one entries have neumatic notation provided for each syllable, each line, each strophe. These five entries could not have been sufficient for the entire repertory: they set only hymns in iambic dimeter, leaving hymn texts in other verse forms with no melodic model recorded.

Thus, the abbey's eleventh- and twelfth-century documents show the continuity of St. Gallen's transmission of Office hymns. The notation in Codices 387 / 413 and 414 would have fulfilled the same functions as that of Codices 136 and 196: neumes indicated which melody to sing with each text, and how to coordinate a repeating melody to different strophes. The eleventh-century manuscripts also indicate that non-written forms of transmission still existed and were relied upon. In St. Gallen, direct instruction was the preferred method of transmitting hymns, even in the fifteenth century, when the

³⁶ Boynton's study indicates that, at certain institutions, the notation of Office hymn melodies was associated with "a waning oral tradition" and "an increasing reliance on writing" ("Orality, Literacy, and the Early Notation of the Office Hymns," 100; see also 143 ff.). While this conclusion seems appropriate for many institutions, I suggest that different factors and motivations were involved in the notation of Office hymns at the abbey of St. Gallen.

repertory had been recorded in staff-notation.³⁷ St. Gallen’s archives contain a document from 1469-1470 stating that—in addition to the normal two hours of daily singing instruction for the boys—at least one cantor was required to come to the school to supplement instruction in preparation for feast days, when new things to sing were at hand, and for the instruction of hymns. Even with state-of-the-art music notation, teachers were needed “so that no confusion happens.”³⁸

Although the abbey’s eleventh-century breviaries do not signal a change in St. Gallen’s transmission of hymns, they do show a change in notation. The type of music writing seen in Codices 484, 381, and 390 / 391—in which neumes are placed above each syllable of text, regardless of the amount of redundancy—was applied for the first time to Office hymns. In addition to providing information concerning which melody to sing with a text, and how to adjust the melody to the texts of different strophes, the notation of Office hymns took on another function: it displayed the liturgy more fully; it presented the chant as a union of two equal members, melody and text.

³⁷ Abbot Ulrich Rösch (whose leadership extended from 1457-1491) renewed liturgical practice and commissioned liturgical books in which the hymn repertory was systematically recorded in staff notation. Rösch’s contributions to the abbey’s collection of liturgical manuscripts are documented by Lenz, who considers it likely that the fifteenth-century manuscripts containing the abbey’s Office hymn repertory, Codices 438 and 440, were not created in St. Gallen: “Reichsabtei und Klosterreform,” 216 ff. The staff-notation in these manuscripts might have come to the abbey simply as one of the features included in the technologically current, high-quality manuscripts that the abbot commissioned for his institution, not as an attempt to supplement pedagogical instruction.

³⁸ The source (StiA Bd. 109, f. 78) is cited in Bruggisser-Lanker, *Musik und Liturgie im Kloster St. Gallen*, 34-35.

Conclusion: The transmission and notation of Office hymns

St. Gallen's manuscripts reveal that Office hymn melodies were transmitted by making use of written documents within a functioning oral tradition. Indeed, the abbey's manuscripts suggest that a dichotomy between oral and written transmissions does not provide the most appropriate paradigm for understanding St. Gallen's transmission of hymns. As illustrated in the following diagram, the abbey's transmission of hymn melodies could be understood to occupy a position on a spectrum of oral and written transmissions, with a musicologist-observer determining the extent to which melodic information was transferred using either written means or oral instruction. One disadvantage of this conceptualization is that it could be understood to imply that oral and written transmissions were necessarily in opposition to each other: the more written means were used, the less oral instruction was relied upon, and vice versa.

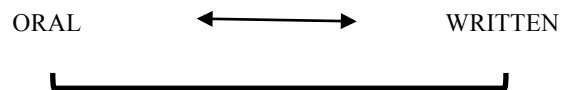


Diagram 1: Conceptualizing oral vs. written transmissions

I suggest—for the abbey of St. Gallen—that a different conceptualization is more appropriate: one that recognizes the definitive role of direct interaction between community members, even when the use of written resources, such as musical notation, is evident. In the effort to sustain a satisfactory level of hymn performance, St. Gallen's community members made efficient use of the resources available to them—resources encompassing both oral and written components, such as pedagogical

situations, extensive library holdings, and systems of punctuation and neumatic notation. The use of written resources does not appear to have been accompanied by a diminishment in the role played by oral instruction. Manuscripts, written texts, punctuation, and notation were incorporated into the direct interactions among community members, they did not replace these interactions.



