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# What late medieval chant manuscripts do to a present-day performer of plainchant

HENDRIK ELIE VANDEN ABEELE





# What late medieval chant manuscripts do to a present-day performer of plainchant

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HENDRIK ELIE VANDEN ABEELE

2014



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*Quod etiam usus manifeste confirmat*  
This may be clearly ascertained by practice

Jean Le Munerat, *Qui precedenti tractatu*  
1493

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*“They were made for singin and no for prentin,”*  
*she is supposed to have said.*  
*“And noo they’ll never be sung mair.”*

Margaret Hogg ca. 1802  
in Alice Munro, *The View from Castle Rock*  
2007

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This book is dedicated to the loving memory of my brother Ignace Vanden Abeele (1962-2001) and our son Bastiaan Vanden Abeele (1992-1992).

Hendrik Elie Vanden Abeele, 2014

# **Introduction**



It is late on Wednesday 21 March<sup>i</sup> and I start the final rewrite of this book on the topic of the performance of late medieval plainchant.<sup>ii</sup> The book will narrate the findings of an artistic research project that has lasted for several years now, where the study of late medieval plainchant manuscripts and the practice of chant singing from these manuscripts cross-fade into what will remain central to the whole story presented: the daily artistic practice of a group of professional singers, at least one of whom<sup>iii</sup> has developed a deep practical as well as theoretical connection with the

- 
- i Throughout this book, personal testimonies about many different projects with my ensemble Psallentes serve as illustrations of the various stages of the artistic research. Although often identifiable through the introduction of dates, names, or places and the more frequent use of pronouns such as 'I' and 'we', these passages deliberately remain indistinguishable from other, more formal parts of the text. This creates an intermingling of personal, artistic and theoretical aspects that I consider to be at the heart of any artistic research project. More on this in Chapter Two.
- ii The project started in the autumn of 2004, and has seen several attempts at writing since the very first day. Some of these attempts were rather experimental on the level of genre, set-up or even layout. In this final rewrite, I have returned to an annotated narrative of the simplest kind, the kind of writing one encounters in (not particularly academic) non-fictional writing.
- iii That is myself — I can not account for the knowledge and know-how of my fellow singers, but I have no reason to worry about that.

chant of the late medieval period and the way this chant comes to us via (not always) beautiful and (always) intriguing manuscripts.<sup>iv</sup>

Just an hour or so ago, we were applauded<sup>v</sup>, having sung the first in a series of seven concerts in The Netherlands with the programme *Tenebrae*<sup>vi</sup>, featuring antiphons with their psalms, and Lamentations with their responsories taken from the so-called Dark Hours, the Matins of Holy Week. The concert series has been organized by the Dutch ‘Organisatie Oude Muziek’<sup>vii</sup>. First venue: the magnificent castle *Huis Bergh* in ’s-Heerenberg, in the east of The Netherlands, just a few hundred metres from the German border. The castle contains several interesting spaces for singing, but somewhat to our surprise, the concert organizers have placed us in a rather small hall, where the acoustics are unsurprisingly unhelpful, the air is dry, and the ceiling low. A small stage has been erected, and the whole of the space is surrounded by (replicas of) old Flemish tapestries.<sup>viii</sup> Equally to our surprise, the venue worked to the benefit of the

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- iv The words ‘plainchant’ and ‘chant’ will be used interchangeably throughout this book. The terms ‘plainsong’ or ‘Gregorian chant’ could have been used as well, but I prefer ‘plainchant’ and ‘chant’ for three reasons. In English, the shortest name for the Latin monophonic church music is ‘chant’ (not ‘song’); ‘chant’ and ‘plainchant’ have the advantage of being directly linked to the Latin term *cantus planus* (as opposed to *cantus mensuralis*); and the word ‘plainchant’ is also nicely bilingual: it is the same word and spelling in English as it is in French. (See also Caldwell, 1992)
- v When there is a ‘we’ in this book, it refers to the chant group Psallentes and myself as founder, artistic director and member of that group (unless specified otherwise).
- vi The title is taken from one of the most famous responsories of Holy Week, *Tenebrae factae sunt* [*Darkness fell*]. The programme was recorded as *Tenebrae* in the winter of 2011, and was released as a cd in April 2013 (Le Bricoleur LBCD/04).
- vii Or translated: ‘Organization Early Music’, with a concert series called ‘Seizoen Oude Muziek’ or ‘Season Early Music’.
- viii By coincidence, these seven tapestries from sixteenth-century Brussels make an appropriate background to the theme of our *Tenebrae*-concert. The originals have once been bought by the wealthy American philanthropist John D. Rockefeller Jr. and now never leave the Metropolitan Museum of Art in New York — hence the exhibition with replicas, here at Castle Huis Bergh. The tapestries display the story of the capture, captivity and death of the mythical unicorn. In medieval times, the life and death of the unicorn came to symbolize the Passion and Resurrection of Christ, of which the *Tenebrae*-programme, using elements of the liturgy of Holy Week, is an evocation. As only a virgin could tame the unicorn, the myth became an allegory for Christ’s relationship with the Virgin Mary. (Freeman, 1949)

performance. The intimate set-up of the programme itself seems to have been enhanced by the equally intimate and abundantly historical setting of the concert venue. We had to work hard for a good sound of togetherness, with people listening in close proximity to the singers, resulting in a performance with maybe more flesh and blood than one would expect from a concert presenting late medieval chant.

But first, a word on tonight's programme. The Dark Hours of Holy Week — services that have been held in Christian churches from the earliest centuries on — are famous in their use of the Lamentations of Jeremiah<sup>ix</sup> as lessons during the nocturns of Matins. The Lamentations, although employing texts from the Old Testament that lament the desolation of Judah after the fall of Jerusalem in 586 BC, are being used here as, well, jeremiads on the approaching death of Jesus of Nazareth on Good Friday.

The Dutch theologian Marius van Leeuwen, in a concert introduction to be held at our Utrecht and Amsterdam performances later this week, points out that these Lamentations reflect general feelings such as despair and devastation, while the responsories answering these lessons focus on the more particular story-elements of the Passion of Christ. So whereas in many other situations it is the other way round, with the lessons presenting specific situations and the responsories zooming out to general feelings and to reflection — quite comparable to an aria in a Bach cantata in relation to the recitativo that introduces it — the Dark Hours use the connection lesson/responsory in a rather exceptional way.<sup>x</sup>

While tonight's programme is built on reciting psalms and Lamentations, the eighty minutes of singing are deliberately designed to be monotonous, even repetitive — I will call it 'restrained' later on. Against the

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ix Opening with the famous words *De Lamentatione Jeremiae prophetae* [From the Lamentations of the Prophet Jeremiah]. Music history holds a considerable amount of *Tenebrae*-settings, from the plainchant versions of the earliest centuries, through Lassus and Palestrina, Charpentier, Couperin and Fiocco (the Baroque genre of *Leçons de ténèbres*), to Krenek and Stravinsky (*Threni*).

x Unpublished introduction to the *Tenebrae*-programme, held on 23 March 2012 (Utrecht) and 25 March 2012 (Amsterdam). Personal communication May 2012. I thank Marius van Leeuwen for his beautiful introduction, and for sharing his thoughts with me.

canvas of that monotony, the melodious quality of antiphons, the intense but subdued recitation of the psalms, the mourning of the Lamentations and the New Testament story-lines of responsories can be painted in colourful qualities. Typical structure-elements present in more liturgically oriented Matins-performances (such as *versicula*, certain introductions or prayers) have intentionally been left out, again stressing the monotony, but also confirming that this is a concert or an evocation, not a reconstruction of liturgy. In that way, the focus is on the performance, and on singing from manuscripts.

### *Fribourg, Couvent des Cordeliers*

Speaking of manuscripts. The Tenebrae-programme was created on the basis of the manuscript CH-Fco 2 from the Franciscan monastery of Fribourg/Freiburg in present-day Switzerland. It is a delightful antiphonary that possibly, or even probably, was made in the monastery itself towards the end of the thirteenth century. The monastery was erected in 1254, when the young Franciscan order (founded in 1209 by Francis of Assisi himself) was in full expansion.<sup>xi</sup> The manuscript was made after 1260, a fact that we know for certain because of the presence of certain liturgical texts that became official only through the General Chapter of the order in that year. And it is most certainly Franciscan, given the presence of offices for Francis of Assisi and Anthony of Padua.<sup>xii</sup>

The manuscript is relatively sober — which is not surprising, since it is Franciscan<sup>xiii</sup> — and has its notes on four red lines in a — what I would call — quick black square notation: slightly to the right tilted square notes, attached to each other according to their position within the

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xi Estimates show that the Franciscan order had approximately 35,000 members by the end of the thirteenth century. (Merlo, 2009)

xii Information taken from the description of the Fribourg manuscript on the digital facsimile pages at [www.e-codices.unifr.ch](http://www.e-codices.unifr.ch) (last accessed December 2013).

xiii Chant specialist Michel Huglo (2011, p. 200): “In practice, few Franciscan liturgical books in the thirteenth century were provided with luxurious decorations, the use of gold being forbidden on account of the vow of poverty.” For more on the evolution of the Franciscan liturgy see Van Dijk and Walker (1960), and Loewen (2013).

syllable or word. But the most interesting aspect of the manuscript is the relatively rare phenomenon of melodies being provided for the Lamentations.<sup>xiv</sup> And not to our surprise, these melodies immediately show how fixed the repertoire and its melodies could become in the history of plainchant: it hardly differs from examples of many earlier and later centuries.<sup>xv</sup>

Figure 1 shows a fragment of the first nocturn from the Matins of Maundy Thursday. At the top of the page we see the end of the antiphon *Zelus domus tuae* [*The zeal of thine House*]<sup>xvi</sup>, with the psalm-incipit *Salvum me fac* [*Ps. 69 Save me, O God*] and its *differentia* (the termination of the psalm-tone). After three other antiphons with their psalm-indications (the third one lacking the musical incipit) and some rubrics with details on the pre-lesson dialogue *Jube, domne, benedicere* [*Father, your blessing, please*], the Lamentations start with *Incipit Lamentatio* [*Here begins the Lamentation*], the text of it exceptionally written in red. The Lamentation is not given in full — the function of the musical notation obviously being merely to indicate the melodic formula to which the Lamentation is to be sung. The lesson is cut short and a rubric *Et in fine lectionis dicitur* [*And at the end of the lesson say/sing*] is added to introduce the *Jerusalem, Jerusalem*. Finally, the responsory *In monte oliveti* [*At the Mount of Olives*] starts, showing a large letter I in the margin, to the far left hand side of the script, and typically extending beyond the usual two lines of text for capitals.

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xiv That the tone for the reciting of the lamentations is given, is exceptional, but not unique. Dutch musicologist Ike De Loos, in her ‘Chant behind the dikes’ online database devoted to manuscripts in the context of the medieval chant liturgy in the Low Countries, refers to eight sources known to her with Lamentation-tones from the Low Countries: D-X H 105, NL-Uu 419, B-LU 224-225, NL-Lu BPL 2777, NL-Hs 184 C 4, GB-Ob lat. lit. d 1, NL-Uc BMH 25, NL-Uc BMH 27. ([utopia.ision.nl/users/ikedl/chant/](http://utopia.ision.nl/users/ikedl/chant/) last accessed January 2014)

xv In this case, the melody of the Fribourg manuscript is very similar to the one we can find in ‘modern’ chant books. (Liber Usualis, 1920, p. 543)

xvi Translations between square brackets are generally taken from the revised English version of the Roman Breviary 1961. (Newton, 2012)



## *The development of a performance practice*

However, let us now zoom out, away from today's concert at Castle *Huis Bergh*, and into the dissertation project at hand. This book is the written component of a doctoral research project concentrating on the development of a present-day performance practice of chant from the Late Middle Ages.<sup>xvii</sup> The book is aimed primarily at the professional musician seeking a deeper understanding of plainchant performance and related issues. Some research activities date back to the early 1990s. A firm interest in the performance of late medieval plainchant and in its sources dates from that time, resulting in the formation of my chant group *Psallentes* in 2000<sup>xviii</sup>. The foundation of the ensemble was encouraged by Dirk Snellings, then director of the polyphonic ensemble *Capilla Flamenca*, with both parties benefiting from a so-called contextual performance: presenting polyphony (in this case mainly from the fifteenth and sixteenth centuries) in a musical environment that would have been considered natural or normal in its own time. Plainchant was the rule, polyphony the exception not only in monasteries and abbeys but also in collegiate churches<sup>xix</sup>. So, as polyphony in this period of history was very much based on and connected with plainchant, it is natural for modern performers to want to balance polyphony with chant, or vice versa. A cursory examination of recordings shows quite a respectable number of recordings, focusing on polyphony, that involve performance of plainchant as well.<sup>xx</sup> All the same, many of the

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xvii 'Late Middle Ages', with 'late medieval' as a shortcut, here to be understood as the period roughly between 1300 and 1500, although my interest in the history of the performance practice of plainchant, even within the context of this book, will prove to be broader than that.

xviii See Chapter Four (Exhibits) for a display of 17 *Psallentes* projects, of which the 2000 evocation of the baptism of Charles V in 1500 was the very first.

xix In relation to the situation in monasteries and abbeys, the singing of polyphony would have been less exceptional in cathedrals and collegiate churches, where paid professional singers were frequently employed. (Bouckaert & Schreurs, 1998)

xx To name but two examples, the recordings of *Ensemble Organum*, directed by Marcel Pérès, and the *Gabrieli Consort & Players*, directed by Paul McCreech, are particularly noteworthy in this context. Projects by *Capilla Flamenca* and *Psallentes* will be discussed on various occasions in this book, particularly in Chapter Four.

recordings featuring polyphony do not choose contextual plainchant performance. It is hard to say whether this is simply because of a lack of interest in chant on the part of the ensembles involved, the difficulty of finding good chant sources compatible with the polyphony concerned (same period, same region etc.), or the uncertainty or reservation (justified or not) about the ‘appropriate’ performance practice of chant.

Let us continue with that last statement for a moment: the uncertainty about the chant performance practice. A sobering and at the same time stimulating — maybe even in some ways reassuring — thought for a researcher and performer of late medieval chant is the fact that no contemporary treatise, nor any study ever since, nor any recording ever made or concert sung provides the definitive answer to the question of how to perform chant from late medieval sources.

This book can be read as a report of the search for some (suggestions for) answers to this basic issue. As will be shown, the quest was not simply — or even at all — about *reconstructing* the performance practice of the plainchant of a bygone era, however detailed and painstakingly profound that research may be, but had more to do with the *development*, the *construction*, the *creation*, the *invention* of a present-day performance practice of late medieval plainchant, based on genuine practice-as-research. An image will appear of the performer as an intermediary, a mediator between the music’s past and present.

### *Portraying the flux*

Some parts of this book were written immediately after returning from Cuenca, on Easter Saturday 2010. The Spanish city, famous for its ‘hanging houses’ and the ‘pointed hood’ processions during the Semana Santa, had invited my ensemble Psallentes to perform three *Tenebrae*-concerts, in co-operation with the young Spanish ensemble Forma Antiqua, during the annual *Semana de Musica Religiosa*. Throughout this week of intense work in Cuenca, and during several hours of rehearsal every day, musical concepts were discussed and experimented with, were negotiated verbally or tacitly with fellow musicians; each day had a different dress rehearsal

and concert; and — not irrelevant to mention — my spare time was spent either reading Michel Foucault's *The Order of Things*<sup>xxi</sup> and/or listening to Pat Metheny's *The Way Up*<sup>xxii</sup>.

This book focuses on sometimes very specific aspects of the performance of late medieval plainchant. The added personal storytelling draws a picture of research-acts as ingrained characteristics of the everyday activities of a musician. These activities are always influencing (and influenced by) the broad context in which an artist-researcher operates. This approach aims at portraying the flux between the musician-researcher's devoted pragmatism on the one hand and his/her often chaotic self-awareness on the other.

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xxi In a very indirect way, this project is highly influenced by Foucault's 1966 book. Not only has Foucault inspired Norwegian art researcher Aslaug Nyrnes' proposal of an artistic research method which I have used as a guideline in my own research endeavours (Nyrnes (2006), more on this in Chapter Two), Foucault's scrutinizing of the levels of acceptance of different research discourses and his archaeology of the structures of thought has helped me realize how my book could contribute to the discussions on the method(s) of artistic research — this exciting young field of research where so many strong opinions compete. In a more direct way, Foucault's detailed analysis of Velázquez painting *Las Meninas*, a 6000-word description and discussion of the painting, a self-reflexive meditation on the nature of representation — see also Gresle (2006), has led me to an almost poetic meditation on the day-to-day actions, feelings, opportunities and frustrations of our Cuenca concert-tour 2010 (see Appendix Eight — Deleted Scene — Cuenca Impressions).

xxii *The Way Up*, a 2005 Pat Metheny Group project, is an impressive 68 minute-long piece. For a performer of late medieval chant and for musicians in general, *The Way Up* has at least two inspirational functions: the dramaturgically very balanced structure of the piece, and the highly developed and artistic vision of 'totality'. This may sound a bit structuralistic, and maybe it is, but there is more to it than that: to my mind, Metheny's music has the power to enter a realm of (using the words of Attali) 'fantastic insecurity' — a place where, according to Dutch music philosopher Marcel Cobussen, music and spirituality might meet: "To ruminate how spirituality sets itself to work in or through music might open another space where music can dwell, develop, and be received. Dwelling in this space that is both created by and allowing of reflection becomes simultaneously the act of transforming it, adding on, replacing, altering, transgressing the already existing limits: never fully defined but always in the process of being defined." (Cobussen, 2008, p. 26) Cobussen's description fits Metheny's music well, I think, and more importantly in this context: the description can function as a basic rule for the development of a present-day performance practice of plainchant — full of 'fantastic insecurities' as it is.

## *Obstacles and opportunities — Challenges*

Today's chant singer researching a performance practice for late medieval chant is faced with many challenges. These include questions concerning language and vocal techniques, such as the possible pronunciations of Latin, use of voice and pitch; performance practice issues such as rhythm, metre, tempo and phrasing; contextual considerations such as the composition of the ensemble, the place and time of performance; and repertoire matters, such as the transmission of the old repertoire and the making of new repertoire, regional differences within the repertoire itself, the use of simple polyphony, and the interaction of chant and polyphony.

It is a frighteningly complex field of investigation — even without considering the many aspects of theology, liturgiology, archiveology, palaeography and codicology involved. Some work has been done already (see Chapter One), although the vast majority of that work concerns the repertoire found in the oldest manuscripts. This reflects the initial objective of many chant scholars from the late nineteenth and first half of the twentieth century to restore plainchant to its supposed original state, after long centuries of so-called mutilation.

Take any late nineteenth-century or early twentieth-century 'guide to singing Gregorian chant' and you will find words such as 'decline', 'decadence' and 'mutilation' mentioned when chant after the twelfth century is described. We may turn, as a quite randomly selected sample, to Lucien David's *Méthode Pratique de Chant Grégorien* (Lyon, 1919). This Benedictine monk is a child of his time, dividing the history of chant in five periods:

- |   |               |
|---|---------------|
| 1) <i>Période de formation</i> (I <sup>er</sup> -VII <sup>e</sup> siècles)    | [Formation]   |
| 2) <i>Période de diffusion</i> (VII <sup>e</sup> -XII <sup>e</sup> siècles)   | [Diffusion]   |
| 3) <i>Période de déclin</i> (XII <sup>e</sup> -XV <sup>e</sup> siècles)       | [Decline]     |
| 4) <i>Période de décadence</i> (XVI <sup>e</sup> -XIX <sup>e</sup> siècles)   | [Decadence]   |
| 5) <i>Période de restauration</i> (XIX <sup>e</sup> -XX <sup>e</sup> siècles) | [Restoration] |

The periods marked as 'decline' and 'decadence' comprise no less than eight centuries. Even the music of Hildegard of Bingen is considered as

showing *les germes de décadence* [the seeds of decadence]:

*La recherche de l'effet, de l'art pour l'art, que l'on peut déjà constater dans les œuvres d'une sainte comme Hildegarde (1098-1179), se donne de plus en plus carrière.*

[The use of effects, of l'art pour l'art, already on display in the works of a saint like Hildegard (1098-1179), gains ground more and more.]<sup>xxiii</sup>

Decades of statements similar to these have strengthened the belief that the chant of the Later Middle Ages was indeed mutilated, decadent, worthless, something to be looked down on, and at best to be restored. The positive side of this view is of course that it initiated and encouraged research into the oldest repertoire — the flip side being that later repertoire was totally discarded, considered unsuitable for liturgical purposes and not studied at all. David, writing on the period of decadence, concludes as follows:

*Le plain-chant, ou ce qu'on appelait ainsi, n'ayant plus aucun intérêt artistique ou religieux, fut souvent supplanté par de la musique, généralement plus intéressante au point de vue de l'art, mais au moins aussi déplorable au point de vue de la prière.*

[The plainchant, or what was given that name, which had lost its artistic and religious interest, was often replaced by music generally more interesting on an artistic level, but equally unsuitable as prayer.]

Until just a couple of decades ago, relatively few scholars were attracted to the chant of later periods, and even then often primarily taking a special interest in it because of its related polyphony. This statement is illustrated by the fact that even in Thomas Forrest Kelly's acknowledged *Plainsong in the age of polyphony* (1992) — to be considered as a major landmark in the

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xxiii (David, 1919, p. 2)

study of the performance practice of late medieval chant — little practical or concrete performance information can be found. Apart from the contributions of musicologists Richard Sherr<sup>xxiv</sup> and John Caldwell<sup>xxv</sup> (both interested in the interaction between plainchant and polyphony and its implications for chant performance), the essays in Kelly’s book do not represent research into concrete performance practice questions such as tempo and rhythm.<sup>xxvi</sup>

Moreover, even this late twentieth-century book still carries the statement that “it is generally agreed that [in the plainchant repertoire,] anything that occurred after about the eleventh or twelfth century, be it in melodic contour or rhythmic performance, is a hopeless corruption”.<sup>xxvii</sup> I am not sure whether Richard Sherr actually subscribes to that view or merely repeats it as a general assumption — rather than an agreement — in order to highlight the importance — which is not insignificant — of his own contribution looking at aspects of rhythm in late chant. Sherr’s statement provoked David Hiley, author of one of the most thorough and comprehensive works on plainchant, to rebuke in a fierce manner:

*This is patently untrue and, I would have thought, something of an insult to at least one other contributor to the volume. I am surprised that the editor, himself a distinguished chant scholar, let it pass. The life’s work of Bruno Stäblein, for example, a scholar with intimate knowledge of hundreds of late medieval chant sources, stands as a refutation of such an accusation. Although many students of polyphony may be unconscious of the world beyond the Liber Usualis, chant scholars are well aware of the harvest waiting to be gathered in. That the reapers are few is not their fault.*<sup>xxviii</sup>

Looking for more specific performance practice considerations, we may want to turn to Mary Berry’s dissertation *The Performance of Plainsong in the*

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xxiv (Sherr, 1992)

xxv (Caldwell, 1992)

xxvi See Chapter Two — Research.

xxvii (Kelly, 1992, p. 178)

xxviii (Hiley, 1993a, p. 417)

*Later Middle Ages and the Sixteenth Century*.<sup>xxix</sup> Her research is of some importance to performers, her main concern throughout being problems of rhythm. The chief sources from which she draws are manuscript and early printed service-books, as well as the writings of theorists. Her conclusions aid and refine our understanding of later plainchant, with a complex picture emerging which in itself is important: there were more ways than one of performing chant.<sup>xxx</sup>

Exactly this can turn the many challenges and obstacles faced when performing into opportunities, for “trying to find ways of answering questions not answered by hard evidence is”, to quote Daniel Leech-Wilkinson, “endlessly fascinating, a battle of wits between the lack of evidence and one’s own ingenuity”. The performer will have to fill in the blanks with his or her own ideas, colours and textures, and may even be tempted to draw outside the lines, countering any practical or historical constraints in a creative way.<sup>xxxi</sup>

### *Artistic practice as research tool*

In my approach to the issue of the performance of late medieval chant presented here, two paths have been followed. On the one hand, there was a simple desire to gain substantial theoretical and practical knowledge about historical aspects of the performance practice of plainchant, and how this practice has or has not found its way into the manuscripts. On the other, the concern was to become more aware of the way in which chant in general, and particularly the chant of the fifteenth century can be approached by today’s voices, in present-day settings, and how it can find its way to the hearts, ears and minds of today’s public.<sup>xxxii</sup>

xxix Mary Berry, or Sister Thomas More (1917-2008) was a keen promoter of plainchant, especially when used in its liturgical context. She was one of the first scholars to dig deeper into the performance practice of late medieval plainchant and its sources.

xxx (Berry, 1968, p. 8)

xxxi (Leech-Wilkinson, 2002, p. 2)

xxxii The duality expressed in this paragraph finds an echo in the sentence “Music historians try to find out what happened in the past, performers try to make something happen now.” (Sherman, 1997, p. 3)

Dealing with practice-as-research, the double status of researcher *and/as* performer (or vice versa) is a major factor in the whole process, influencing the theoretical and practical knowledge as well as the development towards an ‘expert habitus’ — celebrating the embodied know-how or tacit knowledge of the artist.<sup>xxxiii</sup>

There certainly are quite a few traditional musicological aspects in what is presented here. In fact, when starting this doctoral project in 2004, I *expected* to do a lot of more or less traditional musicological work, later often evolving into a certain *reluctance* to do musicological work.<sup>xxxiv</sup> The most typical part of this endeavour is that the questions start from an *artistic* viewpoint, and that the aim is to use the artistic practice itself as a research tool. This may sound good, but is it possible? We will focus on the issue in Chapter Two.

The resulting boundary-blurring activities have come together in three specific ambitions. Firstly, to consider if and how the way in which neume notation<sup>xxxv</sup> as used in late medieval chant manuscripts provides clues to performance practice. Secondly, to see and experience in a more general way how the manuscripts themselves can suggest answers to our performance-related questions, how certain features of these manuscripts can lead us singers to surprising or unexpected sounds and perspectives, how our present-day training in chant or in the performance of chant can alter our understanding of the different historical sources — in other

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xxxiii (Coessens, Douglas, and Crispin (2009), drawing on Bourdieu) The issue of the ‘tacit knowledge’ will return in Chapter Two — Research. (See also Borgdorff, 2012)

xxxiv I am fully aware of the potentially controversial dimension of this statement. It is, however, quite simple: in my opinion, artistic research should start and end with activities typical to a professional artistic environment. In that way, the (in the first paragraph of this introduction) already mentioned daily artistic practice remains the alpha and the omega of a kind of research that is largely conducted in the studio (or on stage), away from the desk. More on this in Chapter Two.

xxxv I use the term ‘neume’ in the customary way of designating a notational sign, often a single note or a small group of notes on a syllable or part of a syllable. In early medieval times, the term ‘neuma’ would have been used to refer rather to a melodic line. Because of this, David Hiley avoids the term when speaking of notation, preferring the use of ‘sign’ instead, something he has borrowed from Dom Eugène Cardine’s *Sémiologie Grégorienne*. Cardine uses the French ‘signe’, but also ‘signe neumatique’. (Cardine, 1970, p. 2; Hiley, 1993b, p. 346)



words: what these manuscripts make us do as present-day performers. And thirdly, exploring the potential of the human voice as a research tool in the development of a performance practice of late medieval plainchant.

### *Artistic validity and persuasiveness*

Central to this research project are late fifteenth- and sixteenth- century chant manuscripts. One of the very first sources in this category that I have worked with as a performer is an antiphonary in two volumes, written by sub-prior Adrian Malins of the Saint Bavo Abbey in Ghent, in square notation (B-Gu 15)<sup>xxxvi</sup>. As a noteworthy feature, the musical script that Malins employed in this antiphonary has some features in common with the mensural notation known from polyphonic sources. Thin lines were added to the large black notes — to the left of the note when in an ascending movement, to the right of the note when descending. It is difficult to say whether this is just the elegant mannerism of a copyist in the habit of writing polyphonic music, or if this is really meant to be a rhythmic notation.

As a singer and leader of a plainchant ensemble, and continuing from a project I was involved in with Marcel Pérès<sup>xxxvii</sup>, I chose the latter option as a working hypothesis (the manuscript being written in mensural notation) — at least with the intention of extensively investigating this possibility. Thanks to the upward-pointing lines on the left side of the note, this plainchant became a game of basically three lengths of notes: *longa*, *brevis* and *semibrevis*. For example: a normal *podatus* (two notes, the second one higher) would be performed as *brevis/longa*, as would a *clivis* (two notes, the second one lower). It was remarkable, during the experimentation and rehearsal, that we always fell back on a kind of *tempus imperfectum* (duple

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<sup>xxxvi</sup> A chant manuscript in two almost identical volumes (one for each side of the choir) from 1471-1481. A detailed description of this manuscript is given in Appendix Four. My description of the source is also published separately in Long and Behrendt (2014, forthcoming).

<sup>xxxvii</sup> Marcel Pérès was guest conductor of Capilla Flamenca for a concert at the Flanders Festival in Ghent in 2000, with music for Saint Bavo taken from Ghent sources B-Gu 14 (which are *graduales*) and B-Gu 15 (the above mentioned antiphonaries).

time). Moreover, we had an almost irresistible inclination to manipulate the supposedly intended rhythmical value of the ligatures in order to maintain the *tactus* (beat) of the *imperfectum*. In other words: an interplay between long, short and shorter notes was possible and even exciting, but difficult to maintain without some ‘artistic’ adjustment.<sup>xxxviii</sup>

There is no evidence that the chant in this antiphonary was intended to be sung in a mensural way, but neither is there evidence to the contrary. By rehearsing this chant in as it were a rhythmical notation, experimenting with it and performing it, Psallentes arrived at a logical and consistent artistic concept, that could persuade and excite performers and listeners alike. This performance can lay claim to some validity: whether it has any *historical* validity is uncertain and may even be unlikely, but its artistic and musical validity is absolutely clear to us. What is emphasized here is that our performance practice should not (only) be judged or measured by its demonstrable historical validity (this may be difficult to assess by traditional methods of research alone), but (also) by its demonstrable *artistic* validity and persuasiveness.

### *A vast array of (im)possibilities*

This book contains four chapters, starting from a quite broad outlook on late medieval chant, moving gradually towards specific performance questions, and finally focusing on chant’s present-day artistic potential.

Chapter One (Challenges) considers various practical challenges a performer faces, contemplates everyday chant performance problems, and discusses some first-hand solutions to these problems — or at least methods of coping with these challenges and problems, even when some solutions will never present themselves no matter how thorough your research is. In this chapter, the use of the voice on the one hand and the connection with what is to be found in manuscripts on the other, is presented as the alpha and omega of the project. Before continuing into the more detailed report of an artistic research project, we need to estab-

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<sup>xxxviii</sup> More on the different rhythmical possibilities of singing chant in Chapter Three — Morphology.

lish what ‘artistic research’ means in this context, and what procedures can be followed. This is Chapter Two (Research), which is devoted to the possibilities that musician’s research and development offer to the understanding of bygone practices and the creation of new practices in chant performance, and music or art in general. Chapter Three (Morphology) first introduces the world of late medieval chant manuscripts and what they mean for a practice of plainchant performance. Although the chant contained in these manuscripts has long been considered decadent (see above), chant in late medieval centuries remained very much at the heart of liturgy, and many of the manuscripts bear witness to a vibrant plainchant performance practice. Then the chapter turns to the practical heart of the matter. Amidst all kinds of performance challenges, the rhythmical question is indubitably the most pertinent, strongly connected with the visual rapport we have with neumes. This question is also definitely unanswerable, except maybe via the statement that chant in the Late Middle Ages had many performance traditions (see Berry above). Therefore, this chapter ultimately revolves around the notion that plainchant performance practice then — just as it is now — was not only highly diverse, but also controversial. An image emerges of a chant score as a grid, a scheme, to which the present-day performer can relate in diverse ways.

Plainchant’s big concert music potential is contemplated in Chapter Four (Exertions), where seventeen Psallentes projects from the past and the present are explored and explained. It is there, in these projects presented to the public, that, starting with people’s need for reflection and contemplation, and adding people’s tendency to enter that place where music and spirituality meet, the creation of a chant emerges that relates to many aspects of modern-day cultural life.

Cross-cut to Thursday 22 March, 7 pm. We have moved from the intimate setting of the castle ‘salon’ at ‘s-Heerenberg to the magnificent *Laurenskerk* in Rotterdam. In exactly one hour, we will sing the second of our seven-concert tour of The Netherlands. The *Laurenskerk* is the only remaining late-Gothic building from medieval Rotterdam, and it stands as a somewhat — not unpleasantly — anachronistic landmark between present-day

architectural structures. Much like a few other churches we have seen in The Netherlands (notably the *Pieterskerk* in Leiden), the church building today has outgrown its original liturgical function. Services can still take place, but it now is a multifunctional building where concerts, exhibitions, symposia and even fairs and parties are also on the agenda. Consider it a way of giving the building back to the people of Rotterdam, with in the back of our minds the fact that in medieval times — according to the church guide — people could buy Rotterdam citizenship by contributing 3000 bricks to the construction of the tower.

The contrast with the confined space at the castle in 's-Heerenberg could hardly be bigger. This is a cathedral-like environment, which means that while singing you feel rather alone in the space, having almost no grip on what the sound you make turns into. When we thought that after yesterday the hard work on getting to terms with acoustics was over, today at Rotterdam we will have to work even harder. Not only are these acoustics surprisingly unhelpful, but also the sheer size of the church is a serious challenge to the intimate setting of the *Tenebrae*-programme. The concert tonight will become an exercise in flexibility and creative adaptation to circumstances.

### *The engineer and the bricoleur*

When all is said and done, the whole of this book is an attempt at portraying aspects of a chant performer's creative explorations, against a backdrop of developments in the world of artistic research. The image, inevitably incomplete, is that of the chant performer as something of an engineer and of a *bricoleur*. Lévi-Strauss describes how both the engineer and the *bricoleur* cross-examine their resources, and how both make a catalogue "of a previously determined set consisting of theoretical and practical knowledge, of technical means, which restrict the possible solutions".<sup>xxxix</sup> But the *bricoleur*, as a handy-man, performs his activities with anything at hand (materials, leftovers, certain tools etc.), so to speak

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<sup>xxxix</sup> (Lévi-Strauss, 1962, p. 19)

from odds and ends, whereas the engineer often thinks about concepts and structures first, depending heavily on theory and calculation.

It could be argued that the musician's creativity, and even creativity in general, exists in a limited and limitless dialogue with oneself, with theoretical concepts and the (artistic) material.<sup>x1</sup> As a scientist and an artist, as an engineer and a bricoleur, as a creator and a destroyer, the performer-researcher chooses between a vast array of (im)possibilities — and that in itself is a constraint, often to the point of extending the limits of existing forms of expression.

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x1 This triangle (the personal story, the concepts and theories, and the artistic material), and the moving around between the three topoi of this triangle, is the basis of Nyrces's proposal of a method of artistic research. More on this in Chapter Two.

CHAPTER ONE

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# Challenges



Today is Friday 23 March and our *Tenebrae*-tour continues with a performance at Utrecht's *Leeuwenbergh* venue. Compared with the locations of yesterday (Rotterdam's *Laurenskerk*) and the day before yesterday (Castle *Huis Bergh* in 's-Heerenberg), this is once more a totally different situation.<sup>xli</sup> Speaking only of acoustics, of which the castle may have had too little and Rotterdam's big church too much, the Utrecht venue promises an easier, less challenging situation. The beautiful but somewhat awkward building has a long and complex history, having been built as a *leprosarium* in 1567 although it never served as such, and subsequently becoming a hospital, a military hospital, an army barracks, part of two University faculties, an exhibition centre and a church. Finally, as of 2008, *Leeuwenbergh* has primarily functioned as a concert hall, with events programmed within the framework of Utrecht's music centre *Vredenburg*.<sup>xlii</sup>

Indeed, this feels more like a concert hall, less as a church — although acoustically it does have the smoothness, the vibrations and hence (for us as plainchant performers) the comfort of a not too small stone church.

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xli For a more detailed account of our performances in 's-Heerenberg and Rotterdam, see the Introduction.

xlii Information retrieved from [www.leeuwenbergh.org](http://www.leeuwenbergh.org) (last accessed August 2013).



A stage is erected, there are comfortable red velvety chairs, and there is professional sound and lighting equipment. This means that finally, for the first time in our tour and with the aid of a light technician, the extinguishing of the fifteen candles of the *candelabrum* until total darkness will be taken to the highest level of dramatic effect.<sup>xliii</sup> As a musical high point however, our performance of the ‘title song’ *Tenebrae* will do. Let us have a look at it.

### *Of note-heads, clefs, and ledger lines*

Figure 2 shows the responsory *Tenebrae factae sunt* [*Darkness fell*] in its version from the source we have been using in the *Tenebrae*-tour, the CH-Fco 2 Franciscan antiphonary from Fribourg.<sup>xliiv</sup> As we know (see Introduction), this manuscript dates from the second half of the thirteenth century. It was certainly made after 1260. Thus, the musical score we have before our eyes is some 750 years old, and yet, at first glance, we are not really challenged when reading this. If you have some experience with singing plainchant from square notation, even in books as young as the (randomly selected) 2002 *Nocturnale Romanum*, to name but one, you would know where to start and how to proceed when faced with the responsory *Tenebrae* from the Fribourg antiphonary. Figure 3 shows the same responsory in the *Nocturnale Romanum* mentioned.<sup>xliv</sup> The similarities are obvious (although the version from the *Nocturnale* is longer, but more on that below), and on a certain level astonishing, considering the 750-year span between the two versions. I am aware of the fact that this is

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xliii The extinguishing of a series of candles during the *Tenebrae*-services of Holy Week is a distinctive feature, whereby normally one candle (sometimes referred to as the Maria-candle) is allowed to remain lighted but hidden behind the altar — its replacement on the top of the candelabrum afterwards symbolizing the Resurrection of Christ. In our *Tenebrae*-evocation, we opted for a brief moment of total darkness at the end of the concert, accompanied by the equally traditional *strepitus* or ‘great noise’, referring to the earthquake following the death of Christ. More on the *strepitus* later in this chapter.

xliiv Earlier, I have used the more ‘politically correct’ Fribourg/Freiburg, since this is officially a bilingual French/German-speaking city. However, the city is predominantly French-speaking, so limiting ourselves to ‘Fribourg’ should be permitted.

xliv (*Nocturnale Romanum*, 2002, pp. 402-403)

a somewhat forged observation, since modern editions of chant books are actually presented primarily as echoes of manuscripts of up to a thousand years old.<sup>xlvi</sup> In that way, the two versions of the *Tenebrae* that I compare here, could be considered to be separated from each other not more than 300 years. More on aspects of restoration of chant in Chapter Three.

The Fribourg antiphonary has basically nothing more than three shapes of note-heads, namely the square (although in different sizes), the oblique (just three of those in this *Tenebrae*, at for example the *mag- of magna*, see also below) and the *rhombus* (often almost without discernible difference between the square note and the diamond-shaped note, due to the normal square note generally being tilted). The *Nocturnale Romanum* has considerably more variation in note-heads, adding to the square note, the oblique and the *rhombus* which we have encountered in the Fribourg manuscript very specific forms such as the serrated *quilisma*, the twisted *oriscus*, or the smaller-sized liquescent note-heads.<sup>xlvii</sup>

Leaving all our theoretical and practical knowledge aside for a moment, then what do we see (in Figure 2), how has the scribe attempted to inform us on how to perform the *Tenebrae*? A red four-line staff holds black square notes in different constellations (see below), and the key to what notes are to be sung is given through the position of the clefs, which in this case are C-clefs placed on either the second, third or fourth line (counting from bottom to top). Between the second and the third staff, the clef-change is unannounced except for the *custos c* on the fourth line: the third staff jumps to a clef on the third line. The next change of clef occurs on the fourth staff after the first word (*magna*). That clef, now on the second line, can quite easily be mistaken for two notes, since it occurs

xlvi The Praefatio of the *Nocturnale Romanum* (p. ii) says: “*Restituimus secundum fontes vetustissimas et exelentiores codices, quorum caput nisi aliud Codice Hartker, Sancti Galli 390/391 manuscripto. Translatio neumatium in notas quadratas diligenter et accurate respectu plurimorum codicum diastematicorum facta est.*” [We have restored following the oldest and most excellent manuscripts, of which the most important one is the *Codex Hartker, Sankt Gallen 390/391*. The transfer of the neumes into square notes has been made with care and accuracy, and with many diastematic manuscripts taken into account.] The *Codex Hartker* dates from the last decade of the first millennium [CH-SGs 390/391].

xlvii For more elaborate considerations of neumes and note-heads in different manuscripts and their possible implications for performance, see Chapter Three — Morphology.

in a tight squeeze between two syllables with rather similar neume-forms. In fact, many manuscripts with square notation use clefs that look like a *podatus* turned upside down, and that is certainly the case in this Fribourg antiphony, with its almost careless hand resulting in many different and highly irregular forms of (not so) square note-heads. However, it is to be observed that the scribe must have been aware of this potential danger, since he<sup>xlviii</sup> makes use of a hairline completing the vertical dimension at the position of the clef, when it is not placed at the beginning of a stave. This is noticeable in the case of the two clef-changes on the fourth stave, where the low-placed clef has a hairline continuing up the stave, and where in the second case the higher-placed clef is accompanied by a hairline continuing down the stave. In the middle of the word *dereliquisti* on that same fourth stave, the scribe has made an error, placing a fourth-line clef and then erasing it, but without erasing the downward facing hairline, which is still present. It almost looks like a deliberate incision, an indication to split the word *dereliquisti* in two.

Three more clef-changes occur in the responsory: a) the already mentioned clef just before the *Et inclita* on the fourth stave, where it goes back up to the third line, b) between the fifth and sixth stave, where the clef drops again to the second line, again without warning but secured by the *custos*, and c) in the word *spiritum* between the sixth and the seventh (and final) line of the responsory.

These clef-changes apparently have only one goal: keeping the notes within the range of the four red lines of the stave. Occasionally in manuscripts like these, we may see clef-changes occurring to avoid notes mingling with the pen and ink work of decorated initials, even if the notes would normally remain respectably between the stave borders. But this is not the case here: the clef-changes make the stave into a kind of adjustable spanner, between the extremes of which the notes lead their lives. How different this is in the *Nocturnale Romanum* version of the *Tenebrae*, given

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xlviii I am sorry to say that it is highly improbable that the scribe of the Fribourg manuscript might be a 'she', although I do not want to exclude that possibility. So whenever I use a 'he' when talking about scribes or even singers in the Late Middle Ages, I invite the reader to think of a possible 'she' as well.

in Figure 3. The clef has been chosen wisely and never changes. It is a C-clef on the third line, ensuring that downwards oriented fragments remain within the range of the stave (the g on the bottom line being the lowest note), while in the case of upwards oriented fragments (the g' being the highest note of the responsory) the editor has made use of ledger lines.<sup>xlix</sup>

As an interim conclusion to this description of the visual aspects of the Fribourg *Tenebrae*, the performance implications of what we see on the page seem to be minimal to say the least. Notes are presented in a certain order, but apart from that, other performance instructions lack. Maybe a more detailed look at the neumes used or at the text itself could help.

### *Of words, hyphens and incisi*

We will consider details about the forms of neumes in this *Tenebrae* from Fribourg later on. Let us turn to the text first. The script employed here is a southern *Textualis Formata*, of which Belgian manuscript authority Albert Derolez, commenting on a 1298 manuscript from Toulouse with clear resemblance to the script in this antiphony, remarks its closeness to the Italian *Rotunda*.<sup>1</sup> It shows many fusions, and has a remarkable hair-line extension of the **h** and **x** below the baseline (often extending into the lower stave). The readability of this script is quite high. The unedited text reads line by line as follows:

- 1 Tenebre facte sunt/
- 2 dum crucifixissent ihesum iudei et circa ho/

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<sup>xlix</sup> Although the Fribourg antiphony makes no use of ledger lines, the phenomenon was not unknown in the Middle Ages. See for instance the music of Hildegard of Bingen as seen in B-DEa 9 (the Dendermonde codex, one of the only two known sources with music by Hildegard), where the stave is extended upwards or downwards with long ledger lines into a stave of up to six lines.

<sup>1</sup> “The Mediterranean forms of *Textualis* can for reasons of convenience be brought together under the generic name of *Rotunda*, although some of them are not particularly rounded, and may even be quite angular. But in general, the Southern version of *Textualis* is first and foremost characterized by the roundness of its bows, visible especially in **b**, **c**, **d**, **e**, **h**, **o**, **p**, **q**, round **s**.” (Derolez, 2003, p. 102)

3 ram nonam exclamavit ihesus uoce/  
 4 magna deus ut quid me dereliquisti. Et inclina-/  
 5 to capite emisit spiritum. V. Exclamans ihe-/  
 6 sus uoce magna ait pater in manus tuas commendo spi-/  
 7 ritum meum. Et incli/

If our knowledge of Latin would be less than minimal, we might have met with some trouble reading the many words that have multiple non-connected syllables, which could be read in wrong groupings (*iudei* in 2; *nonam*, *exclamavit*, *ihesus* and *uoce* in 3; *magna*, *deus* and *dereliquisti* in 4; *capite*, *spiritum* and *exclamans* in 5; *meum* in 6). Although no hyphens are given within these words, some hyphens do appear at the end of a line/stave, indicating that a word is not finished and will continue in the next line/stave. This hyphen, a light and thin diagonal stroke away from the word and at quite a distance from it, is often barely visible. But it is there for the words *inclinato* in 4-5, *ihesus* in 5-6 and *spiritum* in 6-7. The word *horam* between 2 and 3 most probably had a hyphen too, but it has disappeared due to the (once sewed, but now open) scar in the vellum.

We know that words being split into syllables combined with the absence of hyphens glueing them together make up a deadly cocktail for singers not all too familiar with Latin. Figure 4 shows a fragment from a fourteenth-century winter antiphony from Tongeren, Belgium.<sup>li</sup> The rubric at the start of the second half of the page calls for two boys (*duo pueri*) singing the hymn *Lumen clarum*.<sup>lii</sup> Every word is separated (and thus its syllables assembled) through the use of *incisi*:

(*Lumen*) *clarum* / *rite* / *fulget* / *orto* / *umbra* / *mortis* etc.

li [B-TO olv 63 f48<sup>r</sup>]

lii The rubric ...*cantent hanc antiphona* is misleading, since the *Lumen clarum* is a hymn rather than an antiphon, although, with the repeat of the *Christo nato* after each verse, the piece resembles the oldest performance practice of antiphons, repeatedly sung as they were between verses of a psalm. The hymn is ascribed to one of the great writers and teachers of the Carolingian age, the Benedictine monk and later archbishop of Mainz, Rabanus Maurus. (Blume & Dreves, 1886)

But when, for the *Christo nato*, a chorus is called for, presumably adult singers, these *incisi* have disappeared. Then just one stave later, when a rubric again calls for *pueri*, the *incisi* return. So the *incisi* may have had a didactic function first, acting as a helpful sign for singers not so competent (yet) in reading Latin.<sup>liii</sup> It obviously may also mean, that the correct grouping of syllables into a word as a whole was considered an important feature of a good performance. As we shall see, however, this does not mean that our knowledge of how exactly the medieval singer did this has been sharpened.

Some sources employ *incisi* between words throughout the manuscript. An interesting example of that is the Einsiedeln Antiphony CH-E 611, from the fourteenth century (see Figure 24). The *incisi* isolate words from each other or/and group a few words into a small entity, while some *incisi* are placed within the longer melisma of a word. It will be worth considering what the performance practice implications of this habit could be (Chapter Three).

## Of Psalm 21

Back to the text of the responsory. The *Tenebrae* is paraphrasing Matthew 27:45-46, with the verse *Exclamans* taken from Luke 23:46 (one of the alternative ‘last words’ of Christ). Here it is in a normalized spelling, with (my) punctuation, grouped into meaningful (parts of) sentences, and with a translation.<sup>liv</sup>

- (a) R. Tenebrae factae sunt,
- (b) dum crucifixissent Jesum Judaei.
- (c) Et circa horam nonam exclamavit Jesus voce magna:
- (d) Deus, ut quid me dereliquisti?
- (e) Et inclinato capite, emisit spiritum.

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liii We will return to this page from the Tongeren antiphony later in this chapter, where we will see that the *incisi* can have another function than the didactic one it has here.

liv As stated in the Introduction, my translations are usually based on the revised Roman Breviary of 1961. (Newton, 2012)

- (v) V. Exclamans Jesus voce magna, ait:
  - (w) Pater, in manus tuas commendo spiritum meum.
  - (x) Et inclinatio...
- 
- (a) R. Now there was darkness
  - (b) whilst the Jews did crucify Jesus.
  - (c) And at about the ninth hour Jesus cried with a loud voice:
  - (d) God, why hast thou forsaken me?
  - (e) And he bowed his head, and yielded up the ghost.
  - (v) V. And when Jesus had cried with a loud voice, he said:
  - (w) Father, into thy hands I commend my spirit.
  - (x) And he bowed...

The very dramatic scene from Matthews' story about the passion of Christ is not quoted in full in this responsory. Matthew 27:45 would normally start with the indication of time (before a): *A sexta autem hora* [Now from the sixth hour] and of place (after a): *super universam terram* [over the whole earth]. And then there is the omission (at d) where Jesus just cries out *Deus* [God] instead of the more usual text *Deus meus, Deus meus* [My God, My God]. In fact, the omission of the word *meus* could be considered as being a simple mistake of the Fribourg scribe. When we return to the responsory *Tenebrae* (in Chapter Three), we will see how of other sources, most have a simple *Deus meus*, quite a few have *Deus Deus*, only one has the original *Deus meus, Deus meus*, and one has *Deus Deus* (but without any notes on the second *Deus*). These adaptations, manipulations and mistakes may come as no surprise considering that this responsory, like so many other elements of the chant repertoire, is to be found in sources of more than a thousand years apart. Or, again: it is quite amazing that all these sources present versions of the same piece of music with, after all, so few variations.

But there may be another reason why Jesus' cry of despair is not quoted in full in the responsory. Earlier in the same service, almost at the very start of the combined office of matins and lauds of Good Friday, the

Psalm 21 is recited in full. It is from this Psalm that Matthew took the words *Deus, Deus meus, respice in me. Quare me dereliquisti?* [*O God, my God, look upon me! Why have You forsaken me?*]. When the composer of this responsory, someone living in the first millennium, distilled the text from Matthew to be used for his work, he may have felt that quoting the line from Psalm 21 again in full would be overdoing it. Even when responsories belong to the most virtuoso pieces in the office repertoire, the composer of such pieces apparently exercised restraint as a first command.

### *The beating of the drum: some advice, some questions*

Restraint. That may have been my first command too when building the *Tenebrae*-programme which we are presenting this weekend at Maastricht (yesterday Saturday 24 March) and Amsterdam (today Sunday 25 March). Two places in the same country, but so far apart — we might say that they are as far apart as plainchant and polyphony. The 80-minutes programme is one of the most sober, even austere productions we have ever presented. Of course the theme of the programme dictates such a sobriety, with all material taken from the Dark Hours, the repertoire of which is as calm and solemn as chant repertoire can be. As I pointed out above, the *Tenebrae*-responsory may work as a dramatic high point, but even when it is one of the great responsories of the Night Office, it too is sober and austere, except maybe for Christ's outburst of despair — and even that phrase feels balanced and stable. This remains the case even when I decide, here in Amsterdam, to complete Fribourg's *Deus* with a *meus*, and double this into an almost hysterical *Deus meus, Deus meus*. Somewhat emotional, overdramatic maybe, but today I feel like edging the millstone. Even our traditional long silence after the *emisit spiritum* feels curt, cruel.

Meanwhile it really looks like our *Tenebrae*-tour of The Netherlands is turning into a sample sheet of the most diverse locations to sing in. So far we have had a castle salon, a cathedral-like church, and a church-like hall. Today, in Amsterdam, at the *Muziekgebouw aan 't IJ*, the air-conditioned silence of its stunning main auditorium has created an unparalleled atmosphere of focus, colour, continuity and intensity.



Yesterday, at one of Maastricht's hidden gems, the *Ursulinenkapel*, we have explored the acoustic comfort of a typical neo-Gothic church. The vaulted ceilings reverberated our voices in a somewhat harsh and uncontrollable way, making us sing slower than ever, ending up with the programme over 85 minutes long. The *strepitus* or 'great noise' that we had anticipated into the last lamentation by way of a regular drum-beat every few words, was difficult to balance acoustically with the prosody of the eight-minute long prayer *Recordare, Domine* [*Remember, O Lord*]. It made a listener post this comment on our website:

*I certainly do not think that singers of the past would have beaten any drums while singing chant, as Psallentes has done disturbingly during a concert (singing chants for Sabbato Sancto!). Singers who do such things have no understanding [of] the liturgical circumstances for which the chants were intended. Sabbato Sancto would very likely have called for lower pitch and slower tempi than usual, not for the disturbing and ridiculous beating of a drum!*

*As long as so many 'historically informed' performers are unwilling to thoroughly study and FOLLOW historical 'rules' for good chant performance, we will never have a revival of the beautiful chant repertoires which approaches the aesthetical ideals of the great ancient masters. So many performers today see themselves as 'artists' — they should rather see themselves as pupils in a long and old chain of tradition and LEARN, LEARN, LEARN!<sup>iv</sup>*

Well, speaking of restraint, this is quite a programme. What have we learned from this comment? First: do everything according to the liturgical tradition—ergo: plainchant is liturgical music and should be respected as such. You just have to follow the rules. Second: leave out all

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<sup>iv</sup> This is actually the second half of the original post by a German organist (his capitals), posted on 5 May 2012 on [www.psallentes.com](http://www.psallentes.com), in reaction to our message about completing the *Tenebrae*-tour. In the first half of the post (not given here), the commenter advises us to sing "in more or less equal rhythm values" and to read contemporary treatises. He also thinks that the ensemble is too small "to perform antiphonally with good effect".

your artistic ideas and ideals, certainly when they do not match up with the supposed aesthetical ideals of the great ancient masters or/and the liturgical prescriptions. Third: look at the tradition and learn.<sup>lvi</sup>

I think we need to address three essential questions, or sets of questions — challenges, if you like — before we can go on with this project:

1. *Can plainchant be treated not (only) as the liturgical music it originally was and in many ways still is, but as genuine concert music (as well)?*
2. *Is it important that a performer is ‘historically informed’? What does that mean, being ‘historically informed’? What is your status as an artist, if you are (not) ‘historically informed’: better or worse, respected or despised?*
3. *What can we learn?*

Before we think about these three questions, I would like to raise two other issues briefly. Both can be phrased as questions as well. Why do we sing (or listen to) plainchant? And who is it for? Although we should consider these two topics as essential, even quintessential, I feel them to be difficult to answer, or maybe even unanswerable, and certainly beyond the scope of this book. However, some observations can and should be made.

I began singing plainchant in an amateur ensemble when I was fourteen.<sup>lvii</sup> This was in 1980, after a decade in which many musicians active in the Catholic Church had begun to form specialist chant choirs aimed at securing the position of Latin liturgy (i.e. plainchant). The Second Vatican

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lvi “Look at the tradition and learn” — it is the underlying thought in most literature on ‘authentic’ or ‘historically informed’ performance practice. A good example would be the inaugural address of Dutch early music icon Ton Koopman as professor at Leiden University. He stresses the importance of research into the intentions of the composer, the notation, the instruments, and the role of improvisation, style, tempo and such. All this should be aimed at learning to make music as a contemporary of the composer, where ‘authenticity’ is not an empty word but the search for the truth: “...om als een goede tijdgenoot van de barokke meesters te musiceren. Zo is authenticiteit geen leeg woord, maar een streven naar waarheidsvinding”. (Koopman, 2008, p. 11)

lvii I refer to the *Scola Gregoriana Brugensis*, founded and directed by Bruges cathedral organist Roger Deruwe (see also Acknowledgements).

Council (1962-1965) had given the impression to have abolished the use of Latin in the liturgy,<sup>lviii</sup> and the old books with plainchant had indeed been largely replaced by books with songs in the vernacular. Objections against the presumed abolishment of the use of Latin have persisted up to this day, mainly from a more reactionary corner of the Church.<sup>lix</sup> I do not think that the formation of the mentioned *scholae* came out of a reactionary reflex. I have always felt it as genuine attempts to try and preserve the rich musical heritage of the plainchant itself for future generations, while in some cases even doing this more or less outside of liturgy.

The appeal of (the singing of) plainchant is not hard to fathom. It is fundamentally a simple and quite singable kind of music, never extremely complicated, with a realistic vocal ambitus, seldom too high or too low, strongly connected to word and text (although often enough beautifully disconnected from it through the use of excessive melismas), born out of Christian ritual and brewed into all aspects of liturgy (we will come back

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lviii I chose these words with extra care. At the Second Vatican Council, the basic idea of a more active participation of the laity in the liturgy led to the encouragement of a greater use of the vernacular: "But since the use of the mother tongue ... may be of great advantage to the people ... the limits of its employment may be extended." (Constitution on the Sacred Liturgy, the *Sacrosanctum Concilium*, 4 December 1963, 36.3) Understandably, progressive forces in the sixties were eager to take this to the extreme, hence the presumed 'abolishment' of Latin in the liturgy, and hence also the precarious situation plainchant found itself in. However, the instruction on Music in the Liturgy, the *Musicam Sacram*, 5 March 1967, clearly states that "Gregorian chant, as proper to the Roman liturgy, should be given pride of place" (50.a). And also: "Above all, the study and practice of Gregorian chant is to be promoted, because, with its special characteristics, it is a basis of great importance for the development of sacred music." (52) (Both citations taken via [www.vatican.va](http://www.vatican.va), last visited January 2014)

lix Pope Benedict XVI: "But in some regions, no small numbers of faithful adhered and continue to adhere with great love and affection to the earlier liturgical forms." Benedict therefore established an "extraordinary form" of the Roman Rite, which de facto promoted (the use of) Latin in the liturgy to a status it had before the Second Vatican Council (*Summorum Pontificum*, 7 July 2000, Introduction & Art. 1). In one of his last Apostolic letters before his retirement, Pope Benedict even established the Pontifical Academy for Latin, to "support the commitment to a greater knowledge and more competent use of Latin", with as one of the arguments for the establishment the fact that "the liturgical books of the Roman Rite ... are written in this language in their authentic form". (*Latina Lingua*, 10 November 2012, 4 & 3, consulted via [www.vatican.va](http://www.vatican.va), last visited January 2014).

to that soon), and it has many elements of attractive collectivity to it—although the solo virtuoso singer does have his place. It is also very diverse in its monotony.

Plainchant is made and is used as liturgical music, and it is very good at that. Almost all elements of any liturgical situation can be turned into plainchant: from prayers and lessons, through psalm recitations and antiphons, to interludes between lessons, or dialogues and responses—you name it, plainchant can provide it. This does not necessarily have to happen in Latin only (some attempts have been made at plainchant-like music in the vernacular but otherwise all of plainchant is in Latin), but it is an excellent language for this purpose. No special complexities of consonants, excellent openness of vowels, and since as a language it has given so many words and concepts to other modern Western languages, there is always enough concrete connection with content and meaning. It is not too difficult to understand, and on the other hand it remains a foreign language to anyone confronted with it, lending it a particular level of mystique.

But to many, listening to and/or singing of plainchant may (also) give a feeling of connection with another world, to another time, and both of these, the other world and the other time, may be defined rather vaguely. This of course touches the aspect of a spirituality not necessarily connected to a specific religion or liturgy, nor to any music featuring therein, but, to quote Marcel Cobussen, as “something that happens in life in the form of a command, a call, or a perspective which adopts a critical attitude towards the existing and the given”. In that way, it may refer less (or even not) to otherworldliness, but to “a space between category and reality” where an experience of the spiritual becomes possible. An experience “which both feeds upon and undermines the structures with which we try to assure, secure, and insure our existence”.<sup>lx</sup>

If we look at Christianity as one of these possible structures, and at singing of or listening to plainchant as an experience feeding upon that structure, we look at a combination (Christianity/plainchant) that has

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lx (Cobussen, 2008, pp. 60, 61)

been around for up to two thousand years (depending on where you want to situate the birth of plainchant). For many churchgoers in the Catholic world, the experience is strongly connected or even identified with the core of Christian spirituality. It is a strong part of orthodoxy in liturgical worship. But the combination need not be exclusive. What if the plainchant experience (if I may call it that for a moment) would feed upon the above mentioned vagueness, even within the Christian religion? Dutch historian of religions Wouter Hanegraaff describes it thus:

*If [the academic theologian] could read the minds of the churchgoers, he would find that many of them are playing, although to various extents, with ideas for which his professional training has never prepared him: beliefs about reincarnation and karma, angels as spiritual messengers and helpers, paranormal assistance from the divine world, new channeled revelations ..., newly discovered gnostic gospels, Celestine prophecies, and a whole complex of ideas and assumptions intimately connected with them.<sup>lxi</sup>*

If churchgoers' experiences of plainchant may feed upon any or all of these things, de facto undermining existing symbolic systems of Christianity, the same or other types of 'feeding upon' may happen with other structures as well. The huge commercial success of the recordings of the monks of Santo Domingo de Silos towards the middle of the 1990s may well have been feeding upon some kind of New Age religion, or upon people's desire to manage stress, much more than it would have signaled an evangelical revival, although there were attempts at portraying the success of the Spanish monks as such.<sup>lxii</sup>

Even atheists may find it useful to sing plainchant at their meetings. The Sunday Assembly, describing themselves as "a godless congregation that celebrates life", has weekly gatherings where "wisdom from all sources" can help the attendees being "energized, vitalized, restored, repaired, refreshed", with the possibility of "injecting a touch of tran-

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lxi (Hanegraaff, 2000, p. 311)

lxii I have unfortunately been unable to trace exact references to such attempts in the 1990s.

scendence into the everyday”. I think plainchant is ideal for those kinds of actions.<sup>lxiii</sup>

And of course, the singing of plainchant and the experiencing of it, may well feed upon that other strong structure: medievalism. I started singing plainchant in my hometown Bruges, a quiet and quite famous Belgian city with a high level of medievalism, albeit in a mainly nineteenth-century version. (Later, I came to realize how important the nineteenth century is in our relationship with the Middle Ages — and this certainly applies to the world of plainchant.) Starting to sing chant at the susceptible age of fourteen, and living in such a medievaesque city as Bruges, this soon led me to my very own ‘Gothic revival’. Adolescents in many ways resemble nineteenth-century people: both could/can be very responsive to the appeal of the medieval past. Dutch historian Ronald van Kesteren (2004) describes how the hypostatization and the reification of the medieval past led many nineteenth-century men or women to a “discovery” of the millennium as a “foreign country”, where you would want to have lived.<sup>lxiv</sup> Meanwhile it seems that the nineteenth century extends into the present-day, judging by the abundance of literature available where such an imaginary and medievaesque foreign country is described.

But if we sing plainchant because of its musical, liturgical, spiritual, experiential, historical and/or other grounds and appeal, then who is it for? It would be beyond the scope of this book to enter into a specific branch of the sociology of music and try to define the medieval or present-day listener. It could be anyone at anytime and any place for any reason or for no reason at all. But there is one small part of an attempt at an answer

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lxiii Information retrieved from [www.sundayassembly.com](http://www.sundayassembly.com), last accessed February 2014.

lxiv “De hypostasering, inkleuring en reïficatie van het middeleeuwse verleden leidden ertoe dat velen, vooral vanaf de achttiende eeuw, het millennium gingen ‘ontdekken’. De evocatie van de Middeleeuwen als algemene cultuurperiode gedurende Verlichting en Romantiek was zo bezien niet minder ingrijpend dan de ontdekking van de Oudheid door de humanisten. ... Na de Renaissance ... ontstond in de negentiende eeuw een Wedergeboorte van de Middeleeuwen. Toen de Middeleeuwen niet direct meer werden gevoeld, kon de uil van Minerva in de schemering van de avond zijn vleugels uitslaan. Sindsdien beschouwden velen het middeleeuwse verleden als een ‘foreign country’, waar het soms goed toeven was.” (Van Kesteren, 2004, p. 389)

to this question which is particularly relevant to the topic at hand. That is when we rephrase the question into ‘Who *was* it for?’

The obvious answer to that question is, that plainchant (and religious music in general, including polyphony) was considered prayer first and then music, and that therefore our classic view of the performer/listener duality may not apply to (historical or present) liturgical circumstances. The performer was the listener, the listener the performer, and he/she was part of a community listening. No one was actually listening, or everyone was, or everyone was contemplating. Moreover, to the medieval singer what mattered was not, speaking with Harold Copeman’s words, “the individual’s personal response, but the discipline of the observance by all present”.<sup>lxv</sup>

But then, these obvious answers seem to imply that music was not really made or performed, or allowed to be listened to only for personal consideration, education, or even pleasure and enjoyment. The reality must have been much more complex. Aesthetics certainly were involved: a singer singing a solo verse beautifully would have been thanked for making the heart rejoice, and he may even have been envied for his talent.

It is my firm belief that every kind of music goes beyond its occasional usefulness, and listening to it is essentially (and fortunately) an act that may be beyond control or disciplining. Therefore, our question ‘who was it for?’, whether put in the past or in the present tense, will necessarily remain unanswered, although attempts at answering it make excellent reading. When the renowned journal *Early Music* celebrated its 25 years of existence in 1997/1998, a special issue on ‘listening practice’ was published. This is how Bonnie Blackburn answers the question ‘For whom do the singers sing?’:

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<sup>lxv</sup> (Copeman, 1997, p. 131) Copeman passionately argues for performers of religious music to be well informed, thus avoiding a lack of knowledge leading to a superficial understanding of the text, which in its turn would lead to a performance that is not heart-felt.

*This is not a question that is asked very often, and it is probably one that singers themselves rarely think about. If it is chant, the easy answer would be ‘for the glory of God’. Often the answer will be that the singers sing for themselves, for the sheer love of singing. Sometimes it is just a job: they sing for their supper. The question becomes more pressing in the case of sacred music: do the words matter to the singer? Is it necessary to be a believer in order to sing a confession of faith, as we must do when we sing the Ordinary of the Mass? Of course the answer, for many people, is ‘No’. Yet I suspect that many will sing what they might not be willing to say.*<sup>lxvi</sup>

After which Blackburn nicely works up towards one of her conclusions, being that every time a work by a deceased author is sung, his prayer is “to be heard once more, spoken from beyond the grave”, and that every time we sing *Ave Maria... virgo serena*, we also sing for Josquin. This may remind us of the many instances in which music was ordered, via endowments and wills, to be sung as part of a commemoration of a deceased. One notable example of that being the presumed foundations that Guillaume de Machaut and his brother Jean made at Reims Cathedral. Part of that endowment may have consisted of the polyphonic setting of the Ordinary, within the context of a Marian-commemorative Mass in memory of the two brothers, thus maybe ensuring that Machaut’s famous *Messe de Notre Dame* would be listened to in Reims cathedral until well into the fifteenth century, many decades after Machaut’s death.<sup>lxvii</sup>

### Question 1 — Concert music (?)

With the two issues above (the why-do-we-sing-plainchant and the who-is-it-for) more or less out of the way, albeit largely unanswered, we can now return to the first of three questions we need to address. Can plainchant be treated not as the liturgical music it originally was and in many ways still is, but as genuine concert music? Can it be pulled out of the

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lxvi (Blackburn, 1997, p. 594)

lxvii (Robertson, 2002, p. 269)



context of the divine service? The answer is undoubtedly a firm yes. I have described several reasons why we may want to sing plainchant, and I consider all of them equally valuable and valid. It is understandable that the connection between plainchant and religion (i.e. Christianity or Catholicism) is viewed by many as being so strong that the cutting of plainchant out of its liturgical context is considered almost a sacrilege, but frankly this does not have to be any different from the way the concert performances of a Lassus Mass or a Bach Passion are experienced — examples of religious music more easily accepted as independent works of art, as viable aesthetic objects, as concert music.

As a performer, I want to develop my present-day performance practice of plainchant and related polyphonies. Although many of my projects are hugely respectful for the liturgical circumstances in which particular plainchant is born or has been used or transmitted, I feel no urge to give account to anyone whenever I decide to disconnect from those circumstances, be it historical or present-day. So the answer is definitely yes, plainchant can be treated as genuine concert music. And it is great at that too. In all its simplicity and sobriety, plainchant is also strong and forceful, monotonous as well as varied, fluent and expressive. Because of its strong connection with the spoken word, with intonation of speech, with rhetorics, plainchant as concert music is exceptionally direct and eloquent, assuring that listeners may connect not only with the intellectual side of the music, but also or even more with its aesthetic and sensuous capacities. Seen that way, plainchant has an enormously rich concert potential, to which many people, ranging from the passionate believer to the most ardent atheist may respond with an endless variety of emotions.

### *Question 2 — ‘Historically informed’ (?)*

Musicians agonize. Whether it be in the performance of a Bach cello suite, a Chopin nocturne, Perotinus’ *Viderunt Omnes* or any other piece from any other period in music history, the worries are usually big. “Is this the right bowing for the Allemande — should I take a look at Bach’s handwriting to decide? Should my left hand have a stable tempo in this

nocturne, while my right hand plays rubato and adds ornaments without restraint — like Chopin himself is said to have done? To what rhythmical mode should the upper voices move in this organum — is the answer suggested in some contemporary treatise?”

These questions are often related to a certain level of what I would call historical obedience. Or to put it more precisely: these questions are related to many musicians’ belief or conviction — sometimes obsession — that the performance of music should relate to what the composer is generally assumed to have intended, or to what is believed to be idiomatic to the specific performance style of the historic context in which the piece was born. People go at great length to achieve this blessed state — the state of being ‘historically informed’ as to the performance practice of a certain kind of music.<sup>lxviii</sup>

I do believe that music is often best served when someone with a good artistic knowledge of the historical or idiomatic context performs the music. To put it naively: I often think that Norrington’s Beethoven works better than Von Karajan’s, and I assume that this has to do with the former’s historical obedience (with for example the use of period instruments as a result). Rhythms are sharper, the overall feel is less pompous, there is a wonderful transparency, the woodwinds sound emancipated in relation to the strings — does Norrington’s performance not sound really genuinely-Romantic-with-a-touch-of-Viennese-classic? Yet musically and artistically, Von Karajan’s interpretation is no less convincing. The dance-like character of the second movement of the Seventh Symphony seems to me to have a much more intense and obsessive atmosphere in the Von Karajan performance from the seventies, than it has in the Norrington performance from the nineties. It just seems to work better, it has more

<sup>lxviii</sup> American professor of philosophy Peter Kivy notoriously goes as far as to claim “that we have a strong obligation to honor the performance intentions of dead composers”, and that “this obligation is usually strong enough to justify our honoring the performance intentions of dead composers even when doing so will make the music sound worse than if the intentions were ignored”. (Kivy, 1993, p. 114) How oppositional this sounds to French philosopher Roland Barthes’s ideas about authorship. To the benefit of our discussion here, I would paraphrase him thus: that the birth of the performer must be at the cost of the death of the composer. (The original quote is “...the birth of the reader must be required by [or: at the cost of] the death of the author”.) (Barthes, 1986, p. 55)

effect on my listening experience. But then I grew up with Von Karajan's recordings, less so with Norrington's. So maybe it's all more a matter of taste?

A remark from Sarah Fuller (perhaps unwillingly) gives us a small proof of how difficult it may be to distinguish between appreciating a musical performance because of its 'historically informedness' or because of its effectiveness to the modern ear. In her article on the polyphony of Saint Martial de Limoges in the New Grove Fuller writes: "Recorded realizations of Aquitanian polyphony by informed scholar-performers (e.g. Marcel Pérès, Dominique Vellard and the Sequentia ensemble) should be regarded as equivalent to scholarly editions. They demonstrate that performance in regular, flexible rhythms is both practical and aesthetically effective."<sup>lxix</sup>

A well-known fortepiano player once told me that he could no longer stand the Beethoven sonatas as played on a Steinway.<sup>lxx</sup> For him, the sonatas were "raped" when played on a modern piano. Asked for his opinion on Artur Schnabel's interpretation of the piano sonates<sup>lxxi</sup>, he looked at me with a mixture of irritation and compassion and said: "That is even worse." Faced with this kind of radical attitude, I usually start praising Uri Caine's equally "radical" interpretation of Bach's Goldberg Variations. I subsequently portray Uri Caine as a risk-taker, taking more than his share of liberties with the famous variations, and how absolutely adorable I find his interpretations of Bach — or, to speak with the words of

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lxix This quote is also particularly interesting in the light of the discussions about the outcomes of artistic research. Fuller's statement about the equivalence between certain performances and scholarly editions reads as a plea for non-verbal transmission of practical knowledge. (Fuller & Planchart, last accessed June 2014)

lxx I will not name this pianist because I do not want to discredit him. He is one of the best — and I know for certain that he does love a good old Steinway piano. I believe his exact words were: "I hate it when a Beethoven sonata is being played on a black Steinway".

lxxi The Austrian pianist Artur Schnabel (1882-1951) has been praised as a pianist and a pedagogue, especially in the field of the interpretation of Beethoven. In my own work as a piano teacher, I have often referred to his views, as recorded in both his discography and his editions. It is particularly noteworthy in this context that Harold C. Schonberg, in his book *The Great Pianists*, refers to Schnabel as "the man who invented Beethoven" (although Schnabel himself often said that it was his *limitation* that he played so much Beethoven). (Schonberg, 1963, p. 11)

Marcel Cobussen (actually referring to Zacher's *Kunst einer Fuge*): Caine's encounters with or invitations to the work of Bach.<sup>lxxii</sup>

Moreover, what is this 'history' that informs us exactly? Books, treatises, manuscripts, note-heads, eye witness reports? But how can we know for certain that what we see as history or historical context has any claim to accuracy? We can not, it is impossible. There are simply too many things we can not know. Daniel Leech-Wilkinson stresses that the chances of arriving at an accurate reconstruction are very poor:

*Whatever the evidence, part of the process of historical recovery is interpretative: what is evidence and what it means are matters of judgement that can be shaped by the way we view the world. Here we face the difficulty, so much stressed in recent thought, of escaping from the preconceptions of our own culture.*<sup>lxxiii</sup>

The difficulty of escaping our preconceptions. I have to confess that, for example, I find it impossible (even if sometimes I want it very badly) to free myself of my personal listening history when singing plainchant or polyphony. The opposites of old school Solesmes and the interpretations of Marcel Pérès, and many of the things in between I have ever listened to, even John Zorn's *Filmworks XXIV* playing at this very moment, are constantly trying to wiggle themselves into my ears, often enough even while performing. But as we shall see in Chapter Two, the inescapability of our listening history is actually not a hindrance, but an asset on the road towards a healthy and happy creativity.

So in trying to answer the question whether it is important for a performer to be 'historically informed', I even struggle to move beyond the definition of what exactly historically informedness might mean and bring about. Even if I acknowledge that being informed about historic facts can (not necessarily will) alter my performance of plainchant, there are so many things I am not informed about historically, and so many

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<sup>lxxii</sup> (Cobussen, 2002, via [www.deconstruction-in-music.com](http://www.deconstruction-in-music.com), last accessed September 2014)

<sup>lxxiii</sup> (Leech-Wilkinson, 2002, p. 218)

other non-historical facts I am informed about and can (or will) not erase. Just another simple example of that. In 2012, knowing that one of my female singers was pregnant and not able to keep standing for the whole of a 85-minute concert, we (the whole group, including myself) last-minute decided that everyone would remain seated during our performance of the forty odd pieces that make up the office for the feast of Corpus Christi. It probably was one of the most important changes in style and character of singing we have ever experienced. Informed, but not historically — and with the biggest impact on our performance practice.

Finally, by rephrasing the question whether it is important to be ‘historically informed’ into the question what knowing things about the performance practices and circumstances of times past can (if so desired) bring about in our present-day performance strategies, I will now be moving into a more useful “what-we-can-learn” mantra, thus answering our third question.

But before we embark on the consideration of things we can learn, I must admit that one part of our second question has remained unanswered. It is the part about the status of a performer being ‘historically informed’ — better or worse, respected or despised. In a striking example quoted above, Artur Schnabel was despised for not being ‘historically informed’ enough — his artistic integrity did not really seem to matter. I will leave the question open, since I consider it a false one, keeping in mind the above mentioned impossibility of historical obedience, the necessarily inescapability of our preconceptions, and my impression being that presenting yourself as a ‘historically informed’ performer is first and foremost part of a marketing strategy.

I may conclude by stating that whatever historical evidence we are scrutinizing, often with interesting, even exciting acts of research into many aspects of historical situations, the ultimate goal of our exertions always lies in the present, rather than in the past. If I would want to taste a cup of coffee as if it was made in fifteenth century Yemen, I would need to go at great length to recreate many coffee brewing situations, materials and circumstances as known in the Sufi monasteries around Mokha, where coffee drinking is supposed to have been born. My research may be

as profound as can be, but many elements will necessarily remain related to the present: the fresh beans, the water, my taste buds, my tasting history — to name but a few.

### *Question 3 — What we can learn*

We can learn from anything, and if not, we should look again. I am paraphrasing fashion designer Paul Smith, one of whose popular sayings is: “You can find inspiration in anything, and if you can’t, please look again”.<sup>lxxiv</sup> In the introduction, I have briefly set out the many domains in which we face questions, challenges even, when examining plainchant performance practice related issues in different episodes of music history. These questions and challenges touch on many different disciplines including music performance, music theory and musicology, history, art history, liturgiology, theology, paleography, codicology and iconography. Before turning to the single most important source for our knowledge about and development of plainchant performance practice (i.e. the manuscripts themselves and the notes they contain), let us have a more detailed look at a few of the issues mentioned, with emphasis on voice-related matters. We consider these matters from different angles, defining ‘what we can learn’, while keeping in mind, however, that things we learn do not necessarily or automatically translate into performance. There are an incredible amount of things to be learned from all aspects discussed, and all of these can have a small, a larger, or a big influence on how we work with plainchant — or no influence at all.<sup>lxxv</sup>

For the sake of clarity and inspiration, I have made an attempt at organizing the things (about which) we can learn into a mindmap. Figure 5 shows the result of that attempt. I allow some uncertainty in my wording

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<sup>lxxiv</sup> (Moore, 2013, p. 78)

<sup>lxxv</sup> More extensive hints at ‘things we can learn’ are found in Berry (1968), Kelly (1992) and Hiley (1993b), as well as in the other chapters here in this book, in Mannaerts (2008) and certainly in Mannaerts (2009), which is particularly interesting on the level of things we can learn about the situation of chant performance practice in the Low Countries. See also Brunner (1982).

here, because even in a not too strict layout of these kinds of mindmaps, there still are not enough tools to portray the relations and the connections between the different categories. For instance, the aspect of ‘repertoire’ is in itself important enough to allow for an independent category, but it should obviously have its place too as a sub-subcategory within the subcategory ‘manuscripts’, itself being part of the category ‘sources’, while the relations with ‘repertoire’ and ‘polyphony’, ‘notation’ or ‘performance’ should be considered too. We encounter many of these interrelations throughout this book.

### *Concordia*

We may start learning things through practice, notably the use of our voice, both as a soloist and as a singer within an ensemble, the latter being focused mainly on the one thing that is most striking and highly characteristic about performing plainchant: the monophonic, unison singing — the coincidence in pitch and sounds, in notes, syllables, words, sentences, melodic lines, rhythm, tempo, character. It requires a *concordia* among singers, as evoked by Dante in his *Divine Comedy*:

*Io sentia voci, e ciascuna pareva  
pregar per pace e per misericordia  
l’Agnel di Dio che le peccata leva.*

*Pur ’Agnus Dei’ eran le loro essordia;  
una parola in tutte era e un modo,  
sì che pareva tra esse ogne concordia.*

*“Quei sono spirti, maestro, ch’i’ odo?”,  
diss’io. Ed elli a me: “Tu vero apprendi,  
e d’iracundia van solvendo il nodo”.*

*[I heard voices, and each one seemed  
to pray to the Lamb of God,  
who takes away sin, for peace and mercy.*

*'Agnus Dei,' was their only commencement:  
one word and one measure came from them all:  
so that every harmony seemed to be amongst them.*

*I said: 'Master, are those spirits, that I hear?'  
And he to me: 'You understand rightly,  
and they are untying the knot of anger.']*<sup>lxxvi</sup>

Acquiring this ultimate concord among singers, the “one word and one measure”, may be the biggest challenge of all in plainchant performance, and a unique one as well. It is, as described by William Mahrt, “a communal act that binds the singers in a common enterprise”, which makes for a most intimate bond “because it is unison”.<sup>lxxvii</sup> Making plainchant happen with multiple singers but as if performed from one mouth — if that is indeed our goal — will start with the mastery of the use of our own voice. The common goal of the unison is highly dependent upon the type of voice and the range of the individual singer, and on her or his vocal technique. This has been a point of concern among practitioners for many centuries.

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<sup>lxxvi</sup> I first came across this reference to the passage from Dante’s *Purgatorio* in Mahrt (2000). The quote is taken from the online edition of the *Divine Comedy* at [www.divinecomedy.org](http://www.divinecomedy.org), last accessed November 2013. The English translation, taken from the same online source, is by Henry Wadsworth Longfellow.

<sup>lxxvii</sup> (Mahrt, 2000, p. 2)



## *Aided by a sweet voice*

Much has been said about the use of the singing voice in the Middle Ages.<sup>lxxviii</sup> The *Instituta partum*, an early thirteenth-century Cistercian source is particularly interesting (although not exceptional) in this respect.<sup>lxxix</sup> According to the anonymous writer, psalms should be sung “at a steady tempo that is not excessively drawn out, but at a moderate pitch, not too quickly, but with a full, virile, lively and precise voice”. So, whereas the writer calls for some moderation in tempo and pitch, the ideal use of the voice seems to him to be somewhat more confident, maybe even extrovert, calling for a “full, virile, lively” voice.

In his *Tractatus de differentiis et gradibus cantorum*, Arnulf of St. Ghislain (ca. 1400) warns against an all too virile or lively use of the voice. Here is how he describes the first (and worst) of four kinds of musicians he had defined:

*... illis qui artem musice prorsus ignari, nullo etiam naturalis dispositionis suffragante beneficio, per fatue sue presumptionis ausum temerarium, planam nondum gnari musicam, musicales actamen consonantias avido morsu rodere et verius devorare precentando satagant, et in sue corrixationis latratu dum clamore rudunt altius asino et brutali clangore terribilius intubant, cachephton evomunt ...*

*[... those who are utterly ignorant of the art of music, who do not profit from the benefit of any natural aptitude, who are not yet acquainted with plainchant, but who none the less try to gnaw — indeed to devour — musical consonances with a hungry bite as they lead the singing through the impetuous rashness of their ridiculous presumption. When they bray with the din of their brawling bark louder than an ass, and when they trumpet more terribly than the clamour of a wild animal, they spew out harshsounding things ...]*

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<sup>lxxviii</sup> Joseph Dyer has brought together references to the singing voice in medieval sources in Potter (2000, pp. 165-177).

<sup>lxxix</sup> (Dyer, 2000, pp. 171-172)

In contrast, Arnulf praises the fourth (and best) category of musicians, those who have expertise in performance, the pleasing musicians, lacking in nothing:

*... illis quos naturalis instinctus, suffragante mellice vocis organo, figuraliter reddit philomenicos, meliores tamen multo Nature munere philomenis et laude non inferiores alaudis, in quibus nobilis acquisitio artis cantorie organum naturale dirigit regulariter in modo, mensura, numero et colore, miro modulamine in consonantiis vicissitudines variando, et varietate pluriformi modorum novelle recreationis adducit materiam in animo auditoris ...*

*[... those whom natural instinct, aided by a sweet voice, turns into very nightingales as it were (although better than nightingales in their natural gift) who yield nothing in praiseworthiness to the lark. The acquisition of the noble art of singing guides such a singer's voice according to rule in modus, measure, number and color, in varying changes of harmony with a wonderful melodiousness, and it gives the listener a fresh means of recreation in a manifold variety of ways ...]*<sup>lxxx</sup>

Is there any other way to try and carry out these suggestions, these images of ideal musicians, than by researching them through practice? How can one sing in a virile and lively yet sweet and noble manner, in wonderful melodiousness, all the while holding back on the richness of the individual voices in the interests of the group's overall blend? The singing of polyphony can accommodate quite a lot of personal character and richness in the voice, but in group singing of chant, the singer will have to be aware of his/her own sound and take great care to blend in continuously with the other voices — that is, when our goal is the *concordia*. In my experience, the key factor in this exercise does not necessarily lie in levelling the differences between voices or smoothing divergent uses of voice, but in the preciseness with which we enter into each other's sound quality via

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<sup>lxxx</sup> Quotes and translations taken from Page (1992, pp. 15-19).

the very nucleus of the tone production: the vowel. Focus on vowel uniformity may not only improve the combined play of the ensemble, it can also effectively tackle intonation problems.

Which brings us to another voice-related matter: the pronunciation of the Latin. It is a very complicated matter which needs special attention in rehearsal and performance. It seems logical (although it is not to be considered a prerequisite) that performers should use a pronunciation in accordance with the provenance and period of the manuscripts in question. But what Latin should this be? Erasmus lamented the absence of an international pronunciation, and poked fun at contemporary ways of speaking Latin. He also described how the French pronounced Latin, with striking features such as the vernacular ‘u’.<sup>lxxxi</sup>

In our performances with Psallentes, we have often used so-called Franco-Flemish Latin, a mixture of different pronunciations closely resembling the French accent, but without the nasalization.<sup>lxxxii</sup> This sometimes has had a startling effect on listeners who are accustomed to singing or listening to chant in the more Italianate Roman pronunciation. However, singing in Latin with this Franco-Flemish pronunciation has often helped us to streamline our vocal-technical efforts. For example, the use of the ‘u’ ([y], as in the French *volume*), has its repercussions on the consonants surrounding it, making these smaller and lighter. And that vowel in particular, the ‘semi-front high rounded’<sup>lxxxiii</sup> [y] has a directness and a slenderness that the ‘high back rounded’ [U] (as in ‘good’) lacks. Consequently, the use of Franco-Flemish Latin considerably changes the enunciation and prosody of our singing, with serious consequences for the overall performance. Working with Franco-Flemish Latin helped us to develop a smoothly elegant, more fluid style of singing late medieval

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<sup>lxxxi</sup> As described in Copeman (1990, p. 9).

<sup>lxxxii</sup> See Appendix One — Singing in Latin, for an overview of the three main schemes of Latin pronunciation that I have used with Psallentes over the years: the classical, Italian inspired ‘church latin’; the French pronunciation with the typical [y] in *saeculi*; and the German variant, with the typical [kv] in *quoniam*.

<sup>lxxxiii</sup> I refer to the nomenclature used in McGee (1996, pp. 297-299). Terms such as ‘high’, ‘front’ and ‘back’ refer to the position of the tongue, while ‘rounded’ (as opposed to ‘unrounded’) refers to the position of the lips.

plainchant. Starting from a historically ‘more correct’ position, the artistic concept evolved by way of the practice of rehearsal and performance.

### *Learning from the sources*

If working with voices and thinking about the use of the voice is the alpha of plainchant performance practice, then the connection we make with the sources is the omega — or vice versa. Much is to be learned from the sources. It is tempting to write *The Sources*, capitalized, to stress the importance of having manuscripts at the core of our endeavours.

As an illustration of the importance of looking at the manuscripts time and time again, let us return to our responsory *Tenebrae*. It is number 7760 in René-Jean Hesbert’s *Corpus Antiphonarium Officii*.<sup>lxxxiv</sup> Hesbert notes a longer responsory than the one we see in the Fribourg antiphony, with after (e) the John 19:34 phrase (f/g) added:

- (a) R. *Tenebrae factae sunt,*
  - (b) *dum crucifixissent Jesum Judaei.*
  - (c) *Et circa horam nonam exclamavit Jesus voce magna:*
  - (d) *Deus, ut quid me dereliquisti?*
  - (e) *Et inclinato capite, emisit spiritum.*
  - (f) *Tunc unus ex militibus lancea latus ejus perforavit,*
  - (g) *et continuo exivit sanguis et aqua.*
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- (f) However one of the soldiers pierced his side,
  - (g) and blood and water came out.

Hesbert’s index also informs us that the oldest sources do not have the verse *Exclamans* as seen in Fribourg (v/w), but use either *Et velum templi* or *Cum ergo accepisset* as verse.<sup>lxxxv</sup> Figure 6 shows the responsory in this longer version and with the *Cum ergo* verse, but not from an early source as might

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<sup>lxxxiv</sup> (Hesbert, 1963-1979)

<sup>lxxxv</sup> More on this in Chapter Three — Manuscripts.

have been expected — that could be the tenth century Codex Hartker, a version we will discuss later on — but from the Ghent antiphonary that once initiated this project: the B-Gu 15 from 1481 (volume 1), already described in the Introduction. The comparison of these two versions (one from 1260-1300 and the other from 1481) has a few things to tell us.

First, returning to our earlier observation on note-heads, we may want to have a look at the different notational characteristics of the two sources. I defined the notation in the Fribourg antiphoner (Figure 2) as a ‘quick black square notation’, which, mainly due to its neumes being slightly inclined towards the right, bears some resemblance to the so-called Norman notation.<sup>lxxxvi</sup> The notation of the Ghent source (Figure 6) shows quite a few similarities. Four red lines form the stave, carrying black square notation, which in the Ghent case has a ‘slower’ feel, compared to Fribourg’s ‘quick’ notation. The Ghent notation has greater rigidity, the note-heads usually being genuinely square-shaped, with many of the isolated as well as some of the combined notes showing vertical lines that extend beyond the simple lift-off mark of the pen that we notice in the Fribourg book.

A marked contrast between the two sources is the form of the *podatus*, in Fribourg written as two notes vertically aligned (although, as remarked, somewhat tilted to the right) but in Ghent always diagonally placed if on two consecutive notes (on *-bre* and *-fac* in the first two words *Tenebre facte*). This is merely a calligraphic issue, since note-heads in Ghent obviously had become too big in relation to the stave to allow a vertically aligned *podatus* with consecutive notes. Placing the notes diagonally avoids creating a neume that would extend too high into stave, or worse, a *podatus* that would rather resemble a stain than a group of notes.

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<sup>lxxxvi</sup> I follow the nomenclature presented by Dom Jacques Hourlier (Hourlier, 1991). The Norman notation example given in his *The Musical Notation of Latin Liturgical Chants* is the one from a gradual and trope book from Saint-Alban, written around 1140 [GB-Lbma Roy. 2 B IV, f54<sup>v</sup>-55<sup>r</sup>]. However, I merely point out the resemblance because of the notes being tilted to the right. Other characteristics of the Norman notation are not present in the Fribourg manuscript: the square tending to be stretched out into a rectangle (the stretching is vertical in Fribourg), and the subtly connected form of special neumes, notably the *porrectus*.

Another calligraphic issue is the middle note of *scandicus*-like figures, such as the one on the *-cla* of *exclamavit*. In the Ghent source, that middle note is usually nicely adapted (drawn slightly diagonal) in order to keep the corners of the note aligned with the top right corner of the lower note, and the bottom left corner of the higher note. If the scribe had not done this, the middle note's top right corner would end up being too high, with the next note attached to it in an awkward way, or again, placed too high to be unambiguously recognized as the intended note.

Furthermore, the Ghent scribe uses the oblique more frequently than the Fribourg scribe, with a remarkable example of such a neume at *-sit* of *emisit*. Obliques in the Ghent source are almost invariably drawn at an angle of 15 to 25 degrees relating to the horizontal line of the stave.<sup>lxxxvii</sup>

We will return to notational characteristics (and the possible implications for performance) in Chapter Three — Morphology. Here, I want to briefly continue comparing the two manuscripts, drawing some preliminary conclusions as to possible 'messages' the respective notations convey to the attentive performer.

We have noticed a difference in length between the Fribourg and the Ghent version of the responsory *Tenebrae*. For the sake of clarity, I will limit my short comparison here to the lines a to e, the point where Ghent continues with the addition *Tunc unus* into a longer respond.<sup>lxxxviii</sup> On the level of text, which in the Ghent case is in a *Textualis Formata*, there are no differences between the thirteenth- and fifteenth-century versions, except for the abbreviations of three words on *-um* in the Ghent source: *du[m]*, *ihesu[m]*, and *spiritu[m]*. That aside, the text is exactly the same, including the *Tenebre facte* instead of *Tenebrae factae*, and other spellings such as *ihesus* instead of *Jesus* or *iudei* instead of *Judaei*.

Figure 7 has the two fragments from Fribourg and Ghent in a modern transcription, showing (at first sight) how similar the two versions are.