Diagram 2: Conceptualizing St. Gallen's transmission of hymn melodies as an incorporation of written resources within a functioning oral tradition

Since the community seems to have successfully transmitted Office hymns with minimal use of neumatic notation, why did these melodies begin to be notated more extensively in the eleventh century? And why were Office hymns notated later than other chant genres? St. Gallen's documents do not provide definitive answers, but they do allow for a hypothesis: I suggest that in the abbey of St. Gallen, the reason for the later notation of hymn melodies might simply lie in the fact that Office hymns tended to be transmitted in manuscripts apart from other chant genres. Their separate transmission probably had its origin in the genre's association with the Church Fathers. Hymns had an existence apart from their performance in the liturgy, which led to their being transmitted in non-liturgical manuscripts. Some hymn texts were attributed to specific Church Fathers, and for that reason

were included in non-musical collections of their writings; hymn texts generally were studied for their doctrinal content more than other chant genres, and for that reason, were included in pedagogical compilations. In the eleventh century, when Office hymns began to be included in breviaries, alongside other chant genres, they soon began to be notated in a similar fashion; the scribal customs of notating chant began to be applied to Office hymns, as well.

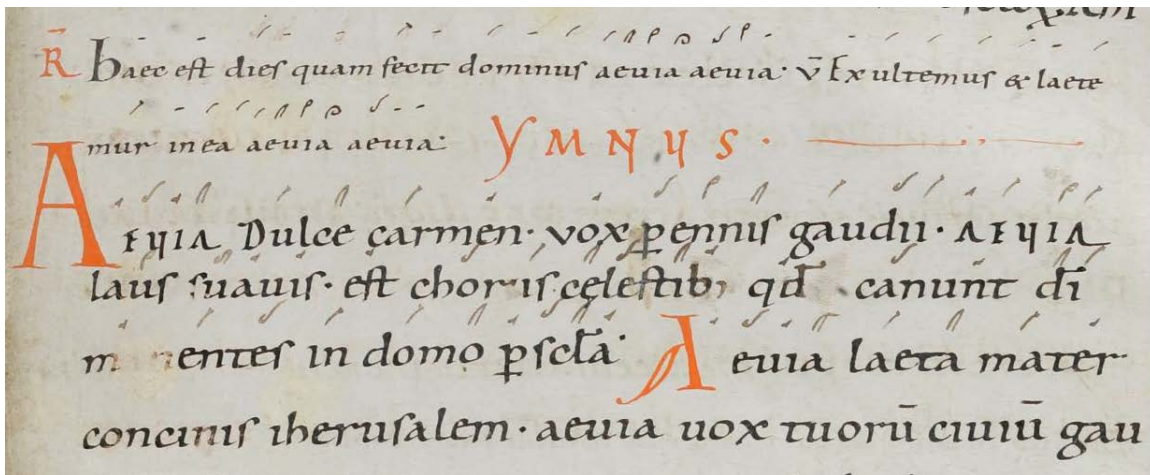


Image 44: A change in the notation of hymn melodies: Codex 387, 513

Image 44, seen earlier in the chapter and repeated here, shows the transition in the notation of Office hymn melodies: when Codex 387 was created, the hymn *Alleluia dulce carmen* resembled the prayers, homilies, and readings for Matins: visually, it appears as a patristic writing. When the manuscript was edited, the text's identity as a chant was made visible: neumatic notation was added, and the hymn's visual presentation resembled that of other Office chants.

Although processional hymns have similar characteristics to Office hymns (non-biblical texts and strophic structures), their melodies were notated earlier. I suggest that this might have to do with the manuscripts in which processional hymns were included. The scribes who created the tenth-century cantatorium Codex 359 and Codices 484 and 381 used musical notation as a means of representing and displaying the liturgy; processional hymns were notated as other genres as part of this presentation. The

change in the notation of Office hymns seems to be part of a process that brought all Office chants together into one document; the inclusion of multiple chant genres within one manuscript encouraged scribal consistency in the notation of their melodies.