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<sup>lxxxvii</sup> If in rehearsal or/and concert we work with manuscripts like these, the sometimes extremely long obliques may, at least unconsciously, affect the tempo or the rhythm of our performance. More on this in Chapter Three — Morphology.

<sup>lxxxviii</sup> I am following Hiley (1993b) in the nomenclature of a responsory being made up of two parts: the respond and the verse.

But we can learn from the differences. The word *sunt* (at 1 and 2) has eight notes in both versions, with the Ghent version avoiding the note b and ending with an extra g before the last note f. That extra g in the Ghent version, the penultimate note and part of a *clivis* (at 2), seems to suggest to the performer that this part of the sentence should be concluded. The use of a *climacus* on the same spot (2) in the Fribourg version, with its typical double *rhombus*-notes, feels less 'final' and seems to suggest an immediate continuation into the *dum crucifixissent*.

Performance-related conclusions like these are only useful or applicable if we consider note-heads and groups of neumes to be decisively affecting our performance. As we shall see, this may not apply, at least not rigorously, to the world of neume notation in late medieval sources. But it is tempting, possibly unavoidable, and sometimes fun too, to read instructions into the way the notes are organized, leading to different interpretations with every new version of the *Tenebrae* that we encounter.

In the transcription in Figure 7, I have decided on the grouping (by way of slurs) of individual neumes within the syllable, breaking complex neume-forms into smaller units. The movement on *sunt* (1) for example, already mentioned above and not showing identical notes, seems to be divided into three groups of notes (2/3/3) in Fribourg, but has a clear division into four groups of two notes (2/2/2/2) in Ghent. In performance, even the slightest amount of extra stress at the start of each of these groups will result in a quite significant change in interpretation. In the case of the Ghent *sunt*, naturally, the c' (at 1) will attract more attention (it is the highest note of the current movement, arriving there with a small jump from the a upwards, and it is the first note of a new group), whereas in the Fribourg case at the same spot, the b may 'steal' some of the attention away from the c'. This may affect the appreciation of the modality of the piece (see below).

Something similar may happen to the *iu-* of *iudei* (at 4). In the Fribourg version, the grouping of the neumes on that syllable into a *podatus* and twice a *podatus subbipunctis* again seems to attract some stress to the b rather than to the c'. In the Ghent source, the scribe has made a connection between the first and the second *podatus* (written diagonally instead

of vertically, as we have seen), suggesting a continuous movement up to the c'.

Indeed, there is some avoidance of b noticeable in the Ghent source, in favour of the c'. Apart from the examples above, there is the small ornamentation at (6) returning to the already dominant c'; the return to the c' instead of the b at (8); the extra c's at (10-11); the simplification and subsequent avoidance of b at the end of the syllable *mag-* (12). On the other hand, however, some b's are added in certain movements in the Ghent source: on *-ci-* (3); on *ho-* (7, c' substituted by b); on *-na-* (18); and at (19) where an extra ornament on the stressed syllable of *emisit* occurs. Taking all these instances into account, but without jumping to conclusions, an image may occur of singers being tempted to think of the responsory *Tenebrae* as a mode 8 piece (more stress on the c'), instead of what it actually is, a mode 7 piece.<sup>lxxxix</sup> The verses in these two sources (*Exclamans* in Fribourg, *Cum ergo* in Ghent) do use the typical standard melody for mode 7 verses, but in the respond some formulas used seem more typical of mode 8 (e.g. the concluding passage on *Et inclinato...*). The Fribourg source of the *Tenebrae* seems to acknowledge the importance of the third degree b, which is a noticeable mode 7 feature, whereas the Ghent source tends to move up to the c', which of course is a central note in mode 8.<sup>xc</sup>

We have been lingering over this *Tenebrae*-case quite long, as an example of what we can learn from manuscripts and the notes they contain (to which we will return in Chapter Three). But the category 'sources' is of course much broader than the chant manuscripts themselves.

We can learn from archival, foundational and legislative documents, including staff lists, rules, constitutions, statutes or financial books. Two

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<sup>lxxxix</sup> At [cantusdatabase.org](http://cantusdatabase.org), of the seventy *Tenebrae*-responsories listed, a few have a question mark in the 'mode' field, and six entries place the responsory in mode 8 instead of mode 7 (last accessed February 2014).

<sup>xc</sup> See also Helsen (2008). Canadian musicologist Kate Helsen has analysed the responsory repertoire of a Saint-Maur-des-Fossés source, focusing on recurrent musical material, and comparing her findings with other sources. The formula used at *Et inclinato* in our mode 7 *Tenebrae*-responsory, is classified by Helsen as G1x, "the most frequently found final element in mode 8" (p. 244).



graduals surviving from the *leprosarium* of St. Mary Magdalene in Bruges, Belgium, are interesting sources for chant in early sixteenth-century Flanders (Figure 8). Quite uniquely, the books bear the signature of the scribe, brother Pancratius de Lyra, working at the Ghent scriptorium of the Jeronimite Brothers. Pancratius finished the books in 1504 and 1506.<sup>xcii</sup> With Bruges at that time being part of the diocese of Tournai, we may assume that the books reflect the liturgy of that diocese. This could possibly be deduced from the contents of the gradual, but only the preserved financial records from the *leprosarium* of St. Mary Magdalene confirm this unequivocally: three entries show payments being made to the Ghent scriptorium for a gradual “following the rite of the diocese of Tournai”.<sup>xciii</sup>

We can also learn from ordinals, representing the *ordo* for celebrations of all kinds in a given place at a given time. These instructions can often be found as rubrics within all types of (chant) manuscripts as well, but an ordinal usually contains much more detail and will be more elaborate.<sup>xciii</sup> A most impressive and inspiring ordinal is the *Liber ordinarius* from Tongeren, Belgium, made for the Church of Our Lady’s Nativity. Written in 1435-1436, the book evidently served as a guide for the order of the liturgy in the collegiate church for many centuries, with the book being chained to a lectern so as to remain in the choir at all times (it is called a *liber catenatus*, a chained book), and with changes being made to the book as late as the beginning of the eighteenth century.<sup>xciv</sup> The ordinal

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xcii See also Strohm (1985, p. 59) and Bloxam (1987, p. 18). [B-BRocmw Inv. O. SJ 210.1 and O. SJ 211.1] One of the signatures reads *Iste liber scriptus et contus est in domo fratrum sancti Iheronymi Gandavi per fratrem Pancratium presbyterum anno Domini millesimo quingentesimo quarto*. Detailed description of the 1504 graduale is found in Smeyers and Van der Stock (1996, p. 31). The 1506 graduale has a more personal ‘per me, frater Pancracius’ in the signature statement.

xciii B-BRocmw Magdalenahospitaal Rek. 87, 1505-1506, f55r.

xciv A collection of ordinals is to be found in Andrieu’s edition of no less than fifty *Ordines Romani* (Andrieu, 1931-1961). These are descriptions of the liturgy in Rome, with the oldest source dating from the seventh century. Material from ordinals reached other types of manuscript by the twelfth or thirteenth century. (Hiley, 1993b, p. 290) (See also Palazzo, 1998)

xcv The edition is by Lefèvre (1967), a description of the ordinals is also to be found in *Cantus Tungrensis*, Mannaerts (2006).

describes or prescribes the liturgy in detail, which can be very inspiring to a present-day performer. On the performance of the responsory *Verbum caro factum est* [*The Word was made flesh*] as (partly) seen in Figure 4, the ordinal has the following instruction:

*Tunc cantor incipiat Responsory Verbum caro factum est, tres domini cantent versum In principio, vertentes se versus orientem, post repeticionem tres vicarii cantent Gloria Patri, vertentes se versus occidentem.*

[*Then the cantor intones the responsory Verbum caro factum est, three canons sing the verse In principio facing the east, and after the repetendum the Gloria Patri is sung by three vicars facing the west.*]<sup>xcv</sup>

These kind of punctilious ‘stage directions’ for the performance of the plainchant repertoire may be rather exceptional, but the description of who is to sing what (and what vestments to wear while doing so) is widespread. Throughout the ordinal, detailed division of roles is noted. *Scolares*, for example, are to read two lectios and sing the subsequent responsories, then *capellani et canonici* will sing other responsories two by two, and finally the *matricularii* sing the last responsory.<sup>xcvi</sup> Instructions like these can be found on virtually every page of the Tongeren ordinal (which runs for almost six hundred pages in Lefèvre’s edition) — and of course in many other ordinals.

Now is the time to return, as promised above, to the page from the Tongeren antiphonary as shown in Figure 4. We reflected on the apparently didactic function of the *incisi* that separate the words in the hymn *Lumen clarum*. But that same folio from the late fourteenth-century antiphonary seems to hold a different function for the *incisi* as well. From stave 5 onwards, the page shows an exceptional situation, where the repe-

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<sup>xcv</sup> (Lefèvre, 1967, p. 30) My (free) translation.

<sup>xcvi</sup> Similar examples are to be found in abundance. This one originally reads: “... *scolares legant duas primas lectiones et cantent duo prima responsoria, et capellani et canonici, duo et duo simul, cantent alia responsoria ..., matricularii vero cantent tercium Responsory simul...*” (Lefèvre, 1967, p. 448)

tendum *Plenum gratia* is not limited to its first word and notes, as would be normal, but given in full. It is only when we take a detailed look at the *Et veritate* (Figure 9) that we see why this is so: first of all this second *Et veritate* has two extra incisi in the middle of *-ri-*, so not between words but right in the middle of a word. (We must however note that we can not be sure whether this is something written by the original scribe, or if this is a later addition.) Continuing, the *Et veritate* has been extended with a textless melisma (the *Iubilus Eve*, as indicated by the rubric — elsewhere a *Iubilus Ade* can be found as well) which occurs in other sources as the texted trope *Quem ethera et terra*.<sup>xcvii</sup> The textless trope in our Tongeren manuscript has two peculiarities: the melisma is cut into larger and smaller fragments bearing the ‘dexter’, ‘sinister’ and ‘uterque’ labels, i.e. the right hand part of the choir, the left hand part, and the whole of the choir; and the first and second of these fragments show *incisi* dividing the melisma into six separate neumes or groups of neumes.

From this point on, I present a construction which, although based on a reading of historical sources, could represent nothing more than an attractive artistic impression (Figure 10). In the Tongeren ordinal, one of the series of instructions surrounding the performances of the responsory *Verbum caro* mentions that after the Gloria Patri a ‘cauda’ (‘tail, last part’) is sung ‘super’ (‘above’, ‘during’ but also ‘beyond’) the *Et veritate*.<sup>xcviii</sup> I propose to consider this instruction as a suggestion of simple polyphony, combining the *Et veritate* (cut up in six parts due to the incisi) vertically with each of the first (‘dexter’) and second (‘sinister’) sections of the melisma. In that case, the *Et veritate* is first sung by the left hand side of the choir, combined with the first part of the trope, and then by the right hand side, combined with the second part of the trope — which has almost the exact same notes. Continuing from there, the stereophonic game is performed as

<sup>xcvii</sup> A musical transcription of a version of the texted trope *Quem ethera* is to be found in Mertens and Van der Poel (2013, p. 401). The Tongeren manuscript also contains a so-called *neuma triplex*, a name given by Amalarius of Metz to a melismatic interpolation with similar performance instructions to the ones in the *Verbum caro*. Kelly (1988) has an elaborate discussion of the *neuma triplex* phenomenon.

<sup>xcviii</sup> ...*et cum Gloria istius responsorii cantatum est, dum canitur cauda super Et veritate...* (Lefèvre, 1967, p. 27).

suggested, ending with the four final notes sung by both sides ('uterque').

But there is even more inspiration to be found in ordinals, or in rubrics. Often, processions are prescribed, with singers moving around in the church building, with the cantor intoning a Marian antiphon upon entering the crypt, or the choir singing a responsory in the middle of the church.<sup>xcix</sup> Immediately, an image emerges of a music practice which is much less static than what we are used to in modern day concert practice. Figure 11 shows two imaginary concert situations in an imaginary church. One (11a) has the 'normal' layout, with the ensemble at the crossing (or into the choir) and the listeners sitting on chairs or benches in the nave of the church. In a possible alternative (11b), inspired by ordinal prescriptions regarding processions and halts, the ensemble makes its way through the church in procession-like movement, holding stations wherever appropriate, and inviting the listeners to experience the music and the building in a new way, by walking along or moving about.<sup>c</sup>

Finally within the category 'sources', there are many things to be learned through the consultation of treatises. Music treatises make for interesting reading, although specific practical performance instructions may sometimes prove hard to distil. And often enough the music theorist proclaims things of which we may doubt the claim's status in relation to reality.

When Paris-based Dominican Hieronymus de Moravia writes in his famous *Tractatus de Musica* that "all plain and ecclesiastical chant has notes which are first and foremost equal notes", we may wonder if this is a description of an existing performance practice, or if Jerome is merely

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xcix As a random example, not from an ordinal but taken from a rubric in B-Gu 15 f120r: *Ad processionem eundo in cripta cantor incipiat Regina celi*, and *Ad stationem in navi ecclesie*.

c I have done this with Psallentes several times, but not always entirely successfully. I remember a project we had in the Utrecht Early Music Festival, at the Nicolai church, where approximately 400 listeners moved about as described above, resulting in a rather frustrating event for ensemble and audience alike. Although the Nicolai church is to be considered as a very suitable place for such events, and although all chairs were taken out creating a nice open space, the large number of people on the move resulted in a very restless and noisy concert. Some members of the audience even came up to me during the concert (when I was not singing) asking questions about our pronunciation, about the repertoire, even about my glasses (sic).

prescribing how, in his theorist view, chant should be performed. More importantly we may wonder if his detailed and complicated system of how and why certain notes should be made longer than others — effectively resulting in a proportionally measured plainchant performance practice — is more than just a writing-table concoction that originated in the mind of someone educated to the view that the *ars musica* is first of all a mathematical science.<sup>ci</sup>

Reference to the basic equality of notes in plainchant performance can be encountered in many treatises, but most of them subsequently move on to explain how and why exceptions to this basic rule may apply. The author of the *Speculum Musicae*, for example, writing in the fourteenth century, stresses that plainchant is free from any precise measurement of time, adding that one note may be sung more slowly than the other.<sup>cii</sup> Another author, in *De musica mensurabili*, continues from here stating that in plainchant the notes can be sung with a certain amount of freedom, in line with the will of the singer.<sup>ciii</sup>

In contrast to this wonderfully ‘liberal’ statement regarding the length of notes in plainchant performance practice, theorists from the late fifteenth and the sixteenth century began to stress that there was to be no variety of notes.<sup>civ</sup> Again, we may assume that this means that in practice plainchant was performed rhythmically, or at least not in equal notes. Proof of this is given by Conrad von Zabern in his *De modo bene cantandi*

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- ci “*Omnis cantus planus et ecclesiasticus notas primo et principaliter equales habet*” F-Pnm 16663, f61v. The quote goes on to say that these equal notes are “of the value, that is, of one tempus of the moderns but three of the ancients”. The treatise is to be consulted online via [www.gallica.bnf.fr](http://www.gallica.bnf.fr). Even in transcription, Jerome’s treatise is notoriously complex and difficult to understand. In addition, the manuscript version (dated between 1274 and 1306) shows a staggering amount of Latin abbreviations. See also Cserba (1935) and certainly Meyer, Lobrichon, and Hertel-Geay (2012).
- cii “*...ut quod una morosius decantetur quam alia.*” *Speculum Musicae*, Book VI. The *Speculum Musicae* was thought to have been written by Johannes de Muris, but is now attributed to Jacobus Leodiensis. See Berry (1968) and Harne (2010).
- ciii “*...et immensurabilis est, quia sine certo numero temporum cantatur, secundum voluntatem cantantis pronunciat.*” (De Coussemaker, 1864-1876, p. II/303)
- civ Mary Berry, referring to Molitor, lists many of these theorists, with treatises called *Practica musicae* (1496), *Harmonicae institutiones* (1516), *Fior angelico di musica* (1547) and others. (Berry, 1968, p. 128)

*choralem cantum* (1474).<sup>cv</sup> Conrad, a priest and musical scholar educated at Heidelberg University, must have felt it was his mission in life to improve the quality of chant singing in the divine worship. To that end he travelled widely in the Rhineland, offering instruction in the proper performance of plainchant. And in the treatise mentioned — the earliest of three treatises to have survived by Conrad — he offers practical advice to the aspiring singer. One of his proposed essentials in singing is, that chant should be performed *mensuraliter*, with equal rhythmic values. Each note should be held for the correct value, he says, complaining that the rhythmical (by which he obviously means non-equal) performance of plainchant is a widespread abuse (“*una de communissimis abusionibus*”). He adds that all too often singers (the majority of which are clerics) lengthen the highest note of a phrase or word, shortening the following note.<sup>cvi</sup>

Many of the treatises about chant performance practice seem to be a reflection of (and on) the personal musical and aesthetical views of the writer, often mixed with quotes or larger extracts and interpretations from earlier treatises. Conrad is no exception to this, and his many pieces of advice (on the unison singing, on pitch in relation to range, on tempo in relation to occasion, and his list of undesirable singing practices) turns his treatise into an interesting and very practical window on chant performance in the fifteenth century.

In Chapter Two, I will quote from a thirteenth-century manual for singers, the *Summa musice*, and I will discuss another treatise, by a French contemporary of Conrad, Jean Le Munerat, who in his *De moderatione et concordia grammaticae et musice* tries to “settle a dispute” that has arisen “over the observance of the measure or quantity of syllables” — essentially again a problem of rhythm and mensuration, very much concerned with the daily practice of chant performance in the fifteenth century and beyond.

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cv (Dyer, 1978)

cvi This is the whole of that passage: “*Cuius contrarium in plerisque collegiatis ecclesiis plures personae sine numero saepe agunt unam notam plus ceteris protrahentes et aliam vel alias nimium et multo plus reliquis breviantes, et illa est una de communissimis abusionibus maioris partis cleri in cantando.*” (Gümpel, 1956, p. 262)

## *Tenebrae pragmatics*

It is Sunday 1 April, 5 pm. We have arrived at *Muziekcentrum De Toonzaal* in Den Bosch for a last rehearsal before we conclude our *Tenebrae*-tour tonight. With our performance yesterday at the beautiful and cosy seventeenth century village church of Bloemendaal (near Haarlem), built as a *Predikhuys* for protestant services, and with our concert tonight in a former synagogue from the nineteenth century, the conclusion of our tour of The Netherlands has quite an exotic flavour. Yesterday, there was a vague ecumenical feeling to the event — *Tenebrae*-services are well-known within Protestant practices too. And today, here on the very spot where many Jewish prayer services have been held over the past two hundred years, it feels so appropriate to recite Jeremiah lamenting the destruction of Jerusalem, including the ostinato *Jerusalem, Jerusalem, convertere ad Dominum Deum tuum* [*Jerusalem, Jerusalem, return to the Lord, your God*].

The leadership for the seven pre-concert rehearsals of this tour has been pragmatically distributed over the seven singers equally, each of us taking care of their ‘own’ rehearsal. We decided on this as an experiment in ensemble democracy, using everyone’s input to its fullest extent, and it has worked to our satisfaction. Last week in Amsterdam, one singer had focused on our singing position, raising the stands by at least twenty centimeters, in order to improve on our throat management. Another singer had devoted a rehearsal exclusively to aspects of breathing, concentrating on breath control, listening to each other’s intake of breath, agreeing on breath as a tool to make better chamber music.<sup>cvi</sup> Yet another colleague had returned to the topic he is most passionate about: quality of vowels, enhancing the blend of the ensemble, possibly with an ameliorating effect on intonation (see above).

This is the final concert of the tour, and today the pre-concert rehearsal is my responsibility. We do not really need to rehearse anything specific. After six concerts in a row (or eight, counting two try-outs in Belgium), this seventh (ninth) concert will surely feel comfortable enough.

<sup>cvi</sup> This singer even quoted from Potter (2000): “Breathing is not just for survival — it is an important part of performance rhetoric, a carrier of essential signals.”

But we need to get the feel for the acoustics of the space, we have to warm up, ‘tune our ears’, and we need the focus.

Unlike most other projects we have been presenting, this project is being sung from transcription, in modern notation. I have added the integral score of this programme in Appendix Four. We see chants in modern notes, in the bass clef, pitched to the middle register (occasionally higher). The transcription is made with music notation software Sibelius, and no attempt has been made to alter the automatic spacing of notes, resulting in a dramatic change from the original manuscript notation style, where notes are grouped in neumes and by syllable. Here, all the black notes are positioned at a more or less steady distance from each other, regardless of groupings or syllables. Neume groupings have been indicated through slurs (my decisions), not through the re-positioning of notes. White notes (see below) generally take up the space of two black ones. Some staves have been bracketed to indicate that this is material not taken from the Fribourg manuscript. Rehearsal numbers have been added, as well as breath marks, barlines as structure marks and even fifteen black flags, each carrying a number from one to fifteen, indicating the spot where one of the fifteen candles should be extinguished.

Both in construction and rehearsal, my general concern for this *Tenebrae*-programme has been a dramaturgical one. Earlier, I have spoken about the intimate set-up of the programme, with a deliberately monotonous design, but also with its dramatic turning points (notably the faux-bourdon rendering of the *Jerusalem, Jerusalem* at the end of each reading of a Lamentatio, rehearsal mark 49 and similar) and with an obsessive, four-page eight-minute long version of the *Oratio Jeremiae Prophetiae* (at rehearsal mark 243, the one with the infamous beating of the drum, see above).

This ninth performance here in Den Bosch will work too, I am sure of that, and *De Toonzaal*'s technician helps to create the theatrical set-up we envisage, with a very gradual darkening of the scene and the dramatic extinction of the fifteen candles one by one. So I decide to focus on the one piece in this programme that carries a somewhat higher level of drama-turgy in its heart: our favourite, the responsory *Tenebrae*.

The responsory is given in Figure 12 (and at rehearsal mark 157 in



Appendix Five). To the 'naked' transcription of Figure 7, I have now added white notes. These white notes represent longer notes than the black ones, obviously, but not necessarily in the ratio of 2 to 1. The problems and difficulties I have faced deciding on where to place longer notes while singing (or transcribing) from certain manuscripts were once the germs from which the whole of this artistic research project has grown. The pragmatic transcription I have made here is a reflection of my six main ambitions and objectives interpreting the *Tenebrae* from the Fribourg source.

1. Re-organize the score into bite-sized chunks. A decisive factor is how long a sentence may last without turning to staggered breathing, which we do not want to use here. The chunks represent sensible groups of words, logical parts of sentences: *Et circa horam nonam / exclamavit Jesus / voce magna* and so on. The only spot where I did not manage to do this is in the first line. While avoiding to breathe between *sunt* and *cum* (after 2 in Figure 12) because I did not want to isolate the *Tenebrae factae sunt*, the compromise was to have a somewhat awkward breath mark between *Jesum* and *Judaei* (before 4).

2. Start from an equal note idea, at least visually. Hence the black notes proportionally positioned. In practice, the duration of the black note may alter significantly depending on its position within the neume, group of neumes, syllable, accent, word. As a general rule, black notes grouped in a slur (e.g. 13) will individually be performed shorter than single isolated notes carrying the entire syllable (15).

3. Conclude sentences, groups of words, or musical lines. In some cases, one white note suffices as a temporary conclusion (end of 2 and 3), more often lengthening the penultimate note will also help the ending of a fragment (after 8), and in a few cases I have used three long notes, mainly to avoid stress on the last, unstressed syllable of a word (around 6).

4. Be aware of stressed syllables. Particular syllables in the text receive some kind of accent in speech, and composers of chant usually reflect this in their melodic handling of words. This may seem obvious as a basic rule, but in reality it is a very complex issue, one that has been struggled with throughout the centuries. Jean le Munerat's treatise *De moderatione...*, referred to above and discussed in Chapter Two, reflects this struggle.

Words such as *factae* and *Jesum* have two notes for the stressed syllable, and only one for the unstressed syllable. In the eyes of fifteenth century humanists, this is how it should be. The trouble began with their view on words like *Tenebrae*, where the first and stressed syllable does not only have one note and the unstressed syllables two, but the stressed syllable also carries a lower note than the next, unstressed syllable. We will return to this in Chapter Three. Notice how certain notes on stressed syllables have received a white note in my transcription (9, 10 & 18).

5. Lengthen the highest note of a word or melodic line. This is a practice condemned by Conrad von Zabern (see above), but taken from his account we may assume that the late medieval singer had a habit of doing this. I have used this feature at (4, 7 & 17).

6. Dramatize. Have a long pause after *ut quid me dereliquisti* [*why hast thou forsaken me?*] at (after 17) or/and after *Et inclinato capite* [*And he bowed his head*] at (before 19). This makes the structure of the text more audible, and the sense of drama is heightened.

### *By exercise and practice*

Finally, an important remark is made by the somewhat dubious Flemish or Dutch musician Adrianus Petit Coclico, in his music theory treatise *Compendium musices* (1552). Claiming that he was a pupil of Josquin Desprez (but no records confirm this), he portrays his master as an example of a man weary of too many words, instead focusing on exercise and practice.

*Take my master Josquin Desprez. He never lectured to us or wrote a “Musica”, but he succeeded in a short time in educating us as accomplished musicians, because he did not waste his pupils’ time with long and frivolous instructions but taught the rules in a few words, by singing together, by exercise and practice.<sup>cvi</sup>*

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cvi Quote taken from Tolin (1986, p. 7).

Chapter Two will have exactly this as a motto. Apart from all the things we can learn, the facts and observations related to treatises and manuscripts, singing and singers, notes and rhythm, the final focus is on the kind of research we conduct, by *doing*, by singing together, by exercise and practice. Ultimately, our considerations on how to sing plainchant from late medieval sources turn to quite the opposite: what these sources make us do in present-day circumstances. Or how these manuscripts and their often non-existent singing instructions make us do what we do today.

CHAPTER TWO

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# Research



Brussels, Wednesday 27 July, noon. I have just boarded flight SN3811 to Porto. I am on my way to Portugal's second largest city, at the mouth of the river Douro, where in the next couple of days I will be rehearsing with six female singers from the Coro Casa da Música. In one month's time, these six singers will travel to Antwerp and its Laus Polyphoniae festival, where together with six female members of Psallentes they will participate in *Genesis Genesis Genesis*, also known under the working title The Alcobaça Project. (I will return to that project throughout this chapter. The full score of *Genesis Genesis Genesis* is given in Appendix Five.)

With the prospect of spending most of the time on my own (if not rehearsing), I have decided to pack a few things I want to work on and some literature I want to study. There are scattered notes on my experiences as a plainchant-listener that need arrangement. There is the book *In Defense of Music* by the American born Israeli professor Don Harrán, on Jean Le Munerat's treatises, of which I would like to reread the epilogue.<sup>cix</sup>

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cix In Chapter One, I promised to return to a discussion of Munerat's treatise *De moderatione et concordia grammaticae et musicae*. Don Harrán has edited two treatises by Munerat in Harrán (1989).

And there is Aslaug Nyrnes' article *Lighting from the Side*<sup>cx</sup> — one of the essays on the concept of artistic research that I have always considered most inspiring for my own work and (views on) research strategy.

### *Words are important because they are not the most important*

With the airplane taking off smoothly, I decide to plunge into a reread of Nyrnes' article. As I will soon find out, my mind wanders off towards thoughts about connections between artistic research and creativity in general. Since 2004, I have participated in numerous — not to say endless — debates and discussions on the what, why and how (occasionally the 'so what?') of artistic research. I have participated in the docARTES doctoral training programme, both as a student and as a coordinator; I have attended many lectures, seminars and conferences on artistic research across Europe; and I have taught on the methodology of artistic research at conservatories in Belgium, The Netherlands and Norway.<sup>cxii</sup> Everywhere and always, the views on artistic research tend to be highly divergent. Although this divergence can and should be considered as a sign of the discipline's youth and vitality as well as its methodological potential — to some it is not even clear whether artistic research<sup>cxii</sup> can actually grow into a bona fide discipline at all<sup>cxiii</sup> — the need for the explo-

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cx (Nyrnes, 2006)

cxii (Vanden Abeele, 2006)

cxiii On the level of terminology, a whole range of interchangeable labels has been used, with different people assigning different meanings to each of them. Instead of trying to summarize or feed this debate on terminology here — it has been done elsewhere, notably by Borgdorff (2012) — it may suffice to think for a moment of what lies behind the names given to those fields of research that use musical practice itself as a starting point, as a research tool or/and as a constituent part of the research outcome. Whether this research 'in and through artistic practice' is called artistic research, practice-as-research, practice-led research, practice-based research or anything at all may be less important in the long run when viewed in the context of the down-to-earth situation: these denominators all have in common that they want to stress the important status of the artistic practice in the process as well as in the product of an artistic research endeavour.

cxiii Pültau (2012), for example, describes artistic research as "...merely a hairbrained scheme" ["... een louter papieren bedenksel..."] in a reaction to Henk Borgdorff's book *The Conflict of the Faculties* (2012). (Consulted via [www.dewitteraaf.be](http://www.dewitteraaf.be), last accessed September 2014)

ration of a common ontological, epistemological and methodical ground feels urgent. This is neither the place nor the time to explore these grounds in depth, but some considerations on the subject may be useful for a good understanding of the set-up, the strategies and the presentation of the current project.

One of the recurring issues in the world of artistic research is the status of the so-called tacit knowledge that artistic practice holds, and the ensuing question if and how this tacit knowledge can be revealed. Central to this discussion is the complex relation between, on the one hand, the artistic praxis itself (artistic research and development, creative processes, eventual outcomes) and on the other hand, the language employed to delineate what happens throughout the different stages of that artistic praxis.

An illustration of this difficulty can easily be found in interviews with artists. These can be anything from dull to engaging, although in both cases and in any case in between, they tend to be elucidating, or interesting to say the least. Examples of the former are quite easy to come by, examples of the latter are more difficult to find. Let us take a look at an example from the world of popular music.

At the iTunes online music store, a series of ‘contextualized’ albums are available (iTunes originals). This is what Alison Goldfrapp and Will Gregory (from the UK-based band Goldfrapp) have to say as an introduction to the song ‘Forever’ (my transcription, unedited):

*“[Voice of Alison Goldfrapp:] I really like it, and again, I think it is one of those songs, that may have been... it’s, you know, it does not get really talked about very much, you know, it’s a sort of... it’s a pretty... it’s very... it’s quite downbeat, slow, you know, people don’t necessarily take that much notice of those kind of tracks on albums. But uhm, it has got a certain quality to it that I think I really like. And uhm... Ah yeah, I don’t know what else to say about it really, it’s just, you know... [Voice of Will Gregory:] Yeah, I was thinking, all the chords sound good — it’s like it just comes in and does its thing just you kind of want it to, and, that does not always happen either. [Voice of Alison Goldfrapp:] Yeah, broken love — all that stuff — mixed with a bit of a sci-fi*



*kind of, you know, 'take me off to another planet for a bit', seems to be a kind of a running theme in quite a lot of our songs [Laughs].*<sup>cxiv</sup>

Alison Goldfrapp has great difficulty expressing any significant point (with commonplace remarks such as “a certain quality”, “all that stuff”, “a kind of a” ...), although in the end her little reflection turns out to include a ‘take-me-off-to-another-planet’ metaphor that actually is a striking verbalization of the outworld feel that one senses in the majority of Goldfrapp’s work. As a thankful receptor of Goldfrapp’s songs, I feel a certain disappointment in what appears to be a lack of awareness of the possible reasons for one’s own distinction and importance, or at least the incapacity to verbalise those reasons. But then, at the same time, this of course proves that so many qualities in music — and in the process of music making — are very difficult to articulate with only words.

Confronted with the task of writing about the complex world of an artistic research project, it is challenging to try and overcome the restrictions of verbal language. One method of doing so has been proposed by Norwegian art didactics professor Aslaug Nyernes in the article that I am about to reread. As it turns out, Nyernes does more than suggest ways to overcome verbal restrictions. Her idea of a topological triangle becomes a possible method for artistic research.

Nyernes proposes exploring a model for the discussion of artistic research from a rhetorical point of view, functioning as it were as a side-light (a metaphor she borrowed from Michel Foucault), at the same time extinguishing the toplight of ‘scientific knowledge’. We know rhetoric to be a theory of language, with classical rhetoric (how oral language is used in creating speeches) and new rhetoric (in which verbal language is a complicated world “that often turns out as a controller of the situation”<sup>cxv</sup>) as the main classifiers. Between these two extremes, Nyernes says, we should look for a position from which a non-linear style of communica-

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cxiv Goldfrapp on iTunes originals in 2008. In the iTunes originals series, artists are invited to introduce tracks on some of their most succesful albums, by way of a short interview. Other artists include PJ Harvey, Sting, Fiona Apple, Bonnie Raitt and Björk.

cxv Nyernes (2006, p. 8)

tion emerges, based on a language that is embedded in the entire research process.

Nyrnes describes five premises on which this communication should be based. (1) Form in language is the foundation for everything that creates meaning. (2) Different forms of expression each have their own register, history, grammar and topology. (3) Verbal language is not inherently poetical or logical: how it is used is the deciding factor. (4) Verbal language surrounds — and is embedded in — the creation and reception of art and the research process, constituting a guide for artistic research. (5) And finally — referring to Arild Utaker — “words are important because they are not the most important”.<sup>cxvi</sup>

### *A communication that reflects a topological research approach*

Nyrnes suggests talking about artistic research in spatial or topological terms. Three topoi of artistic research are presented. First, there's the 'own language' topos, in which storytelling and the use of metaphors help to make language more precise in a sensuous way. In this topos, artistic research concerns consciousness about how we develop our personal language (in the artistic practice itself, and in the talking/writing about it). Second comes the topos in which 'theory' is accepted as a systematic, general language, where theories, concepts and artistic practices become the context to relate to. And third is the topos of the 'artistic material' itself, which probably forms the energy centre of the artistic research: the material itself is in command, has its own laws, makes us think, and makes us do things.

The order in which these three main topoi (the own language, the theory and the artistic material) are presented is of no importance. For essential to this topological approach is that the starting point is not fixed, one can start anywhere, and one can move around freely between the topoi. There is also no fixed progression from one topos to another. The moving around between the three topoi actually forms the method, build-

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cxvi Utaker (1992, p. 37) quoted in Nyrnes (2006, p. 12).

ing new relations between the topoi again and again. Thus, in using a topological approach, the research presents itself as the dynamic and creative process it is, in which analytical work is “embedded in fantasy and emotion”.<sup>cxvii</sup> Here Nyrnes warns about two possible pitfalls, which can arise when there is not enough balance between the different topoi visited: in the end the writing can become too general (“lukewarm”), or the discussion of theory is cut short (from the standpoint that “too much theory damages art”), and things become blurred.

Considering this approach within the present subject of the development of a creative and present-day performance practice of late medieval plainchant, the three basic topoi become palpable.

We have seen how the chant group Psallentes was founded in 2000, initially with the intention of developing a plainchant context for fifteenth- and sixteenth-century polyphony. A thorough study of manuscripts and other sources was set in motion, not (only) as a theoretical study, but (rather) as a practical matter, aimed at addressing the many performance challenges that emerge when confronting late medieval plainchant. To put it in topological terms: there is a topos where the ensemble’s own language is developed, where the group’s signature style emerges (the kind of programming employed, the layering of plainchant elements, the singing style); there is a topos where this language and style is confronted with other people’s practices, with historical as well as present-day theories and concepts (e.g. the ‘what can we learn’ challenges of Chapter One); and there is a topos in which the artistic material itself (manuscripts, notes, the music, the singing) models and is modelled.

### *Guiding the creative process*

With this topological approach, in which “creativity is a matter of being aware of the topoi in order to choose new paths”<sup>cxviii</sup>, Nyrnes presents a useful and exciting tool to guide the creative process itself as well as the

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cxvii (Nyrnes, 2006, p. 16)

cxviii (Nyrnes, 2006, p. 13)

writing about it. Part of this is echoed in creativity prophet Ken Robinson's acclaimed book *Out of Our Minds* (2001). While coining the term *successive approximations* along the way, Robinson talks about the dialogue between concept and material, and he stresses the non-linear trajectory of that dialogue.

*We begin with an initial idea of some sort ... The idea takes shape in the process of working on it — through a series of successive approximations. ... Creativity is often a dialogue between concept and material. The process of artistic creation in particular is not just a question of thinking of an idea and then finding a way to express it. Often it's only in developing the dance, image or music that the idea emerges at all.*<sup>cxix</sup>

In the act of creation, means and ends, concept and material, ideas and verbal expressions of ideas are often intermingled in a very pragmatic way. It is by handling the material that an idea emerges. The idea materializes through and in the material. What I shape, shapes me. How I talk about it, shapes it. Seen that way, creativity is about exploring concepts, material and language, but not in an austere or rigorously factual way. It is about searching for new horizons and using imagination, it is about using metaphors and telling stories, about investigating and traversing boundaries, about developing ideas, about (dis)connecting things that do or do not seem to belong together, about making and doing.

The *Gemeentemuseum* in The Hague houses the biggest Mondriaan collection in the world. The work of Piet Mondriaan, to my mind, is a brilliant testimony to two of the most vital aspects of creativity: the dialogue with the material and the development of a personal language through the unrelenting focus on one particular idea — taking that idea as far as possible. *De rode boom* [The Red Tree, 1908] shows a tree that is still very recognizable as a tree. After 1908, a series of successive approximations demonstrate Mondriaan's evolution towards a radical cubism. In *De bloeiende appelboom* [The Blossoming Apple Tree, 1912] Mondriaan had reached a

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cxix (Robinson, 2001, pp. 134-135)

typical cubist's abstraction, but with figurative elements still present. He was not satisfied with this, and went on to take the abstraction to extremes — resulting in what Mondriaan is now most famous for: compositions with rectangles in red, yellow and blue<sup>cxx</sup> — an example of the kind of creativity that is born out of a constant reconsideration of a single idea.

Contrasting with this concept of creativity as a process in which one particular idea is worked out to the nth degree, the work of another Dutch artist, jazz pianist Michiel Borstlap, is a good example of quite the opposite. His album *Eldorado* (2008) is swarming with ideas on all levels, from the overall concept (fusion of jazz, rock, electronics in a lounge-jacket, a touch of classical music) down to the tiniest details (sophisticated audio producing by Reinder van Zalk, with an enormous amount of additional sounds, tunes, effects etc.). Viewed with the topological triangle of Nyrces in mind, this seems to be the result of a restless, relentless, hyperactive back and forth between many different topoi. The outcome is an album that (enjoyable though it is) to me feels top-heavy with ideas, almost over-creative (if that is possible), up to the point that you wish that Borstlap would have taken inspiration in the very focused, stylized, restrained successive approximations of his compatriot Mondriaan. But then, the title of this album would probably not have been *Eldorado* — a place of great abundance.

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cxx (Warncke, 1990, pp. 112-114)

## *Musicians' creativity*

I seem to have dozed off, and I am now brutally awakened as, through the intercom loudspeaker, the flight purser announces that we will soon be arriving at Porto's Francisco Sá Carneiro airport. The Nyrnes article is still on my lap, I did not finish reading it. Looking out from the airplane window at the beautiful Portuguese landscape with dramatic scenery of a meandering Douro, I think about how creativity has become the buzzword of our time, maybe even more so beyond the boundaries of the traditional artworlds. In politics, in business, in society at large, 'creativity' is today linked primarily with 'innovation' to form two horses harnessed side by side and galloping towards the so-called innovation-driven economy of the twenty-first century, of which creativity is presented as means and motor.<sup>cxxi</sup> In the arts however, including music, creativity is not just means and motor, but also the motive of all activity. Artists employ their mental agility and make use of concepts, constructs or devices because they feel the need and urge to (re)produce, to (re/de)construct, to (re)create.

Turning to creativity in the world of plainchant, the composer and singer — historically often one and the same person, more suitably to be described as a *developer* or a *replicator* working with different levels of musical *memes* (to use the term coined by English ethologist Richard Dawkins in 1976, as applied to music by musicologist Steven Jan in 2007<sup>cxxii</sup>) — began with a particularly pragmatic approach to a liturgical text. The developer of plainchant first of all had an excellent knowledge of the form and content of the text to be set, and acquired an expert use of musical language in close relation to that text. The recitation of a liturgical text in its simplest musical form was nothing but a more or less *recto tono* rendering of the text, transforming it, in its richest form, into an often very complex and ornate melismatic format. Decisions on simple

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cxxi This very economy-related use of the word 'creativity' is illustrated in Richard Florida's bestseller *The Rise of the Creative Class*. To Florida, creativity is first and foremost "an economic force that increases the resources with which we may do good in the world". (Florida, 2002, p. 325)

cxxii (Jan, 2007)

versus complex delivery of texts were made according to the practical circumstances of the liturgy, the ritual and communal roles, a specific textual character, and the expressive potential. A present-day performer will retrace these memes within the repertoire, and she will explore the practicalities behind a multitude of decisions, leading, in the best of circumstances, to a re-productional performance of plainchant.<sup>cxiii</sup>

### *The Alcobaça Project — First Rehearsal*

I have been picked up at the airport by car and I am now on my way to the Casa de Música, straight to the first rehearsal. It is only a short drive, but I have some time to reflect on the task ahead. The Alcobaça project was initiated by Laus Polyphoniae director Bart Demuyt, within the context of this year's festival theme *Sons Portugueses* [*Portuguese Sounds*]. Through his Portuguese contacts, Bart has come across a private collector in Brazil who owns an amazing sixteenth-century chant manuscript. It is exceptional mainly because of its enormous size. It is the biggest chant manuscript that I have ever heard of. When opened, it measures 180 cm wide by 120 cm high. Such big choir books are not uncommon on the Iberian Peninsula, they are known as *cantoriales*, and many have survived. Dimensions of 160 cm by 100 cm, or 120 cm by 90 cm are more common.

Presumably the manuscript is part of a set of choir books together constituting the whole of the antiphony needed for the liturgy of the hours. The Alcobaça manuscript (named after the Portuguese Santa Maria de Alcobaça monastery, one hour's drive north of Lisbon, where it is supposed to have been made and used<sup>cxiv</sup>) starts with the first responsory for the Matins of Septuagesima Sunday, seventy days before Easter. That

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<sup>cxiii</sup> See also Treitler (2003), and especially Chapter 10 'Oral, Written, and Literate Process in the Music of the Middle Ages' (pp. 230-251).

<sup>cxiv</sup> Unfortunately, I have not been able to see the manuscript except via digital images, nor have I been able to obtain additional information as to the relation with the Alcobaça monastery, the owners' history etc.

Sunday marks the beginning of pre-Lent, the run-up to Ash Wednesday,<sup>cxxv</sup> which in its turn is the start of the proper Lent period of forty days before Easter. The book contains a total of 105 chants (of which 54 antiphons and 43 responsories) for the pre-Lent and early Lent liturgy. It ends abruptly, in the middle of the antiphon *Assumpsit Jesus*, used here as the first antiphon for the first vespers of the second Sunday of Lent.

Figure 13 shows the opening folio of the manuscript. Lavishly illustrated pen-flourished borders with plants, fruit and what appears to be a young monk; an immense decorated initial I (of the responsory *In principio*) with pen and ink drawings and gold leaf decoration; five staves each made up of five red lines; and self-confident black square notes almost as big as post-its. Studying the contents of the manuscript some time ago, I soon decided to work with the first fifteen folios of the manuscript, thus restricting myself to no more than nine responsories for Septuagesima Sunday and nothing else (except for the lessons, see below), together forming a coherent repertoire for a project that should take approximately one hour of concert-time. Since from the very start of this project the idea was that maybe the manuscript would be available at the concert, and that we then could have sung from the manuscript itself, I thought it best to start the programme right from the opening folio of the book, the only illuminated and visually most attractive page of the manuscript. I was told recently, however, that the *cantoriale* will after all not come to Antwerp, but the idea of showing the book to the audience is not lost: I will work with projected images — but more on that later on.

These are the incipits of the nine responsories for Septuagesima taken from the Alcobça manuscript:

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<sup>cxxv</sup> The intermediate season of pre-Lent was taken out in the 1969 reform of the Roman Rite, with the weeks between the end of the Christmas season (Baptism of Our Lord) and the start of Lent (Ash Wednesday) becoming part of the *Tempus per annum* (the Ordinary Time).



fol.1 <sup>r</sup>	<i>In principio fecit Deus</i> [In the beginning God made]	(1:1,26-27; 2:7)
fol.2 <sup>r</sup>	<i>In principio Deus creavit</i> [In the beginning God created]	(1:1-2,31; 2:1)
fol.3 <sup>v</sup>	<i>Formavit igitur Dominus hominem</i> [Then God formed Man]	(2:7; 1:1,27)
fol.5 <sup>r</sup>	<i>Tulit ergo Dominus hominem</i> [Then the Lord took the Man]	(2:14; 2:18)
fol.6 <sup>v</sup>	<i>Dixit Dominus Deus</i> [The Lord God said]	(2:18; 2:20)
fol.7 <sup>v</sup>	<i>Immisit Dominus soporem in Adam</i> [The Lord cast Adam into a deep sleep]	(2:21,22,19,23,21)
fol.9 <sup>v</sup>	<i>Plantaverat autem Dominus</i> [And the Lord planted]	(2:8; 2:9)
fol.11 <sup>r</sup>	<i>Ecce Adam quasi unus ex nobis</i> [Indeed! Adam has become like one of Us]	(3:22,21)
fol.13 <sup>r</sup>	<i>Ubi est Abel frater tuus</i> [Where is your brother Abel?]	(4:9-10; 3:17; 4:11)

Typical for the responsories of Septuagesima is their provenance from the book of Genesis (chapters and verses shown between brackets). A first essential part of the ultimate project title was born here: Genesis. As seen from the verse numbers given, each of the responsories is a patchwork of verses, with the majority of the texts taken from the second chapter of Genesis, where after having created heaven and earth, God creates man and woman and they enter paradise. But soon (in the third and fourth chapter, and reflected in the texts of the two final responsories listed above) Adam and Eve will know the difference between good and evil, and the first officially registered murder in human history takes place (Cain killing his brother Abel).

It is a great story — Hollywood material if you ask me, including all the violence and the sex(ism) — and very well known to the audience, we may assume, and recognizable too. Excellent for what I want to do: build a programme for the Alcobaça project using Nyrrnes' topological triangle

as a lead, exploring and developing the project into an exciting 70-minute construction, constantly moving around between the three main topoi that Nyrnes has defined. This is the point where I always think of Woody Allen talking about how the movie he has in his head is brilliant and perfect, and how subsequently, when the movie is made and released, not more than thirty per cent of that brilliance and perfection seems to have remained.<sup>cxxvi</sup>

Meanwhile, we have arrived in Porto's second city centre, the Boavista area — mainly a shopping and business district. Porto became the European Capital of Culture in 2001 (together with Rotterdam), and in the years leading up to 2001, a new cultural icon and architectural landmark was planned, the Casa da Música, here at the Rotunda Boavista. Staff member Cristina and director Alexandre have been waiting for me and show me around the impressive building. The Casa was designed by Dutch architect (and Rotterdam-born) Rem Koolhaas, and it has been highly acclaimed worldwide. But as a high point of the Porto 2001 events, it failed. Cristina tells me about the huge delays in the construction, with the opening concert finally taking place as late as April 2005, and the project's budget having risen quickly to a staggering one hundred million euros. Some 2001 concerts were held at the site under construction.

After the quick tour of the Casa, I am now in one of the windowless rehearsal studios somewhere deep in the middle of the huge building. The room is more than air-conditioned, it feels refrigerated, quite a contrast to the heat outside. I meet the six female singers of the Coro chosen for this job and after a brief introduction the rehearsals for the Alcobça Project can start. I have the opening responsory projected, and we start singing. This is an important moment that will shape the future of this project. I need to set the tone in order to obtain what I want but what I want will be shaped by these actors in my play. In front of me are six

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<sup>cxxvi</sup> I have been unable to retrace the exact words of Woody Allen on this subject. I heard him talking about this phenomenon in an interview, but that must have been more than twenty-five years ago. Incidentally, Allen appears to have the habit of reshooting tons of material for his movies. That habit was taken to extremes when he rethought, rewrote and recast his 1987 movie *September* after the first version was completed and ready for release. (Lax, 2009)

singers, certainly well motivated but also hesitant and searching — we will need some time to reach common ground. However their hesitation and their searching is not so much on the vocal level. These are well trained professional singers, and I have no reason to complain at all. Their hesitation and their searching is all about this manuscript they are looking at. Some of these singers have some experience with singing plainchant from square notation, others have not. I'm not worrying, as I have turned to an approved method which must be the oldest didactic trick in the business: the cantor sings, the pupils repeat.

I sing the first note, the singers repeat. I sing the first and second note, the singers repeat (see Figure 14). We continue with this strategy note by note, word by word, and stave by stave, meanwhile learning the melody by heart. It is an intense and intensive exercise, but very effective. It connects ears and eyes, and develops the notion of the intertwinement of oral and written transmission: it is the *dictum scriptumque* that appears in the already mentioned manual for singers, the *Summa musicae*.<sup>cxxvii</sup>

The two authors of this thirteenth-century treatise — identified by Christopher Page as Perseus and Petrus, with at least one of them possibly working at Würzburg cathedral — are practical musicians who know how to teach chant. They are not merely plainchant theorists, but they take pride in their musical learning and even acknowledge that chant's purpose is not only spiritual but can be delightful too, with aspects of the repertoire “chiefly invented for the sake of pleasure” [“que propter delectationem precipue fuit inventa”].

The reading of the *Summa musicae* has encouraged me to use classic classroom techniques. In my short introduction to this first rehearsal, I have referred to some of the practical suggestions that Perseus and Petrus have listed, starting with the most basic solfège issues (1), continuing with attention to be paid to words (2) and semitones (3, i.e. the “soft” b flat and the “hard” b), and ending with the didactics of singing note by note (4), studying with someone who is knowledgeable (5) and learning the chant by heart (5):

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cxxvii (Page, 1992, p. 16)

(1) *Signis musicalibus visis et intellectis, qui cantum ignorat et modum cantandi et eum scire in brevi desiderat, consideret primo clave et utrum prima nota in linea vel spacio teneatur, et quot note uni vocali debentur ...*

[Anyone who has understood musical notation, and who wishes a quick remedy for his ignorance of chant, should consider the clefs first of all, then whether the first note is located on a line or in a space, and then how many notes should be assigned to one vowel ...]

(2) *Item cantor clausulam sive congeriem notularum per se canat distincte, et anhelitum recipiendo pausans nequaquam syllabam incipiat post pausam nisi forte prima fuerit dictionis ...*

[Next, the singer should perform the phrase or group of neumes distinctly by itself, and when he pauses to take a breath he should not begin a syllable after a pause unless it is the first of a word ...]

(3) *Item cantor huiusmodi puerillis circa semitonium caute procedat ne vel ipsum ponendum postponat vel proferat negligenter ...*

[Next, a junior singer of this kind should proceed very carefully so that he does not delay the placing of the semitone or place it negligently ...]

(4) *Item hoc precipue novus cantor attendat ut notam unam tam diu teneat donec perfecte consideret ubi et qualiter alia sequens debeat incohari ...*

[The novice singer should chiefly attend to this rule: that he hold one note as long as is necessary to consider fully where, and how, the next note should begin ...]

(5) *Item rudis cantor cum alio frequenter cantare studeat et mutationes et intervalla consideret diligenter, et ut melius per se cantare valeat cantum corde addiscat ...*

[The inexperienced singer should frequently study by singing with someone else, and must diligently consider the mutations and intervals. He should learn the chant by heart so that he may sing in a more accomplished fashion when he is alone.]<sup>cxxviii</sup>

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<sup>cxxviii</sup> All this from chapter 13 of the *Summa musicae*: “Concerning the stratagems with which a new and untrained singer learns chant” [“De cautelis quibus novus cantor et rudis cantum addiscit”], as edited and translated by Page (1992, pp. 89-90).

These Portuguese singers prove very responsive to the *Summa musicae* suggestions that I try to employ here. Certainly the tactic of waiting as long as is necessary on one note and not proceeding into the next one as long as the current one is not well established (4) seems to appeal to them, at least in the manner in which I have been using that idea (see above, and Figure 14). Consequently my incessant repetitions of small fragments will be decisive for the learning aspect, but also and more importantly for the artistic development of the Alcobça project. As a residue from the didactics employed and inspired by these instructions, the repetition of notes, or rather the accumulation of notes will become one of the project's most remarkable characteristics (as seen at rehearsal mark 2 and similar passages in Appendix Five).

I conclude our first rehearsal with a lecture/workshop on more general aspects of plainchant and the challenges of plainchant performance practice (see Chapter One). I am very satisfied with these singers' agility and responsiveness, and I think they (as well as I) have absorbed and communicated various ideas, exploring different performance possibilities. I am to some extent less convinced as to the issues of blend, balance and intonation. I think some vowels have a surprisingly dark colour, far from the bright, clean vowel sounds that I usually aim for. But these are matters to try and tackle in the next couple of days.

That night, after an unexpected free dinner,<sup>cxix</sup> I sit myself down in my hotel room with Don Harrán's book on the Jean Le Munerat treatises. Le Munerat's work is an interesting testimony to what has happened during the fifteenth and sixteenth century. I guess plainchant performance practice must have lost quite a bit of flexibility and sensitivity, since only one note on a stressed syllable and many notes on a unstressed syllable felt unnatural enough for certain humanistic forces to want to change exactly that. But Le Munerat felt that speech did and should be subject to melody, an argument with which he defended the repertoire as it had come down to him through the ages.

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cxix As I was having dinner on my own in a local restaurant on the Avenida da Boavista, I fell through a chair and was offered my meal for free. I accepted.

## *De moderatione et concordia grammaticae et musicae*

To the humanists the words in music were primordial. All text needed to be audible and understandable, and should not be blurred by organ music or polyphony — or too many melismas for that matter. Music could not obstruct the sacred texts and should be subordinated to them. But of course, this was not in the interest of music itself or in the interest of musicians performing music — and moreover, it may not have been to the advantage of the performance of the liturgy itself. In the context of this clash between the humanist's and the musician's opinion, Don Harrán's study of the case of Jean Le Munerat, singer and scholar at University of Paris' College of Navarre, is of particular interest.

Le Munerat took a firm stand against the humanists, and to find testimony of this in his 1490 and 1493 treatises is quite an exceptional thing in an era so dominated by the humanists' view on the relation between text and music. Where humanism tended to force music to adapt itself to the structure and content of speech, Le Munerat came to defense of the authority of music over speech (hence Harrán's title *In Defense of Music*), thereby also defending a tradition of text-related musicality which, through its then current performance practice of plainchant, may have lost some of its original features.

In his treatises, Le Munerat contemplates the accentuation of words in plainchant, in the broader context of the relation between music and grammar. Jean Le Munerat's first treatise on the performance of plainchant bears the title "De moderatione et concordia grammaticae et musicae" ["On the regulation and concordance of grammar and music"] and was written in 1490. The second, not more than two pages of text, was written in 1493 and bears as its title the first words of that text: "Qui precedenti tractatu" (referring to the "previous treatise"). It is a reflection of a debate on the subject, held at the College of Navarre on August 25 (feast of Saint Louis) 1493, with Le Munerat as an advocate of music against reformists advocating speech (the College of Navarre apparently was one of the birthplaces of French humanism).

Right from the start, Le Munerat positions himself as a man of prin-

ciple, but with the best of intentions: he wants to “settle the dispute over the observance of the measure or quantity of syllables”.

*Volunt enim quidam quod quecunque sillaba longa vel brevis est secundum precepta grammaticae prosodie vel prosodiace: tam in simplici littera quam in littera notis seu notulis modulata: longa vel brevis suo modo pronuncietur: quod qui vellet observare oporteret omnia gradalia et antiphonaria destruere: et nova seu novos condere: cum in ipsis passim super syllabas breves multe note: super longas vero unica tantum adiciatur.*

[Some believe that whatever syllable is long or short according to the rules of grammatical accentuation or of prosody, both in plain speech and in speech sung to notes or neumes, ought to be pronounced after its measurement as long or short. Yet for anyone to observe this, all graduals and antiphonaries would have to be destroyed and new ones compiled, for here and there in the former several notes are assigned to short syllables but only one note to long ones.]<sup>cxxx</sup>

The crux of the matter is that texts tend to be pronounced after the measurements (long or short), and that some people want to apply exactly the same principle to the music (i.e. plainchant). To Le Munerat, this would mean that graduals and antiphonaries would have to be destroyed and rewritten, because music and speech have different regulators: the regulators of melody (notes, used in antiphons, responsories etc.) and the regulators of accent (plain speech, used in lessons, epistles, gospels etc.). Although both do serve the purpose of the Divine Office, Le Munerat supports the idea that “melody occurs without accent” — an essential feature of the ‘original’ plainchant, in which it is perfectly possible to have lots of notes on unstressed syllables without losing the direct connection with the meaning and metre of the text.

The combat between these two regulators produces “great confusion” (“magnam confusionem”). To clarify matters from the beginning, Le Munerat turns to some basic examples. The word *Gaudia* for instance,

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cxxx (Harrán, 1989, p. 81)

from the hymn *Sanctorum meritis*, normally has  $\underline{1}/2/1$  notes per syllable (I have underlined the stressed syllable), which to the mind of many ‘grammarians’ should be altered to  $\underline{2}/1/1$  notes per syllable. Le Munerat adds that this is only a very easy and simple example, but that even on this basic level the confusion is already huge.

We can trace this problem and the handling of this problem on almost every page of any chant book. Looking at Figure 13, the opening page of the Alcobaça manuscript, we immediately encounter the word *principio* (second and third stave), which has  $1/\underline{2}/2/1$  notes per syllable — the grammarians would have preferred  $2/1/1/2$ . Compared with other versions of the same responsory, we notice an invariable  $1/\underline{1}/2/1$  notes per syllable layout of the word *principio*. And the next word *fecit*, which has  $\underline{2}/1$  notes per syllable in the Alcobaça source, is equally invariably written as  $\underline{1}/1$  in the other sources. Obviously, the word *creavit* (bottom stave of Figure 13) with its  $1/3/1$  notes per syllable would have been excellent in the eyes of the grammarians.<sup>cxvxi</sup> Le Munerat, however, would have defended the  $1/2/2/1$  because of the musical tradition, implicitly defending a performance practice by which attention to the stressed syllable of a word is of greater importance than the attention to the quantity of syllables within that word, which is an altogether totally different situation.

It is a recurring phenomenon in many sources: the shifting of notes towards the stressed syllable to make it longer, or the shifting of notes from an unstressed syllable towards the stressed syllable. Let us return briefly to the responsory *Tenebrae*, as seen in the double transcription of Figure 7. At (18) in the word *inclinato*, we see a  $1/1/\underline{1}/2$  distribution of notes in Fribourg (thirteenth century), and a  $1/1/\underline{2}/2$  in the Ghent case (fifteenth century). A more drastic intervention is seen at (19) in the word *emisit*,

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<sup>cxvxi</sup> I checked the available images at [cantusdatabase.org](http://cantusdatabase.org) for the responsory *In principio*. All of the thirteen sources with images that have the responsory show a  $1/\underline{1}/2/1$  distribution on *principio*, and all of them have  $\underline{1}/1$  on *fecit*. These are the sources: A-Gu 29 (Sankt-Lambrecht, 1400s), A-KN 1010 (Klosterneuburg, 1100s), A-KN 1011 (1300s), A-KN 1013 (1100s), CDN-Hsmu M2149.L4 (1554-55, the Salzinnes antiphony), CH-E 611 (Einsiedeln, 1400s), CH-Fco 2 (1260+, the Fribourg antiphony), CH-SGs 388 (Sankt-Gallen), D-Mbs Clm 4303 (Augsburg, 1459), F-Pn lat. 1090 (1190+, Marseille), F-Pn lat. 12044 (ca. 1300, Paris). Last visited May 2014.



where a striking 1/1/10 is altered into a slightly more suitable 1/3/11 notes per syllable.<sup>cxixii</sup>

Le Munerat, complaining that too many singers lack musical skills, quotes Quintillian quoting Archytas and Aristoxenos declaring that “grammar is subject to music”.<sup>cxixiii</sup> So he goes on to say that music does not need to follow (or even that for music it is not possible to follow) the measure or quantity of speech syllables. Whereupon he takes his time to give some examples from polyphony, stressing his point. Being an accomplished diplomat, Le Munerat does not hesitate to state: “In truth, I do not know how to explain the logic behind my observations, nor do I believe that it can be explained.”

Le Munerat’s writings are no doubt significant in the process of learning to understand the late fifteenth-century situation of plainsong performance practice. Le Munerat’s views are, although defending the musical predominance over the more grammatical matters, not very different from the views of his contemporaries, all of them being educated in the tradition of careful attention to an appropriate alliance of speech and song. Le Munerat acknowledges that there is a problem with stressed syllables which only have a few notes while unstressed syllables can have many notes. He acknowledges the problem, but he decides to defend the music. To my mind, this shows that the view on the alliance of speech and song had deviated from what could be considered the more ‘original’ way of singing plainchant: taking care of stressed syllables regardless of the quantity of notes on any syllable.

Moreover, the humanists’ vision on the position of music in relation to text, with music being expected to (amongst other things) subordinate itself to grammatical quantity, was nothing but a logical continuation of the already existent, well-known and universally taught views from antiquity. And yet, somehow, Le Munerat, obviously with the guts of a musician, felt that something in the adherence to that principle (of music

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cxixii These are cursory explorations of the phenomenon, anecdotal evidence. It would certainly merit a more thoroughly conducted study.

cxixiii The full passage is “Architas atque Aristoxenus etiam subjectam grammaticen musicae putaverunt”. Quintillian, *Institutio Oratoria*, 1.10.17.

being subordinate to the grammatical quantity of the Latin text) went against the music, against its long tradition preserved in chant books. For him, music (i.e. chant) had a logic of its own, and could therefore to a certain extent ignore the verbal logic. It was with the same clash of logics in mind that matters of text-underlay or text setting (the latter being a more general term including the former) were subject to heated debate in the late Middle Ages and Renaissance, when considering the performance of polyphony.<sup>cxxxiv</sup> Very specific rules were set out, although sometimes contradicting each other, with these rules having their implications on the performance of plainchant itself. Thus the 1563 Council of Trent's decree on the importance of textual intelligibility<sup>cxxxv</sup> was a formalization of a long-standing prescription, as was Monteverdi's creed of music being 'servant of the words' as expressed in his 'seconda prattica'.<sup>cxxxvi</sup>

But let us turn back to the fifteenth century, where an educated musician felt the need to stand up against what he considered to be an anti-musical stress on rules of grammatical accentuation and prosody. In defending the value of music over the threatening dominance of adhering to the quantity of words as in speech, Le Munerat turns to usage and habit as an argument in favour of the music. After having given some examples to show how sometimes even long syllables carry only one note, while other syllables many notes, Le Munerat calls on the authority of the distinguished 'doctors of the Roman Church'. Saint Jerome, and more in particular Saint Gregory as 'establisher' of the melodies, lend their weight to the persuasiveness of his argument. Le Munerat again stresses his understanding of the viewpoint of the grammarians, when looking at psalmody, lessons etc., where the words "ought to be measured in their due quantity according to the laws of grammar".<sup>cxxxvii</sup>

Most probably, Le Munerat was an outsider (with his views), and had difficulty in making a convincing argument. A few years after the first

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cxxxiv (Harrán, 1986)

cxxxv On the situation of church music in the context of the Council of Trent, see Fellerer and Hadas (1953) and Monson (2002).

cxxxvi See for example Ossi (2003).

cxxxvii (Harrán, 1989, p. 102)

treatise, he felt the urge to add some afterthoughts, thinking that he had found “a logical explanation for the statement that grammar is subject to music”. It is a small but quite clever idea: music has indivisible parts (the notes, probably equal), and is therefore measured (“totus est moderatus vel mensuratus”), whereas words are not measured. (The central argument of *Le Munerat* being that something measured or regulated always dominates the unmeasured or the irregular.) So where “grammar is totally unregulated and unproportioned” it follows that music should be the ruler, the leader, the driver directing “the chariot of syllables and words, subjecting them to its own discourse”. At the end of his short text, *Le Munerat* testifies once more to the the great confusion: “In several churches I witnessed a controversy between certain persons who say that the chants should be sung or chanted in one way and others say otherwise”.<sup>cxxxviii</sup>

*Le Munerat* was a courageous man, but he obviously lost the battle, when we look at what happens in the years after the publication of his treatises. An anonymous *Compendium musices* often found as an introduction to chant books,<sup>cxxxix</sup> clearly states that the performance of chant should be governed by the word, as an expression of faith (whereby gravity, humility, devotion, accuracy, smoothness and uniformity are prescript). And this same text disapproves of performances in which musical qualities are considered more important than the meaning of the text. On the level of plainchant, the sixteenth century brought more and more of this, with of course the Council of Trent’s decree on the importance of textual intelligibility as one of the highlights of this evolution, with subsequently the well-known altering of chants and chant books.

In a final example, and a most clear one, we may see what happened to plainchant over the centuries after the long-syllable-equals-more-notes-principle became dominant. The gradual *Laetatus sum* in the Sankt Gallen version of ca. 900 (Figure 15a) is to be compared to the same in a (randomly chosen) 1759 graduale from Toulouse (Figure 15b). The very first

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cxxxviii (Harrán, 1989, pp. 105-106)

cxxxix (Crawford, 1982)

word in Sankt Gallen has 2/1/7 notes per syllable, which to the grammarians must have been a horror, whereas the *Laetatus* in the Toulouse source has seen an amazing shift towards 1/8/1. Many similar shifts are noticeable throughout the piece - and throughout chant history in general, at least if we compare pre-Trent repertoire with later versions of the same.

### *The Alcobça Project becomes Genesis Genesis Genesis*

Porto, day two. In my opening rehearsal with the six members of the Coro Casa da Música yesterday, I focused on two things: on learning notes, first those of the manuscript and subsequently notes in transcription, but always trying to engage memory; and on theories and concepts that have given substance to my performance strategies when dealing with the Alcobça manuscript. Today, apart from the fact that thoughts about Le Munerat and the grammarians are still in the back of my head, I will also be trying to work towards a sound and a style.

Inevitably, I compare the sound of these Coro-members with the sound of my Psallentes singers. I have the feeling that I am at a crossroad. I have to decide whether to try and make this Coro sound similar to Psallentes, or to leave each of the ensembles to their own strengths. I soon realize that in attempting to bring the Coro closer to my personal view on chant aesthetics as formed by my work with Psallentes, I would not only be taking them out of their comfort zone, but I would also be ignoring and diminishing the things that make them unique. I should explore and exploit their characteristics, and help the ensemble develop its own language, which will at some level contrast with my own ensemble, Psallentes. Moreover, unlearning certain habits takes time, it is not done overnight. And for new practices to be engrained, it will take even longer. Since I am only here for about three days, I should not tempt fate.

My decision on leaving each ensemble in their own right and characteristics has important implications for the project. It feels as though a new Psallentes is born, a different one, one that is constructed with southern voices, albeit their schooling feels northerly enough so as not to be estranged too strongly from the Psallentes aesthetic. I had founded a

men's ensemble in 2000; seven years later I witnessed the Genesis of the female version of the ensemble, and now a third Genesis happens, here in Porto.

On the spur of the moment, I decide to devote some time to reflections on ensemble sounds, how these sounds are in my head through my very own listening history, and how I am happy to find that my personal history of listening is an inescapable part of myself functioning as a musician.

### *Listening (to) history*

Regardless of the obvious influence of new semiological insights and developments, the distinct qualities of the Solesmes approach to plainchant singing appear and reappear in almost all recordings available from almost all ensembles anywhere. It dominates our notion of plainchant performance. The dominance of the Solesmes aesthetic is astonishing—and here already I am fully aware of the inescapability of what is in my ear, even when only looking at plainchant.

Minor shifts in style do occur, also in the Solesmes style. It is quite well known, for instance, that from 1971 onwards, under the direction of choir master Dom Jean Claire (who succeeded Dom Gajard in that year), there was a shift towards a more spectacular, less sober style. I distinctly remember, on my first visit to the Abbey of Solesmes (as a teenager, in the early eighties) a monk, actually breaking the famous *silence de nuit* (the obligation, as decreed by Benedictus himself, of not speaking after Compline) and obviously quite nostalgic for the old days under Dom Gajard, complaining about the fact that “nowadays the chant is sung more brilliantly, less praying”.<sup>cx1</sup>

We may observe that the characteristic style of Solesmes is already well established in the earliest recordings, dating from about 1930. For a few decades leading up to the seventies, it was choirmaster Dom Joseph Gajard who was to be the central figure in an aesthetic that consequently

<sup>cx1</sup> In French, this involves a little wordplay: “plus brillant, moins priant”. This little conversation must have taken place around Easter 1983.

(and up until the present day) is the most recognised and recognizable sound in the performance of chant. Ask anyone to describe how chant sounds, or should sound, and the majority will probably describe the typical Solesmes-style: a polished and expressive legato, an unmistakable solemn and ‘spiritual’ rendering of the music, the careful handling of high notes in a melodic line, taking care of a slender vowel [ʊ] etc.

Comparing two versions of our responsory *Tenebrae factae sunt* as recorded by the monks of the Abbey of Solesmes, one from 1930 and the other from 1991, only minor shifts seem to occur. As is to be expected, the 1930 performance is in a more pompous style than the 1991 version, which is 20 seconds faster (the total length being 191 seconds versus 211 seconds for the older version). Yet except for the differing speeds, the younger recording rather sounds as if it was intended to be a remake of the older: a mild *martellato* on the words *dum crucifixissent*, a more forceful *et circa horam nonam*, a romantic lingering on the first few notes of *Jesus*, a genuinely *forte* rendering of the *Deus meus* with however a *diminuendo* towards the highest note, stresses on the first note of each *pes*, a longer pause before the *et inclinatio capite*, and so on.

But stating that the Solesmes style only showed ‘minor shifts’ throughout the decades is probably somewhat disrespectful towards the many (and often audible) efforts that were put into making audible the scholarly research undertaken in the *Paléographie Musicale* of the famous abbey.<sup>cxli</sup> For instance the theory on the *coupures neumatiques* (rhythmical implications for certain notes on the basis of separation in a melodic group), of which Dom Eugène Cardine was the prime advocate from the late fifties onwards, has probably had one of the most concrete influences on the performance practice of chant. Indeed, the habit of lengthening every note before a quilisma, clearly audible in the 1930 version of the *Tenebrae*, is more difficult to trace in the version of sixty years later. The same has happened with the so-called *repercussion* (the reiteration of a

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cxli *Paléographie Musicale* is a series of publications, issued by the Abbaye of Solesmes since 1889. The full title is *Paléographie musicale, les principaux manuscrits de chant grégorien, ambrosien, mozarabe, gallican, publiés en fac-similés phototypiques par les bénédictins de Solesmes*.

unison note on a syllable). Meanwhile, the *Méthode de Solesmes*<sup>cxlii</sup> influenced chant ensembles everywhere, more often than not with all the negative aspects of imitation. Epigones abound.

The 1970s were crucial years for the development and dissemination of plainchant performance practice. Inevitably, the liturgical changes ordered by the Second Vatican Council in the sixties resulted in new editions of the chant books, with the edition of the new *Graduale Romanum* in 1974 as an important high-water mark. This *Graduale* would immediately become the prime score for most ensembles of plainchant, and this status was confirmed and augmented with the edition of the *Graduale Triplex* in 1979. This *Triplex* adds neumatic notation (mainly from Swiss and French sources<sup>cxliii</sup>) to the square chant notation, turning the original *Graduale* three-fold into an indispensable source for research and performance of plainchant. To this statement should be added that Dom Cardine's *Sémiologie Grégorienne* (1970) and *Graduel Neumé* (1972) had prepared the grounds for the success of the new chant books.

In fact, it had become fashionable to refer to the use of the *Graduale Triplex* as a source for performance (it had become a quality assurance label), just as it had become fashionable to allude to Cardine's work in the seventies. British chant researcher Mary Berry, when referring to the first recording of the Swiss Schola of Maria Einsiedeln (from 1972), reports a "curiously misleading statement on the sleeve of this record, [which] claims that the rhythmic interpretation is according to Dom Cardine's discoveries". She labels the statement 'misleading' because of the fact that Cardine 'vehemently disclaimed' it.<sup>cxliv</sup>

Anyway, chant recordings today are to be categorized in two main groups: the continuation of the Solesmes-line on the one hand, and an alternative to these that came from the world of Early Music (which of course traces back to the sixties). In the first category, the Archiv recordings of monastic choirs around Europe have been particularly noteworthy.

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cxlii (Gajard, 1951)

cxliii The *Graduale Triplex* presents the neumes from Laon, Sankt-Gallen, Einsiedeln and Bamberg manuscripts from the tenth and eleventh century.

cxliv (Berry, 1979, p. 208)

They express a devotion to the Solesmes school on the one hand<sup>cxlv</sup>, or the slight—and gradually more evident—deviation from the Solesmes school on the other hand.<sup>cxlvi</sup> In the second category of chant recordings, the alienation from the more or less classical performance practices first became evident in the work of Alfred Deller. The Deller Consort made a series of six records, in which we hear the transition from a subtle ‘rhythmic’ performance to a less subtle, more direct and forceful interpretation. Looking at this early period of chant recordings, mention should also be made of Konrad Ruhland and his Capella Antiqua (with hymns and sequences in a patent metrical performance) and of John Blackley (focusing on the theories of so-called equalists such as Jan Vollaerts<sup>cxlvii</sup>).

And then, finally, from the eighties onwards, the interpretations of Marcel Pérès have gained ground.<sup>cxlviii</sup> For some purists in the world of plainchant, the shift from the pure and angelic sound à la Solesmes to the earthy, masculine and more adventurous sound of Ensemble Organum was hard to cope with. But the shift was/is there, and it is a very important one. Not only did Pérès explore other chant traditions (Old Roman, Beneventan, Mozarabic...), he also explored many singing styles, often turning to non-Western or less-Western chant practices (e.g. Byzantine). Organum’s singing style is radically different from the Romantic one employed by the majority of chant ensembles, with a vocal power, a certain roughness, and an extensive use of vocal drones as main characteristics.

I tend to think that in my own work with chant, I am somewhere in the middle of that debate. I have in my ears, for instance, the perform-

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cxlv Certainly in the recordings of the ‘Choeur des Moines de l’Abbaye Notre-Dame de Fontgombault’ and the ‘Coro de Monjes de la Abadía de Santo Domingo de Silos’.

cxlvi E.g. in the recordings of the aforementioned choir of Einsiedeln, or the ‘Choralschola der Abtei Münsterschwarzach’ with Godehard Joppich.

cxlvii (Vollaerts, 1960)

cxlviii I have been fortunate to have met Marcel Pérès for the first time in the summer of 1982, when I was sixteen years old. I was staying at the Abbey of Sénanque for a week, on what must have been my second ever concert tour. During one of the concerts that we sang at Sénanque, Pérès performed improvised *interludia* on a medieval organ. It was there at the Abbey of Sénanque and in that summer that Marcel Pérès founded his Ensemble Organum. Pérès has expressed his chant performance creed in the book *Les Voix du Plain-Chant*. (Cheyronnaud & Pérès, 2001)



ances of chant and polyphony by the women's group Anonymous IV. Neat and pure, heavenly. I have always liked that, and listening to recordings of my own female Psallentes, I recognize things that remind me of the Anonymous IV aesthetic. But there are differences too. With Psallentes, in general, I aim at a slender, subtle and supple result, but forceful as well without becoming hard, and with clean bright vowels and light consonants produced quite far forward in the mouth. That means that in my own chant world, 'feet on the ground and head in the clouds' is probably the first step towards a performance aesthetic that is both corporal and spiritual, temporal and celestial.

### *Estruntos*

On this third day of my stay in Porto, I have made a long early morning walk up to the waterfront, looking out over the river Douro, which to my left meanders gently out of a canyon and to the right into the Atlantic Ocean. Just in front of me, on the opposite side of the river, a few *Rabelos* (flat-bottom boats) remind tourists of the time when Port was taken down the river in barrels towards the Villa Nova de Gaia, where all the major Port labels have their houses. My time is short, I should get back to the Casa da Música, but I remain seated for a moment looking at the modest waves splashing against the river bank. They approach, they withdraw, they come again, always the same and always different, sometimes rather timid, sometimes with just that little bit of self-confidence. The movement of the water is unmeasured but regular, it has rhythm but without a beat. It reminds me of what we have been doing yesterday: plainchant notes that were sung and sung again, adding notes to form neumes, and neumes into syllables and words, forming melodies, exercising them through endless repetition.

The image of the gently splashing waves stays in my head and gets mingled with another image, that of the elaborate blue and red pen and ink drawings that accompany the huge initial I in the Alcobaça manuscript. The plan has lingered in my head, but now, climbing up the Rua Dom Pedro V from the waterfront towards the Casa da Música, I am sure

that I want to dig deeper into the idea of repetition, of repeats, of reiteration, of endlessness, of sameness and uniformity, of otherness and difference.

And to that idea I want to add the exploration of ornaments, of embellishment. Figure 16a has a detail of the very first note of the Alcobaça manuscript. It is a bent note with two tails pointing upwards, a U-shaped single note doubling back on itself, which reminds us of a *plica*. Maybe it is exactly that: a liquescent neume employed here to attract the singer's attention towards the consonant 'n', which could then be semi-vocalized. Strangely enough, there is not a single similar note to be found in the whole of the manuscript. The only other neumes in the manuscript suggesting a *plica* are eight notes (Figure 16b-i) which have the inverted U-shape, a bent note with two tails pointing down. Four of these are on an 'et' (c, e, f, g), one on an 'est' (h) and one on a 'per' (d), all of which could to some extent confirm the use of this neume as being liquescent, a classic *plica*. However, as seen in Figure 16i, the liquescent idea loses its power when used on 'te' (no consonant, except for the 't' but that would not make any sense). Finally, the special neume ceases to present itself as a *plica* when we look at Figure 16b, where the note appears on nothing but the vowel 'a'.

As these bent notes are now unlikely to represent a liquescent neume, another solution presents itself, when looking at other *cantorales*. The Kyriale of San Pedro Mártir (Toledo, ca. 1490-1510)<sup>cxlix</sup> has exactly the same *plica*-like neumes (in far greater numbers). These may be referred to as *estruntos*, a name used in an anonymous sixteenth-century treatise *Arte de melodía sobre canto lano y canto d'organo* [*The Art of Melody Concerning Plainchant and Polyphony*]. This treatise contains descriptions of ornamental figures, claiming that these figures date back to Mozarabic times. The two types of neumes that we encounter in the Alcobaça-manuscript could be catalogued as a *tocus* (Figure 16a) and an *uncus* (Figure 16b-i). According to the treatise, the *tocus* "is a figure like a breve with two *plicas* pointing upward and it was invented to signal that the voice should be propelled

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cxlix [US-NHub Ms. 710]

upward and then return to the same point in the melody”. The *uncus* is described likewise.<sup>cl</sup>

We keep wondering though why such ornamental neumes would only occur on so few occasions: nine instances in the whole of the Alcobaça manuscript. Nine such *estruntos* compared to a total of an estimated nine thousand notes in the manuscript, which is less than 0,1 per cent of the music. Is this only a conscious but random reminder of the possibility of using ornaments? Or a slip of the pen on the part of the scribe? Anyway, I have made up my mind. This rehearsal will be about *ornamented reiterations* of fragmented responsories. Figure 17 demonstrates how these ornamented reiterations have been built: 17b has the original melody, while 17a shows how embellishments and repeats were added. Notes, cadences, leaps in the melody, they have all been ornamented one way or another.

Added to this, all responds have received a *mensural* treatment, slightly forcing them into a perfect measure (nine responds, starting at rehearsal marks ca. 8, 47, 76, 107, 135, 149, 185, 246 and 260). Some of the more ‘juicy’ elements in the original Alcobaça score have attracted my special attention and treatment: the word *virago* [*woman*]<sup>cli</sup>, on which a whole scale of f occurs (rehearsal mark 182); the phrase *in paradiso voluptatis* [*in the garden of Eden*], turned into sober building blocks with which to create an ethereal soundcloud (rehearsal mark 109, 115 and 121); and the almost hysterical *nescio* [*I do not know*], with Cain becoming a frightened stutterer. The verses of the responsories, sung to the typical elaborate tones, have largely been left untouched, leaving these the only elements in *Genesis Genesis Genesis* that could be described as being performed ‘straight from the source’.

Flash-forward to a different scene. One month has passed since my stay in Porto, where I had three full days of rehearsals with the six singers of the Coro Casa da Música. Today is Sunday 21 August, and in a few hours time, the *Genesis Genesis Genesis* will be premiered here at the Laus Polyphoniae

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cl (Candelaria, 2008, pp. 101-102)

cli ‘Virago’ is also translated as ‘manlike woman’, and ‘heroine’.

festival in Antwerp. Rehearsals and concert take place at the fifteenth-century *Elzenveld* chapel. The Portuguese singers have arrived a few days ago, and together with six members of Psallentes, we have been working hard to make this production work. Since last month, the project has seen the addition of three important new features: *lectiones* from secular texts, faux-bourdon scoring of those readings, and projected images from the manuscript, with added fragments from a comic book.

## *Grayling*

As we have seen, the *Genesis Genesis Genesis* programme was built around the nine great responsories of the Night Office of Septuagesima Sunday that I had chosen, being the responsories featuring on the first fifteen folios of the Alcobaça manuscript. We have also seen that these responsories use texts from the book Genesis exclusively. Responsories have their name for a reason: they are musical responses to lessons, musical postludes to the readings with which they are linked. The traditional liturgical readings connected with the responsories of Septuagesima Sunday are also taken from the book Genesis.<sup>ciii</sup>

Just a few weeks before the start of my work on the Alcobaça Project, I saw *The Good Book* in my local book store. It is ‘A Secular Bible’, made by British philosopher A. C. Grayling.<sup>ciiii</sup> I thought that the idea of an alternative, non-religious Bible was interesting and attractive, and the flap text did its job in encouraging me to buy the book:

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ciii As is to be expected, responsory texts are generally selected with respect to the preceding lessons. These lessons are usually chosen from specific parts of the Bible, related to the liturgical season. Thus for example during the summer months mainly texts from the historical books of the Bible are being used (Tobias, Judith, Esther etc.), in Advent texts from the Prophets (Isaiah, Daniel etc.), in pre-Lent and Lent texts from the Heptateuch (Genesis, Exodus etc.).

ciiii “Made by” are Grayling’s words, indicating a special authorship status, as the book was not merely written, but “conceived, selected, redacted, arranged, worked and in part written” by Grayling, based on material he took “from over a thousand texts by several hundred authors and from collections and anonymous traditions”. (Grayling, 2011, p. 599)

*The Good Book is a book of insight, inspiration, wisdom, solace and commentary on the human condition drawn from the great humanist traditions of thought and literature of the world. ... The Good Book ... has been made in just the same way as the Judaeo-Christian Bible was made: by redaction, editing, paraphrasing, interpolation, arrangement and rewriting of texts from the last three thousand years of the great secular traditions.*<sup>cliv</sup>

Grayling presents his book as a collection of fourteen books, similar to the 'real' Bible: Wisdom, Parables, Lamentations, Songs, Histories, Proverbs, Epistles and so on. The title of the opening book is, appropriately: Genesis. In Grayling's Genesis, there is a garden and a tree, and that garden bears fruit, and that fruit is knowledge. Because from that tree an apple fell, and "when Newton sat in his garden, and saw what no one had seen before: that an apple draws the earth to itself, and the earth the apple", it was the new inspiration for inquiry into the nature of things.<sup>clv</sup>

I soon decided that in the Alcobaça Project I would confront the two creation narratives — the one with Adam and Eve from the Bible and the one with Newton's apple by Grayling — "meandering between believing and knowing, between theology and science in unresolved tension".<sup>clvi</sup>

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cliv So I bought the book and I read it and was very charmed by it. It would have been interesting to have the exact references to the sources used, a shortcoming not really compensated by the more than one hundred names of authors Grayling gives on the last page of the book, from Abulfazi and Aeschylus to Xenophon and Zhuxi (Grayling put his own name in the list, between Goethe and 'Greek anthology'). It is not an easy read, I often lost track of what it really was about and I sometimes had the feeling that I was leafing through a collection of one-liners. But, again, I was attracted to the non-religiousness of the book, quite in contrast to a later book by Grayling, *The God Argument* (2013), in which the professor of philosophy presents himself not only as a humanist (which in itself is not necessarily non-religious), but also as a vehemently anti-religious activist. (Grayling, 2013)

clv Grayling's Good Book makes use of the same numbered verses quotation system as seen in Bible-editions (it even has double columns), which is nice and convenient but also slightly awkward, because I think every imitation is a form of flattery, and flattery may not really be what Grayling is intending towards the real Bible. The quote in this paragraph is Genesis 1:7, introduced and concluded paraphrasing Genesis 1:1 and 1:6.

clvi (My) programme notes to *Genesis Genesis Genesis* in the programme book of Laus Polyphoniae Antwerp 2011.

## *Faux-bourdon*

I chose nine short fragments from Grayling's Genesis, choosing themes that would correspond with the nine responsories, and had them translated into Portuguese (with sounds nicely compatible with Latin). These will function as introductory readings to each of the nine responsories with text from the Bible's Genesis.<sup>clvii</sup> Consequently, I could have chosen to have these lessons sung by a soloist<sup>clviii</sup> and make them comply with the typical recitation formulas with which lessons are usually sung. For the longer lessons in the Night Office, these formulas are quite straightforward, with certain inflections and cadences reflecting divisions within the text, such as pauses, semicolons and full stops. Occasionally and interestingly, however, some sources propose more elaborate recitation formulas to certain types of readings (often on solemn occasions), opening up a whole range of possibilities. Consider Figure 18 as one of the many possible illustrations of this. It is a special tone for the epistle of Epiphany, taken from a Girona cantoral ca. 1400<sup>clix</sup>, quite far away from stereotype formulas, instead developing rather elaborate melodic lines into verses two by two (in this case red echoing blue), as often seen in sequences.

In *Genesis Genesis Genesis*, I have applied two extremes in lesson recitation. Some lessons are recited fully recto tono (Lesson 9, rehearsal mark 260), in other cases I turned to the more elaborate tones used for the chanting of Psalm 94, the *Venite exultemus Domino*, also known as the invitatory psalm. In Figure 19b, the elements of an elaborated tone for the Venitepsalm are shown, in the *tonus solemnus* which has a dubious modal character (it is fourth mode, but has features reminiscent of the first mode), together with my adaptation (Figure 19a) to the Portuguese version of Grayling's lesson (including hesitations, reiterations and embellishments

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clvii Some texts in English and all translations into Portuguese occur in the full score (Appendix Five), at rehearsal marks 11, 50, 78, 113, 139, 187, 246 and 260.

clviii From the start of this project, I had decided that everything would be sung by either the Coro or Psallentes, or by the two ensembles as a tutti. No soloists in *Genesis Genesis Genesis* — nothing but collectiveness. An intuitive decision, one that I take often.

clix [E-Boc Ms. 911]

similar to the ones applied to the responsories). Figure 20b is another Venite-tone, this one is (also) in the fourth mode, and in the Portuguese version I have kept it in a more sober setting (Figure 20a), closer to the original formulas. (These represent the opening verses of Grayling's Genesis.)

But there is even more elaboration to come. Figure 25 (in Chapter Three — Morphology) makes us think about the use of the so-called fauxbourdon technique, of which the Gloria shown there bears witness. Fauxbourdon techniques were widely known and used, and for some composers of mainly the fifteenth century, it even was the basis of a considerable part of their compositorial output (Dunstaple, Binchois, Dufay). The technique has all sorts of variations, but the basic principle of a classic fauxbourdon would be, that top voices move in parallels and that the lowest voices would counter-balance this in contrary motion. In the case of the Gloria in Figure 25, only the original voice and the contrary motion of the lowest voice has been notated (with the notes of the lower voice in smaller notes, possibly added in later times). I have arranged the two Venite-tones that I have used for these Grayling-lessons to the basic principles of fauxbourdon, as can be seen in the score at rehearsal marks 29 and 188 (and similar passages).

## *Crumb*

Finally, the creation of *Genesis Genesis Genesis* is imminent. It is a full house today, and the twelve singers and myself are on stage. Behind the two ensembles, a large projection screen has been erected, on which the relevant parts of the manuscript will be projected, here and there aided by Robert Crumb's comic book version of the book Genesis.<sup>clx</sup> The American cartoonist (sometimes referred to as "controversial cartoonist", or "underground comic legend") has faithfully illustrated the Bible book, leaving nothing out, not even a word. This means that certain contradictions in the story stand, and that there is quite a lot of sex and violence shown rather explicitly (resulting in a warning on the cover, recommending adult supervision for minors). In his own words, Crumb "wanted to do a straight

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clx (Crumb, 2009)

illustration job, because the stories themselves are so strange that it doesn't need satirizing, ... it just stands up on its own as a lurid, you know, comic book."<sup>clxi</sup>

The first words *In principio* are sung, softly and repeatedly. When this ostinato *In principio* returns in just over an hour, we will have arrived at rehearsal mark 276. We will hopefully have given to the audience the experience of an exciting 70-minute construction of *Genesis Genesis Genesis*. Thinking of Woody Allen, I am equally hopeful that at least thirty per cent of the brilliance and perfection that I had in my head will come to the surface.

Tomorrow, in Belgium's premium newspaper *De Standaard*, the reviewer Stefan Grondelaers will give his testimony of the experience. He will write:

*"From the confrontation between the dry creation narrative and Grayling's deep human but sobering vision on the birth of humankind, a kind of an ominous 'third' Genesis was generated. It sucked all hope from the biblical story of the creation and cast a dim shadow on the mad ecstasy of the Portuguese chant."*

*["Uit de botsing tussen het droge scheppingsrelaas en Graylings diepmenselijke maar ontnuchterende visie op het ontstaan van de mens, ontstond een onheilspellend soort 'derde' Genesis. Ze zoog alle hoop uit het bijbelse scheppingsverhaal en wierp een duistere schaduw over de gekke extase van het Portugese gregoriaans."]<sup>clxii</sup>*

## Methodos

In this second chapter, simply but appropriately labelled 'Research', I have given a brief but comprehensive demonstration of how an artistic product, the Psallentes project *Genesis Genesis Genesis*, was developed through the

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clxi From a radio interview with Robert Crumb on 17 June 2013, on NPR, accessed via [www.npr.org](http://www.npr.org) March 2014.

clxii The reviewer adds, I am happy to say, that he thought it was "an overwhelming experience" ["een overonderende ervaring"]. (Grondelaers, 2011)



use of an artistic research method based on the topological triangle proposed by Aslaug Nyrnes: the expert development and use of a musical language, the self-aware cultivation of theory and context, the transformation of different constituting elements of the artistic material into something new, the traceability of this transformation in the works and the words of a musician. The project was also presented as a layered consideration of what could be called the *pragmatics*<sup>clxiii</sup> of musicians' creativity, in successive approximations towards a final product. No plan or method is a guarantee for any kind of success, and what I had planned as 'ornamented reiterations' has become 'mad ecstasy' in someone else's head.

Chapter Four will exhibit (in lesser detail) a total of 17 Psallentes productions in which similar paths have been followed. In the many diverse projects on display there, the 'method' reveals itself in an etymological sense of the word — from the Greek *methodos* as a combination of *meta* (expressing development) and *hodos* (way)<sup>clxiv</sup>. Before we enter that exhibition, however, we want to explore two *topoi* that are central to almost all of our ventures: the manuscripts and the notes they contain (in Chapter Three — Morphology).

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clxiii I am fully aware of the possibly improper use of the word *pragmatics* here, as I am not referring to the branch of linguistics with that name, although there might be some characteristics of that discipline applicable to what I claim in this context.

clxiv Ethymological description taken from the Oxford Dictionary of English (2014). The complete reference is: "Method. Late Middle English (in the sense 'prescribed medical treatment for a disease'): via Latin from Greek *methodos* 'pursuit of knowledge', from *meta*- (expressing development) + *hodos* 'way'.

CHAPTER THREE

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# Morphology



## *Liquescens* — Spring Trilogy Part I

Friday 28 February at the *Concertgebouw* in Bruges, late at night. Just over one hour ago, the Psallentes production *Liquescens* has been premiered. The title of this project refers to the ancient plainchant neume ‘liquescence’ — a ‘liquescent’ sign, something the early scribes came up with to attract performers’ attention to voiced consonants (mainly *l*, *m*, *n*, and *r*) which should be sung using those consonants, instead of what can be considered more usual in our modern musical world: singing with a focus on the vowels, and with relatively little attention to the consonants.<sup>clxv</sup> Liquescence as a concept is a much studied and debated issue, and the exact intended manner of performance remains unclear, whether it be at the level of pronunciation or rhythm. Moreover, the earliest sources do not have a specific one-for-all, immediately recognizable liquescent neume.