7. CONCLUSION

Verse

St. Gallen's ninth- and tenth-century documents reveal the extent to which verse was integrated into the activities of the abbey. Versified texts were performed in the liturgy of the Mass—as tropes for the introit, offertory, and communion—as well as in the liturgy of the Office—not only as Office hymns, but also as responsories, responsory verses, antiphons, and *versus super Te Deum*. Verse was also performed for the celebration of specific occasions outside of the Mass and Office liturgies, such as the reception of visiting royalty. The abbey's manuscripts, particularly Codices 136, 196, and Naples IV G 68, indicate that verse was also sung in St. Gallen's classrooms, not only when Latin versification was the focus of a lesson, but also when the pedagogical subject concerned theology, doctrine, or liturgical performance. The transmission patterns of certain versified chants (such as the *versus super Te deum* and the responsory verse *Nos sumus indigni* in the Hartker Codex, the proper tropes *Primus init Stephanus* and *Christum cernentis*, and specific *versus* from Codex 381) suggest that hexameter verse was not only performed at the abbey, but also written for liturgical use. These chants, along with the proper tropes resembling Office hymns, offer evidence that the performance of verse in the Office and Mass liturgies was accepted, and even cultivated, at the abbey.

Music

The neumatic notation recorded with these versified texts gives specific evidence of which aspects of verse structure were articulated in performance. Although versified texts were integrated into the liturgy and pedagogy of the abbey, their performance did not always convey aspects of their verse structures; the poems were, at times, articulated as if they were prose. How a versified text was performed seems to have depended largely upon the context in which it was sung: priority was placed on maintaining the melodic conventions of each genre. Articulations of verse structure are rarely evident in settings of responsories and responsory verses. In these Office genres, performances of versified texts resemble those of their prose counterparts, suggesting that the versified texts were selected for use because of their semantic content. Liturgical function took priority over novel melodic settings or innovative reflections of verse structure. Verse was included in the liturgy, but not permitted to change it.

Processional hymns and Office hymns are genres that typically make use of versified texts. Maintaining the melodic conventions—the characteristic sound—of these genres included conveying exceptional prose texts (such as the processional hymn *Benedictus eris*) in a manner resembling that of their versified counterparts.

Other liturgical genres, such as Office antiphons and tropes for the proper of the Mass, are less predictable in their conveyance of texts and contain greater diversity of musical form; within these genres, the relationship of melody to verse varies, not only among different settings, but even within individual settings. Some tropes with versified texts take on the characteristics of other genres. The processional hymn and Office hymn genres provided models of performed verse, as seen in St. Gallen's repertory of (Office) "hymn-like" tropes, as well as the two tropes (*Primus init Stephanus* and *Christum cernentis*) that resemble the *versus* repertory of Codex 381.

Individual antiphons, such as *Gloria tibi trinitas* and *Nutrici in auxilium* also resemble Office hymns.

Hymn texts were occasionally appropriated for use in other genres; but the original genre of a text rarely seems to influence its performance in other liturgical positions. The well-known processional hymn text *Crux fidelis* occasioned atypical settings: the text's antiphon and responsory melodies diverge from their counterparts in each genre as they convey the famous poem in a manner reminiscent of its setting as a processional hymn. Yet other Office hymn texts borrowed for use as antiphons, responsories, and responsory verses (such as the antiphon *Gloria laudis* and the responsory verse *Castae parentis*) did not prompt hymn-like settings.

The notation of poetry in the abbey's pedagogical manuscripts indicates that performances of verse in St. Gallen's classrooms could vary significantly from one another: rather than recovering a single *Schulaussprache*, one finds that verse was performed in multiple ways, perhaps depending on the focus of the pedagogical instruction. The melodic settings of *Age iam precor* and *Tercio in flores* suggest that the verse structures of texts were, at times, the subject of pedagogical instruction, and that the sung performance of verse served as a didactic tool: these settings convey specific aspects of verse structure with such systematic repetition that melodic interest and variety are entirely neglected. In the setting of *Age iam precor*, syllable quantities and lines of verse are decisively articulated; in *Gratuletur omnis caro* and *Alma vera ac praeclara*, two different conceptions of trochaic septenarius verse become audible. In the marginal notation of Codex 136 (*Cum moritur Christus* and *Unde pugillares*), no articulation of syllable quantity is recorded, perhaps indicating that a different aspect of the hexameter text was the focus of the performance. Whether the sung texts were presented for their verse structures, their grammatical structures, their theological content, or all of these aspects, a melody

transformed the verse into an audible focus of the classroom, an object of study to be retained in the students' memories.

Spoken recitation of verse

As noted in the first chapter's "Analytical considerations," melodic settings of verse cannot be assumed to be witnesses to the manner in which verse was recited. However, St. Gallen's melodic settings of poetry provide an extremely consistent conveyance of certain aspects of verse structure, such that the following suppositions concerning the spoken performance of verse might be made:

- Hexameter and pentameter verse were considered to be bipartite structures, and their medial caesurae might well have been performed as pauses. In St. Gallen's settings of hexameter and pentameter, liquescent nuances are consistently excluded from syllables immediately prior to the medial caesurae, preventing the effect of a liquescent performance, which would have audibly combined the final syllable of the first half-line with the beginning syllable of the second half-line, bridging the caesura. The conveyance of the syllables prior to the medial caesurae with cadential gestures and elongated pitches offers further evidence that the caesurae were associated with a melodic division, audible in performance. The notable consistency among these melodic settings suggests that this particular articulation of verse structure might have been present in spoken performance as well. (Settings of hexameter texts in the Hartker Codex do not consistently convey the 3m caesurae in these ways; but this does not speak against the argument that this verse type was considered to be a bipartite structure, appropriately performed with a pause at the medial caesura. The incorporation of versified texts into the Office genres recorded in the Hartker Codex likely had more to do with the texts' semantic content—appropriate for specific liturgical celebrations—than with their versified character. Verse was handled as prose in the genres of responsories and responsory verses, and the performance of

versified texts within these specific liturgical positions should not be considered representative of how their verse types were understood or how they were performed in other contexts.) The notation recorded in the margins of Codex 136 offers additional evidence that medial caesurae were performed as divisions in hexameter verse: the scribe placed a larger spacing between the notational signs associated with the final syllable of the first half-line and the first syllable of the second.

- The rendering of syllable quantity through the durations of individual syllables occurred only as a pedagogical exercise, not as a customary aspect of the performance of verse outside of a didactic context. A conveyance of syllable quantity is evident in only one setting in a pedagogical manuscript (*Age iam precor*, Naples IV G 68, 207v). In the preponderance of other settings of quantitative verse, syllable quantity is contradicted by the placement of single and multiple-note melodic gestures: short syllables are regularly conveyed with multiple notes, and long syllables are often conveyed with single pitches, making it unlikely that long syllables were consistently perceived with longer duration than short syllables. In settings such as the *versus* of Codex 381, both long and short syllables are often conveyed with single pitches, leaving open the possibility that the durations of individual pitches were manipulated—according to unnotated performance conventions—to reflect the quantities of the syllables they conveyed. These settings do not contradict syllable quantity in their placement of multiple-note gestures or their placement of elongated pitches, yet they also do not show any evidence for its articulation in performance. The supposition that singers would have regularly elongated long syllables and shortened short syllables in performance must remain only a supposition, with no positive evidence in the St. Gallen’s written records, save one setting

in a pedagogical manuscript. A rendering of syllable quantity is contradicted in the majority of St. Gallen's settings and is unlikely to have been a consistent aspect of the spoken performance of verse.

Notation

Musicologists are familiar with the type of music writing found in Codex 390 / 391 and Codices 484 and 381, in which notational signs are written above each syllable of sung text. Yet the literary and pedagogical manuscripts examined in this dissertation, including Naples IV G 68, Codex 136, and Codex 196, give us a fuller view of St. Gallen's scribal practices: practices that did not continue into later time periods; practices that ranged from extremely abbreviated to highly redundant ways of writing music. The notational practice that did survive, and has become the focus of musicological research, was only one of many ways of providing musical information. St. Gallen's ninth- and tenth-century documents also show