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<sup>clxv</sup> See also the discussion of the plica-like neumes in the Alcobaça manuscript, Chapter Two. A liquescent sign could also be used for certain vowels, often when connecting other vowels, for instance in the word *eius*, where a liquescent sign could appear on the *i*, or when at certain diphthongs special care is suggested when performing the second vowel, the somewhat less prominent component of the diphthong, for instance for the *u* in *autem*.

The liquescence mostly consists of a small addition to another neume, whose normal or standard shape is then altered by the presence of the liquescent instruction. A large variety of liquescent shapes present themselves in the earliest sources, and their use is inconsistent.

As a project title, *Liquescens* not only refers to the neume with that name and the function of it as known and described here, but also to its history — in which the liquescence largely disappeared from later sources, only to return in the nineteenth century in the Solesmes editions of ‘restored’ plainchant — as well as to its meaning as a word, as a present participle of *liquescere*, to become liquid. That aspect in turn relates to performance practices of chant (where something non-mensural, liquid, is often dominant); to the liquid ink, with which manuscripts containing chant were written; to the ‘liquid’ movement of the pen drawing letters, capitals, notes, embellishments; and even to the ‘liquid’ gestures of someone directing the plainchant.

*Liquescens* is a project originally commissioned to feature in the *Concertgebouw’s Genoteerd!* festival, a three day series of concerts, lectures and performances focusing on aspects of notation. Many artists, whether it be singers, instrumentalists, composers, dancers, choreographers or others, relate to some kind of notation at some point in their creative processes. In this *Genoteerd!* festival (incorporating a small exhibition as well) many types of ‘scores’ are presented and performed, from medieval chant books, through classical sheet music, to graphic scores, or the extremely complex labyrinth-like scores of composers such as Brian Ferneyhough. Within this framework, the *Liquescens* project’s main aim and purpose is to explore and expose a late medieval antiphonary in a musical and visual way, focalizing on widely divergent historical, liturgical, codicological, paleographical, morphological and performance-related issues.

At least, those are the topics touched upon when on many occasions over the last year or so, I planned, discussed and worked out the project with Brody Neuenschwander (calligrapher and text artist who has also worked with British film director Peter Greenaway), and his cameraman and editor Igor De Baecke. The ground rules for the project, which I set out to Neuenschwander independently from, although inspired by the

commissioner's (*Concertgebouw*'s) original and general ideas, were simple enough: make a full evening's silent movie, mainly in 2D animation, with a late medieval antiphoner as a starting point, and with the movie serving as a score for live performance of chant and related polyphony, illustrating a vibrant relationship between musical notation (on whatever level and in whatever form/format) and performance. What originally started out as a 'simple' project in which notes from a manuscript would come alive on screen during our performance, quickly evolved into a big production with as the final outcome an 86-minute film genuinely acting as a score for live chant performance.<sup>clxvi</sup>

As a result, a strong virtual representation of the manuscript and its contexts emerged, strengthening the relation between what we see (details of the original manuscript, artistic recreation of the manuscript, the physical act of writing, the calligrapher as a *bricoleur*) and what we hear (chant performed as though emerging from that virtual representation, quasi-improvised polyphony related to that chant, the physical act of singing, the performer as a *bricoleur*). Figure 21 shows a still from the movie. This is how Brody Neuenschwander describes what we see:

*For the section on the Holy Trinity I made a three-fold book by rebinding two nineteenth-century score books. This was then used as the basis of a collage process, carried out under a vertically aligned rostrum camera. To the right is the Ghent Ms 15, from which Psallentes sings during the performance. To the left the faces of contemporary "saints" divided into three parts and reassembled for the camera. Here we see Gandhi, with a sculpture by Brancusi in the center. My hands move in and out of the picture as they place elements of the collage on the book. There are also images of the cosmos, of eclipses and of the phases of the moon, all intended to show the connection between human acts of sanctity and the laws governing the universe.*<sup>clxvii</sup>

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clxvi To make up for the quickly increasing cost of this production, we decided to (for the first time in our history) jump on the crowdfunding wagon, presenting the project via voordekunst.nl. Via 43 donations, Psallentes managed to collect more than €4000. The campaign trailer can be seen on [vimeo.com/84292457](https://vimeo.com/84292457) (in Dutch).

clxvii Personal communication with Brody Neuenschwander, January 2014.

The manuscript used for this production is the B-Gu Ms 15 antiphoner from the Abbey of Saint Bavo in Ghent, mentioned and discussed throughout this book. The two volumes of the antiphoner are protected by law as important pieces in Flemish heritage, with as an official motivation that these are among the relatively few more or less complete sources of late-medieval chant in Flanders, and that they contain original, or unique chant (in the sense of nowhere else to be found) dedicated to local saints. Looking at the list of contents (see Appendix Two), the statement about unique chant for local saints seems to be slightly exaggerated, although some of the chant for Ghent-related saints such as Bavo (see below, and Appendix Three), Landoaldus, Livinus and Macarius may be hard to find in other sources. From the start, though, it immediately seemed appropriate, even inescapable, for the film to incorporate music from some of these offices. This serves as a connection with the local aspects of the manuscripts, and the concreteness of lives of local saints makes a fine balance with the abstraction of the rather impersonal theme of the Holy Trinity (in other parts of the project). Figure 22 shows another still from the movie, with the second half of the Benedictus antiphon *Preliator domini Bavo* for the feast of Saint Bavo hovering transparently over a disorderly pile of white paper, on which a hand writes the words to be sung in pencil. Brody Neuenschwander adds:

*One senses that the ancient texts are being transcribed into a notebook for further consideration. Perhaps it is the composer preparing to reset the words to new music. The sense is that the words must be made to live again, but that this requires a process of translation from old sources into a new language.*

Now, immediately after Liquescent's first night, I look back at this project, and I think of how we have tried to expand the horizon widely from just the notes and staves. In the after-concert talk, held on stage, I said: "The manuscript is only a means, almost an excuse, to introduce the audience to our musical world centered around late medieval plainchant and its related polyphony". I talked about exactly this translation, helping us to establish a place for plainchant on the present-day concert scene. Big

concert houses, of which the *Concertgebouw* in Bruges is certainly one, tend not to care very much for plainchant programmes. But here at the *Concertgebouw*, the director and his early-music assistant<sup>clxviii</sup> had set out a challenge to Psallentes to make something happen based on (the notation of) late medieval versions of plainchant. The project is the first in a series of three Psallentes productions, all focusing intensively and extensively on Flemish manuscripts from the late fifteenth and early sixteenth century. These productions were commissioned by three major concert organizers.

The closing part of this first project will return similarly in the two other productions, each time acting as an epilogue. As an evocation of a compline-office, this is a compressed version of the service, where the hymn *Te lucis ante terminum* [*Before the day is finished*] acts as a canvas on which the antiphon *Responsum accepit Simeon* [*It was revealed to Simeon*] is painted, both of these leading directly into Dufay's three-voiced setting of the Marian antiphon *Alma redemptoris mater* [*Loving mother of the Redeemer*], with the slow motion rendering of the original chant melody in the top voice, and of which the quiet, carefully balanced, colourful chords on the very last words *Peccatorum miserere* [*Have pity on us sinners*] make a lasting impression on both performers and listeners. I will return to the two other productions in the trilogy later in this chapter.

But first, we turn our attention to chant manuscripts and the notes they are composed of. It is the morphology that interests us: the forms and formats in which late medieval plainchant has been transmitted down to us, almost as a time capsule sent out towards this day and age. The many types of books, the historical layers of those manuscripts, the numerous different and highly intriguing handwritten notes, neumes, and their often not so carefully aligned words, the mistakes, the fiddling, the amendments, the adaptations. More importantly, we want to visit these places, these topoi, these and other morphological aspects of chant manuscripts. That way, these manuscripts provide us with an array of questions and answers, of ideas and inspirations which we then carry around as our

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clxviii I thank Jeroen Vanacker and Albert Edelman for their valuable suggestions during the various stages of set-up and production of the *Liquescens*-project.



luggage to other places, along the topological triangle (see Chapter Two) that has set our journey in motion.

### *Graduals and antiphonaries, and the others*

Chant survives in many different types of books. We can distinguish roughly between books with texts and music, and books with instructions; between books for the mass and books for the office; and between books for priests and books for musicians.<sup>clxix</sup> All of these sources have certain characteristics, and a nomenclature is generally agreed upon in order to distinguish between the various types of books containing particular parts of the liturgy<sup>clxx</sup>, although for example one antiphonary will differ substantially from the other in terms of content and organization.<sup>clxxi</sup> Within the vast variety of chant books, there is also the major distinction between urban sources (the secular cursus, with the Matins of nine responsories as one of the main characteristics), and sources from monasteries (the monastic cursus, which would have matins of twelve responsories).

It is fair to say that the bulk of the plainchant repertoire is to be found in graduals (with music for the mass) and antiphonaries (with music for the office), but the contents of such books is endlessly varied. Moreover, parts of the enormous repertoire are also — and sometimes only — to be found in other types of books with or without music, such as ordinals, breviaries, psalters, hymnals, lectionaries, evangeliaries, cantatoria, sequentiaries, tropers, kyriales, processionsals, or missals. Without entering into too much detail, some words devoted to certain specific examples or exemplars of sources will illustrate the challenges and opportunities

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clxix Hiley (1993b, p. 287); Huglo (1988)

clxx See Fiala and Irtenkauf (1963)

clxxi Chant manuscripts specialist Andrew Hughes (1937-2013) has tackled the extremely difficult and complex field of medieval chant manuscripts organization in his book *Medieval Manuscripts for Mass and Office, A Guide to their Organization and Terminology* (1982, paperback edition 1995). Although similar information can partly be found in other studies — e.g. Huglo (1988) and certainly Harper (1991) — Hughes' work, based on the evidence of many hundreds of manuscripts, is remarkable in its detail and thoroughness.

for performers presented by the different types of manuscripts.<sup>clxxii</sup>

We had a brief look at ordinals in Chapter Two: the ordinal lists incipits and connects the chants represented by these incipits with liturgical and/or performance instructions as described in rubrics. Breviaries, often including a psalter and a hymnal, are occasionally partitioned into volumes by season, or by daytime/nighttime — diurnal/nocturnal. Unfortunately, more often than not breviaries do not contain music, but if one is looking for material with which to ‘reconstruct’ certain liturgies, then the breviary will provide us with some essential elements usually not found elsewhere: prayers, chapters, lessons, dialogues, benedictions.<sup>clxxiii</sup> Lectionaries and evangeliaries are also mostly to be found without music, with notable exceptions, for instance when the so-called *Liber Generationis*, the famous start of Matthew’s gospel showing Jesus’ lineage, is being treated with particularly ornate melodic formulas.<sup>clxxiv</sup> Among the other instances of noted readings, the elaborate tone of the epistle of the Epiphany as shown in Figure 18 is worth mentioning again, although the book containing this setting as well as some other elaborated lessons is not a lectionary, but a singer’s book, a cantonale.

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clxxii For more detailed information about different chant sources and their history, see for example Huglo (1988, 2004a) and Palazzo (1998).

clxxiii But, as Andrew Hughes warns, “to elucidate the precise sequence of texts completely for any occasion would require a minutely detailed examination and inventory of texts and rubrics ... necessitating reference to other books of the use. Such a task is hardly ever necessary, unless an authentic re-enactment is proposed, and is probably not worth the effort. It may not even be possible.” (Hughes, 1995, p. 160)

clxxiv An evangeliary of unknown origin (possibly from the region of Liège), from the tenth to the thirteenth century, currently held at the Church of Our Lady in Tongeren, contains a brilliant example of such an elaborate tone for the *Liber Generationis*, with the end of that reading in this source presenting a two-voiced polyphonic setting of the words *De qua natus est Jesus, qui vocatur Christus* [Of whom was born Jesus, who is called Christ]. The simple polyphony from around 1300 can be considered the earliest preserved polyphonic composition from present-day Belgium. [B-TO olv olim 85, f71<sup>v</sup>] This has been recorded by Psallentes in 2002, on the album Arnold de Lantins, *Missa Verbum Incarnatum*, Ricercar 207. (Mannaerts, 2006, pp. 94-96; Schreurs, 1995, p. 7)

## Processionals

Another fascinating series of books is the category of processionals, containing chants sung during processions, a common feature of worship on Sundays, certain feast-days, or days of special observance. These processions would have been organized mostly outside of mass or office, with the aim of visiting certain holy places within the church, or at out-of-doors events, while processing towards special places of worship. The processionals usually contain isolated antiphons, responsories and/or hymns, with occasionally also a litany listing local saints. The repertoire would be relevant to the liturgy of the local community, but not necessarily unique, and the material would generally be borrowed from other services of the day, with many responsories taken from Vespers or Matins.<sup>clxxv</sup>

Processionals are not only appealing from a repertoire point of view. Many of these sources also point us in the direction of the procession as staged drama (when processions include dialogue, action, impersonation), offering a performance view of such events,<sup>clxxvi</sup> ranging from the short, intra-mural and small-scale procession towards the crypt of the church (as seen earlier) through more notable occasions such as a Psalm procession, or an Easter procession to the font, to the really big events such as the famous Holy Blood procession in Bruges. Some musical ingredients of that procession are recorded in two almost identical processionals from around 1510, connected to the Beguines in Bruges.<sup>clxxvii</sup> The small books have rubrics in Dutch giving evidence first of a procession through the inner city: *Omtrent de blenden ezel, thuis gaende* [*In the proximity of the Blinde-Ezelstraat, walking home*]. Then other rubrics speak of a large scale procession that went round the city gates, naming seven gates among which the *Cruuspoorte*, *Ghentpoorte* and *Bouveryepoorte*. The walk from gate

clxxv Michel Huglo has studied, catalogued and described hundreds of processionals, and sources with material for processions, published in two volumes as RISM inventories. (Huglo, 1999, 2004b)

clxxvi Some suggestions for further reading on musical and dramatical aspects of processions: Bailey (1971) and Reynolds (2000). Magry (2000, pp. 33-77) has an excellent chapter on typology and morphology of processions (in Dutch).

clxxvii [B-BRm s.n. and B-Br IV 210]

to gate around the city would easily amount to a procession of well over six kilometers,<sup>clxxviii</sup> and that would have called for quite a repertoire of music. The processionalists have been described by Reinhard Strohm, in his study on music in late medieval Bruges. Strohm claims that the crowd may also have been singing, and that fixed metre may have been dominant:

*It is as if Bruges had a tune for each of its squares, gates and street corners. The people who participated in the procession could explore their own material and spiritual environment while walking and singing. There is no doubt that the watching crowd also sang ... and the rhythmic pace of the procession must have influenced the musical rhythm; at least the syllabic chants such as hymns and sequences were most probably sung in fixed metre.*<sup>clxxix</sup>

After that, Strohm adds a remarkable piece of music critique, stating that “the overall acoustic impression must have been one of brightness and brilliance, quite unlike the dark, amorphous sound which the Romantics used to associate with medieval plainsong”.

Another interesting example of a late medieval processional from the low countries is the one from the Beguinage of Turnhout, Belgium, dating from around 1550.<sup>clxxx</sup> The manuscript is rather small, thin (less than 70 parchment folios) and light — ideal for a book intended to be carried around. The processional has 17 antiphons and 49 responsories for 48 different occasions, starting with Advent and continuing through the

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<sup>clxxviii</sup> Jacques Chiffolleau, in his study of fifteenth century processions in Paris, has shown how the Parisians had become obsessed with processions, which often took the character of pilgrimages, with thousands of people partaking and walking not only through the streets of Paris, but far into the countryside (or vice versa). Another important fact pointed out by Chiffolleau is the apparent aestheticising of processions, quoting from a 1412 *Journal Parisien*, where it is described how the Parisians wanted to have nice processions and “une belle messe” [“a beautiful mass”], with ten children two by two reciting the litany with a clear and beautiful voice: “...les dis enfans deux à deux à très clere et belle voix la sainte letanie”. The same *Journal* is quoted about other personnel for such events, where the best singers of Paris would be present: “des meilleurs chantres qui pour lors fussent a Paris”. (Chiffolleau, 1990, p. 71)

<sup>clxxix</sup> (Strohm, 1985, p. 6)

<sup>clxxx</sup> [B-TUbeg 1]

liturgical year in a typical *temporale/sanctorale* organization. Some extra attention is given to certain feasts particularly dear to the Beguines: Marian feasts, the veneration of Saint Catherine of Alexandria, the feasts of Holy Trinity, Corpus Christi and Holy Cross. Two Marian antiphons, the *Salve Regina* [Hail, Queen] and the *Regina caeli* [Queen of heaven]; the hymn *Crux fidelis* [Faithful Cross] and a *Te Deum* [Thee, O God] complete the manuscript and make it useful for its purpose: to accompany the processions throughout the year and provide the occasions with the appropriate music. The rubrics are interesting, since here too (as seen also in the Bruges source above) the ones from the *Temporale* have been written in Dutch, with for example *Opten heyligen Kersavont* [On Holy Christmas Eve] or *Opten Goeden Vridach* [On Good Friday]. Psallentes has used parts of this processionale in the production *Beghinae* (see Chapter Four, Exertion 14) and the whole of the manuscript is performed in the project *In Extenso* (an extension to Exertion 14), so we will return to this Turnhout processional in Chapter Four.<sup>clxxxix</sup>

## Hartker

Studying the peculiarities of chant sources always merits the energy spent, but it can be a very time-consuming business. Ike de Loos, co-supervisor to this project up until her last days, once described the indexing of an antiphoner to me as taking up “a disgusting amount of time”.<sup>clxxxii</sup> But then, the antiphoner really is the single most important and most complex book of the chant library. Compared to antiphonaries, the graduals, with music for mass, are relatively clear, easy and stable in their content, layout and organization. Antiphoners, however, can vary enormously in both

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<sup>clxxxix</sup> A full inventory of the relatively rich collection of music books from the Turnhout Beguinage was made by Pieter Mannaerts and Els Vercammen. The processional, described in detail in that inventory, is the oldest manuscript of the collection. (Mannaerts & Vercammen, 2004)

More on Beguines and musical culture in Beguinages see *Beghinae in cantu instructae*, Mannaerts (2007).

<sup>clxxxii</sup> “... neemt walgelijk veel tijd in beslag.” Personal communication with Ike de Loos at the Abbey of Tongerlo, October 2006.

their contents and their organization, depending on time, habit, use and region. They will generally include all musical proper for day and night offices, of which lauds, vespers and matins are the most important. Music for other offices (e.g. compline) will mainly be taken from the repertoire of the three offices mentioned. We will return to the issue of repertoire in antiphoners later in this chapter, but first we will have a brief look at the oldest sources containing musical notation.

Undoubtedly the most important surviving chant manuscript collections in the world are the ones from the two Swiss monasteries Sankt-Gallen and Einsiedeln, with notated sources starting in the first decades of the tenth century.<sup>clxxxiii</sup> Most notorious is the so-called Hartker antiphoner, from the late tenth century, named after the recluse monk Hartker who is believed to have produced the book (in two parts, for winter and summer). Figure 23 shows our familiar responsory *Tenebrae factae sunt*, but now from the Hartker antiphoner. Except for *Deus deus* instead of *Deus meus*, the respond has exactly the same text as the *Tenebrae* in the antiphoner from late fifteenth century Ghent (Figure 6), although the verse used here is the *Et velum templi* instead of the *Cum ergo accepisset* (Figure 23 does not show the last word of that verse, *tremui*, which is on the next folio).

The Hartker antiphony has neumes in the most refined of notations, the so-called Sankt-Gallen notation, a sub-type of German neumes (sometimes referred to as French-German notation, since the differences between French and German types of notation are, at least at first sight, very small). It is probably not the oldest notation type for plainchant — that could be the Paleofrankish type, with certain neumes of double notes typically written as one sober, single stroke.<sup>clxxxiv</sup> Together with the Laon notation, the Sankt-Gallen neumes show a complexity and sophistication beyond comparison. The earliest notations, each with their characteristics

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<sup>clxxxiii</sup> One of the earliest datable main sources of noted chant books is the Cantatorium from Sankt Gallen, CH-SGs 359, made before 920.

<sup>clxxxiv</sup> Handschin (1950) — see also Paleofrankish notation from a tenth century source kept in Düsseldorf, compared to Laon, Breton and Aquitanian notational signs in Hiley (1993b, p. 349). As an alternative, Michel Huglo has argued for the Visigothic notation to be considered the oldest, as remarked by Hiley (1993b, p. 363).

and historical development, do not yet have as a primary function the indication of pitch, although a good idea of the movement of the melody is given, while the size of intervals remains unclear. Instead, it is believed that initially the adiastematic notation functioned primarily as a mnemonic aid, as a representation of a chant already known from memory, whereby the notation adds details about certain elements of the performance, particularly rhythm, or at least timing.

The Sankt-Gallen notation is probably the most widely and intensively studied chant notation. Early chant notations have been studied passionately, and many aspects have been subject to often fierce debate. It has become a point of reference for everyone involved in the study of the earliest types of notation.<sup>clxxxv</sup> This is not the time nor the place to enter into a detailed study of the Sankt-Gallen neumes. We are on our way towards a better understanding of possible performance implications of late medieval notations. However, to attain that goal, we need to take a look at some essential features of the musical notation in the Hartker antiphoner, taking *Tenebrae factae sunt* as an example. Particularly relevant to our goal are theories and interpretations regarding the Sankt Gallen notation (and similar, adiastematic, early notations) that may indicate performance details on the parameter of rhythm.

As a sign for a single note, basically three types of neumes are used: the *punctum* (a dot), the *tractulus* (a dash) and the *virga* (diagonal stroke).<sup>clxxxvi</sup> The *virga* is mostly used as the higher or highest note, whereas

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<sup>clxxxv</sup> I will not try and summarize the vast bibliography on the topic of the study and interpretation of the earliest sources, including those from the monastery of Sankt-Gallen. Certainly, the multi-volume *Einführung in die Interpretation des Gregorianischen Chorals* by Luigi Agustoni and Johannes Berchmans Göschl is a highly rewarding starting point for a detailed study of the early staveless neumes, together with the already mentioned *Sémiologie Grégorienne* by Cardine. Naming but those two is doing an injustice to the many other possibilities for study. For further bibliography on the subject(s), see Hiley (1993b); (1997), and also studies published in journals such as the *Revue Grégorienne*, the *Études grégoriennes* and *Beiträge zur Gregorianik*. In what follows, I implicitly refer to these studies.

<sup>clxxxvi</sup> The terms that we know and use to describe chant neumes, or parts of chant neumes, have only been around since the twelfth century onward. The names given, in Latin or pseudo-Greek neologisms, are of uncertain origin, and seem descriptive of the shape of the neume or of the melodic outline. Hiley (1993b, p. 344) remarks that names of chant neumes are “probably better known now than they were in the Middle Ages”.

a *tractulus* appears on the lower or lowest note. The *punctum* is most often seen as a single note within a larger neume, as part of a bigger picture, when in a group of notes forming a neume such as the *climacus*, the second and third note of that group would be represented by a dot. *Clivis* and *pes* are single stroke double-note neumes, the first in a downward melodic movement, the second upward. The most common three-note groups are the *torculus* (middle note is the highest), the *porrectus* (middle note is the lowest), the previously mentioned *climacus* (descending) and the *scandicus* (ascending).

Together with these basic types, two other signs play an important role in the construction of compound neumes in early notation: the signs known as the *oriscus* and the *quilisma*. Both usually occur together with other elements, and both remain frustratingly unclear as to what their exact performance suggestion is. The *quilisma*, with its typically serrated shape, could reflect some kind of special delivery: an ornament of some sort, or a special vocal technique. The *quilisma* also has the peculiarity that it occurs mostly at semitones. The meaning of the *oriscus* as a performance instruction is even less clear. Quite a few special compound neumes involving an *oriscus* appear in the Sankt-Gallen manuscripts: the *virga strata* (possibly two notes on the same pitch, the second of which is the *oriscus*); the *pressus minor* (two notes, the first one an *oriscus*, the second one lower); the *pressus maior* (three notes, the third one lower, the middle one an *oriscus*); the *pes quassus* (a *pes* of two or maybe three notes, starting with an *oriscus*); and the *salicus* (three notes from low to higher, with the middle note an *oriscus*). In neither of these cases is the function and performance of the note called ‘*oriscus*’ clear — it could be anything from the already suggested special vocal delivery, through the use of quarter-tones to a certain rhythmical value to be observed. The use of the *quilisma* and the *oriscus* must have been governed by performance conventions that may will remain beyond recall.

All of this confirms the image of a complex and sophisticated notation, with neumes maybe not always absolutely identical, but consistent enough to be classified quite well. We can strengthen the conclusion of complexity as well as sophistication even further when considering the



amount of noticeable additions to the neumes. Two basic types of additions occur: alterations or expansions of neume-shapes, and addition of letters. When shapes are altered or expanded, certain features seem to be indicated on the level of pronunciation (i.e. liquescent) or rhythm. When letters are added, certain actions are called for on a rhythmical as well as a melodic level — occasionally also on the dynamic level.

Let us check on that in our *Tenebrae* (Figure 23). The responsory starts with a dash, the *tractulus*, on *Te-*. But already on the second syllable of the word (*-ne-*), which has a *clivis*, two letters have been added: an *r* for *sursum* (*upwards, higher*), and a *c* for *celeriter* (*quick*). The word *Tenebrae* is then concluded by a simple *pes* on *-brae*. The *r* for *sursum* returns on one other occasion, at *De-* of *Deus* (second line, seventh word). In that same word *Deus*, another letter appears, the *l* of *levare* (*higher*) on *-us*. The *c* will return on six other occasions in Figure 23, five of which are in exactly the same combination with the *clivis*, the exception being the *c* connected to the *climacus* of *-cla-* in *exclamavit* (second line, third word). Apart from the *sursum*, *celeriter* and *levare*, only one other letter appears, the *e* of *equaliter* (*same note*)<sup>clxxxvii</sup> on *ut* (second line, ninth word) and three other occasions. For our discussion of late medieval notation later on, the letters referring to melodic features are less relevant — at least when we leave out considerations about melodic/modal transmission. The letters with rhythmical instructions — the *celeriter* that we have seen here, but also the *t* of *tenere* (*hold*), the *st* of *statim* or *strictim* (*immediately*), and the *x* of *expectare* (*wait*) — are more relevant to our plan, but more on that soon.

The Sankt Gallen notation shows a great deal of finesse in adapting signs to reflect changes in performance. Leaving out the liquescent adaptations (see above)<sup>clxxxviii</sup>, the most common adaptation of a neume is the

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clxxxvii The exact meaning of the *equaliter* has been subject to debate. See Agustoni and Göschl (1987, pp. 158-161).

clxxxviii It may be important to make the additional remark that, although many liquescent neumes appear in the earliest sources, and although some of these live on in the form of the *plica* in more recent sources (see Nelson (1993) for a discussion of this), many instances of liquescent possibilities are not indicated by any kind of neume, in the oldest as well as the more recent manuscripts. In other words, and again: the use of liquescent neumes does not seem to be very consistent.

alteration of the neume itself — for instance a normal pes on *-ram* of *horam* (second line, first syllable) as opposed to a square pes on *me* (second line, last syllable) — or the addition of a small stroke to an existing neume, the *episema*. There are many instances of that in this *Tenebrae*, for instance on the fourth note of the compound neume of *sunt*, or on the last syllable of the respond, the *clivis* on *-qua* of *aqua*; also double long *virga*'s on *-ma-* of *clamavit*, at the second word of the second line, and on *Tunc*, at the seventh word of the third line.

We have already decided to leave out considerations about melodic transmission, wanting to focus on the rhythmical implications of the Sankt Gallen notation, in relation to later notations. Obviously, some differentiation of note-lengths is called for, but to what extent? Famously, the school of Solesmes considers rhythmical variations within neumes as reflecting subtleties, nuances. Others suggest that a certain ratio could be considered between normal notes and notes with some kind of rhythmical instruction (the shortening or quickening *celeriter*, the lengthening *episema* or *tener*). This is the crux of the debate on the rhythm of plainchant, a debate that has dominated much of the history of the 'restoration' of chant since the nineteenth century.<sup>clxxxix</sup>

### *Rhythmic weight — text delivery*

The rhythmic weight of the notes as represented by the neumes and their constituting signs in Sankt Gallen and similar sources is (and will proba-

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<sup>clxxxix</sup> The bibliography of that debate is considerable. A few examples from the proportionalist camp. One of the most notable studies in favour of a kind of mensuralism, is the book *Rhythmic Proportions in Early Medieval Ecclesiastical Chant*, by the Dutch Jesuit Jan Vollaerts. (Vollaerts, 1960) This was backed in various writings by Dom Gregory Murray of Downside Abbey (having vehemently opposed proportionalist views at first), most notably in his *Gregorian Chant according to the Manuscripts*. (Murray, 1963; Vollaerts, 1960) A well-known practical follower of these theories is John Blackwell, director of the Schola Antiqua. In a remarkable comment in one of his articles on the subject, Blackwell cautions the reader/listener: "The chant in my commercial recordings with the Schola Antiqua has been too fast and too strict. In my concern that the musical line be made clear to the listener and that the chant in no way be considered lugubrious or boring, we sang too quickly and the line did not have a chance to breathe." (Blackwell, 1996)

bly remain) unclear. Is it possible that long and shorter notes had a measured relationship, for instance in a 2:1 ratio? It is a view adhered to by some in the past, although the subtleties-view has been extremely dominant, and remains the more popular view today. Some treatises suggest the existence of proportions in plainchant, though. The *Commemoratio Brevis de Tonis et Psalmis Modulandis*, an early tenth century treatise, literally suggests a 2:1 proportion between certain notes, albeit it is unclear whether this applies to any circumstance in plainchant performance practice, or to very specific instances:

*Aut cantus qui morose canitur modis celerioribus finiendus ut pro modo brevitatis prolixitas prolongetur, et secundum moras longitudinis momenta formentur brevia, ut nec maiore nec minore sed semper unum alterum duplo superet.*

[For the longer values consist of the shorter, and the shorter subsist in the longer, and in such a fashion that one has always twice the duration of the other, neither more or less.]<sup>cxc</sup>

The story becomes more complex when even in the ‘subtleties’ camp suggestions of the existence of some kind of universal rhythmical unit are made. Cardine, for example, demonstrates how in his view single notes on single syllables could remain in the same value when two consecutive notes become a neume of two notes on one syllable (e.g. in a pes or clivis). That way, Cardine seems to have developed a theory of syllabic equivalence, relating the length of a note to the normal delivery of a syllable when on a single note.<sup>cxc</sup> That is pretty close to a confirmation of Conrad von Zabern’s demand that in plainchant all notes should be equal (see Chapter One). Then how does all this relate to the statement that we have seen from Zabern, that chant (in the fifteenth century) should be

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cxc The original text of the treatise is available online via Indiana University’s *Thesaurus Musicarum Latinarum* ([www.chmtl.indiana.edu/tml](http://www.chmtl.indiana.edu/tml), last accessed June 2014). The translation is taken from the edition made by Terence Bailey. (Bailey, 1979, p. 103)

cxc<sup>i</sup> See Cardine (1970, p. 10) and a discussion of this in Van Biezen (2013, pp. 53-73).

performed in equal values, and that the rhythmic performance of plainchant is a widespread abuse?

Should reality not lie somewhere in the middle? Of course there is some proportion between a normal neume and a lengthened neume, and that proportion may be subtle — because why would we sing in a strict measure when the plainchant itself is demonstrably modeled on a kind of slow motion, often dramatized delivery of a spoken text? Looked at from a very pragmatic angle, almost all of the rhythmical indications in the Sankt Gallen notation confirm the great care that was taken for a ‘correct’ delivery of the text. When a *clivis* has a *celeriter*, it is mostly on non-stressed syllables: the *-ne-* of *Tenebrae* should be sung lightly, since the stressed syllable of that word has already passed, and we now want to move on towards the *factae sunt*. The same light *clivis* prepares the stressed syllable of *crucifixissent*, or induces the quick succession envisioned between the words *circa* and *horam*, with again such a *clivis*, this time on the *-ca*. Or what about the double virga episemata mentioned earlier on the *-ma-* of *clamavit*, or the one, very appropriately, on the first word of a new sentence, on *Tunc*? Many of these indications seem logical to anyone who has some knowledge of the rules of Latin accentuation, and who has an understanding of sentences, of parts of sentences, and of melodic lines constructed with exactly those sentences and parts of sentences in mind. This also means, that when we look at Figure 24, which has a fourteenth century version of the *Tenebrae factae sunt* from the monastery of Einsiedeln, we may wonder about what exactly has been lost in the square notation as seen there.

First, the letters with melodic instructions (the *sursum* or the *levare*) are no longer present, because they are obviously no longer necessary. That is not to say that the melody itself would be unchanged: at the third word *sunt*, the third note, which was a *quilisma* in the earliest notation, has disappeared. We may assume that this was the note b, and consequently the melodic line jumps from a to c’, which happens again on other occasions (and is a general phenomenon in this version of the *Tenebrae*), such as on the word *Judaei*, further along the first line.

Second, the letters with rhythmic instructions and the alterations of

neumes may also have become less necessary, and are hence no longer present. This square notation has nothing like the fluent, almost liquid style of the earliest notation, but that does not mean that the performance of the chant from the newer notation had necessarily become ‘square’, or flat or dull, or lugubrious or amorphous. A singer in the fourteenth century might equally well have been concerned with a good delivery of the text as his predecessor was in the tenth century. Even more so, as we have mentioned in Chapter One, the antiphonary of Einsiedeln is full of *incisi* (and it is not exceptional in that), cutting up the melodic lines into individual words. What if this habit was actually a ‘modern’ replacement of many of the instructions of rhythm and timing in the older sources?

But I agree, many special forms of neumes had obviously disappeared once the square notation was firmly established as one of the two main ways of notating plainchant — the other one being the *Hufnagelschrift*, in which a similar, but slightly less strong, ‘flattening’ of neume-forms is noticeable. More recent manuscripts de facto carry a much more restricted vocabulary of neume-forms. Several factors must have contributed to that situation. First, some of the additions or alterations had lost their meaning or necessity, as I argued above. Certain performance traditions or conventions were now firmly established, diminishing the need to have specific detailed signs. Second, and contrary to that, some neumes or parts of neumes were no longer understood as performance instructions. This obviously happened with the *quilisma* and the *oriscus*. We do not know for certain what they mean, as this was probably at some point also the case for the singer in the later middle ages. The signs disappeared, often with the notes themselves.<sup>cxcii</sup> We have seen this in the *sunt* and the *Judaei* as discussed above: when comparing the start of the *Tenebrae* in the Sankt Gallen version of the tenth century with the Einsiedeln version of the fourteenth century, the note b’, which had the *quilisma*, is gone. Some liquescent forms persisted, as seen in the word *crucifixissent*, but even less consistently so compared with the liquescent forms we can find in the earliest sources. Third, different forms for the single note were no longer neces-

cxcii The history of the disappearance of *quilisma* and *oriscus* lies beyond the scope of the present study.

sary, since the melodic hierarchy that seems to have been suggested by the use of (mainly) *virga* for a high note and *tractulus* for a lower note, was now clearly visible thanks to the use of the four-lined staff.

Finally, there is another factor contributing to a diminished variety of neume-forms in more recent sources. According to an overwhelming amount of semiological studies published in the past decades, many neumes, especially the ones with a *quilisma* or an *oriscus* included in the neume, seem to carry the instruction to aim for the highest note within a neume or a syllable, or for the stressed syllable within a word, and lengthen that note, which is almost always the most natural thing to do. So when on the one hand with the disappearance of *quilisma* and *oriscus* and their respective compound neumes we have lost a complex and sophisticated variety of neumes, many of the performance habits connected with these might have persisted as unwritten conventions within the performance practice. In other words, many of the subtleties ascribed to a presumed performance practice of plainchant in the tenth century could clearly have lived on in practices of many centuries later, maybe even regardless of the fact that on the issue of rhythm we would consider these practices (old and new) 'subtle' or 'proportioned', or anything in between.

Let us now make a flashback to the other story that we have left open, the one about collections of manuscripts and our present-day relation with these. As we will have a more detailed look at a few of the sources within those late medieval collections, we will soon be able to return to practical and morphological matters as discussed above.

## *Collections*

The collection of books in monasteries and churches would typically be interdependent, with for instance one book containing hymns, the other psalms, and both of these complementing the antiphony, providing all the material one needed for celebration of the Divine Office. American musicologist Barbara Haggh, in her study on music and ritual at the

Abbey of Saint Bavo in Ghent<sup>exciii</sup> mentions a fifteenth-century list of books that offers a view on how impressive the book collection used at an abbey could become: many missals, five processions, a book for the mass, a book with readings, books with passions, psalters, antiphoners and gradu-als. Other books (chained at the chancel, or present in the crypt or on the choir loft) included breviaries, a pontifical, an ordinal, psalters, missals, a vocabularium and three bibles.

Haggh has also surveyed the present-day collection of Ghent sources and describes it as one of the most complete surviving sets of plainchant books and related archives. She lists no less than 76 manuscripts kept in Ghent or connected with that city, and some of these are very early, with many manuscripts including musical notation. Moreover, many religious institutions are represented (Augustinians, Benedictines, Cistercians, Praemonstratensians, parish churches) as well as several book types (rituals, ceremonials, ordinals, missals, processions, breviaries, psalters, hymnals, antiphonaries, gradu-als). The ordinal of Saint Pharaïlde from around 1400 is named as important, as well as the B-Gu 70 collection of music treatises (including texts handling aspects of polyphony) that became part of the library of abbot Raphael de Mercatel around 1500, proving that many such treatises were well known in fifteenth-century and early sixteenth-century Ghent, and that by the turn of the century there may have been a new or renewed interest in music in general, and more particularly in (the performance practice of) plainchant and polyphony.<sup>exciv</sup>

In the Ghent collection, the two volumes of the gradual Ms 14 are closely related to the antiphonaries Ms 15 to which we have referred repeatedly. Together, these four volumes can be dated 1471-1481. They were written, or copied, by sub-prior Adrian Malins of (and for) the Abbey of Saint Bavo in Ghent, the same scribe that produced the antiphonaries. Malins himself had mentioned his new commission in a Missal that he

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exciii Haggh (2000, pp. 47-85)

exciv Haggh (1996) Important parts of the Ghent collection are kept at the University Library, with many different types and sizes of manuscripts dating from as early as the twelfth century.

produced in 1483.<sup>cxcv</sup> These are again beautiful and important books, considering — among other aspects — the presence of a Credo in falso-bordone and a Gloria in what appears to be a partial notation of a faux-bourdon setting (see Figure 25). This is the Gloria that I was referring to in Chapter Two, where I discussed the genesis of the *Genesis Genesis Genesis* project. We see all the typical elements of a late medieval chant manuscript: four-lined staves in red ink; black square notation; calligraphic initials; rubrics in red; alternation between blue and red capitals. But then, from the words *bone voluntatis* [*of good will*] on, smaller notes are added beneath the big square notes. This lower voice counter-balances the movements of the original melody, using nothing but fifths and thirds, while avoiding parallel fifths. While this Gloria has only two notated voices, we may certainly assume that this is indeed a three-voiced setting of the Gloria, considering the classic faux-bourdon technique, in which the original melody would be doubled in fourths, with these parallel fourths then counterpointed in the bass.<sup>cxcvi</sup> This is the technique that I have applied to the Venite-tones used in *Genesis Genesis Genesis*.

Another collection from Flanders which stands out because of showing nicely compatible and complementary books is the one preserved in Tongeren, as described by Pieter Mannaerts in *Cantus Tungrensis*.<sup>cxcvii</sup> Together with the existence of an extremely detailed ordinal,<sup>cxcviii</sup> these books offer many performance possibilities or suggestions — we have seen a few examples of that in Chapter Two. Compared to the collections of most other Flemish cities, the Tongeren collection is hugely important. The greater part of the collection is held at the Church of our Lady, probably the oldest church in the Low Countries. The manuscripts from

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cxcv The missal is GB-Lbl Add. Ms. 17440. See also Haggh (2000, pp. 81-82).

cxcvi A good overview of (literature on) different faux-bourdon techniques is given in Trowell (2014).

cxcvii (Mannaerts, 2006)

cxcviii The fifteenth-century *Liber Ordinarius* [B-TO olv 068], edited by Lefèvre in 1968. This often makes for exciting reading, with many interesting little details about certain musical procedures: "... postea cantatur Responsory *Collegerunt*, cantor incipiat Responsory et tres domini, in cappis purpureis, stantes in medio ecclesie, cantent versum *Unus autem*, chorus stando cantet repetitionem *Ne forte ...*" (Lefèvre, 1967, p. 146)



Tongeren are particularly interesting because of the presence of square notation (as a descendant of the West-Frankish chant notation dialect) as well as the Gothic script or *Hufnagelschrift* (as a descendant of the East-Frankish chant notation dialect), marking Tongeren as a city, and Flanders as a region, at the crossroads of influences.<sup>cxcix</sup> Adding to the ordinal, most other books needed for the celebration of liturgy are present — albeit often from diverging periods in history: missals, antiphonaries, graduals, processionals, as well as the complementary smaller books containing readings, gospel readings, passions, homilies, prayers and blessings.

### *Gothic script*

The twin antiphonaries from Tongeren, dated ca. 1390, attract our attention. Earlier, we discussed a page from one of these antiphonaries (Figure 4, with details in Figure 9 and 10), and we may now want to turn to the Tongeren version of our *Tenebrae*. Figure 26 is folio 157 from the antiphonary B-TO olv 63, with on the top line the last few words of the verse of the responsory *Velum templi scissum est* [*The curtain of the temple was torn*], including the repetendum *Memento* [*Remember*]; then the responsory *Vinea mea electa* [*O vineyard, my chosen one*] and its rather long repetendum *Quomodo* [*How*]; and finally the *Tenebrae* we were looking for, in the long version we have seen in Ghent (Figure 6), but with two differences: this *Tenebrae* has a *Deus Deus* (Ghent has *Deus meus*), and the verse, which is on folio 157<sup>v</sup>, so not given here, is the *Et velum templi* we know from the Hartker version, whereas Ghent had the verse *Cum ergo accepisset*. The only other textual difference is the *exclamabat* on the third line in Tongeren, where most other sources have *exclamavit*.

As to the notes, in *Hufnagelschrift*, there are not many surprises here, except for the opening slur on *Tene-*. Instead of the common opening notes circling around the note *g* (see for example Figure 7), the slur in the Tongeren source starts on a low *d* at the first syllable *Te-*, and has a *torculus* *dgf* on the next syllable *-ne-*. This is an exceptional opening, compared to

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cxcix (Mannaerts, 2008)

all the other versions that we have seen. Apart from that, and looking at the Fribourg and Ghent *Tenebrae*-versions as transcribed in Figure 7, the Tongeren *Tenebrae* has melodic characteristics of both the Fribourg and Ghent versions, with a slight dominance of similarities with the Ghent *Tenebrae*. It is noticeable however that on many points in this *Tenebrae*, series of notes like the one on the *Ju-* of *Judaei* — gabc'babc'ba in Ghent — have either lost the ascending b or have lowered the ascending b into an a — gac'baac'ba in Tongeren. The same thing happens at *meus ut* and *emisit*. These facts strengthen what we had concluded looking at the Fribourg and Ghent versions of the *Tenebrae*: while the *Tenebrae* is a mode 7 piece, the avoidance of the third degree b indicates an inclination towards mode 8. In performance, this ambiguity can be camouflaged as well as reinforced, for instance when closing formulas such as the one on the last word *spiritum* stress or do not stress the highest note of the formula.

Comparing the *Tenebrae* in Gothic script from Tongeren with the other *Tenebrae*'s in square notation (i.e. Fribourg in Figure 2, and Ghent in Figure 6), there are some similarities and differences worth noting. The strongest similarity is the one where the diamond-shaped note, the *rhombus* — in square notation exclusively part of the descending tails of compound neumes — returns in the gothic notation often on exactly the same spots. Compare for instance the word *exclamavit* in Figure 2 with the *exclamabat* in Tongeren (Figure 26). The calligraphic technique is very similar (the pen is tilted to the right while writing a string of descending notes), although the result in the Gothic notation is much lighter. The rhombus in Tongeren is simply smaller, more elegant. Plus, the diamond-shaped note is in use much more often in the Gothic context: it is also used in ascending lines, such as the ones in *Judaei*. Notes that would be formed as a classic pes with two notes on top of each other, are now separated and mirrored with the descending lines on the other side of the virga. Such ascending *rhombus* notes in the Gothic script will however never occur in isolation, at least not in the Tongeren manuscript. Where a *podatus* is needed (e.g. *fac-* of *facte*), another form of neume occurs. This is a *virga* preceded by an elegant horizontal dash, the pressing of the pen is lighter

at its onset. A smaller version of that horizontal dash is important to distinguish a *clivis* (e.g. *-ca* of *circa*) from a *torculus* (e.g. *cir-* of *circa*).

The *Hufnagelschrift* of the Tongeren manuscripts is steady and secure. Unlike with square notation, where normally all notes are square except for the *rhombus*, and all vertical lines attached to notes are usually thin to very thin, the Gothic notation shows more variety in note-heads, and these note-heads as well as the connecting or defining lines all seem to have the same width — the Gothic notation looks as if it is made from ribbon or tape, bent and laid out according to the needs.

That is why, in my experience, working with chant in Gothic notation tends to lead singers into a more fluent approach of the chant. At least, in the beginning. Because equally in my experience and after many hours of experimenting and rehearsing with both types of notation, the sometimes noted tendency to sing more fluently reading gothic notation and more sturdily reading square notation, is nothing more than a sight-reading reflex which quickly diminishes and subsequently vanishes, up to the point where, very historically correct I should think, the notation is nothing but a mnemonic device by which the interpretation that you have reached as a group is rendered through memory and convention.