- Punctuation used as the sole type of notation providing musical information (Codex 20, 361-362 and Codex 196, 27, 35, 42)
- Punctuation, used in conjunction with neumes over isolated syllables (Codices 342 and 397, 31 ff.)
- Neumes placed over isolated syllables (*Tempora florifero*, Codex 196, 76 ff.)
- Neumes placed only over a text's initial syllables (*Festus apostolici*, Codex 136, 86)
- Neumes written above every syllable of text with a high degree of heighting, in conjunction with high numbers of significant letters (*Aspera condicio*, Codex 196, 280; Naples IV G 68, 207, 231v-232v)

This plurality of notational practices helps to clarify the functions of neumatic notation. In each instance, the type of music writing suggests the tasks accomplished by the scribal work: neumes above the first syllables of a text might have functioned as a melodic incipit, identifying which melody to sing with a text; isolated neumes prior to punctuation marks indicate when to

begin a cadential gesture; high numbers of significant letters and extensive directionality in the placement of notational signs provide a detailed record of a melody.

The plurality of notational practices also indicates that the type of music writing made central in chant scholarship was not central for the abbey of St. Gallen prior to the eleventh century. Rather, recording neumes for every syllable of text was only one possible type of notation, which—given its redundancy in strophic chants—also requires an explanation of its function. This type of notation was likely an element of a visual presentation of chant, one that portrayed the chant as comprising two equal elements, text and music; it later became the standard way of recording melodies, rendering its original novelty and function less evident.

Of all the functions that the music writing in St. Gallen's ninth- and tenth-century documents might have served, one seems unlikely: neumatic notation does not seem to have been used to combat a weakening oral tradition. The manuscripts and settings examined in this dissertation were produced and used by a functioning institution; they are the written traces of a tradition in which community members performed the central functions of educating newcomers in the intricacies of the Latin language, the history of the abbey, and the proper performance of the liturgy. Written documents assisted, but did not displace, those who carried out these tasks.

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APPENDIX

The notation of *Tempora florigero*, Codex 196, 76-80

- general: The scribe records notation above individual syllables to indicate the coordination of the repeated melody to the texts of different strophes. Specifically:
- to indicate a **melodic adjustment** to a line of verse containing spondaic feet, and thus, a reduced number of syllables. (The scribe tends to notate these melodic adjustments only the first time when a particular combination of dactylic and spondaic feet occurs in the poem.)
 - to signal a **return** to a particular melodic adjustment when the intervening lines made use of a different melodic adjustment or contained a different pattern of dactylic and spondaic feet
 - to indicate **performative nuances**, such as liquescent nuances and pitches of relatively elongated or shortened durations
 - in one instance (strophe XXV, line 1) the notation records what seems to be **melodic variation** unprompted by a variation in the number of syllables in the line of verse
- I
- 1 The scribe does not mark the melodic adjustment for a fourth foot spondee in a hexameter line, unless the notation includes a performative nuance (see strophe XIII, line 1). Concordant versions with pitch-specific notation suggest that the same pitch conveyed both the final syllable of the fourth foot and the first syllable of the fifth foot: the melodic adjustment might well have only required omitting one of the repeated pitches.
 - 2 The notation shows the **melodic adjustment** the first foot spondee in pentameter lines (at its **first occurrence** in the chant): two notes are grouped with the second, short syllable of the dactyl.
- II
- 1 The scribe shows the **melodic adjustment** for a hexameter line containing third and fourth-foot spondees (at its **first occurrence** in the chant): the pitch that normally conveys the final syllable of the fourth foot is omitted. The notation is written only from the point where the spondaic foot occurs (the second syllable of foot 3) to the point where the melodic adjustment is completed (the first syllable of foot 5). The notation also indicates how to perform the synaloepha in foot 5: each syllable is conveyed with a distinct pitch, of differing pitch content.

- 2 The scribe shows a **melodic adjustment** for the first foot dactyl in a pentameter line (at its **first occurrence** in the chant). The notation occurs only over the foot that varies from the previous pentameter line.
- III 1 The scribe shows the **melodic adjustment** for a first foot spondee in a hexameter line (at its **first occurrence** in the chant): two notes are grouped together to convey the second syllable of foot 1.
- 2 The scribe shows a **second melodic adjustment** for a first foot spondee in pentameter lines: two-note melodic gestures occur on the first syllables of feet 1 and 2. This adjustment appears to have involved more than re-grouping the pitch content of the melody. The neume pattern does not show the same patterns of relatively high and low pitches as the notation of strophe 1, line 2, and strophe 2, line 2.
- IV 1 The scribe shows a **melodic adjustment** when both foot 3 and foot 4 of a hexameter line are spondaic (the **first occurrence** in the chant): two notes are grouped (indicated in the notation by a cephalicus) to convey the second syllable of the foot 4, and the pitch that normally conveys the final syllable of a dactylic foot 4 (represented in the notation with a virga) is omitted. Although foot 2 is also spondaic, the scribe gives no indication of how the melody conveying the first half-line should be adjusted. This is typical of his notation throughout the chant: the second foot spondee in hexameter lines is never notated.
- 2 The notation shows a **return** to the syllabic conveyance of a pentameter line without spondees (as seen in strophe II, line 2).
- V 1 The scribe again shows the melodic adjustment for third and fourth foot spondees in hexameter lines that groups two pitches on the final syllable of foot 4 and omits the pitch that conveys the final syllable of a dactylic foot 4. This melodic adjustment was already notated in strophe IV, line 1; yet due to the phonetic combinations in this occurrence, the two-note melodic gesture conveying the second syllable of foot 4 is a clivis, not a cephalicus. The notation thus indicates the appropriate positions for **liquescent nuances**.
- 2 The scribe does not notate the melodic adjustment required for conveying a spondaic second foot in pentameter lines. Notation is never written with this particular combination of dactyls and spondees. If the melodic adjustment was the same as that found in the chant's version in Codex 381, it required only grouping two pitches on the second syllable of foot 2.

- VI
- 1 The scribe records a **return** to the melodic adjustment to a third foot spondee in a hexameter line that was previously notated in strophe II, line 1: each syllable is conveyed with a single pitch, and the pitch that normally conveys the final syllable of foot 4 is omitted. The intervening hexameter lines (in strophes IV and V, with spondees on both foot 3 and foot 4) had been notated with different melodic adjustments that required conveying the final syllable of foot 4 with two pitches. The notation in this strophe indicates a return to the melodic adjustment with a syllabic setting.
 - 2 No notation is recorded: the scribe never records a melodic adjustment to a second foot spondee in pentameter lines; the text conveyance of a first foot dactyl was notated in the previous strophe.
- VII
- 1 The scribe records a **return** to the melodic adjustment to the first foot spondee in hexameter lines (seen in strophe III, line 1). The intervening hexameter lines contained first foot dactyls: the notation in this strophe provides a reminder of a recurrence of the first foot spondee. The melodic adjustment for the third foot spondee was notated in the previous strophe and is not repeated here.
 - 2 The scribe signals a **return** to the melodic adjustment to a first foot spondee in pentameter lines (previously recorded in strophe I, line 1). The intervening pentameter line with a first foot spondee (strophe III, line 2) made use of a different melodic adjustment.
- VIII
- 1 The melodic adjustment shown here is the same that occurred in a previous instance of the third foot spondee in hexameter lines (strophe VI, line 1). Only one small difference is evident, an indication of a **performative nuance**: the tractulus notated with the first syllable of foot 4 contains an episema in strophe VI but none in this occurrence.
 - 2 The scribe records a **return** to the melodic adjustment to a first foot spondee in pentameter lines (previously notated in strophe III, line 2). The intervening pentameter lines contained different combinations of dactyls and spondees (strophes 4, 5, and 6, lines 2) as well as a different melodic adjustment to the same pattern of dactyls and spondees (strophe 7, line 2).
- IX
- 1 The notation records a **return** to the melody as it conveys a second half-line of hexameter comprised entirely of dactyls. The intervening hexameter lines (strophes 4, 5, 6, 7, and 8) all contain at least one spondee in the second half-line.