### *More collections: Antifonaria*

Returning to the theme of collections: there are more in Flanders than just the major collections from Ghent or Tongeren. Since 2008, a project called 'Antifonaria' is underway, in which manuscript antiphoners held in Flemish collections are described and codified. The project has been funded by the Flemish Government, and is housed at the Alamire Foundation, a KU Leuven Musicology Research Group. The first volume, scheduled for release in 2014, contains descriptions and short inventories of antiphoners in known collections from the cities of Dendermonde, Diest, Geel, Ghent and Tongeren, with the Abbey of Averbode as an important monastic addition to the list. The collection presents a total of 60 manuscripts dating from the twelfth to the eighteenth century. In other volumes yet to be published, some 200 other antiphoners will be included, from cities

such as Antwerp, Bilzen, Bruges, Hasselt, Herentals, Kortrijk, Leuven, Mechelen, Oudenaarde; and the monastic collections of Affligem, Bornem, Parkabdij Heverlee, Saint Trudo, Tongerlo and Westmalle.

The work on these collections is hugely important for a better understanding of the evolution of chant notation or the dissemination of repertoire. The first volume of 'Antifonaria' includes, for example, the famous Dendermonde Codex containing almost all music known by the German writer, composer and mystic Hildegard von Bingen. The early German (Rhineland) notation used in that source can be studied within a notational chronology between Sankt Gallen neumes and the gothic neumes, both of which were briefly described above. Once finished, the 'Antifonaria' series will have provided an excellent overview of all antiphoner material in Flanders. That said, I have the impression that regionally as well as internationally, the interest in other aspects of collections, notably the graduals with their occasional sequentials, is undeservedly weak. Relative negligence of such sources has of course to do with the fact that many graduals contain far less unique material than antiphonaries do, as described above. But from a performer's point of view, and certainly considering possible 'contextual' performance of polyphony, a thorough knowledge of the existence and contents of graduals, and in the long run an easy access to those sources, should after all be considered of great importance as well.

### *Serendipity*

Up until only quite recently, sources would mainly have been traced by manually leafing through library catalogues and surveys of libraries holding music manuscripts. Time-consuming as it is, that strategy actually often led, and still leads, to finding things one was not looking for. Or when visiting the library where that particular source you wish to see is kept, the trophy at the end of the day turns out to be something entirely different from what you had in mind. When I was conducting research for a Psallentes programme on Marian devotion in a Maastricht context, I had the pleasure of working at the Regional Historic Centre Limburg, in

Maastricht. The Centre currently has shelves stocked with 18 kilometers of archives and collections. It is housed in a former Franciscan monastery, and the central nave of the church is splendidly furnished as the study hall, a very inspiring place indeed. I had planned to study a fifteenth century gradual<sup>cc</sup>, hoping to find sequences on the topic of Maria as Star of the Sea — a very Maastrichtian thing, considering that the Basilica of Our Lady is known as the Star of the Sea, named after that particular Marian devotion. I was also vaguely hoping to find troped parts of the ordinary: a Gloria with Marian tropes maybe, or an Agnus Dei. The search turned out to be not so fruitful: no Marian sequences that I had not seen elsewhere, and an ordinary with no tropes at all. I was on the verge of a disappointing trip to Maastricht, but then the very helpful and alert librarian pointed me to a series of antiphoners from the same collection, which I had not noticed or scheduled to consult when preparing my visit. I subsequently spent the rest of that day and a large part of the remaining week leafing through these books, making notes, photographing. I collected material that I later used in at least three other Psallentes productions. From one of these sources, a fifteenth-century antiphoner, Figure 27 shows folio 106, with at the bottom of the page the beginning of the *Tenebrae factae sunt*.<sup>cci</sup> At first glance, and even at second glance, we see all

cc NL-RHCL 1970, a gradual with sequentiale, from the archives of the Basilica of Our Lady at Maastricht. Twelve staves on a page, nicely decorated gothic capitals with pen drawings (including a large amount of faces), and black square notation. The manuscript shows many traces of usage, including erasures and amendments. Particularly interesting is the fact that introits are accompanied by noted psalm verses. There is also a full Exsultet — the paschal hymn of praise — to be found from f45<sup>v</sup>, and a Requiem mass (from f77). Two wonderful pages (f116<sup>r</sup> and f117) of Kyrie and Gloria incipits, resulting in a folio covered recto and verso with blue and red K's, G's and X's (for the Christe).

cci NL-RHCL 1977, an antiphoner from the archives of the Basilica or Our Lady. The book starts with a small tonary and the Venite-tones. The tonary has very short incipits of mainly antiphons and psalm verses. The numerical distribution per mode might be considered a superficial indication of the popularity of modes: about 60 pieces for the first mode, and subsequently second mode (20), third (30), fourth (40), fifth (20), sixth (20), seventh (30) and eighth (30). The first incipit of each mode in the tonary has a numeral in the first word of the text, a phenomenon seen in other tonaries as well: *Primum quaerit regnum Dei* (mode 1), *Secundum autem simile est huic* (2), *Tertia dies est quod hec facta sunt* (3), *Quarta vigilia venit ad eos* (4), *Quinque prudentes intraverunt ad nuptias* (5), *Sexta hora sedit super puteum* (6), *Septem sunt spiritus ante thronum Dei* (7) and *Octo sunt beatitudines* (8).

the usual elements that define an antiphoner like this. Four-lined staves in red with black square notation, ten staves on a page. At the top of the page, a little game of b flat and b natural is taking place — although we may assume that the natural sign is in a later hand. From the fourth stave on, the text-scribe seems to have left too much open space for the music-scribe, forcing the latter (that is, if the two functions would be distributed over more than one person) to spread the notes widely over the syllable, resulting in a somewhat awkward layout in which for example the *rhombus*-notes of the *climacus* almost become separate entities. The second note of the fourth stave even loses its *rhombus*-shape, it looks almost exactly the same as a single square note. Some *plicas* appear, one of which within a *pes*-neume (on *in*, eighth stave). Big *custodes* seem to have been added in later times. As an eye-catching feature on the page (and in the rest of the manuscript), endings are marked by extra long notes. This is known in other sources as well (see the exciting example from Cambrai in Figure 28), where it usually serves as a page-filler if the space left on the stave is too short to start something new. Here it obviously serves as an extra *caesura* between parts, although we may ask ourselves if this is maybe also to be understood as a performance instruction, suggesting that the last note of a melody should be held extra long. The *Tenebrae* itself, at the bottom of the page, is very similar to other *Tenebrae*'s we have been looking at, except for a quite remarkable change of melody on the syllables *sunt dum cru-*.

Finding a source and leafing through it is a wonderful experience, all-in-all easily granted to almost any visitor of almost any library. But not only does one find within catalogues and collections what one was not looking for, the same applies to the individual manuscript itself. From Cambrai and its wonderful 1540 gradual, for example, an attractive ornament is shown in Figure 28. This was obviously not intended as a score but as an embellishment, the page-filler described above, an addition to the lavishness of the manuscript.

## Facsimile

If a visit to the library, with its atmosphere, possibilities for serendipity and unexpected discoveries, is not possible, then the next best thing would probably be the microfilm and the facsimile. That is a story in itself, with facsimiles already starting in the nineteenth century by way of complicated procedures. If the father of restoration of chant in the nineteenth century might have been the typically nineteenth-century longing for the foreign country of the middle ages, then the facsimile was definitely the mother of that movement.

For some time, production and possession of microfilms — as a primitive form of facsimile — was for libraries the excellent way out: the collection could be expanded with sources from libraries from around the world at relatively low cost, and own sources could be made available, even for in-house consultation, with the original manuscript safely remaining in the vault.<sup>ccii</sup> On one of my very first research adventures, I had to work with a microfilm-print of a Parisian source, on which it was impossible to distinguish between colours on the folio (blue, red, black blurring into shades of grey). And even worse, most lines of the staves had disappeared completely, leaving me studying melodies in a square notation, anachronistically arranged in a virtual *in campo aperto*.

But mostly, microfilms can be good enough. With the prints from the microfilm of a Cantuale, a 1556 Phalesius book printed in Leuven, I can perfectly consider the puzzling alternation between the virga and the punctum as used by Phalesius. Looking at the antiphon *Ave Maria* [*Hail Mary*] in Figure 29, we may wonder if this is simply a reflection of an old habit of using stemless note heads on lower notes, or if there is more to it than that. Throughout the book, a rhythmic (non-equal) performance seems to be suggested, although very inconsistently so. In most cases, I would suggest that the *virga* (single note with a stem) is to be considered

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ccii Nicholas Herman, in a paper on the illuminated manuscript in the age of digital reproduction, quotes an English paleographer, Janet Backhouse, exclaiming (criticizing a moratorium on access to the “Très Riches Heures”): “If no one has access to a manuscript there is no reason for it to exist.” (Herman, 2012, p. 8)

longer than the punctum (single note without a stem). This is often nicely in agreement with the prosody of the text (see for example what it does to *dominus tecum benedicta tu* on the third and fourth stave of the page), with the short note used on unaccented syllables of speech-recitation. But there are many situations in the book where this suggestion does not work at all. Moreover, it remains unclear whether any non-equal approach can be upheld in neumes of two or more notes. This is especially the case when considering a *distropha* such as on the word *spiritus*, at the end of the sixth stave. If we were to stick to our plan to make a rhythmical distinction between the *virga* (long) and the *punctum* (short), in which possibly this distinction would be proportional to the likes of one *virga* for two *puncti*, then the question is: why the two *puncti*? If those two *puncti* were to have the same value as the preceding and following notes? I remain undecided on this subject, although as a performer I enjoy playing around with the idea, which has led me for instance to reverse the idea of *virga*/long and *punctum*/short performance depending on the circumstances. Mary Berry has studied the phenomenon of suggested longs and shorts in fifteenth- and sixteenth-century choirbooks, and her conclusion is one of confusion as well: “It must be admitted that even these signs appear in a very indeterminate way, and that conflicting principles seem to have guided the choice of note-form.”<sup>cciii</sup>

As a follow-up to microfilms, printed facsimiles are excellent surrogates of the real thing. The Alamire facsimile edition of the Hildegard von Bingen Dendermonde codex was the first facsimile I ever bought, in the beginning of the 1990s.<sup>cciv</sup> I grew very fond of it and have studied from it with great pleasure over the past two decades. A few years ago, I was fortunate enough to study the manuscript itself. That became quite an emotional moment, but not because of the fact that it is a world famous and very exclusive manuscript, rarely shown to the public. When I saw the real manuscript, it struck me as something extremely fragile, with very ‘soft’ looking notes that seemed to have grown into the velum. I came to

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cciii (Berry, 1968, p. 81)

cciv (Schreurs, 1991)



realize that the publisher of the facsimile had (understandably) heightened the contrast of the pictures. Now that I have seen the original manuscript, I look at my facsimile of the Dendermonde codex with different eyes, and I think my experience with the manuscript itself may have changed my attitude to the music as well.

### *Biblioclasm—(In)Visibilibus—Spring Trilogy Part II*

Between visiting libraries, consulting collections and individual manuscripts and microfilms on the one hand, and the comfortable leafing through of a facsimile of a manuscript at home on the other hand, there is this third place where people have been going for centuries now, and which I think has known a high point between approximately 1850 and 1950: owning manuscripts or parts of manuscripts yourself. Most collectors and antiquarians take or have taken excellent care of the manuscripts they have or have had in their possession, with such collections often being built on good knowledge and fine taste. Other collectors are or have been less careful. They display a totally different attitude towards manuscripts. Those would be the modern day biblioclasmists.<sup>ccv</sup>

However, the severest form of biblioclasm existed many centuries ago, and it provided the source of inspiration for the second part of our spring productions trilogy. Many liturgical books have been destroyed, sometimes simply because the books were being replaced by newer versions (for example, when Adrianus Malins finished his twin antiphonaries for the

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<sup>ccv</sup> These biblioclasmists make for excellent (though horrible) stories. John Ruskin (1819-1900) simply stated that he saw no moral objection against dismembering manuscripts. Ruskin acquired sets of thirteenth-century antiphoners from the nunnery of Beaupré, muddled up the sets, sent a mismatched set off to Sotheby's (where they were largely destroyed by fire in 1863) and from the remaining sets he happily extracted specimen leaves. Parts of the Beaupré antiphoners are now scattered over many libraries and collections. (de Hamel, 2010, pp. 78-79) Similarly, there is the story of Otto Ege, who together with his wife in the early 1950s sold forty cardboard boxes each containing fifty leaves of parchment (the "Otto Ege Portfolios"), all of them dismembered from illuminated medieval manuscripts that he had acquired. The collection contains manuscript leaves from the 1100s to the 1500s, ten of which with chant notation. A project is under way to try and virtually re-assemble parts of the dismembered manuscripts. (Bindle, 2011)

Abbey of Saint Bavo in Ghent, we may wonder what happened to the ‘original’ antiphonaries from which he was copying most of his material), or otherwise because of changing liturgical or religious needs. More interesting for us are the cases where surviving sources show traces of adaptation. Examples of that phenomenon are endless, and can actually be found in almost every manuscript surviving today. Figure 6, the Ghent version of *Tenebrae*, illustrates this. Just before the start of the responsory, on the top of the picture/folio, the original verse of the responsory *Iesum tradidit impius* [*The wicked man betrayed Jesus*] has been erased and was replaced with the verse *Adduxerunt autem eum* [*Now they led Him away*]. This was done in a not too elegant manner, almost brutal, and with notes and letters considerably bigger and thicker than the original ones — as seen in the older hand, the same hand that has adapted and amended extensively throughout the more than 600 pages of the manuscript.<sup>ccvi</sup> There may have been many reasons why these amendments were felt necessary. In this case the simplest explanation is probably the right one: with the manuscript no longer in use in its originally monastic surroundings (the Abbey of Saint Bavo) but in a collegial church (the Church of Saint John, later Saint Bavo), someone must have decided that the supposed original verse *Et ingressus Petrus* [*And Peter walked*] was less appropriate than the *Adduxerunt autem*. It is an obvious explanation, but the real reason may remain unclear forever. Moreover, since the *A* of *Adduxerunt* is possibly not a new capital but a left-over from the original manuscript, we can alternatively assume that the original verse was *Adduxerunt* after all, but that due to a mistake the whole of the verse text had not been copied, and that someone had to squeeze the text into the space left open after erasing the erroneous version. Exciting, but speculative.

But let us take a look at one of the most extreme examples of amended manuscripts. The 1469 psalter and hymnal B-Gu 73 from (again) the Abbey

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<sup>ccvi</sup> It is worth noting, at this point, that I am in the process of posting a series of 624 short movies on the Psallentes YouTube channel, each describing one page of the 1481 antiphoner B-Gu 15/1. So far (November 2014) 66 have been produced, a total of more than twenty hours of viewing, each movie between three and nine minutes long. (<https://www.youtube.com/playlist?list=PLBC32FB7D75F2FF26>)

of Saint Bavo in Ghent is one of my all time favourites when it comes to chant manuscripts. The book has 216 parchment folios, in an original binding with modern restoration, leather and marbled paper over cardboard. There is lettering in gold on the modern spine: “Liber Chori Ecclesiae Sancti Bavonis ad matutinas, ad laudes et ad vespervas”. Modern foliation in pencil using Arabic numerals begins on the first folio (1- 216) on the recto of each leaf in the upper margin. Some pages have foliation in brown ink using Roman numerals written in an older, but not contemporary, hand. There is a calendar, but the months of January - April are missing. What remains of the calendar has been amended extensively, and some local historical facts have been added on the appropriate dates: 2 November 1588, death of Guillaume Lindanus, bishop of Ghent; 2 September 1602, fire in the tower of Saint Bavo cathedral (as the result of a bad storm: “deur quaet tempeest”); 28 May 1657, death of Antoine Triest, seventh bishop of Ghent. Also in the calendar, seventeenth-century additions of masses to be held annually for specific deceased persons (for example, 7 September: “Missa D. Steelant obiit 1613”). Most of the foundations also indicate the amount of money paid. The original manuscript has one scribal hand, but countless later hands are present, resulting in a huge amount of alterations and additions, with many rubrics erased.

The manuscript has classic black square notation on four-lined staves in red ink, seven systems per page, and always in two columns. Almost every element of the original music notation is erased throughout the book. As a result, several hymn melodies are missing (empty staves, but with the original melody often still discernible). Most original melodies have been replaced with alternatives, in a slightly rougher black square notation. Custodes and b flat are indicated (both in many different hands). There is a badly damaged border illumination in Ghent-Bruges style on the left-hand column of the opening folio of the Psalterium (folio 8). A historiated initial occurs for the B of *Beatus vir*, also badly damaged and probably depicting King David (with his harp) kneeling and praying in a courtyard or garden. Folio 8 also has a banner with the date MCCCCLXIX (1469). There are some elaborately decorated initials with pen and ink work, and pen drawings in the margins. A few decorated black gothic

capitals with pen drawings occur, with other initials in blue and red. There are addenda on the folios before folio 8, and throughout the book in the margins. The place of origin is most certainly the Abbey of Saint Bavo (coat of arms of the Abbey on the opening folio), with addenda clearly showing that the book was in use at Saint Bavo cathedral well into the seventeenth century. The manuscript as a whole is in a very bad state, with countless traces of usage.

This extraordinary hymnal became the starting point for the second project in our trilogy: the production (*In*)*Visibilibus*, commissioned by De Bijloke in Ghent, one of Flanders' most distinguished music centres. The name (*In*)*Visibilibus* refers to the many places in the manuscript where things have been erased and/or replaced: we work with visible and invisible material. The name also refers to the instruments playing hymn-tunes having lost their texts, as though they are muffled singers. One of the more striking pages in the manuscript is the one with no less than eighteen different incipits for the evening hymn *Te lucis ante terminum* (see above). We employed one of these melodies — by the way exactly the melody used by Benjamin Britten as introduction and epilogue to his parable *Curlew River* — as a tune for the project, almost a jingle, played instrumentally at the beginning of each of the six parts of the programme. We then did exactly what the hymnal does: open with an antiphon accompanying the first psalm *Beatus vir* [*Blessed is the man*], recited in extenso. After that, the contents of the 1469 psalter and hymnal itself led us through the project: we recited other psalms; sang Marian antiphons; had the instruments play the muffled cantus firmus within the polyphonic context of music by Dufay, Dunstaple and Binchois; performed a Gloria and a Te Deum, both of which are hymns in their own right, and therefore have some connection with a hymnal; we made a large musical construction combining two important Pentecost hymns; and all this was concluded by, again, the compressed version of a compline-office (see above, and below).

## *The digital age*

And then, as an important next step beyond collecting manuscripts or making microfilms and facsimiles, something has happened that has shaken the study of manuscripts to its very core: the rise of the digital image. First, there was the personal digital camera. My earliest adventure with such a camera at an archive was when I decided to have a look at the 1504 and 1506 graduals referred to in Chapter One (see also footnote xcii). I spent a day at the archive of the OCMW in Bruges, photographing the two manuscripts.<sup>ccvii</sup> It was the start of what today has become a personal photographic collection of approximately 40,000 pictures of manuscript pages. With the rise of online databases (see below) it appears that such personal photography at archives and libraries is now less relevant, and less easily permitted too.

It is more trouble-free, although not cheaper, to have pictures made for you by the library itself, as I did with the Girona cantonale mentioned above. However in this case, between the ordering and the receiving of these pictures, eight long months went by. And it has been worse than that, in cases where libraries did not respond to any of my questions, or, after having been promised pictures, I never heard from them again. In contrast to that, I was very happy with my latest acquisition (in 2014) of pictures, when I contacted the archive at Zutphen, The Netherlands, and almost immediately received the pictures I had requested from the anti-phonier NL-ZUa 6. (See Exertion 17 and Appendix Six—*Sacrosancta Walburgis*)

All that has now practically vanished in the light of the digital revolution that is taking place. Large projects have been set up, many of which have literally thousands of manuscripts, books and archival documents immediately accessible through online databases. The British DIAMM, the Swiss e-codices, the French Gallica, to name but the biggest: in recent

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<sup>ccvii</sup> The archive had a little notebook, in which all visitors studying a specific manuscript needed to write their names. In the twenty years before my visit, only three people had come to study the gradual: Reinhard Strohm, Jennifer Bloxam and Katrien Steelandt (then working with music heritage organization Resonant).

years there has been a proliferation of online, open-access platforms. I am happy to have the Gallica app and the e-codices app on my smartphone, giving me immediate and unlimited access to hundreds of thousands of manuscript images, a few thousand of which downloaded to my phone and instantly consultable, even when offline. We have come to the point where you could actually leaf through manuscripts online the whole day through, for the rest of your life.

Online platforms are flourishing, and even the smallest archives, libraries or museums have now set up projects of digitalization. This means that in the near future, hopefully, a very large portion of the existing body of thousands of chant manuscripts will become easily available to scholars and performers — and to the general public. So we now have a problem of quantity. In order for us to make real use of online databases with thousands of pictures, we need reliable metadata, inventories, concordances, and tools for comparative analysis. If not, these databases will become nothing more than repositories for virtual objects.

That is why initiatives such as the CANTUS Database are so important for the future of scholarly and artistic research in the field of medieval chant. The CANTUS Database facilitates the study of medieval plainchant for the office, indexing the musical contents of manuscripts and early print antiphoners and breviaries. The database currently holds indices of 138 manuscripts, with at the time of writing another 41 manuscript-indices in preparation. More than 400,000 chants have been entered, representing more than 1300 different liturgical occasions. American musicologist Alison Altstatt has recently described how research is enabled and encouraged by the CANTUS Database and other digital projects:<sup>ccviii</sup>

*Equipped with digital tools that allow us to inventory, compare, annotate, and read the sources ... we can at last refocus our work on key research*

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ccviii I thank Alison Altstatt for sharing her article with me before publication. The article discusses the major digital initiatives in the field of plainchant, including *Cantus Planus Regensburg* (David Hiley); *Corpus Antiphonarium Officii - Ecclesiae Centralis Europae* [CAO-ECE] (László Dobszay, Gábor Prószték); CANTUS (Debra Lacoste, Jan Koláčěk, Kate Helsen); *Global Chant Database* (Jan Koláčěk); and *The CANTUS Index* (Jan Koláčěk, Debra Lacoste, Elsa De Luca, Kate Helsen). (Altstatt, 2014)

*questions ... enabling us to take new historical and comparative perspectives on the changing status of individual saints, and the ceremonies that commemorated their lives. We will also be able to see how particular melodies were created, disseminated, and adapted by different communities. And in tracing the complex web of interrelated sources we will be prompted to reconsider our assumptions about the books themselves — how they were commissioned, copied, and used in various contexts.*<sup>ccix</sup>

While optimism is justifiable, there is still a great amount of work ahead before we can reach the researchers' and performers' Nirvana. In the case of the CANTUS Database, it is to be noted that the 138 manuscripts indexed so far represent only a small portion of the entire corpus, and that, as Altstatt points out in detail, not all records in the database contain comparable data. According to Altstatt, the biggest drawback is that “the tool lacks a field specifically dedicated to rubrics — the original ‘meta-data’ — which often transmit valuable information about local performance practice”.<sup>ccx</sup> It is possible to enter such information in additional fields, but I would like to back the idea of rubric information systematically being added to entries in the database.

### *Factors and superfactors*

Another helpful addition to the CANTUS Database would be the introduction of what I have called the notes-per-syllable factor. If we count the syllables of a given chant, and count the notes of that chant as well, division of the amount of notes by the amount of syllables will give a notes-per-syllable factor. This factor then might be a first indication of the complexity of a piece. If the chant is syllabic all the way, the factor is 1. The first versiculum in B-Gu Ms 15, the *Rorate caeli desuper*, with its typical syllabic setting except for a melisma on the last syllable, has 15 notes for 8 syllables, resulting in a factor of 1.87. The answer to that versiculum, *Et*

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ccix (Altstatt, 2014, p. 285)

ccx (Altstatt, 2014, p. 279)

*nubes pluant*, has the same music, but the text is much longer. It has 29 notes for 22 syllables: factor 1.32. In fact, any chant which is mainly syllabic will result in a factor of somewhere between 1 and 2. Looking at Figure 1, the page from a Fribourg antiphoner, the psalm verse *Salvum me fac* on the first stave has a hundred per cent syllabic rendition: that is factor 1. The antiphon *Avertantur retrorsum* which follows is a little more complex: 33 notes for 20 syllables, which makes for factor 1.65. The lamentation starting on the next stave makes for factor 1.27. And the epistle from the Girona cantoral in Figure 18 has factor 1.29.

More elaborate chant will of course result in higher factors. The *Tenebrae factae sunt* from Fribourg, as shown in Figure 2, has 110 notes for the first 34 syllables (which is from the beginning until the words *voce magna*). That means factor 3.24. Comparing this part of the respond with the same part in other examples of the *Tenebrae* in this book, results are not what you would expect. While many examples were taken from manuscripts of which, looking at their dates, we might expect mutilation or damage, the factors tell otherwise. The highest factor (3.38) is seen in fifteenth-century Maastricht (Figure 27), while the version in fourteenth-century Einsiedeln (Figure 24) has the lowest (3.06). In between, the version from Hartker (Figure 23) gives factor 3.12 and the 2002 Nocturnale version (Figure 3) has 3.15. Most surprisingly, a *Tenebrae* from the seventeenth century, as seen in a print from the brothers Belgrand (given in Figure 30) has a very normal, average factor of 3.18.

Results can differ dramatically, though. The gradual *Laetatus sum* in the version from tenth-century Sankt-Gallen (Figure 15a) has factor 3.80 (not counting the verse), while the factor of the same *Laetatus* in the nineteenth-century Dessain edition (Figure 31) has dropped to as low as 1.85. Somewhere in between, there is the Toulouse version (Figure 15b), which has a factor 2.85.

It is imaginable that after much counting and dividing, we might come to some typology of what to expect as factors for antiphons and responsories, or introits and offertories. Once this would be established, discrepancies and idiosyncrasies would easily catch the eye. These do not have to be as spectacular as the difference between the Laon version of the



offertory *Jubilate Deo* (factor 4.60) and the same offertory in the nineteenth-century Dessain Graduale (factor 2.00). Even the smallest differences could be significant on some level, certainly when one source against another would systematically show lower or higher factors.

On top of this exciting play with notes-per-syllable factors, I have also been using a 'superfactor', in which the distance between the lowest and the highest note of a chant piece is taken into account (I have called it the ambitus-factor), and then multiplied with the notes-per-syllable factor. This technique usually amplifies the original factor exponentially, because for example an offertory with a high factor will normally show a big ambitus as well, resulting in a really heavy superfactor. But the reverse is possible too, when for instance a chant piece with lots of repeated notes and long melismas circling around the same note, will have a lower ambitus-factor. Subsequently the superfactor will be mitigated.

Let me clarify this superfactor-idea with some examples. In the Bavo-repertoire as seen in Appendix Three, the antiphon *Sancte Bavo confessor* has a modest notes-per-syllable factor of 1.76. The ambitus of this first mode piece ranges from a low C to a high d', which gives an ambitus-factor 7 (that is, 7 whole tones). The superfactor is 1.76 multiplied by 7, which makes 12.33. However, the antiphon *Amandus ergo*, which has a very similar notes-per-syllable factor of 1.74, is a fourth mode piece with a very modest ambitus-factor 4.5, which gives a superfactor of 7.82. A responsory such as the *Omnem carnis* has a normal responsory-type of notes-per-syllable factor (3.53) and a rather high ambitus-factor (8) resulting in a spectacular superfactor of 28.26.

It is the simplest of tools, although if this is to be done by hand for an entire source it would take up a ridiculous amount of time, and it would most likely not be worth the effort. However I think there are things to be learned from it, so maybe if the idea could be incorporated in efforts to analyse chant scores with the aid of optical music recognition technology, some interesting research results could emerge, while researchers and performers could more easily distinguish between the different types and the varying virtuosity levels of chant. A superfactor of 28? That must be a piece with long melismas and a large ambitus. The tenth-century Laon

version of the offertory *Jubilare Deo* has a superfactor of 39.10. A superfactor of 4? That will be an almost syllabic piece with a small ambitus, ideal if you want something extremely sober in your programme.

### *Tsgrooten Antiphonary Activated—Spring Trilogy Part III*

Yesterday 8 May, in my hometown Leuven — or to be more precise at the church of the Park Abbey in Heverlee, less than half an hour walk from where I live — we presented the third part of the spring trilogy based on our relation with Flemish fifteenth-century and early sixteenth-century manuscripts.<sup>ccxi</sup> In this third production, commissioned by the annual festival *Passie van de Stemmen* in Leuven — which is a cooperation between the city's cultural centre 30CC and the Alamire Foundation — we again focus on one of Flanders' top heritage pieces, this time the 1522 Tsgrooten antiphonary.<sup>ccxii</sup>

Anthonius Tsgrooten was abbot of the Abbey of Tongerlo (40 kilometers south-east of Antwerp), which is a Norbertine or Praemonstratensian abbey presumably founded nearly 900 years ago, around 1130. During the fifteenth and sixteenth century, the abbey had become very powerful, with Tongerlo abbots frequenting the Burgundian court. Under Anthonius Tsgrooten (son of a blacksmith, born in Weert, and abbot of Tongerlo between 1504 and 1530), and under his successor, abbot Arnoldus Streysters (1530-1560) the abbey accumulated great wealth, which became endangered in the second half of the sixteenth century when due to the formation of new dioceses in the Spanish Netherlands from 1559 onwards, the abbot's benefice, with all its goods, was allotted to the new bishop of Den Bosch. Until then, however, monastic life had flourished, and abbot

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ccxi The two other productions have been discussed earlier in this chapter: the *Liquescens* (which focused on the 1481 antiphonary from the Saint Bavo Abbey Ghent) and the *(In) Visibilibus* (which centered around a 1469 hymnal, also from the Bavo Abbey Ghent).

ccxii In 2008, the Flemish ministry of culture was able to buy the manuscript (paying € 400.000 to the princes of Merode in the château de Trélon), thus keeping the book, an important piece of musical heritage, in Flanders. The manuscript was digitized immediately, in high resolution allowing strong zoom, and is available and accesible online via [www.antifonarium-tsgrooten.be](http://www.antifonarium-tsgrooten.be).

Tsgrooten had been one of the most important figures in the development of the abbey.<sup>ccxiii</sup>

Folio 2 of the Tsgrooten antiphonary depicts Anthonius Tsgrooten in the company of his patron saint, Anthony the Great (including one of his traditional attributes, a pig).<sup>ccxiv</sup> When becoming abbot of Tongerlo, Tsgrooten had immediately expressed concern about the quality of the choral singing. Therefore, he ordered various new graduals and antiphonaries, most of which were made by one of Flanders' famous scribes of that time, Franciscus van Weert. This professional scribe, active from at least 1520 until 1539, specialized in works for religious houses, producing manuscripts for (mainly Norbertine) abbeys or for personal use by their abbots. He was active in Leuven, describing himself as "lovanii residentem". He apparently developed a habit of 'signing' his work, of which Figure 32 is an example. This is the last leaf of a gradual made by van Weert (which he "happily completed" in Leuven), also commissioned by Anthonius Tsgrooten:

*Istud gradale scribi fecit reverendus pater dominus Anthonius tsgrooten, de oosterwijck, abbas modernus huius monasterii Tongerlensis, per Franciscum montfordie de Weert, Anno domini millesimo quingentesimo vicesimo tercio in vigilia pasche lovanii feliciter completum. Deo gracias.*

*[The reverend father lord Anthonius Tsgrooten, of Oisterwijk, current abbot of this monastery of Tongerlo, had this Gradual written by Franciscus Montford of Weert, happily completed in the year of the Lord 1523 on the eve of Easter, in Leuven. Thanks be to God.]<sup>ccxv</sup>*

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<sup>ccxiii</sup> The order of Prémontré was founded (at the French hamlet of Prémontré) by the Germany born Norbert in 1121 and grew very rapidly. By 1150, there were approximately 150 Norbertine abbeys, mainly in present-day Belgium, France and Germany. Details about the order and about the abbey of Tongerlo are taken from Van Dyck (1994).

<sup>ccxiv</sup> Anthonius Tsgrooten also had his portrait painted in 1507 by Rogier van der Weyden's grandson Goswin, a beautiful triptych now in the Koninklijk Museum voor Schone Kunsten, Antwerp.

<sup>ccxv</sup> See also de Hamel (2010, pp. 202-203)

The gradual leaf is the ‘Poole 70’ at Indiana University’s Lilly Library. I had read about that gradual, and had planned to complement my choices from the Tsgrooten antiphony with material taken from the manuscript in Bloomington — only to find that of this gradual only this last leaf has survived.<sup>ccxvi</sup> But by the time I discovered that, I had already decided not to bother with other van Weert manuscripts and to make my choices for the whole of this production *Tsgrooten Antiphony Activated* from the Tsgrooten antiphony itself. The reason for this being, that the book itself is a beautiful manuscript, lavishly illustrated and ornamented, but above all perfectly capable of ‘carrying’ a production from a to z as a stand-alone piece of art.

Using high quality pictures, I had full-size facsimiles made of the pages I had decided to use in the programme. Collated, these facsimile pages formed a book that could give a quite accurate impression of the historic situation of performing from the book. The facsimile book now became the focus of our project *Tsgrooten Antiphony Activated*. Male members of Psallentes focused on the music readily available in the manuscript itself. A few female members of Psallentes were asked to provide all aspects of recitation that can not be found in the antiphony — of antiphonaries for that matter: the opening *Deus in adiutorium*, verses of appropriate psalms, verses of the *Venite exultemus*, and fragments of hymns and cantica (e.g. the *Magnificat*). That way, a very clear and active

ccxvi US-BLI Poole 70, last folio of the lost gradual by Van Weert, with a sequence for St. Anne, the *Gaude mater Anna gaude*, of which the last eight (out of ten) verses are given. There is some information on a version of that sequence and its anonymous polyphonic treatment in JenaU 34 in Anderson (2014, pp. 122-128). It is worth noting in the context of this book, that Michael Anderson proposes a way to avoid singing plainchant (although that is not his objective as such). He notices that the *Gaude mater Anna gaude* in JenaU 34 is textually the same (except for the first two words) as the *Alma parens Anna gaude* in JenaU 30. But the polyphony of the first is set for the even-numbered verses, while the second has polyphony set for the odd-numbered verses. “The consequence is that the two versions could be used in an interlocking fashion to create a setting of this sequence with all verses in polyphony. ... Such a proposal seems even more likely in light of the fact that most of the verses begin and end with F sonorities, making potential transitions between the versions seamless, if possibly monotonous. ... Because the polyphonic verses unfold more slowly than the chant does, one of the obvious results of such an arrangement would be more time consumed trumpeting the merits of St. Anne in the liturgy.” (Anderson, 2014, p. 126)

separation was made between what is presented directly from the book (antiphons, invitatory antiphons, responsories), and the material that is explicitly linked with the musical material from the antiphonary, but to be found in complementary sources.

Allocating the two differing tasks and functions to two distinctly distinguishable groups of singers (male and female) opened the grounds for an exercise in condensation. It would be nice to sing psalms in extenso and neatly introduce and conclude these with antiphons, and the relative monotony of such a venture can be impressive, but in this case we chose for condensation, compression. An a-historical situation in which the two groups of singers interfere with and intervene into each other's singing. It is an evocation of hundreds of years of constant and unending recitation and singing, of questioning and answering. But it is also an attempt to portray in an audible manner what we see in manuscripts. The parchment is thin, notes from the back of the folio remain visible; or new melodies have been noted on top of older ones erased; or antiphons share the same melodic material; and we can hardly suppress a playful inclination to perform both melodies at the same time. This is what we have consistently done in the *Tsgrooten Antiphonary Activated*, creating a new rhythm, a slow and constant metre, as something beyond the superficial unrest we have created deliberately. And maybe it also comments on modern people's tendency to zap through life. Starting one thing (e.g. starting to read the next chapter) while the other has not yet been finished.

## *Phenomena*

This chapter has presented various illustrations of a multi-faceted approach to late medieval plainchant and its sources. The chapter has appropriately been called 'Morphology': forms and shapes have been discussed, from vast manuscripts to the tiniest note. Within the context of the methodological path chosen—the topological approach as described in Chapter Two—it has been important to show how considerations on each of those topoi (own language; artistic material; theory and context) can be artistically relevant, even necessary. We learn from looking

at the sources, and what we learn can transcend into our performances in different ways. Often enough, a direct relationship with the manuscript is developed, while divergences may develop as well. We may want to conclude that our approach has been somewhat phenomenological: concentrating on descriptions of experiences and observation of visual and auditory phenomena, without too much explanation, and always strongly related to and directed towards the pragmatics of plainchant performance practice. Manuscripts and notes, singers and circumstances have thus given ear and voice to each other. The multiplicity of rituals, of habits and use of voice, of themes and sources, is now ready for exhibition.



CHAPTER FOUR

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# Exertions





In Chapter One, we have looked at challenges facing the performer of late medieval plainchant, and how these challenges can lead to possibilities and opportunities for performance. Chapter Two has shown a workable method for dealing with those challenges and opportunities, when through the use of a topological strategy a conjunction of narratives emerges, relating to personal language and stories, artistic material, and history, theory and contexts. Continuing from there, Chapter Three has focused on what we have called the morphology of late medieval plainchant. The term was used in its broadest sense: the forms, shapes and structures through which the repertoire has come down to us. Starting with manuscripts of all sorts and types, and continuing with the many choices offered to explore the repertoire contained in those manuscripts, we have come down to what probably matters most to plainchant performers: the notes or neumes and their forms and formats. With a focus on the notation of the fifteenth and sixteenth centuries, and to the backdrop of our awareness and knowledge of the content of contemporary treatises as well as of the extensive use of performance conventions, the image of a multi-varied historical and present-day performance practice of plainchant has been confirmed.

In the past several years, I have, with my ensemble Psallentes, proposed (performed, exhibited) more than a hundred projects, almost all of them directly related to some type of late medieval plainchant and its possible performances. In this fourth and last chapter, I will briefly present 17 of these projects, singled out because of their relevance to the topic at hand. Each of these projects represents a collection of ‘exhibits’, together forming 17 Exertions (more on that soon).<sup>ccxvii</sup> In what follows, I use the verb ‘to exhibit’ and the noun ‘exhibition’ as generic terms for a broad collection of activities, beyond the more traditional, narrower ‘object-on-display’ definition. In the end, however, the word ‘exhibition’ will be reserved for the building in which these activities take place.

First of all, I should stress that each project presented in this chapter was actually realised in recent years, all of them in the format of concerts, workshops and/or recordings. These are not projects that are planned or could have happened, not just some proposals or ideas that have to be worked out. All of these projects actually were presented — although some elements and details have been added for future ‘reshoots’ (see also footnote ccxvi). Each project is presented as a collection of many types of exhibits: some are objects, including manuscripts — as you would expect — but some exhibits do not consist of physical objects. Exhibits can also present themselves as imaginary objects, or as persons, as ideas or concepts. Each of the 17 projects is described briefly, with the main exhibits constituting these projects listed separately. In all, this chapter actually contains a few hundred exhibits of many — although often similar — kinds.

Before we embark on the long list of exhibits, I would like to elaborate on a few aspects of what we can do with the exhibits listed — describing events that I will call ‘Exertions’, performed in a place called ‘The Exhibition’. However, I need to start with three important statements: about the

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ccxvii Productions discussed in earlier chapters should be added to this list of 17: *Tenebrae*, *Genesis Genesis Genesis*, *Liquescens*, *In/Visibilibus*, *Antiphonary Tsgrooten Activated*. Within the 17 projects, there are also some references to other projects, such as *CLOISTERED*, and *In Extenso*. This makes for a total of 24 projects referred to, approximately one quarter of the total amount of Psallentes projects realised between 2000 and 2014.

artistic research method, about layout, and about Exertions. Together, these statements function as a kind of a manifesto for the/my/our artistic research and development of a performance practice of late medieval plainchant and related polyphonies.

### *About the artistic research method*

First of all, I should refer to Chapter Two — Research, where I have described the topological approach as suggested by Nyrrnes, extending her initial proposal of a method of writing about artistic research towards the formation of what could be called a method of artistic research itself. It is with caution but without reluctance that I refer also to a concept presented by Deleuze and Guattari (1987), where (applied to the heterogeneous field of ‘academic knowledge’) the image of the *rhizome* is proposed, a system of inquiry laid out as a map. Within this map, or within the landscape represented by this map, the researcher moves around with a performative strategy, which the two French philosophers call *nomadology*. With that image in mind, the research is less about the classical dichotomy subject/object, but more about making connections. In fact, as Deleuze and Guattari think the idea through, they suggest six principles needed to make the *rhizome* idea work, the first of these being “connection”.<sup>cxcviii</sup> Described like this, the topological triangle of Nyrrnes and the *rhizome* of Deleuze and Guattari show striking similarities. Both suggest a movement, a connection between places, between topoi. Both represent a more open relation with knowledge (or in our case works of art and how they are made). Both stress that there is no beginning and no end to the adventure, no fixed starting point, no fixed entry or exit.

Both the topological approach and the *rhizome* concept can to a

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<sup>cxcviii</sup> “A rhizome ceaselessly establishes connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences, and social struggles. A semiotic chain is like a tuber agglomerating very diverse acts, not only linguistic, but also perceptive, mimetic, gestural, and cognitive: there is no language in itself, nor are there any linguistic universals, only a throng of dialects, patois, slangs, and specialized languages. There is no ideal speaker-listener, any more than there is a homogeneous linguistic community.” (Deleuze & Guattari, 1987, p. 7)

certain extent work while sitting at a desk. However and moreover, since both can be applied to the development of performance practices, the experiences of studio work, corporeality<sup>ccxix</sup> and performance are to be involved as well, including all the practical considerations, while retaining a strong relation to the utopian potential of art as well as mobilizing talent and resources. All of these actions — the imaginative and the imaginary, the concrete and the pragmatical — can be explored in the Exhibition.

### *About layout*

The Exhibition is a place, a workplace, a studio, a rehearsal room, a warehouse, a factory, a laboratory, a concert hall, it is all of these and none of these — an open, non-structured or not-too-structured space. As even in the artworld everything starts with a budget (I do not want to be cynical about that), I should start by stating that my proposal of the Exhibition is utopian. It is idealistic, and in that way it may be perfection and genius, at least in our heads (referring to Woody Allen again). There are no financial, practical or physical constraints. Things are going on every day throughout the day, with paid professional people present and mingling, working, debating, singing, making music or respecting silence with visitors. The acoustics are perfect for music as well as for speech and debate, and they are adaptable to circumstances.

Figure 33 represents one of the many possible practical layouts of the Exhibition — something that we have called ‘non-structural’ or ‘not-too-structural’ earlier on. In the sketchy figure, similarities with the layout of a classic gothic church (comparable to the one in Figure 11) are not coincidental. The chancel of a church, with its typical choir including stalls and lecterns, was/is a natural habitat for singers, for practitioners, for rehearsal and performance, for ritual and event, for music and silence, for dialogue and contemplation. Contrary to the situation in many big churches or cathedrals, however, north and south side of the stalls in our

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ccxix On ‘corporeality as a source of knowledge’ see Cobussen (2007).

Exhibition are rather close to each other (the A's in Figure 33) — think of the well-known somewhat cramped House of Commons of the Parliament of the United Kingdom in London. In the middle of the open space between the two sides of the stalls (B, which I would like to call 'the Grid') is a lectern (C), approachable from all four sides. This is the central workplace for everyone singing, listening and debating, although many alternatives are possible (see below). The terraced stalls' seats looking down on the Grid are the only fixed seats available in the Exhibition. An alternative or additional workspace is available to the east hand side of the Grid (D). It is a large circle with again a lectern (E) in the centre of it. It would appropriately be called the Circle. Both these workplaces are at the centre of the Exhibition, but these structures do not inhibit equally (un)important actions from taking place in peripheral areas of the Exhibition. There is the Screen (F), which is what is suggested by its name in a double meaning: firstly it serves as a chancel screen as seen in late medieval church architecture, usually partitioning off the chancel and the nave of a church, and often with a 'choir loft' on top of it; secondly the Screen is also simply a large projection screen. There is a Promenade (G), encircling the central spaces, or expanding them, making way for the serious Socratic as well as the flâneur lounging, or any type of visitor in between. The Promenade is also a possible gallery, where cabinets (physical, digital or imaginary containers) may display disparate objects of curiosity relating to the current event, rejecting "the approach that seeks to impose a chronology, an ordering structure, and a developmental flow from the past to the present".<sup>ccxx</sup> This is one of the places where the Exhibition, as a museum in its broadest sense, is 'performed'. Charles Garoian has described this eloquently:

*Performing the museum is predicated upon rupturing the assumption that works of art are beyond reproach. While they are conserved, preserved, and secured for posterity, works of art represent the potential to dialogue with history; for us to expose, examine, and critique cultural codes. They also*

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ccxx (Hooper-Greenhill, 1992, p. 11)

*provide the possibility to imagine and create new cultural myths, new ways of exhibiting and interpreting works of art that take into consideration content introduced by museum viewers.*<sup>ccxxi</sup>

That rupturing of the assumption that works of art are beyond reproach is taken to extremes in the One-on-One room (H). This is one of four ‘side-chapels’, each with a specific function. The One-on-One is the most utopian of these four satellite rooms, it is the one where a visitor may view and handle any manuscript on a ‘personal’ level. It is not the ‘do not touch’, but the ‘please touch’. Just you and the manuscript, go ahead and take a look, leaf through, study, sing, or/and cut up and take a folio home — the One-on-One would offer the possibility to identify intensely with a manuscript, even into the uncomfortable, the biblioclastic, or verging on fetishism. On a more realistic level, the One-Page room (I) is a room where one (double) page of a manuscript relevant to the current Exertion (see below) is exposed, exhibited. It is inspired by the One-Picture Gallery, part of the Penza Savitsky Art Gallery, and also known as The Museum of One Painting — which is a Russian state museum located in Penza, and it has only one room, where only one painting at a time is exhibited. Next to the One-Page room, we can enter the Treasury (J), where exceptional artefacts of all kinds are on display, or at least kept safely, including all manuscripts; and the Library (K), which of course is a treasury as well, also serving as a reading room. The Exhibition has its very own bar, the House of Liquids (L, serving nothing but non-alcoholic liquids and liquid food). Finally, the building has large windows on the north and south side — to the north abutting onto a street (M) in order to be present in the city and to allow the city into the Exhibition, and to the south onto a garden (N).<sup>ccxxii</sup>

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ccxxi (Garoian, 2001, p. 235)

ccxxii Because “Im Grün erwacht der frische Muth, wenn blau der Himmel blickt. Im Grünen da geht alles gut, was je das Herz bedrückt” [“In the greenery the cheery spirit wakes, when blue smiles the sky. In the greenery, there all goes well, whatsoever oppresses the heart”]. Wilhelmina Christiane von Chézy, née Klencke (1783 - 1856) in *Im Grünen*, as set by Felix Mendelssohn Bartholdy.