- 2 The scribe notates a **return** to the syllabic conveyance of a pentameter line without spondees. The intervening pentameter lines (strophes 5, 6, 7, and 8) contain at least one spondee.
- X 1 The notation records a **return** to the melody, as it conveys a fourth foot spondee in a hexameter line. The previous hexameter line contained only dactyls in its second half.
- 2 The melodic adjustment for a second foot spondee in a pentameter line is never notated.
- XI 1 This notation shows an **additional melodic adjustment** for a dactylic line with a fourth foot spondee. An ascending, two-note melodic gesture conveys the first syllable of the fifth foot.
- 2 The immediately preceding pentameter lines also contain dactylic feet in their first halves. The scribe does not repeat the notation indicating the distribution of melodic pitch-content among syllables.
- XII 1 This line contains no spondees and requires no melodic adjustments.
- 2 The melodic adjustment to a pentameter line's first foot spondee has been previously notated and is not repeated here.
- XIII 1 The notation records a **performative nuance**: the pitch conveying the second syllable of foot 3 is of relatively short duration (indicated in the notation with "c").
- 2 The distribution of melodic pitch-content to a pentameter line with only dactyls has been previously notated and is not repeated here.
- XIV 1 The scribe's notation signals a **return** to the melodic adjustment required for a first foot spondee in a hexameter line and records a **liquescent nuance** on the second syllable of foot 1. The notation also shows an **additional melodic adjustment** for a fourth-foot spondee, one in which an ascending, two-note melodic gesture conveys the second syllable of foot four.
- 2 The scribe does not notate the melodic adjustment required for conveying a spondaic second foot in pentameter lines.

- XV
- 1 The scribe notates a **liquescent nuance** on the first syllable of foot 5.
 - 2 The scribe does not notate the melodic adjustment required for conveying a spondaic second foot in pentameter lines.
- XVI
- 1 The scribe never notates the melodic adjustment for a second foot dactyl in a hexameter line; the melodic adjustments required for third and fourth foot spondees have been notated in previous lines.
 - 2 The distribution of melodic pitch-content to the syllables of pentameter lines containing only dactyls has been notated previously and is not repeated here.
- XVII
- 1 The scribe never notates the melodic adjustment for a second foot dactyl in a hexameter line; the melodic adjustment required for a third foot spondee has been notated in previous lines and is not repeated here.
 - 2 The distribution of melodic pitch-content to the syllables of pentameter lines containing only dactyls has been notated previously and is not repeated here.
- XVIII
- 1 The scribe never notates the melodic adjustment for a second foot dactyl in a hexameter line.
 - 2 The distribution of melodic pitch-content to the syllables of pentameter lines containing only dactyls has been notated previously and is not repeated here.
- XIX
- 1 The distribution of melodic pitch-content to the syllables of hexameter lines containing only dactyls is never notated unless performative nuances are included.
 - 2 The scribe never notates the melodic adjustment required for conveying a spondaic second foot in pentameter lines.
- XX
- 1 Melodic adjustments for first and third foot spondees in hexameter lines have been previously notated and are not repeated here.
 - 2 The scribe never notates the melodic adjustment required for conveying a spondaic second foot in pentameter lines.

- XXI 1 The scribe never notates the melodic adjustment for a second foot dactyl in a hexameter line; the melodic adjustment required for a third foot spondee has been notated in previous lines and is not repeated here.
- 2 The scribe never notates the melodic adjustments required for a pentameter line with first- and second-foot spondees.
- XXII 1 This strophe contains three instances of the word “hinc,” which contains a combination of consonants appropriate for liquescent nuances. The scribe’s notation indicates the position of **liquescent nuances**: they occur only with the second and third instances of the word.
- 2 The scribe’s notation indicates the position of **liquescent nuances**.
- XXIII 1 The notation indicates a return to the melodic adjustment to the fourth foot spondee in hexameter lines that conveys each syllable with single pitches. The previous instance of this combination of dactyls and spondees (strophe XI, line 1) made use of a different melodic adjustment.
- 2 The scribe repeats the previously notated melodic adjustment to a first foot spondee in a pentameter line (strophe XX, line 2), but this instance differs from the previous strophe, since it does not make use of a liquescent nuance. The notation clarifies the positioning of **performative nuances**.
- XXIV 1 The scribe never notates the melodic adjustment for a second foot dactyl in a hexameter line.
- 2 The distribution of melodic pitch-content to the syllables of pentameter lines containing only dactyls has been notated previously and is not repeated here.
- XXV 1 The scribe records an **exceptional melodic variation** in the line’s first half. This is the only instance of where the first half of a hexameter line composed entirely of dactyls is notated with a two-note melodic gesture conveying a single syllable. In the line’s second half, the notation shows and **additional melodic adjustment** to the third and fourth foot spondees in a hexameter line: an adjustment requiring the second syllables of feet 3 and 4 to be conveyed with two-note melodic gestures. This adjustment has not been previously recorded in the poem.