## *About Exertions*

I propose an expansion of the Exhibition. Rather than presenting a themed or an encyclopedic collection of objects within often chronological frameworks or narratives, the aim is to develop the exhibition as a performative cultural instrument. I suggest to investigate exhibitions in settings beyond the traditional art gallery, adding ideas, activities and procedures imported from other cultural events such as concerts, performances, rehearsals, workshops, lectures, debates, conferences. Our Exhibition would thus become a free zone, acting as a support for visual and auditory encounters, for aesthetic and spiritual experiences, for renewed communication, for research of all kinds, for public education, for social debate, even for social enhancement. It would thus become a refuge, where exhibits can be discovered and explored in terms of their situation in time and space; where exhibits can be shown, handled, experienced, proposed, connected, constructed, reconstructed, deconstructed; where performance events can be framed, and audience and practitioner spaces can be organized, at the same time abandoning the traditional boundaries between these functions; and where all of this happens in a single space where performers and audiences become one body, become a body of agents, of actors, of practitioners, and whose interactions give the exhibition its life force. The material and the immaterial would leave traces in minds and discourses. Involvement and non-involvement would occur in an open situation, coherent on one level, possibly lacking coherence on another level.

The Exhibition as a physical space can be visited, and things are to be seen, viewed, sung, heard, listened to, and experienced. The Exhibition is calm, cool and elegant, it is neither exhaustive nor exhausting. At set times or spontaneously<sup>cxxiii</sup>, in an open, uninhibited manner, Exertions

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<sup>cxxiii</sup> Think of Jim Haynes and the Arts Lab he had opened in a warehouse space in November 1967. "People didn't particularly come to see something specific. But they would say, 'let's go to the Lab and see what's going on tonight'. When they arrived, there would be a big blackboard, like a menu, showing all the different things going on that evening... There would be many spontaneous events." (Haynes quoted in Nairne, 1996, p. 392)



occur. Each gathering of people is an Exertion, when they are viewing, handling, exploring one or more of the exhibits. Something is applied to these exhibits: a quality, a change, a force, an influence, or nothing at all. People address the space of the human faculties: cognition, imagination, judgement. It is working with topology or nomadology, in a temporal fluidity, and it can fundamentally affect our experiences with and understanding of culture.

To make an Exertion happen, there is only one instruction: (Do not) Adapt. Add to. Add up. Add on. Add. Admire. Adopt a thought. Adopt. Adapt. Amend. Appease. Apply a force. Apply a quality. Apply an influence. Apply. Argue. Arouse. Arrange. Assemble. Begin to sing. Begin with 'In principio'. Begin. Blow. Bolster. Brainstorm. Break. Bring order. Broaden. Catalogue the library. Catalogue. Challenge the idea. Challenge. Change the colour. Change. Chew at. Chew it over. Chew. Choreograph. Classify. Close the book. Close your mouth. Close. Colour opinion. Colour the line. Colour the note. Colour. Combine. Confirm. Confront. Confuse. Connect. Construct. Contemplate. Create. Cut and paste. Cut and run. Cut it out. Cut off. Cut. Debate. Deconstruct. Defend. Define. Deliver. Deprofessionalize. Differ. Discover. Display the exhibit. Display. Disseminate. Distinguish. Do. Do nothing. Drink the atmosphere. Drink. Eat your heart out. Eat your words. Eat. Embody. End in tears. End the story. End the turmoil. End. Enjoy. Enliven. Excite. Exert authority. Exert. Exhale. Expand. Explode. Explore. Expose. Express. Extemporize. Extend. Fail. Fake the manuscript. Fake. Feel the sheepskin. Feel. Find out. Find. Forward. Gain time. Gaze. Get-up-and-go. Get. Give way. Give. Glance. Glue. Grab a note. Grab a thought. Grab. Grow into something huge. Grow on. Grow out. Grow up. Grow. Hail. Hasten. Hate. Hear. Heat the moment. Heat. Heighten the mood. Heighten the note. Heighten the tone. Heighten. Ignite. Ignore. Impregnate. Improvise. Increase. Index the manuscript. Inflammate. Inhale. Insert. Inspire people. Inspire. Investigate. Isolate. Jump off. Jump on. Jump ship. Jump to conclusion. Jump. Kneel down. Kneel. Know. Learn. Leave. Lie. Lighten up. Lighten. Listen. Live. Live the dream. Log. Loose off. Lose. Love. Lower the note. Lower the tone. Lower. Make loose. Make a

day. Make a noise. Make do. Make. Map out. Map. Mark. Marry. Maximize. Memorize. Minimize. Move. Mumble. Narrate. Negotiate. Object. Open the book. Open your mouth. Open. Order. Overturn. Paint. Perceive. Plan. Play. Prepare. Present. Produce. Project. Prolong the song. Prolong. Promise. Propose. Protest. Quarrel. Quote. Read. Reaffirm. Recall. Reconstruct. Record. Reify. Refrain from comment. Refrain. Regain. Rehearse. Relax. Relax. Relax. Really relax. Rely. Remake. Remark. Remember. Remove. Repeat. Research. Rest. Restart. Return. Rewind to the beginning. Rewind. Rework. Rise above. Rise to glory. Rise to the challenge. Rise up. Rise. Seal. Search. See. Shout. Show. Shuffle. Shut. Sign. Silence. Sing in the dark. Sing. Sink into a deep sleep. Sink into a dream. Sink without trace. Sink. Sleep. Smell. Snap your fingers. Snap. Speak the patois. Speak. Stage. Stand the heat. Stand. Straighten up. Straighten. Stumble upon. Stumble. Supersede. Surround. Swallow. Pass. Take away. Take five. Take home. Take. Talk. Taste. Temporize. Thank. Think. Touch. Transcend. Treasure. Trespass. Turn. Undermine. Undo. Unite. Utter. View. Vote. Vow. Wake. Walk before you run. Walk into the garden. Walk the street. Walk. Watch. Wonder. Work out. Work wonders. Work. Wrap around. Wrap it up. Wrap. Write. Yell.

*Exertion 1 — “Et la porte de paradis luy est ouverte”*

EXHIBIT **1-1** BOY TO BE BAPTIZED. **1-2** BAPTISMAL FONT. **1-3** MUSIC IN GHENT CA. 1500. **1-4** LES CHRONIQUES DE JEAN MOLINET (BUCHON, 1828) **1-5** EEN KIND IS ONS GEBOREN [A CHILD IS BORN UNTO US] (MAREEL, 2010, PP. 156-165) **1-6** ONE ALTA CAPELLA (SHAWMS, SACKBUTS) **1-7** ONE ORGANIST **1-8** ONE ORGAN **1-9** SIX CHANT SINGERS **1-10** FOUR POLYPHONISTS **1-11** INTROITUS SALVE SANCTA PARENS **1-12** KYRIE FROM MISSA SUM TUUM PRAESIDIUM, PIERRE DE LA RUE **1-13** OFFERTORY SUB TUUM PRAESIDIUM **1-14** AGNUS DEI FROM MISSA PHILIPPE REX CASTILLIE, JOSQUIN DESPREZ **1-15** NOBIS SANCTI SPIRITU, ALEXANDER AGRICOLA **1-16** SEQUENCE VENI CREATOR SPIRITUS, GUILLAUME DUFAY **1-17** AVE MARIS STELLA, JACOB OBRECHT **1-18** TE DEUM, GILLES BINCHOIS **1-19** GLORIA INTONATIONS AS USED CA. 1500 **1-20** LITURGICAL PRESCRIPTIONS FOR BAPTISM CA. 1500. ORDINAIRE DES CHRESTIENS.

(ANONYMOUS, 1495-1499) **1-21** “ET LA PORTE DE PARADIS LUY EST OUVERTE” **1-22** A LATE FIFTEENTH-CENTURY GRADUAL FROM GHENT [B-GU MS 14] **1-23** A LATE FIFTEENTH-CENTURY ANTIPHONARY FROM GHENT [B-GU MS 15]

Funny, in a way, that the March 2000 concert at which the baptism of little prince Charles was recalled, also acted as a kind of baptism of the ensemble Psallentes itself. A maiden concert. Coincidentally, this happened in the Saint Bavo Cathedral, which at the time of the historical event of March 1500 was simply called the church of Saint John the Baptist. This concert marked the beginning of a new phase in my life as a musician — and in a nicely symbolic way too, although I only got to realize that quite some time later.

As a teenager I was very much into medieval music, and I too had my portion of romantic longing for the idealized Middle Ages.<sup>ccxxiv</sup> Although I played the piano from my early childhood, and eventually turned out to become a professional pianist and piano teacher, my love for and interest in medieval music and manuscripts has always been there. Being a pianist occupied with nineteenth-century music and the like, the singing of plainchant was the best thing I could do to keep my chances open of one day entering the magical world of Early Music. With the founding of Psallentes and the connections we made with other ensembles, I was finally able to move further into that wonderful universe of late medieval chant manuscripts, of the *Cantigas de Santa Maria*, the *Llibre Vermell de Montserrat*, the *Codex Calixtinus*. “Et la porte du paradis luy est ouverte.” (See below)

Thus a concert in the Saint Bavo Cathedral of Ghent, in March 2000, constituted Psallentes’ baptism as a chant group. The previous decade had seen some preliminary actions toward the formation of the group, but *Capilla Flamenca*’s project to commemorate the 500th birthday of Emperor Charles V (with music by Binchois, Dufay, Obrecht, de la Rue and others), had precipitated the serious and official start of Psallentes as an ensemble for late medieval plainchant and related polyphonies.

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ccxxiv As described in Chapter One — Challenges. See also Van Kesteren (2004).

The concert was organized by the *Gentse Stadsconcerten*, was well attended, and received some attention from members of the national music press. The magic of the year 2000, a 500th birthday of a famous historical personality, the splendour of the cathedral (until 1559 a collegiate church), and the promise of a ‘reconstruction’ of a historical event at the original location, it obviously appealed to many.

Although my personal concern then was initially and primarily one of using the ‘right’ chant sources for a historical reconstruction of the mass (we eventually used the late fifteenth century Ghent *graduale B-Gu Ms 14*), my focus gradually shifted towards the ritual of the baptism itself. Although this ritual would probably have been spoken, not sung, we ultimately decided to recite it vocally, in order to give an impression of the solemnity of the occasion. Moreover, as singing can be described as an elegant way of shouting, it helped to make long lines of text somewhat understandable throughout large parts of the cathedral.

The well known contemporary description of some major historical events by Jean de Molinet, the French chronicler,<sup>ccxxv</sup> gave the spark of inspiration to go and look into appropriate sources. Quite a lot of books called ‘*Ordo Baptizandi*’ are easily to be found in archives, although they are mainly post-Tridentine, which makes them not a hundred per cent reliable as historical-liturgical sources for the period around 1500. We eventually turned to the ‘*Ordinaire des Chrestiens*’, printed by Antoine Verard in Paris in 1492. The liturgical handbook has detailed instructions on how to baptize solemnly, commencing by simple questions at the church door (What do you want to become? A Christian! What name do you want to have? Carolus!) up to the moment of the baptism itself, by which the child is assured of a place in paradise: “Et la porte du paradis luy est ouverte”.

The date of printing, together with the very detailed description of

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<sup>ccxxv</sup> As a poet, Jean de Molinet (1435-1507) is probably best remembered for his poem *Nymphé des Bois*, a lament on the death of Johannes Ockeghem, set by Josquin Desprez. Buchon (1828) published Molinet’s chronicles, including the chapter “*La nativité et baptesme de monseigneur le duc Charles, premier fils de monseigneur l’archiduc et de madame Jehanne d’Espagne*”. This chapter contains details on the baptism (which apparently took place at night, between eight and nine p.m.), with some references to music as well.

the ritual of the baptism made this liturgical handbook into a perfect companion for an evocation of the baptism of baby Charles.

## *Exertion 2 — Memorabilia*

**2-1** SINGERS AROUND A LECTERN **2-2** SINGING TOWARDS THE HIGH NOTES  
**2-3** THREE DISPLAYS (APPROPRIATE FACSIMILES OF THE HOLY TRINITY OFFICE) **2-4** TWO FLOOR MATS (MAGNIFICAT AND VENITE EXSULTEMUS)  
**2-5** CD ETIENNE DE LIÈGE, IN FESTO SANCTISSIMAE TRINITATIS RIC 249  
**2-6** MATTHEW 28:18-20 **2-7** ERASMUS'S PARAPHRASIS OF SAINT JOHN'S GOSPEL **2-8** FAUX-BOURDON TECHNIQUE **2-9** FIVE OR SIX SINGERS  
**2-10** ANTIPHON GRATIAS TIBI DEUS **2-11** RESPONSORY O BEATA TRINITAS  
**2-12** ANTIPHON GLORIA TIBI TRINITAS **2-13** ANTIPHON LAUS ET PERHENNIS **2-14** ANTIPHON GLORIA LAUDIS RESONET **2-15** ANTIPHON LAUS DEO PATRI **2-16** ANTIPHON EX QUO OMNIA **2-17** HYMNE O LUX BEATA **2-18** LECTIO NATURA DIVINA (ERASMUS) **2-19** RESPONSORY TIBI LAUS **2-20** ANTIPHON GRATIAS TIBI DEUS **2-21** MAGNIFICAT IN THE FIRST MODE **2-22** INVITATORIUM DEUM VERUM **2-23** VENITE EXSULTEMUS IN THE FOURTH MODE **2-24** LECTIO ITAQUE CONVENIT (ERASMUS)  
**2-25** RESPONSORY QUIS DEUS MAGNUS **2-26** ANTIPHON TE INVOCAMUS **2-27** ANTIPHON CARITAS PATER EST **2-28** ANTIPHON VERAX EST PATER **2-29** LECTIO ET SATIS EST (ERASMUS) **2-30** RESPONSORY GLORIA PATRI **2-31** RESPONSORY SUMME TRINITATI **2-32** RESPONSORY BENEDICAMUS **2-33** HYMN IMMENSA ET UNA TRINITATIS **2-34** TO SPEAK OF THINGS THAT NO WORDS CAN EXPLAIN IS MADNESS **2-35** B-GU MS 15 VOLUME 1 (1481) **2-36** B-GU MS 15 VOLUME 2 (1471)

*Memorabilia* was a project of firsts. Although in previous projects we had worked extensively with different chant sources from the late middle ages, this was the first production based entirely on one particular source, the B-Gu Ms 15 antiphonary from the Ghent Abbey of Saint Bavo. Not only was *Memorabilia* centred around that book, we sang directly from it, using facsimiles printed on three large displays.

The 70-minute programme was thus created with the public witnessing how we singers work through the manuscript, relying heavily on

memory and convention.<sup>ccxxvi</sup>

In contrast to most of the festivals of the Catholic Church, the feast of the Holy Trinity does not celebrate an event in the lives of Christ, Mary or the Apostles, neither does it honour any particular saint. Its theme is nothing so substantial as suffering or death, but rather one of the basic doctrines of Christian belief, that God is three: the Father, the Son and the Holy Spirit. Bishop Etienne de Liège, early in the tenth century, was fascinated by this concept of the Three-in-One to such an extent that he wrote an office around it. The office quickly gained popularity in many places, although four centuries had to pass before it was recognized as a universal feast-day.

Our artistic point of departure was, that we should provide an impression of how the office would have sounded on the first Sunday after Whitsun in Ghent around 1500. We made a selection from the plentiful supply of vocal music for the office, choosing primarily music for first vespers and matins. We aimed for a logical construction as well as for the alternation of musical textures. This actually constitutes what would become central to the way I would build programmes for Psallentes: always balancing construction and textures into something presenting itself as a story, as something with a dramaturgical line. This is not to be misunderstood: the dramaturgy of a programme could easily be similar to the flat and silent surface of some mysterious lake high in the mountains, on a calm day.

The song that we raise has neither beginning nor end. It is the tale of alpha and omega, of the Word incarnate, of life and death, of life after death. Our beginning of this tale comes out of nothing and our song will die away into nothing. It is insignificant and small and, what is more, its subject is our insignificance and littleness in comparison to God's great-

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<sup>ccxxvi</sup> The project's name *Memorabilia* was chosen exactly because of this extensive relying on memory, but also because of what is closer to the meaning of the word *memorabilia* itself, referring to a memorable event (for us, a new step in our chant adventure), and to the use of a memorable manuscript. Initially, the project was planned within a trilogy, with the other productions being *Ethica* and *Paraferalia*. These two projects were not realized at the time, but ideas from *Ethica* would much later return in *In/Visibilibus*, while *Paraferalia* evolved into the project *Tota pulchra es*.

ness and the impossibility of comprehending the mystery of the Three-in-One. The cantor sings words by Desiderius Erasmus of Rotterdam that were never set to music and never before sung, especially when we consider that Erasmus certainly never intended them to be sung.

*Natura divina quoniam in immensum superat imbecillitatem humani ingenii (quamlibet alioqui felicitis ac perspicacis) nec sensibus nostris, ut est, potest percipi, nec animo concipi, nec imaginatione fingi, nec verbis explicari.*

*[Given that the nature of God immeasurably transcends the weakness of human intellect, however sharp that intellect may be, its reality can therefore never be encompassed by either our senses or our understanding, nor be pictured by our imagination, let alone be expressed in words.]<sup>ccxxvii</sup>*

That is the sentence with which Erasmus begins his paraphrases of Saint John's Gospel. The cantor sings Erasmus' words as he would chant a section of the Gospel itself or any other text from the New Testament, or a Gospel commentary such as Augustine's. He varies the chanting tone where he considers it necessary not only for comprehension and clarity, but also from his own comprehension of the text.

*Itaque rationibus humanis scrutari divinae naturae cognitionem, temeritas est, loqui de his, quae nullis verbis explicari queunt, dementia est, definire, impietas est.*

*[This is the reason why any attempt to scrutinise the nature of God with human calculations is foolhardy, to speak of those things that no words can explain is madness, and to define them is an act of ungodliness.]<sup>ccxxviii</sup>*

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<sup>ccxxvii</sup> From Erasmus's *Opera Omnia* as published in *Lugdunum Batavorum* (Leiden, The Netherlands). English text from the *Psallentes* CD-booklet, translation by Peter Lockwood.

<sup>ccxxviii</sup> "To speak of those things that no words can explain is madness" has become a favourite of mine while writing this book on my performance relationship with late medieval chant manuscripts. Ultimately, the things that matter most are often beyond description with words. Or if words are used, they are used to paint an image by which we understand better.

Figure 34 shows folio 119 from the Ghent antiphonary, with a fragment of the office of Holy Trinity. While working with this manuscript, I had set out an important basic rule in relation to the ‘rhythm’ of the chant: if possible, make a dynamic or expressive movement towards top-notes, and if there is more than one top-note, go on until the one the furthest away. In short, the instruction was: sing towards the top right hand side. Moving towards the top-notes was of course inspired by the Conrad von Zabern instruction (see Chapter One). All this meant that while performing the *Gloria Patri* on the second stave of the folio, we would first aim for the f’ in *patri*, and then swiftly continue towards an even higher goal, the g’ in *filio*. The second part of the doxology would reverse that order of high notes, aiming first for the g’ in *spiritui*, lingering on the f’ in *sancto*, before settling on the d’ which leads into the *repetendum*.

### *Exertion 3 — Missa Verbum Incarnatum*

**3-1** THE CONCEPT OF THE VERBUM INCARNATUM **3-2** THE CONCEPT OF THE IMMACULATE CONCEPTION **3-3** ALTERNATIM BETWEEN PLAINCHANT AND POLYPHONY **3-4** MUSIC IN THE PRINCE-BISHOPRIC OF LIÈGE **3-5** WESTERN AND EASTERN CHANT DIALECTS **3-6** CD ARNOLD DE LANTINS, MISSA VERBUM INCARNATUM, RICERCAR 207 **3-7** MOTET AVE MARIA/O MARIA, JOHANNES BRASSART **3-8** INTROIT GAUDEAMUS **3-9** KYRIE FROM THE MISSA VERBUM INCARNATUM, ARNOLD DE LANTINS **3-10** GLORIA FROM THE MISSA VERBUM INCARNATUM, ARNOLD DE LANTINS **3-11** EPISTLE DOMINUS POSSIDET ME **3-12** GRADUAL BENEDICTA ET VENERABILIS **3-13** ANTIPHON REGINAE CAELI, JOHANNES BRASSART **3-14** SEQUENCE LAETABUNTUR **3-15** LIBER GENERATIONIS **3-16** Credo FROM THE MISSA VERBUM INCARNATUM, ARNOLD DE LANTINS **3-17** OFFERTORY FELIX NAMQUE **3-18** MOTET O PULCHERRIMA MULIERUM, ARNOLD DE LANTINS **3-19** PREFACE **3-20** SANCTUS FROM THE MISSA VERBUM INCARNATUM, ARNOLD DE LANTINS **3-21** AGNUS DEI FROM THE MISSA VERBUM INCARNATUM, ARNOLD DE LANTINS **3-22** COMMUNIO REGINA MUNDI **3-23** ITE MISSA EST & DEO GRATIAS **3-24** MOTET A VIRTUTIS IGNITIO / ERGO BEATA NASCIO **3-25** BOLOGNA, CIVICO MUSEO BIBLIOGRAFICO MUSICAL, MS Q15 **3-26** EVANGELIARY FROM TONGEREN [B-TO OLIM 85]



Singers are gathered around a (facsimile of a) manuscript, the B-TO olim 85 — an evangeliary from Tongeren that has a thirteenth-century quire containing some solemn lessons. One of those lessons is the *Liber Generationis* or The book of the genealogy of Jesus Christ, in a lively recitation displaying a large range (f to f'). It first circles up from f to a, then nicely via b flat to c', continuing its way up to d', as an ultimate springboard towards f' — the highest note of the lesson. Then, after the high note, the descent is done in two stages: immediately down to f again, but with c and d flaring up just before the final descent. That descent, however, stops just before touchdown, since the ultimate low f is only reached at the beginning of a new phrase.

Oddly enough, the thus constituted and repeated eleven musical phrases act totally independent from the textual structure seen in the genealogy. That genealogy, establishing Jesus' royal lineage, has a three-fold structure. First — starting with Abraham, father of Isaac, father of Jacob etc. — the history takes us down to King David. Second — going on from David, father of Solomon, father of Rehoboam etc. — the history continues, covering the time up to the exile to Babylon. The third part — after the Babylonian exile and starting of with Jechoniah — ends with the birth of Jesus: *De qua natus est ihesus qui vocatur christus*. In this manuscript version, the textual apotheosis is strengthened by a two part setting of that sentence — an early example of notated simple polyphony.

Singers are assembled around the manuscript, with a central soloist moving gently and steadily through the three times fourteen generations. It's a long and repetitive story, and the soloist's fellow singers support the recitation with a bourdon on f, joining in on the words that mark out the endings of the three sections of the genealogy. The singer's voices resonate in each other's ears, in each other's bodies. Together they build a song that — as long as it lasts — seems to hold a promise of eternity.

With the production 'Missa Verbum Incarnatum' — another marriage between Psallentes' chant and Capilla Flamenca's polyphony — Psallentes for the first (but not last) time entered the exciting world of chant sources originating from the region of Tongeren. The votive Mass, in this production placed within the context of the 8 December Feast of the Immaculate

Conception of the Blessed Virgin Mary, was written by Arnold de Lantins (d. 1432), a native of the Prince-Bishopric of Liège. Its title is somewhat misleading, since the use of the antiphon *O pulcherrima mulierum* makes it all the more clear that this is a Mass explicitly intended for use in a Marian context — its title could just as well have been *Missa O pulcherrima*.

Looking as we always are for appropriate chant sources to encircle the polyphony, and because of the relative rarity of chant sources from Liège itself in the fourteenth and fifteenth centuries, we turned (gladly) to manuscripts from Tongeren — a city which lies, as a matter of fact, less than fifteen miles away from Liège. The collegiate church of Tongeren has one of the richest collections in the Southern Netherlands (see Chapter Three), certainly one of the more complete. Not only have most complementary books been preserved, there is also the relatively exceptional fact that a rich and very detailed *Liber ordinarius* is still at our disposal (see Chapter Three).

For the chant in this production, we turned to the late fourteenth-century Gradual B-TO olv 057, a relatively small but beautiful book, which has a clear and easily readable square notation with some liquescent neumes that are hard to find in later sources. The repertoire for the feast of the Immaculate Conception in this book has an introitus *Gaudeamus* (with the more ‘eastern’ variant c-d-d-a-c’-a as melodic incipit); the graduale *Benedicta et venerabilis* (which has, compared to the usually known graduale, an adapted text, but a very similar notes-per-syllable factor<sup>ccxxix</sup>); the sequens *Laetabundus exsultet ... in Maria* (the alleluia, which would have been *Virga jesse*, was sung in polyphony); the offertorium *Felix namque conceptio* and the communio *Regina mundi* (these last two textually

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<sup>ccxxix</sup> Instead of the usual “*Benedicta et venerabilis es, Virgo Maria etc.*”, it has “*Benedicta et venerabilis est conceptio Mariae virginis, quae initium fuit nostrae salvationis. V. Virgo Dei reparatrix humani generis esto exoratrix pro nobis miseris. Amen*”. The graduale has 113 notes for 35 syllables, the verse has 134 notes for 25 syllables, which makes factors of respectively 3,22 and 5,36. The well-known version of the *Benedicta* (as checked in a modern *Graduale Romanum*) contains — as stated — the same melody but a different text, and has 116 notes for 34 syllables, and 150 notes for 28 syllables in the verse. This makes factors of respectively 3,41 and 5,36. The difference between the two versions of these pieces is in total not more than the difference between factors 4,29 (modern version) and 4,17 (Tongeren version).

and musically also rare pieces). As a lesson from the Gospel, the first chapter of Matthew is recited, the famous *Liber Generationis* (see above).

### *Exertion 4 — Exequies Imperial*

**4-1** THE IMPERIAL 'CAPILLA FLAMENCA' **4-2** MUSIC IN SEVILLA, AVILA, SEGOVIA, TOLEDO... **4-3** THE 1559 MEMORIAL SERVICE FOR CHARLES V IN MEXICO **4-4** THE CONCEPT OF ALTERNATIM PERFORMANCE (CHANT/POLYPHONY) **4-5** MUSIC FOR AN EMPEROR: DRAMATURGY **4-6** MISSA PRO DEFUNCTIS À 5 **4-7** OFFICIUM DEFUNCTORUM **4-8** BEATI OMNES, CHRISTOBAL DE MORALES **4-9** ANTIPHON DOLEO SUPER TE **4-10** LAMENTABATUR JACOB, CHRISTOBAL DE MORALES **4-11** IN MANUS TUAS DOMINE, CHRISTOBAL DE MORALES **4-12** INVITATORY ANTIPHON REGEM CUI **4-13** INVITATORY PSALM **4-14** VENITE EXSULTEMUS **4-15** INTROIT REQUIEM, CHRISTOBAL DE MORALES **4-16** KYRIE FROM THE MISSA PRO DEFUNCTIS, CHRISTOBAL DE MORALES **4-17** GRADUAL REQUIEM **4-18** TRACT ABSOLVE, DOMINE **4-19** PIE JESU DOMINE, CHRISTOBAL DE MORALES **4-20** OFFERTORY DOMINE JESU CHRISTE **4-21** FABORDONE DEL CUARTO TONO **4-22** PREFACE **4-23** SANCTUS FROM THE MISSA PRO DEFUNCTIS, CHRISTOBAL DE MORALES **4-24** PATER NOSTER **4-25** AGNUS DEI FROM THE MISSA PRO DEFUNCTIS, CHRISTOBAL DE MORALES **4-26** PANGE LINGUA, ANTONIO DE CABEZON **4-27** LUX AETERNA, CHRISTOBAL DE MORALES **4-28** VENI, DOMINE, ET NOLI TARDARE, CHRISTOBAL DE MORALES **4-29** ABSOLVE, QUAESUMUS, DOMINE, JOSQUIN DESPREZ **4-30** WIND BAND **4-31** GROUP OF CHANT SINGERS **4-32** FOUR SINGERS OF POLYPHONY

Every tradition, confessional or not, has its ceremonies of last farewells, with certain rituals that are aimed at helping the bereaved cope with their loss. In classic Catholic tradition, the *Missa pro defunctis* or *Mass for the dead* holds some of the most immortal songs such as the *Requiem aeternam* or the *Libera me*, the *Lux aeterna* or the *In paradisum*. It is unquestionably the best known chant repertoire and if you need a commercial tip as a singer of chant: consider working on the Requiem-theme, your recording will sell well. The older repertoire furthermore has one of the single most cited sequentia of the chant world: the *Dies irae* — an ancient song that has been officially barred from modern Catholic liturgy.

Although highly personal and personally diverse in its appreciation and effects on listeners, experience with funeral services (or even concerts with that repertoire) has shown the exceptional impact the singing of a plainchant *Missa pro defunctis* can have on the surviving relatives or a public in general. Often the sheer beauty of the chant is acclaimed, but there is something deeper and inexplicable to it. Set as it is in Latin, sung as it usually is in a non-metrical way, chant seems to carry along through its melismas the sound-image of such diverse feelings as desperation and hope, belief and disbelief, tears and fears.

Apart from constituting a religious symbol or rite, the typical and well-known sacraments of the Christian church evoke important moments in the life of human beings. Of those moments (and their related sacraments) birth and death are particularly noteworthy as the alpha and omega of earthly life. The very first Psallentes production was the evocation of the baptism of the little boy (later to become emperor) Charles in 1500 (see Exertion 1). Later, Psallentes also participated in the evocation of the marriage of Charles V with Isabella of Portugal (10th of March 1526, at Toledo's monastery St John of the Monarchs). The project was a huge undertaking: no less than five ensembles and an organist travelled to Toledo to make this concert happen. There was plainchant (the men of Psallentes and the boys from Cantate Domino) and instrumental ensemble music (the American wind ensemble Piffaro and the Flemish Recorder Quartet), organ music (Joris Verdin) and polyphony (Capilla Flamenca)—just as it might have happened as part of the splendour of a royal marriage. The concert had music by, amongst others, Desprez, de la Rue and Gombert, but also de Cabezon and de Morales.

Speaking of de Morales, that Spanish composer's *Missa pro defunctis* was central to a concert programme that we presented at the 2008 Utrecht Early Music festival, together with Capilla Flamenca and Piffaro. We presented it as a (fragmentary) votive office for the death of emperor Charles V with the specific liturgical chants from the *Officium* and the *Missa pro defunctis* as a foundation. As usual, not only had we chosen the 'right' complementary chant pieces, we tried to use the large space of the Utrecht Dom to great effect, as several elements of the office and mass

were performed at different locations. Together with the magnificent acoustics of the cathedral, the setting “made this music blossom and achieve its full impact showing the splendour of Spanish liturgical music of the sixteenth century”.<sup>ccxxx</sup>

Just one year before this de Morales-project in Utrecht, we presented a similar concept at the Antwerp *Laus Polyphoniae* festival of Early Music, where it was the music of Johannes Prioris (*Missa pro defunctis*) that served as the backbone to an evocation of the funeral of Anne de Bretagne, who died on the 9th of January 1514. The Prioris mass became very popular after it was printed in 1534 and would serve as the preferred music at many royal funerals for the next two hundred years.

### *Exertion 5 — Fête-Dieu: Scanning NL-KB 70.E.4*

**5-1** A VIRTUAL SCANNER **5-2** THE CONCEPT OF CORPUS CHRISTI **5-3** THE CONCEPT OF TRANSUBSTANTIATION **5-4** SAINT JULIANA OF MONT-CORNILLON **5-5** BROTHER JOHN OF MONT-CORNILLON **5-6** LITURGY AT THE PRINCE-BISHOPRIC LIÈGE **5-7** 11 AUGUST 1264 **5-8** SINT-TRUIDEN, CHURCH OF THE BEGUINAGE **5-9** ANTIPHON ANIMARUM CIBUS **5-10** ANTIPHON DISCIPULIS COMPETENTEM **5-11** ANTIPHON TOTUM CHRISTUS **5-12** ANTIPHON ET SIC **5-13** ANTIPHON PANEM ANGELORUM **5-14** RESPONSORY SACERDOS SUMMUS **5-15** ANTIPHON DOMINUS JESUS CHRISTUS **5-16** INVITATORY CHRISTUM REGUM REGEM **5-17** ANTIPHON SUO CHRISTUS **5-18** ANTIPHON VISIBILIS CREATURE **5-19** ANTIPHON SANGUIS EIUS **5-20** RESPONSORY INVISIBILIS SACERDOS **5-21** RESPONSORY DIXIT JESUS **5-22** RESPONSORY VERA MIRA **5-23** ANTIPHON HOSTIA CHRISTUS **5-24** ANTIPHON HIC ET IBI **5-25** ANTIPHON VERUS DEUS **5-26** RESPONSORY AD IPSIUS **5-27** RESPONSORY ALIENI **5-28** ANTIPHON DOMINUS JESUS **5-29** ANTIPHON SACRI MINISTERIO **5-30** ANTIPHON HEC IGITUR **5-31** RESPONSORY CHRISTUS CORPUS **5-32** RESPONSORY O VERA MIRACULUM **5-33** RESPONSORY PANIS VIVE **5-44** ANTIPHON CHRISTUS ARTIFICIO **5-45** ANTIPHON CHRISTUS ENIM ANTIPHON ILLA NOBIS **5-46** ANTIPHON NULLA NOBIS **5-47** ANTIPHON ECCE VOBISCUM **5-48** ANTIPHON PANIS VITE **5-49** ANTIPHON SACRAMENTUM PIETATIS

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<sup>ccxxx</sup> Taken from an online concert review by Johan Van Veen ([www.musica-dei-donum.org](http://www.musica-dei-donum.org), last consulted April 2011).

5-50 ANTIPHON MISTERII VERITATEM 5-51 ANTIPHON QUI SEMEL 5-52  
ANTIPHON ORE QUIDEM 5-53 ANTIPHON ORE VERO 5-54 RESPONSORY AD  
NUTUM 5-55 ANTIPHON JESU BONE 5-56 SEQUENCE LAUREATA PLEBS 5-57  
HYMN AD CENAM AGNI PROVIDI 5-58 NL-KB 70.E.4

Fête-Dieu is the alternative French name for the feast of Corpus Christi, a particularly popular part of the Christian calendar in historic Liège. This was the only feast added to the Temporale of the liturgy in the thirteenth century. The Fourth Lateran Council in 1215 had tried to reconcile divergent strains of thought regarding the nature of the Eucharist by establishing the doctrine of transubstantiation. This opened the gate to “seemingly contradictory ideas of a literal physical presence and a spiritual presence reflected in the debates among the literate celebrants”.<sup>ccxxxi</sup> The issue also appealed to Saint Juliana, or Juliana of Mont-Cornillon, a Norbertine canoness in the Prince-Bishopric of Liège. In her youth, she had had a vision of an incomplete moon, in which she saw the heavenly message that Christian liturgy was also incomplete. It was not until thirty years later that she decided to do something about this, when she wrote an office which would celebrate the sacrament of the presence of Jesus in the Eucharist. That is to say, she chose a young Brother, John, to help her accomplish the task. He would write text and music, while she would support him with prayers. When John’s work was shown to learned theologians in Liège, they reportedly thought it perfectly pleasing, both theologically and aesthetically. The office is now known as the “original” office, and is named after its first antiphon *Animarum cibus* [*Food for souls*]. Nevertheless, when pope Urban IV officially established the feast on 11 August 1264, he would send a new office to Liège, perhaps the *Sacerdos in aeternum* [*A priest forever*], composed by Thomas Aquinas.

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<sup>ccxxxi</sup> (Walters, Corrigan, & Ricketts, 2006, p. xv) Three American professors (Barbara Walters, Sociology; Vincent Corrigan, Musicology; Peter T. Ricketts, French Studies) have published an impressive study on the feast of Corpus Christi. Their book presents a complete set of the source materials, with differing versions of the Latin liturgy with their English translations, and complete transcriptions of the music associated with the feast. For the transcriptions, seven manuscripts were used from the period 1269-1330, which represents approximately half a century after the official establishment of the feast in 1264.

The feast of Corpus Christi has three transmitted offices. Two of these have been mentioned above, the third one being *Sapientia edificavit* [*Wisdom has built*], roughly contemporary with the Thomas Aquinas office, and sharing some elements with it. For our *Fête-Dieu* project, we used the *Animarum cibus* office, taken from a thirteenth-century manuscript now held at the Royal Library in The Hague: KB 70.E.4. It is a manuscript with distinct parts but grouped together at Tongeren in 1537.

The *Animarum cibus* office in KB 70.E.4 follows the secular cursus, with a Matins of nine antiphons and nine responsories. In total, the complete office contains 27 antiphons and 10 responsories, and one invitatory, the sequence *Laureata plebs fidelis* [*Faithful people, crowned*], and the hymn *Ad cenam agni providi* [*At the feast of the sacrificial lamb I have provided for*]. Usually when constructing a new project for recording or performance, one would make a choice from the material, and present a kind of anthology (see for example the extracts from the office of the Holy Trinity in Exertion 2). Equally usual would be the addition of psalms or psalm verses, of canticles such as the *Benedictus* or the *Magnificat*, of versicles or prayers. That strategy leans towards reconstruction of a liturgical setting. We have often done that, and it works very well, and to be honest, it even has a few practical advantages: most pieces get to be repeated at least once, which saves on rehearsal time and stress.

But this time, I decided that we would ‘scan’ the manuscript in the course of a 80-minute concert. We start singing at the very first note of the first antiphon *Animarum cibus*, and continue through the manuscript until we have presented all the material, ending with the hymn and its *Amen*. No added verses, no recitations, no readings, nothing that is not musically notated in the manuscript. The order of the pieces is simply determined by their presence in the manuscript. The opening *Animarum cibus* [*Food for souls*] has that typical first-mode formula in which immediately at the start of the piece the jump is made from the *finalis* d to the reciting tone a. During rehearsal, we quickly decide on notes to work towards: many d’s and a’s are slightly (or less slightly) prolonged, they receive a special treatment. Not seldom do these notes occur on last syllables of words, helping us to balance the word itself as well as the sentence

or part of the sentence to which it belongs. On two occasions does the melody descend below the finalis towards a low c, leaving a kind of a melodic question mark to which the start of the following musical sentence is the answer. After some antiphons displaying a similar melodic restraint, the first responsory *Sacerdos summus* [*The high priest*] calls for a virtuosic vocal delivery. It is a very fluently written piece that digs rather deep (c) and reaches rather high (f') within the vocal range (8.5 whole tones). The responsory is long, and has a quite normal notes-per-syllable factor of 3.44. Because the vocal range is so wide, the superfactor amounts to 29.24, convincingly confirming the virtuosity of the piece.

Continuing like this, one non-stop line of antiphons and responsories is presented, with no repetition except for the repetenda in responsories. This way, Brother John's work with modal organization (a first antiphon in the first mode etc.) is accentuated.<sup>ccxxxiii</sup> More generally, while scanning the manuscript in this very straightforward way, a dramaturgy reveals itself that seems impossible to experience when the sequence of pieces is 'interrupted' by other liturgical elements, or when certain pieces are left out. Scanning the manuscript — a simple concept resulting in condensation, completeness, spontaneous dramaturgy and imperturbability.

## *Exertion 6 — Bellum et Pax*

**6-1** WAR AND PEACE **6-2** LA GUERRE **6-3** BATTLE OF MARIGNANO, 1515  
**6-4** FRANÇOIS I **6-5** ERCOLE SFORZA **6-6** L'HOMME ARMÉ **6-7** THE ORDER  
 OF THE GOLDEN FLEECE **6-8** CD BELLUM & PAX, EUFODA 1372  
**6-9** BATAGLIA ITALIANA, WERRECORE **6-10** JUBILATE DEO OMNIS TERRA,  
 CHRISTOBAL DE MORALES **6-11** INTROIT JUBILATE DEO **6-12** KYRIE FROM  
 THE MISSA L'HOMME ARMÉ, JACOB OBRECHT **6-13** GLORIA FROM THE  
 MISSA L'HOMME ARMÉ, JACOB OBRECHT **6-14** INTER PRECLARISSIMAS  
 VIRTUTES **6-15** ALLELUIA QUI POSUIT **6-16** LAUDEMUS NUN DOMINUM,  
 JACOB OBRECHT **6-17** SEQUENTIA SANCTI EVANGELII JOANNES 20

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<sup>ccxxxiii</sup> The *Animarum cibis* office has the peculiarity that its composer John seems to have been uneasy with the fourth mode. There is only one mode 4 piece to be found amongst the 47 items of the office, which is an important deviation from the normally quite balanced distribution of modes.



**6-18** CREDO FROM THE MISSA L'HOMME ARMÉ, PIERRE DE LA RUE  
**6-19** PARCE DOMINE, JACOB OBRECHT **6-20** OFFERTORY POPULUM  
 HUMILEM **6-21** SANCTUS FROM THE MISSA L'HOMME ARMÉ, JOSQUIN  
 DESPREZ **6-22** PROCH DOLOR/PIE JESU, JOSQUIN DESPREZ **6-23** AGNUS DEI  
 FROM THE MISSA L'HOMME ARMÉ, PIERRE DE LA RUE **6-24** DA PACEM,  
 PIERRE DE LA RUE **6-25** COMMUNION CHANT PACEM MEAM DO VOBIS  
**6-26** DA PACEM IMPROVISATION **6-27** OPTIME PASTOR/DA PACEM/DIVINO  
 DATE, HEINRICH ISAAC **6-28** FOUR SINGERS OF POLYPHONY  
**6-29** SIX CHANT SINGERS **6-30** DIDACTICS **6-31** CANTUS FIRMUS  
**6-32** SLOW MOTION

In productions such as the *Bellum et Pax* and others, I have been wondering about the level of 'didactic' impact the kind of programming has on present-day listeners, where polyphony is explicitly presented in close connection with its related chant. I have often asked myself whether a public really needs to hear the (let's say) central antiphon or other chant piece first, in order to maybe recognize the cantus firmus more easily when the polyphony is performed as the composer's multi-voiced version of that particular piece — disguised as it often is through a slow motion rendering of the melody, in long notes, note by note. Is this not too explicitly intended to instruct? To what extent do we want to be teachers first and then musicians? Do listeners really feel the need to have the 'full frontal nudity' of the original chant exposed, before willingly and expertly subjecting themselves to the elaborations of the polyphony? Do chant singers need to limit themselves to a subordinate role, merely presenting the chant as a simple, maybe even simplistic preamble to the rich and elaborate polyphony? Would even an experienced and highly trained listener really be able to perform an ad hoc memorization of the original chant and then re-hear it as the same but slow-paced melody in the subsequent polyphony? How well would these melodies have been known to the contemporary musicians and listeners alike? Do we need to compensate the lack of melody-memory in present-day audiences by making them hear the melody good and proper first, maybe even several times? Or why not let them sing it? How important is it to present the chant melody — if it should be presented at all — in a version that does justice to the minor or major discrepancies that might occur between different local sources

of the chant — if indeed such sources were available? I wonder.

The *Bellum et Pax* programme, another co-operation between polyphonic ensemble Capilla Flamenca, sackbut-ensemble Oltremontano and chant group Psallentes, has become one of the most successful productions of the Capilla Flamenca & Psallentes tandem. It was programmed on many different occasions at many different concert locations and festivals, and was televised by Czech Television.

Essential and central to this production are two of the most used cantus firmi in polyphony. The first and most famous one is the song *L'Homme armé*, with its typical ascending fourth martially portraying the call for the battle. Between the middle of the fifteenth century and the end of the seventeenth, the song has literally been in the middle of tens of masses and motets, by Obrecht, Desprez, de la Rue and the like. The origin of the song is unclear, but it has been connected with the Burgundian court of Charles the Bold, maybe in the context of the crusades.

The second important cantus firmus was provided by a very simple and easily recognizable chant antiphon, the *Da pacem* — which is the basis of (easily) a few hundred compositions. It is a sober prayer for peace:

*Da pacem, Domine, in diebus nostris, quia non est alius qui pugnet pro nobis,  
nisi tu, Deus noster.*

[Give peace in our time, O lord, because there is none other that fighteth for us,  
but only Thou, O God].

The text is musically rendered in an equally sober, mainly syllabic style. Many contemporary sources have the melody, usually rubricated as *de Machabaeis* or as a *suffragio pro pace*.

The *Bellum et Pax* probably also succeeded because of the clear division of roles between the ensembles, with Psallentes's chant obviously focusing on the plea and prayer for peace. Apart from the *Da pacem* antiphon, there is the introitus *Da pacem*, the alleluia *Qui posuit*, the offertory *Populum humilem* and the communio *Pacem meam do vobis* — they all have the peace theme in one way or another.

These chant pieces were taken from Bruges and Ghent sources around 1500 — which is a defensible choice to say the least. As American musicologist Jennifer Bloxam has shown, not only is it difficult to find sources fully appropriate in the context of the Burgundian court, but more importantly: “Ducal worship took place not in the ducal palace, but in local churches, where the service would have been performed by the resident clergy according to local usage.”<sup>ccxxxiii</sup>

### *Exertion 7 — Triduum Paschale*

**7-1** WESTVLETEREN ABBEY AND ITS BEER **7-2** BELLS OF THE ABBEY TO BUILD THE FUTURE **7-3** THE VIA CRUCIS OF SILENCE, ARMAND DEMEULEMEESTER **7-4** LAMENTATIONES PRIMI DIEI, PIERRE DE LA RUE **7-5** ANTIPHON POSTQUAM SURREXIT **7-6** ANTIPHON MANDATUM NOVUM **7-7** ANTIPHON IN HOC COGNOSCENT **7-8** ANTIPHON MANEANT IN NOBIS **7-9** RESPONSORY IN MONTE OLIVETI **7-10** THE RATCHET **7-11** LAMENTATIONES SECUNDI DIEI, ALEXANDER AGRICOLA **7-12** RESPONSORY OMNES AMICI MEI **7-13** RESPONSORY TENEBRAE FACTAE SUNT **7-14** LAMENTATIONES TERTII DIEI, PIERRE DE LA RUE **7-15** RESPONSORY RECESSIT PASTOR NOSTER **7-16** RESPONSORY MARY MAGDALENE **7-17** RESPONSORY SURREXIT DOMINUS **7-18** LAETENTUR/TUNC EXULTABANT, ORLANDUS LASSUS **7-19** SEQUENCE VICTIMAE PASCHALI **7-20** VICTIMAE PASCHALI, JOSQUIN DESPREZ **7-21** ANTIPHONARIUM CISTERCIENSIS ORDINIS, 1545

The Cistercian Abbey of Saint Sixtus in Westvleteren, in the west of Flanders, is world famous for its beer. Having established in 2008 that some of the Abbey buildings were rapidly deteriorating up to the point of having to rebuild or leave the site altogether, the Trappist monks fairly quickly decided to embark on an ambitious building project in 2009 — renewing the site the community has occupied since 1831.