- 2 The scribe never notates the melodic adjustments required for a pentameter line with first- and second-foot spondees.
- XXVI 1 The scribe records the **melodic adjustment** to a hexameter line with spondaic first and second feet (at its **first occurrence** in the chant).

The scribe records no notation for the remainder of the poem. All subsequent lines have combinations of dactyls and spondees that have already been notated. One exception is strophe XXXV, line 1 (a hexameter line with spondees as feet 1-4), yet the melodic adjustments which could have been used for each half-line are recorded in previous lines.

	1	2	3	4	5	6
I	1	Tem- po- ra	ri- ge- ro 3m	ru- ti- lant 4m	di- stir- cta	re- se- no
	2	Et mai- o-	re- po- li	lu- mi- ne	por- ta	pa- tet
II	1	Al- ti- us	gn- uo- mum 3m	7 lem 4m	il-or- bi- ta	du- cit
	2	Qui ua- gus	ce- a- nas	ex- it	in- trat	a- qua
III	1	Ar- ma- tis 2m	ra- di- is 3m	men- le- e-	quen- ti- li-	a- lu- strans
	2	Ad- huc no- cte bre- ui	cte bre- ui	ten- dit in	or- be di-	em

IV	1	Splen- di- da	sin- ce-	rum 3m	pro-	du- cunt	ae-	the- ra	uul- tum
	2	Lae- ti- ti-	am- que	am	de- ra	si-	cla- ra	pro- bant	
V	1	Ter- ra fa-	uens 2m	o 3m	fun-	dit 4m	nu- la	fae- tu	
	2	Cum be- ne	uer- na-	les	et	red- dit	an- nus	o- pes	
VI	1	Mol- li- a	pur- pu-	um 3m	pin-	gunt 4m	la- ri-	a cam- pum	
	2	Pra- ta ui-	rent her-	bis	cat	et	her- ba	co- mis	
VIII	1	Pau- la	tim 2m	unt 3m	stil-	lan- a	lu-	na flo- rum	
	2	Ar- ri-	dent que_o-	lis	mi- na	gra- mi- na	tin- cta	su- is	

IX	1	Se-	mi-	ne	de-	po-	si-	to	3m	la-	ctans	4m	se-	ges	ex-	i-	lit	ar-	vis	
	2	Spon-	dens	a-	a-	gri-	co-	lae		uin-	ce-	re	pos-	se	fa-	mem				
X	1	Cau-	di-	ce	de-	sec-		to	3m	la-	cri-	mat	4m	su-	a	gau-	di-	a	pal-	mes
	2	Un-	de	me-	rum	tri-	bu-	at		dat	mo-	do	ui-	tis	a	quam				
XI	1	Cor-	ti-	ce	de	ma-		tris	3m	te-	ne-	ra	4m	la-		sur-	gi-	ne	gens	
	2	Prae-	pa-	rat	ad	par-		tum		fo-	li-	tur	gi-	da	gem-	ma	si-	rum		
XII	1	Tem-	po-	re	sub	hi-	e-	mis	3m	fo-	li-	o-	rum	cri-	ne	re-	uul-	so		

2	lam	re-	pa-	rat	ui-	ri-	dans	fron-	de-	a	te-	cta	ne-	mus
XIII	1	Myr-	sa-	lix	a-	bi-	es	lus	si-	ler	ul-	mus	a-	cer-
				2m			3m	4m						nus
2	Plau-	det		que-	que	su-	is	ar-	bor	a-	moe-	na	co-	mis
XIV	1	Con-	stru-	tu-	ra	fa-	uos	hinc	al-	ue-	a-	ri-	a	lin-
				2f			3m	4m						quens
2	Flo-	ri-	bus	in	stre-	pi-	tans	pop-	li-	te	mel-	la	ra-	pit
XV	1	Ad	can-	tus	re-	uo-	ca-	uis	quae		car-	mi-	ne	clau-
				2m				4m						so
2	Pi-	grj-	or	hi-	ber-	no	no	fri-	go-	re	mu-	ta	fu-	it
XVI	1	Hinc	fi-	me-	la	su-	is	tem-	pe-	rat	or-	ga-	na	can-
				2f			3m							nis