Together with the construction story — attracting quite a lot of media interest — the brothers wanted to share the story of their spiritual quest as well. For this, they turned to a variety of cultural projects. An exhibition

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<sup>ccxxxiii</sup>(Bloxam, 1987, p. 74)

and a book around the *The Via Crucis of Silence* by expressionist painter Armand Demeulemeester, an art book about the abbey itself, and a CD recording. Since the abbey possesses a copy of the 1545 *Antiphonarium Cisterciensis Ordinis*, published by Nicolle in Paris under the supervision of the abbots of Cîteaux and Clairvaux, it was obvious that this recording would at least contain some of the chants from that book. Since the brothers themselves do not sing in Latin (they sing in the vernacular), they turned to Psallentes to perform from the antiphonary, adding polyphony by Capilla Flamenca on the one hand and the songs and psalmody sung by the monks on the other.

Thematically, the CD (and subsequent concert programme) focuses on the *Triduum Paschale*, the three days between Maundy Thursday and Easter morning. The liturgy for these days is amazingly rich and colourful, with an intensity not surpassed by any other period in the Christian rite. Of the different settings available, Capilla Flamenca chose some by Pierre de la Rue and Alexander Agricola. And so it was only to be expected of Psallentes that the laments would be answered with — the word says it — responsories. For example the *In monte oliveti* with the famous *fiat voluntas tua* [*thy will be done*] and equally notorious *Spiritus quidem promptus est caro autem infirma* [*The spirit is willing but the flesh is weak*]; the *Omnes amici mei dereliquerunt me* [*All my friends have abandoned me*]; the *Tenebrae factae sunt* [*Darkness fell*] of course, the one we have seen in various versions throughout this book; the visit of the two Marys (*Maria Magdalene et altera Maria* [*Mary Magdalene and the other Mary*]) to the grave; and the *Surrexit Dominus* [*The Lord is risen*] — with all due Hallelujahs.

Considering the close connection (in this project) with the monks of Westvleteren, it almost seems as if Psallentes were actually be willing to take up a liturgical role. Well, we're not — although we occasionally do participate in a liturgy. It's our explicit desire to stay out of liturgy as much as we can. This may sound a bit radical, but it is more positive than that: our main goal is to present late medieval chant as an art form. Other forms of music have had it easier in accomplishing that goal — no questions asked: you can easily attend a concert of Bach's Saint Matthew Passion, or de la Rue's *Missa Septem Doloribus*, or Pärt's Saint John Passion, without

ever having to doubt the basic we-love-this-music attitude of both performers and listeners — believers or not.

Chant however has a distinctly Catholic connotation, and within that Catholicity it's on the reactionary side. Judging from the comments posted on our YouTube channel, this reactionary side is strong and the commentators like to use chant as a vehicle for the promotion of the Catholic faith. On the other hand, one must say, it is striking and endearing that so many people have come up to us after a concert saying things like: "as a child, I used to sing chant as well" — and how our singing has made these men and women emotional, has filled them with nostalgia for times gone by.

But we do not want to fool people: I am not a believer (and neither I think are the majority of my singers) — members of the public often find that hard to understand. But we know and understand the stories, feelings, symbols and images that are portrayed in the different elements of the religious music that chant is (we are of course 'cultural Christians'), and we work hard to help and convey these 'messages' to listeners of all sorts and with all possible backgrounds — through the intensity of our music making, the vigour of our singing. That is why we believe that whether we are believers or not, is simply not relevant.

### *Exertion 8 — Missa Septem Doloribus*

**8-1** WORKING IN TANDEM **8-2** SEVEN SORROWS OF THE VIRGIN **8-3** SYNOD OF COLOGNE 1413 **8-4** PETRUS ALAMIRE **8-5** THE CHOIRBOOK **8-6** PETER VERHOEVEN **8-7** CHARLES DE CLERC, LORD OF BOUVEKERKE **8-8** PIERRE DE LA RUE **8-9** CD PIERRE DE LA RUE, MISSA DE SEPTEM DOLORIBUS, MUSIQUE EN WALLONIE 0207 **8-10** STABAT MATER, JOSQUIN DESPREZ **8-11** INTROIT VENI IN ALTITUDINEM **8-12** KYRIE FROM THE MISSA DE SEPTEM DOLORIBUS, PIERRE DE LA RUE **8-13** GLORIA FROM THE MISSA DE SEPTEM DOLORIBUS, PIERRE DE LA RUE **8-14** GRADUAL PLORANS PLORAVIT **8-15** ALLELUIA VOX TURTURIS **8-16** PROSA ASTAT VIRGO **8-17** Credo from the Missa de Septem Doloribus, Pierre de la Rue **8-18** OFFERTORY DOLEO SUPER TE **8-19** SANCTUS FROM THE MISSA DE SEPTEM DOLORIBUS, PIERRE DE LA RUE **8-20** AGNUS DEI FROM THE MISSA DE SEPTEM DOLORIBUS, PIERRE DE LA RUE **8-21** COMMUNION

The *Septem Doloribus* production was one of the first where chant group Psallentes worked in tandem with polyphony ensemble Capilla Flamenca, with the central goal of producing exciting programmes that have fifteenth- or sixteenth-century polyphony embedded in contemporary chant. In this particular case, the situation was rather exceptional, with both parties working from one and the same manuscript — which of course strengthened the coherence of the production, at least on the level of historical credibility. Moreover, the chant included in the B-Br 215-216 Alamire manuscript is contemporary with the polyphony, which in itself is also quite unique. Other, subsequent programmes with Capilla Flamenca and Psallentes have shown similar coherence, but often with a chant much older than the polyphony it accompanied.

The partnership between the two ensembles (of which Capilla Flamenca has now ceased to exist), was a win-win situation, with each of them being able to focus on the things they did best and liked most. Public response has always been very warm and encouraging. People like to point out that the combination chant/polyphony and the alternation between (and occasionally the combination of) the two ensembles works very well. And, to be honest: for some people it simply helps in digesting what would for them otherwise be a concert with respectively too much chant or too much polyphony...

In the years following the original *Septem Doloribus* recording, and having received some music press recognition (including a Diapason d'Or) we took the programme to many different concert locations. Together with the *Bellum et Pax* project (see Exertion 6), this has been one of our biggest successes to date.

As a direct result of a colloquium held in Leuven in 1999, on the Burgundian-Habsburg court complex of music manuscripts and the workshop of Petrus Alamire (early sixteenth century), Capilla Flamenca and Psallentes embarked on a project around one of the most typical of Late Medieval Marian feasts. The *Septem Doloribus Beatae Mariae Virginis* or

*Seven Sorrows of the Blessed Virgin Mary* had its origins in thirteenth-century Germany or/and Italy, although it would take another two hundred years before the celebration was acknowledged by the provincial synod of Cologne in 1413.

The feast became well-known in Burgundian-Habsburg court circles and led to the foundation of a variety of Seven Sorrows confraternities and chambers of rhetoric, promoting the theme in a variety of forms. Here, a story starts about the origin, provenance and function of the manuscript B-Br 215-216.

The manuscript — a large but slender choirbook of only forty-nine parchment folios — was prepared by Petrus Alamire for Charles de Clerc, lord of Bouvekerke, in 1514 or (more likely) 1516. It was probably intended for De Clerc's private use at his Lille residence. The choirbook contains two masses, two motets, two plainchant vespers and a plainchant mass. The five-part *Missa de Septem Doloribus* by Pierre de la Rue (which uses the *Salve virgo generosa* as cantus firmus) and the five-part *Stabat Mater* by Josquin Desprez were chosen to be included in the CD/concert programme, and these were complemented with appropriate mass-chants from the same manuscript.

B-Br 215-216 is the only Alamire-manuscript to contain chant. Moreover and most interestingly, the chant was the result of a competition sponsored by Philip the Fair. The office text by Petrus Verhoeven was approved, and to his text the plainchant was composed by Petrus Duwez, a singer in the Burgundian-Habsburg court chapel. Duwez did a good job, composing a typical *late* chant with wide intervals and scalar descents — high notes-per-syllable factors. Most of the music is original, although the motives are mode-connected, and the introit *Veni in altitudinem* clearly resembles the votive Marian introit *Salve sancta parens*. The prosa *Astat virgo* is a striking and exciting piece, with text and music found in no other source. Although it has no indications in that direction whatsoever, we decided to perform the sequence in a first mode rhythm (long-short/long-short/etc.), enhancing the expression of sorrow.<sup>ccxxxiv</sup>

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ccxxxiv (SNOW, 2010)

The very same manuscript has now become the focus of what promises to become one of the biggest Psallentes projects to date: the complete performance and recording of the manuscript. The results of this genuine artistic research project, in which many aspects of the above described ‘Exhibition’-situation will be explored, are to be presented at the Laus Polyphoniae festival 2015 in Antwerp, when the festival theme is ‘Petrus Alamire’. A website will log the activities of this project, called ‘City of Seven Sorrows’.<sup>ccxxxv</sup>

### *Exertion 9 — Officium lusorum*

**9-1** GOLIARDS **9-2** MASS OF FOOLS **9-3** RENÉ CLEMENCIC **9-4** PIERRE ABÉLARD **9-5** THE GAP BETWEEN THE SOLAR CALENDAR OF 365 DAYS AND THE LUNAR CALENDAR OF 354 **9-6** FRENCH CATHEDRAL CITIES **9-7** A CATHEDRAL IN NORTHERN FRANCE, THIRTEENTH CENTURY, BETWEEN CHRISTMAS DAY AND TWELFTH NIGHT **9-8** THE BEAUVAIS OFFICE **9-9** ARCHBISHOP OF FOOLS **9-10** PARODY AND SATIRE **9-11** BACCHUS **9-12** LORD DICE **9-13** ESTAMPIDA DE ROCAMADOUR **9-14** CONDUIT DES FOUS **9-15** INTROIT LUGEAMUS OMNES **9-16** ORATIO FRAUS VOBIS **9-17** KYRIE CUM JUBILO **9-18** GLORIA CUM JUBILO **9-19** ESTAMPITA LUBRICA **9-20** EPISTOLA LECTIO ACTUM APOPHOLORUM **9-21** GRADUAL IACTA COGITATUM **9-22** ALLELUIA MIRABILIS VITA **9-23** SEQUENC **9-24** VICTIMAE NOVALIZYNKESES **9-25** CONDUCTUS AD EVANGELIUM HAC IN ANNI IANUA **9-26** EVANGELIUM FRAUS VOBISCUM **9-27** CREDO **9-28** OFFERTORY LOCULUM HUMILEM **9-29** STOLA IOCUNDATIS **9-30** SANCTUS **9-31** SANCTUS DES ENFANTS **9-32** ORATIO EFFUNDE DOMINE IRAM TUAM **9-33** PATER NOSTER **9-34** ET MALEDICTIO DEI PATRIS **9-35** AGNUS DEI **9-36** COMMUNION CHANT MIRABANTUR OMNES INTER SE **9-37** PROCURANS ODIUM **9-38** HUNC DIEM LETI DUCAMUS **9-39** ET MALEDICTIO DECII **9-40** BENEDICAMUS DOMINO **9-41** SIX SOLOISTS FROM THE CHAMBER CHOIR OF NAMUR **9-42** CHOIRBOYS **9-43** INSTRUMENTALISTS AS MINSTRELS **9-44** SINGERS OF CHANT **9-45** CARMINA BURANA MANUSCRIPT **9-46** THIRTEENTH CENTURY CHANT MANUSCRIPTS FROM FRANCE **9-47** CD CARMINA BURANA - OFFICIUM LUSORUM RICERCAR 247

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<sup>ccxxxv</sup> Not operational at the time of writing. ([www.cityofsevensorrows.org](http://www.cityofsevensorrows.org))



First of two productions (with a CD and several concerts) together with the French ensemble Millenarium directed by organetto-player Christophe Deslignes, the *Officium lusorum* or *Feast of fools* has been a breakthrough moment in the Psallentes' curriculum.

The production was linked to one of the most famous of medieval manuscripts, the *Carmina Burana* [*Songs from Beuern*] — a collection of poems and texts from (mainly) the eleventh and twelfth century, some of them (textually) well-known because of Carl Orff's popular cantata — after almost eighty years still a box office certainty.

Of the more than two hundred and fifty texts included in the original Beuern manuscript, one is the so-called Gambler's Mass, a parody of the Proper of Mass. Instead of the usual *Oremus*, one would hear *Ornemus* [*Let us bet!*]. The typical *Gaudeamus omnes* would have been replaced with *Lugeamus omnes* [*Let us groan!*]. The *Pax vobiscum* would become *Fraus vobiscum* [*May deceit be with you!*].<sup>ccxxxvi</sup> This practice of parody is not to be confused with blasphemy. In certain periods of the liturgical calendar, notably the days after Christmas, certain rules could be broken and roles reversed, becoming rituals that were more or less tolerated by the Church officials. Various liturgical, musical and historical pieces of evidence have been and are being studied by prominent performers and researchers such as René Clemencic or Pierre-Emmanuel Guilleray. Together with practical work with the musical sources by Millenarium, Psallentes and members of the Namur Chamber Choir, this led to an *Officium lusorum* evoking three historic categories of players in the peculiar game.

Firstly, Millenarium represented the minstrels, providing several instrumental pieces, original compositions as well as improvisations; secondly, the members of the Namur Chamber Choir were the Goliards, taking up the roles of the priest, the deacon, the Lord Dice ('Seigneur Dé'), the disciples and *Primas* (a parody of Thomas the disciple, but also refer-

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<sup>ccxxxvi</sup> These are just a few small, decent examples. The parody can become somewhat explicit.

The *Fraus vobiscum* would be answered with a groaning *Tibi leicatori* — something along the lines of *And with you also, you greedy pig!* The *evangelium* would subsequently be announced as *Sequentia falsi evangelii secundum marcam argenti* [*An extract from the false Gospel of Silver mark*].

encing to Primas d'Orléans, a famous Goliard). Thirdly, Psallentes represented the canons, singing a largely unparodied Ordinary from various sources. The canons are hereby portrayed as guardians of the liturgy. Against all the rituals of transgression and inversion upsetting the established order, the canons wanted to stress that some things in liturgy remain 'untouchable'. This production has been televised by the *Radio Télévision Belge Francophone* in 2006.

### *Exertion 10 — Llibre Vermell de Montserrat*

**10-1** MIRACLES ATTRIBUTED TO THE VIRGIN MARY **10-2** PLACES OF PILGRIMAGE **10-3** MONTSERRAT **10-4** FEAST OF THE BLACK VIRGIN OF MONTSERRAT **10-5** ARS NOVA **10-6** CHANSON **10-7** BALLAD **10-8** VIRELAI **10-9** THE RED BOOK **10-10** MARQUIS DE LIO **10-11** THE PENINSULAR WAR **10-12** PILGRIM'S PROCESSION **10-13** CUNCIT SIMUS CONCANENTES **10-14** IMPERAIRITZ/VERGES SES PAR **10-15** KYRIE REX VIRGINUM **10-16** RES EST MIRABILIS **10-17** MARIAM MATREM **10-18** AVE MARIA **10-19** BAL REDON **10-20** LOS SET GOYTS **10-21** ADVOCATAM INNOCEMUS **10-22** O VIRGO SPLENDENS **10-23** DANZA VERMEILLOSA **10-24** LAUDEMUS VIRGINEM **10-25** STELLA SPLENDENS IN MONTE **10-26** FAUVEL NOUS FAIT PRÉSENT **10-27** MATER PATRIS ET FILIA **10-28** SPLENDENS CEPTIGERA **10-29** POLORUM REGINA **10-30** AGNUS DEI/AVE MARIA **10-31** AD MORTEM FESTINAMUS **10-32** SEVEN INSTRUMENTALISTS **10-33** TEN SINGERS OF PILGRIM SONGS **10-34** SIX CHANT SINGERS **10-35** FOURTEEN CHILD CHORISTERS **10-36** THE CANTORAL FROM GIRONA **10-37** THE LLIBRE VERMELL, 1399

Having made a successful programme together with the French ensemble Millenarium and members of the Namur chamber choir two years earlier (see *Exertion 9 — Officium lusorum*), Psallentes in 2007 embarked on a new adventure with the same team, focusing this time on the Spanish *Llibre*

Vermell of Montserrat. Not innovative as a choice maybe<sup>ccxxxvii</sup>, but exciting and worthwhile nevertheless. The story of the red book is quite well known: written towards the end of the 14th century at Montserrat, and preserved there for hundreds of years. It was ‘miraculously’ saved from fire, because fortunately the manuscript had been lent to the Marquis de Lio in Barcelona when a terrible fire completely destroyed the archives of the abbey during Napoleon’s invasion of 1811.

In my listening history, the Llibre Vermell is inevitably and inextricably linked with the well-known 1978 recording by Hespèrion XX (now XXI), under the direction of Jordi Savall, and with, perhaps more importantly, the very characteristic and charismatic voice of his wife, the recently deceased Montserrat Figueras (1942-2011). In that recording, there is this one jump of a fourth upwards at the start of one of the motives of the *Mariam Matrem Virginem* that sounds in my head ever since I first heard it more than thirty years ago. Especially during rehearsals with Millenarium, I found it extremely difficult not to listen as though listening to that recording, or not to sing as though re-performing that recording.

And yet, we wanted to do something new. The recording that we made with Millenarium was complemented by Marian chant that I took from the Girona cantorale from which we have seen an ornamented epistle in Figure 18. The manuscript originates from Girona, situated north-east from Montserrat in Catalunya, and it is fourteenth-century, which makes it double compatible with the 1399 Llibre Vermell. The cantorale is particularly focused on the worship of Mary, with many sequences, antiphons and even troped settings of the Ordinary of the Mass.<sup>ccxxxviii</sup> From that exciting collection, I chose five pieces that would interact with the melodies from the Llibre Vermell, maybe even comment on it. Figure 35 shows the beginning of one of the chosen items: a *prosa* for Mary, the *Advocatam*

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<sup>ccxxxvii</sup> The discography by Pierre-François Roberge at [medieval.org](http://medieval.org) (last visited June 2013) lists 24 complete recordings of the Llibre Vermell, including the one we made together with Millenarium and members of the Choeur de Chambre de Namur. Apart from those 24 complete versions, a list is also provided of a few hundred recordings containing one or more songs from the Montserrat book.

<sup>ccxxxviii</sup> Folio 28 has a Marian-troped Gloria, of which all the tropes have later been erased, although these are still legible.

*innocemus* [Let us invoke our advocate]. The first two lines of the folio belong to the previous sequence, the *Maria virgo virginum* [Maria, virgin of virgins], ending with a wonderful melisma on *Ave* and *Amen* (this fragment has a notes-per-syllable factor 7.2 and a superfactor of 57.6). Then the *Advocatam innocemus* begins, a piece which offers excellent opportunity for applying some ‘soft rhythm’, making our performance interactive with the vibrant rhythms of the songs from the *Llibre Vermell*. I will not give a transcription here, but I invite the reader to sing the piece using nothing but the two following instructions. First, the square note is your rhythmical unit. Second, the rhombus notes, always appearing in doubles, have half that value. The only addition to this simplest of rules is, that from time to time a square note is sung in double value. The singer decides, but I would suggest to double square notes at the end of long words, or/and before an incisum, and at the end of a verse. In our example *Advocatam* this led to the smoothest of performances, and quite popular too: the video-version of part of this sequence on YouTube has attracted hundreds of thousands of views (sic).<sup>ccxxxix</sup>

### *Exertion 11 — Gesta Sancti Lambertus*

**11-1** HAGIOGRAPHY **11-2** HAGIOLOGYST CHANT REPERTOIRE **11-3** LIÈGE  
**11-4** LAMBERTUS **11-5** ETIENNE DE LIÈGE **11-6** HUFNAGELSCHRIFT  
**11-7** IMPRESSIONISTIC TEXTURES **11-8** VITA **11-9** ANTIPHONA AD  
MAGNIFICAT MAGNA VOX **11-10** ANTIPHONA ORBITA SOLARIS  
**11-11** ANTIPHONA HIC FUIT AD TEMPUS **11-12** ANTIPHONA SED POST UT  
FIDEI **11-13** RESPONSORIUM GLORIOSUS MARTYR LAMBERTUS  
**11-14** RESPONSORIUM SANCTUS LAMBERTUS **11-15** RESPONSORIUM  
SANCTUM DOMINI LAMBERTUM **11-16** ANTIPHONA IS SUBJECTUS  
**11-17** ANTIPHONA DIGNUS HONORE **11-18** ANTIPHONA FORTIS IN  
ADVERSIS **11-19** RESPONSORIUM ALMIFLUUS PRESUL DOMINI  
**11-20** RESPONSORIUM LAMBERTUS CHRISTI ATHLETA  
**11-21** RESPONSORIUM SACERDOS DEI MITISSIMUS **11-22** ANTIPHONA  
SOLLICITUS PLEBIS **11-23** ANTIPHONA HIC INDEFICIENS

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<sup>ccxxxix</sup>The original video, on the official Psallentes YouTube channel, is <http://youtu.be/2HEKhr0o2Ts>. Other versions circulate on unofficial channels.

**11-24** ANTIPHONA ULTIMA NAMQUE DIES **11-25** RESPONSORIUM  
EGREGIUS PRESUL FRATRES **11-26** RESPONSORIUM ISTE MILES EMERITUS  
**11-27** RESPONSORIUM PRETIOSUS DOMINI SACERDOS LAMBERTUS  
**11-28** NL-UU 406 (3.J.7) **11-29** CD LAMBERTUS, LE BRICOLEUR LBCD/02

In the project called *Gesta Sancti Lamberti*, I have been revisiting the hagiologist chant repertoire in general via the story of Lambertus — as a kind of case study. This was a logical step to take, for three reasons.

[1] The repertoire for saints contains particularly vigorous or descriptive pieces that are sometimes hard to come by in the music written for the more ‘regular’ feasts of the Christian church. [2] The existence of a *vita*, probably written by the same author as the subsequent composition, leads to a concert/cd programme where both (the office and the *vita*) are united or reunited in an evocative way — by means of a kind of *lectio continua*.<sup>ccxl</sup> [3] The use of selected fragments of the original *vita* has led me into an experimental zone, where I have been able to act as a kind of handyman — consider Lévi-Strauss’s bricoleur — aiming at a new interpretation of (non-)traditional rules of recitation in plainchant, ultimately materializing into a project that challenges the creative potential of plainchant performance practice.

Psallentes had already worked extensively with Etienne’s compositions on a previous occasion, namely in the *Memorabilia* project (Exertion 2), which had as its subject the office of the Holy Trinity. In that programme, we sang from a fifteenth-century manuscript, written in a square notation that seems to leave out many of the subtleties still present in older manuscripts, such as the one used for the *Gesta Sancti Lamberti* here, which has a notation leading up to the *Hufnagelschrift* (see below). This certainly results in a different kind of singing, at least in the early stage of working with such a manuscript: a little bit more friendly, more fluent and outright quicker. It also paves the way for an intense and collec-

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<sup>ccxl</sup> The *lectio continua* or *scriptura currens* originally refers to the resumption of the reading of a text from the point where it had been discontinued at the previous service. I have used the term here to refer to what I did in the production *Gesta Sancti Lamberti*, where one text (a summary of the *vita* of St. Lambert) was divided into ten parts, ‘interrupted’ only by appropriate antiphons and responsories.

tive reciting of the hagiographical texts, off the beaten track and into a semi-improvised and slightly impressionistic texture that attempts to freshen and sharpen the ears.

So, with the production *Gesta Sancti Lamberti*, Psallentes digs into three exciting subjects at the same time: the office for Saint Lambertus as written by bishop Etienne of Liège around 900, the stereotypes of a saint's life as depicted in a ninth-century *Vita*, and a beautiful twelfth-century antiphonary from the town of Utrecht.

To start with the latter, this manuscript — containing not only an antiphonary but also a tonary — is the oldest surviving virtually complete liturgical manuscript with stave notation of the Netherlands. As stated, the codex is mainly twelfth-century, but it includes some gatherings added during later centuries up to the fifteenth century as well. It has a magnificent and delicate notation, typical of the region, with remarkable richness in neume-forms. These neumes are in the so-called Dutch notation, as found in sources that have their origin in a region as big as the present-day Netherlands, part of Belgium and the westernmost part of Germany. The vertical rather than slanted orientation of the neumes is one of the more prominent characteristics differentiating them from other neumes like the German type, while both types eventually develop into *hufnagelschrift*.<sup>ccxli</sup>

Throughout the liturgical year many saints are honoured in different ways. Some of them are simply commemorated; others have full cycles of chants<sup>ccxlii</sup> dedicated to certain facts in their saintly life — this of course changing according to traditions in specific dioceses. Chants composed

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ccxli Ike De Loos, in the introduction to Steiner (1997), points out that not only is the richness in neume-forms remarkable, the same can be said of the use of letters — rarely found in stave notation elsewhere. The most unusual feature of this manuscript however, is “the use of notation that appears to indicate pitch variants of the notes” — i.e. a possible use of “micro-chromatic tones”.

ccxlii Music for saints holds a special place in the repertoire of chant. In the first centuries of Christianity a cult of saints developed, and long before the invention of musical notation a considerable repertoire of music for saints had already been established. However, the bulk of that kind of music had yet to come, since in quite a lot of cases the composition of a mass or an office-cycle dedicated to the memory of a certain saint was delayed by some hundreds of years.

for these occasions usually have a close textual connection to one or more of the *vitae* describing the saint's life, virtues, death etc.<sup>ccxliii</sup>

As an example of this we turn to the seventh-century 'Belgian' Saint Lambertus (c.630-c.700). It was only two hundred years after the death of Lambertus (a bishop of Maastricht, murdered in dubious circumstances) that Etienne, bishop of Liège, composed an office for him. The texts for this cycle were based on a *vita* that Etienne probably wrote himself, in its turn based on an older, anonymous *vita*.<sup>ccxliv</sup>

As with most *vitae* of saints' lives, the author of the *Gesta Sancti Lamberti* represents the holiness of his subject in terms that present-day people often consider as hagiographical stereotypes — wondering whether or not the story reflects concrete realities. We will of course never know what kind of historical information comes to us under what kind of hagiographic light — but we do wonder about the story of Lambertus praying all night, while standing naked in the snow...

## *Exertion 12 — Tota pulchra es, amica mea*

**12-1** NOTRE-DAME DE LA CHAPELLE **12-2** MUSIC IN BRUSSELS, THIRTEENTH CENTURY **12-3** MUSIC IN BRUSSELS, TWENTY-FIRST CENTURY **12-4** PARISHIONERS AND THEIR LANGUAGES **12-5** JEAN-PIERRE DELEUZE **12-6** ARNAUD VAN DE CAUTER **12-7** CAMBRAI **12-8** CENTRE HENRI POUSSEUR **12-9** RUDI JACQUES ORGAN **12-10** BELLS OF THE KAPELLEKERK **12-11** ANTIPHON TOTA PULCHRA ES **12-12** ANTIPHON ODOR TUUS **12-13** ANTIPHON VIRGO DEI GENITRIX **12-14** ANTIPHON SANCTA MARIA **12-15** ANTIPHON BEATA DEI GENITRIX **12-16** RESPONSORY FELIX NAMQUE ES **12-17** VERSICLE EXALTATA EST SANCTA **12-18** ANTIPHON AD MAGNIFICAT PARADISI PORTA **12-19** MAGNIFICAT **12-20** ET EXULTAVIT **12-20** QUIA RESPEXIT **12-21** QUIA FECIT **12-22** ET MISERICORDIA EIUS **12-23** FECIT POTENTIAM **12-24** DEPOSUIT POTENTES **12-25** ESURIENTES IMPLEVIT **12-26** SUSCEPIT ISRAEL **12-27** SICUT LOCUTUS EST **12-28** GLORIA PATRI **12-29** NIGRA SUM **12-30** TOWER OF BABEL **12-31** PROCESSION

ccxliii Zimmern (2007) has shown how these *vitas* give an insight into their political, social and cultural contexts, how they highlight the importance of the cult of saints at all levels of society and how they demonstrate the value and versatility of hagiography as a means of storytelling.

ccxliv (Auda, 1923)

**12-32 SIX VOICES 12-33 ORGAN 12-34 CORNET 12-35 RECORDER  
12-36 ELECTRONICS 12-37 PAUL SCHILS, TENOR AND CONTRATENOR  
12-38 GUNTER CLAESSENS, TENOR 12-39 HENDRIK VANDEN ABEELE,  
BARITONE 12-40 PHILIPPE SOUVAGIE, BARITONE 12-41 PIETER COENE,  
BASS 12-42 CONOR BIGGS, BASS 12-43 PETER MAUS, ASSISTANT  
CONDUCTOR 12-44 EVA GODARD, CORNET AND RECORDER 12-45 JEAN-  
MARC SULLON, ELECTRONICS 12-46 ANTIPHONARIUM AD USUM  
CAMERACENSIS ECCLESIAE (1235-1245)**

*Tota pulchra es, amica mea* is a production that was initially realised to celebrate the 800th anniversary of the Notre-Dame de la Chapelle parish in Brussels, also known as the Kapellekerk. The church itself was founded even longer ago, in 1134, although the present building dates largely from the thirteenth century. It is a large and beautiful building, slightly cathedral-like, and the acoustics are exceptional, especially when one sings from the chancel. Psallentes had worked repeatedly with organist Arnaud Van de Cauter, and with his favourite organ, the 'Orgue mobile néo-baroque' made by Rudi Jacques in 1997.<sup>ccxlv</sup> Also, when we performed *Memorabilia* in the Kapellekerk, programmed by the Brussels Centre for Fine Arts Bozar in its season 2008-2009, we met composer Jean-Pierre Deleuze. Together with him and with Arnaud Van de Cauter, a plan was laid out for a 75-minute musical tribute to the church, its patron saint Mary, the parish and its parishioners. Eventually, the production would involve the Jacques-organ (which is tuned at a=465 Hertz), Arnaud Van de Cauter, six Psallentes singers, a cornetto player (Eva Godard) and the electronics of the *Centre Henri Pousseur*.

Wanting to recall a thirteenth-century Marian Vespers, we turned to the first Vespers of the Assumption, as they appear in the *Antiphonarium ad usum Cameracensis ecclesiae* (1235-1245), an antiphony from Cambrai.<sup>ccxlvi</sup> But in the light of an 800th anniversary, we also planned to confront this thirteenth-century material with our own contemporary musical prac-

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ccxlv The organ is usually installed at the Kapellekerk, but it can be easily dismantled and moved from place to place, although it does not look as a transportable organ, being four metres high.

ccxlvi In the thirteenth century, Brussels was associated with the diocese of Cambrai.



tice, looking for a way to integrate the plainsongs into the overall form. Jean-Pierre Deleuze:

*To meet this need, we carried out two operations. The first was to add a second voice to [some of the] psalms and their [antiphons] and responses, in the style of 'historical' polyphonies (as in the organa and the [discant] practices). But above all, it is the electronic music, based on the sound of the main bell of Notre-Dame de la Chapelle, which creates a noticeable link throughout the work. The electronic preludes begin with a naturalistic call, which transitions into the first organum. These preludes evolve based on a spectral development of the main bell's sound, and introduce or comment on the sung texts.*<sup>ccxlvii</sup>

As an apotheosis to this celebration, a new polyphonic *Magnificat* for six voices resounds, creating a fusion between the plainchant modes and the spectrum of sounds derived from the bell. As a postludium, a sort of imaginary Tower of Babel develops, in which women's voices recite the text of the *Tota pulchra es* in ten different languages, spoken by the different communities that live in the neighbourhoods surrounding the Kapellekerk. Supporting this, the two main plainchant motives re-occur,

*joined as in a medieval motet with two texts. This final movement progresses in the form of a slow procession, its distant bell sounds resonating towards the infinity of silence.*

### *Exertion 13 — (Not) A Plainsong Mass*

**13-1** EMOTIONAL PROGRAMMING **13-2** ENGLISH PLAINCHANT  
**13-3** ENGLISH POLYPHONY **13-4** SALISBURY, THE SARUM RITE  
**13-5** RANWORTH, SAINT HELEN'S **13-6** CRANMER, BOOK OF COMMON PRAYER 1548 **13-7** HOLDYCH FAMILY **13-8** THOMAS MORLEY, PLAIN AND EASY INTRODUCTION TO PRACTICAL MUSIC, 1597 **13-9** JOHN SHEPPARD **13-10** JOHN TAVERNER **13-11** SALVATOR MUNDI, JOHN SHEPPARD

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ccxlvii Jean-Pierre Deleuze, writing in the booklet accompanying *Tota pulchra es, amica mea*. (Paraty, 2012)

**13-12** RESPONSORY JACET **13-13** PROSA CLANGAT PASTOR  
**13-14** KYRIE FROM THE PLAINSONG MASS FOR A MEAN, JOHN SHEPPARD  
**13-14** GLORIA FROM THE PLAINSONG MASS FOR A MEAN, JOHN SHEPPARD  
**13-15** ANTIPHON THOMAS MANUM **13-16** Credo FROM THE PLAINSONG  
MASS FOR A MEAN, JOHN SHEPPARD **13-17** ANTIPHON SALVATOR MUNDI  
**13-18** SANCTUS FROM THE PLAINSONG MASS FOR A MEAN, JOHN  
SHEPPARD **13-19** AGNUS DEI FROM THE PLAINSONG MASS FOR A MEAN,  
JOHN SHEPPARD **13-20** HYMN HYMNUM ATTOLAMUS NOVUM  
**13-21** GLORIA FROM THE PLAINSONG MASS, JOHN TAVERNER  
**13-22** ANTIPHON MELOS CELESTE **13-23** Credo FROM THE PLAINSONG  
MASS, JOHN TAVERNER **13-24** ANTIPHON SALVATOR MUNDI  
**13-25** SANCTUS FROM THE PLAINSONG MASS, JOHN TAVERNER  
**13-26** AGNUS DEI FROM THE PLAINSONG MASS, JOHN TAVERNER  
**13-27** KYRIE LUX ET ORIGO, JOHN SHEPPARD **13-28** RANWORTH  
ANTIPHONER 1478

For the 2013 *Laus Polyphoniae* festival in Antwerp, which had as its central theme ‘Elisabeth I’, Psallentes presented a programme that balanced plainchant and polyphony unlike anything we had previously done. With this project in mind, I had introduced the term ‘emotional programming’—finally giving a name to a habit that had accompanied me throughout my life as a musician. I will illustrate this using the (*Not*) *A Plainsong Mass* production history. Over and above all the historical and musicological insights that we acquire or read about, an image occurs of an ‘English plainchant’ and a related ‘English polyphony’ that moves me, as a listener and as a performer. I read it, see it in a manuscript, I listen to it in a recording, and I am moved by this music. I react to the music with my senses, my intuition, my emotions. I even allow these emotions to control my choices. In this project I have tried, as artistic director of Psallentes, and in spite of being known for a thorough research and a thoughtful and respectful relationship with history, to let my work (the preparation, the programming, the research itself, the rehearsals, the performance) be governed by the decisions of the heart. For once, I am not being led by chronology, nor by the historical background of things, nor by themes or content, nor by the purely musical characteristics, nor even by the level of difficulty of the music, or by its effectiveness. In everything

that I needed to decide while producing (*Not*) *A Plainsong Mass*, I wanted my emotional choices to govern my decisions. This is not to say that in other productions emotional decisions can not take place. In this case, it is a very conscious and deliberate choice. Put together that which you like, things of which you think will fit well together — act as a *bricoleur*. I think the John Sheppard hymn *Salvator mundi Domine* is a truly wonderful piece, a masterpiece for six voices, so let us sing it. I'll take care of the programme and the theme later. That way, I tried to intuitively and associatively build a dramaturgy of English liturgic polyphony in a plainchant context. However two calibration points were decisive.

Browsing through that repertoire of 'English plainchant', one immediately encounters the Sarum rite, referring to the important liturgical centre of Salisbury. This rite was the dominant liturgy in sixteenth-century England, at least up to the point where Henry VIII got angry with the pope. Some catholic families, operating surreptitiously, managed to preserve crucial source materials of this rite. A beautiful example is the Ranworth antiphoner dating from around 1478, thought to have been produced at a Norwich workshop, for the church of Saint Helen's in Ranworth, just north of Norwich. Even the choice to use this antiphoner is an emotional one. Other sources might fit the theme as well, but this one is not only beautifully illuminated, the manuscript also has a story. The book survived the sixteenth-century English turbulence, a fact that it has to thank the local Holdych family for, who kept it safely locked up for a few hundred years. The antiphoner was auctioned in 1912, and fortunately returned to the church it was bequeathed to in 1478.

Figure 36 shows two pages from the Ranworth antiphoner. We see part of the office for Thomas Becket, music that had been deleted from the antiphoner but was later re-established. Thomas Becket was a sensitive figure during the religious turmoil, and Henry VIII had his shrine destroyed in 1538. Although the initials and decorations in the book seem to have been made with the utmost care, the notation of the music seems a lot less careful. In a quite hasty script, the scribe moves eloquently and swiftly through the music. Less careful, maybe, but not careless. This scribe knows the music well, and works quickly. His square notation is

flat, fluent, and the notes are tilted to the right. There is also a clear distinction between the *punctum* and the *virga*, which has a rhythmical feel to it due to the alternation between the two on stressed and non-stressed syllables (see also Chapter Three — Morphology). The office for Saint Thomas of Canterbury starts in the left-hand column, with Matins and its invitatory *Assunt Thomae martiris*, followed by the first antiphon of the first nocturn, *Summo sacerdotio Thomas*. Matins material continues for some pages. Near the bottom of the second column, the responsory *Jacet granum* starts, followed by the prosa *Clangat pastor* which has two peculiarities: the repeated melismas on the vowel ‘a’ after each verse, and the return to the repetendum of the responsory *Jacet granum* towards the end of the piece, with an added verse *Gloria Patri* as well.

### *Exertion 14 — Beghinae*

**14-1** BEGUINES **14-2** BEGUINAGES **14-3** FLEMISH CITIES **14-4** THE LOW COUNTRIES **14-5** PROCESSIONS **14-6** SANCTA TRINITAS **14-7** MULIERES RELIGIOSAE **14-8** FUNDATRIX BEGGINARUM **14-9** CORPUS ET SANGUIS CHRISTI **14-10** RESPONSORIUM SUMME TRINITATI **14-11** PROSA AETERNA VIRGO MEMORIAE (AMSTERDAM) **14-12** RESPONSORIUM CORDIS AC VOCIS (TURNHOUT) **14-13** PROSA INVIOLATA (BRUGES) **14-14** RESPONSORIUM FELIX MARIA UNXIT (TURNHOUT) **14-15** ANTIPHONA CUM IN SANCTA KATHERINA (BRUGES) **14-16** ‘VREUGDE-ZANG MADemoiselle TUBBICX’ VLIED RAS (MECHELEN) **14-17** RESPONSORIUM VIRGINEOS FLORES (BRUGES) **14-18** HYMNE LAUDE SOLENNI MODULEMUR (ANTWERP) **14-19** BEGGA (BOLOGNINO, ANTWERP) **14-20** ANTIPHONA AD MAGNIFICAT O FUNDATRIX BEGGINARUM (ANTWERP) **14-21** ANTIPHONA O SANCTA MATER BEGGA (ANTWERP) **14-22** ‘VREUGDE-ZANG MADemoiselle TUBBICX’ JA KONDIGT (MECHELEN) **14-23** RESPONSORIUM HOMO QUIDAM FECIT **14-24** HYMNE PANGE LINGUA & ANTIPHONA O SACRUM CONVIVIUM (TURNHOUT) **14-25** AVE VERUM CORPUS (MECHELEN) **14-26** ANTIPHONA DULCIS SANGUIS (BRUGES) **14-27** MANUSCRIPTS FROM FLEMISH AND DUTCH BEGUINAGES

Whereas *Psallentes* has existed since 2000 in a male version, it was not until 2008 that a female version was started. At first, I had thought that I

would be doing the same thing with women's voices, the very same as with the men's voices, only one octave higher. But it turned out not to be the same, not even similar. First, there is this huge difference in timbre, in effect, maybe also in agility and even virtuosity (of which I think women's voices have more). And second, there is the aspect of the singing itself. In the male version of Psallentes, I am one of the singers, often even not conducting but making music together with my colleagues. In the female version, that role is reduced to conducting. I use the word 'reduced' there because of the fact that I feel more as an outsider, as someone who is rehearsing and coaching, and could actually often be missed as a conductor, considering the fact that the female Psallentes usually performs as a small ensemble of six to eight singers.

Up to this moment, there has only been one project in which I did not conduct. That was the project *CLOISTERED* (capitals intentional, project not in this list of Exertions) which was performed during the *Dag Oude Muziek* at Alden Biesen. As suggested by the title of that production, the theme was one of a rite of passage, in which for instance at the conclusion of the postulancy and the start of the novitiate a ceremony takes place where the new novice is clothed in the community's habit. We did exactly that, had six of our female singers dressed in (a modern evocation of) habits, and the seventh dressed up as a bride.<sup>cxxlviii</sup> See Figure 37 for an impression of the evocation of such a ceremony.

It was however the *Beghinae* project with which the adventure of the female Psallentes had started. There had previously been one small project with women's voices, around the music of Hildegard von Bingen (see Exertion 15), but *Beghinae* turned out to be something big. It has become one of Psallentes's (male as well as female) most successful productions, with a recording that was sold out quickly and many concert performances in Belgium, the Netherlands, Spain and Slovenia. The initiative for this had come from musicologist Pieter Mannaerts, who had studied the subject extensively and who had published a book about the musical heritage from Flemish beguinages between the middle ages and the end of the

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<sup>cxxlviii</sup> I thank and congratulate Pieter Coene for his great work on the habits, and for his help in making this production so photogenic.

eighteenth century.<sup>ccclix</sup> Mannaerts even outlined the programme for this production, which he centred around the most important themes in the religious life of the beguines. Most importantly, there is the veneration of certain women: Mary as patron of a few Beguinages; female saints such as Mary Magdalene or Ursula; Catherine of Alexandria as patron of several beguinages; and also Saint Begga, who was actively promoted as patron of the Beguines, most probably on account of the name-resemblance. The beguines also had a special veneration for the liturgy of Corpus Christi.

As an extension to this initial *Beghinae* project, the female singers of Psallentes are now (at the time of writing, 2014) involved in the ambitious project of a complete recording of the sixteenth-century processionale from the beguinage of Turnhout. To that end, we also contributed to a crowdfunding project aimed at the digitalisation of that manuscript. The project is also presented in Bruges, where the female Psallentes will, during the course of a whole day between sunrise and sunset, perform the processionale from first to last folio, to the background of the male Psallentes reciting all of the 2461 psalmverses. Considering these two alpha-to-omega ideas, this new version of the *Beghinae*-project is appropriately baptized *In Extenso*.

## *Exertion 15 — URSULA<sub>11</sub>: Hildegard von Bingen*

**15-1** THE CONCEPT OF ECSTASY **15-2** HILDEGARD VON BINGEN  
**15-3** THE STORY OF URSULA AND THE ELEVEN (THOUSAND) VIRGINS  
**15-4** PILGRIMAGE **15-5** RHINELAND **15-6** THE RHINE **15-7** BLOOD AS A METAPHOR  
**15-8** VIRGINITY **15-9** THE FIFTH **15-10** THE DRONE **15-11** THE BATTLE BETWEEN ETHERICAL AN EARTHLY, BETWEEN FLUENT AND RHYTHMICAL  
**15-12** ANTIPHONA O RUBOR SANGUINIS **15-13** ANTIPHONA SED DIABOLUS IN INVIDIA  
**15-14** ANTIPHONA UNDE QUOCUMQUE VENIENTES **15-15** ANTIPHONA DEUS ENIM IN PRIMA **15-16** ANTIPHONA DEUS ENIM ROREM  
**15-17** RESPONSORIUM FAVUS DISTILLANS URSULA VIRGO **15-18** RESPONSORIUM SPIRITUI SANCTO HONOR SIT  
**15-19** SEQUENTIA O ECCLESIA, OCULI TUI **15-20** HYMNUS CUM VOX SANGUINIS **15-21** THE RIESENCODEX **15-22** THE DENDERMONDE CODEX

<sup>ccclix</sup> (Mannaerts, 2007)

Ecstasy. That was the key word when producing URSULA<sub>11</sub>, a project for the female Psallentes group. The title of the production is written in capitals, with URSULA continuing without interspacing into the '11'. This encourages the reader of the project title to think of URSULA<sub>11</sub> in one breath, with Saint Ursula and her eleven thousand virgins being collated, while along the way a historical mistake is being corrected.<sup>ccl</sup> The eleven thousand virgins could well have originated in a simple erratum, where originally the number of virgins accompanying Ursula on her pilgrimage to Rome would have been limited to eleven. Legend has it that Ursula, a fourth-century English princess, was slaughtered by the Huns, along with her eleven (thousand) companions. This happened near Cologne, and the Rhine turned crimson. The story of Ursula must have appealed enormously to Hildegard von Bingen, abbess of the Disibodenberg monastery, where relics of Ursula were preserved. Hildegard wrote text and music for an office in honour of the virgin martyr, in whose defended and preserved virginity she saw analogies with the virgin life of a nun.

*O rubor sanguinis  
qui de excelso illo fluxisti  
quod divinitas tetigit:  
tu flos es  
quem hyems de flatu serpentis  
numquam lesit.*

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<sup>ccl</sup> URSULA<sub>11</sub> as a title could also invoke associations with APOLLO<sub>11</sub> and similar space projects. The omission of interspacing was probably 'invented' by the recently deceased Massimo Vignelli (1931-2014), when in the 1960s he designed the logo of 'American Airlines'. (See the Gary Hustwit 2007 documentary *Helvetica*, [www.hustwit.com/category/Helvetica](http://www.hustwit.com/category/Helvetica))

*[O redness of blood,  
you flowed from that lofty height  
that Divinity touched:  
you are a flower  
that the winter of the serpent's breath  
has never harmed.]<sup>ccli</sup>*

Hildegard's ecstatic poetry is reflected in the music attached to it. In fact, text and music come forward as an unbreakable unity, "and the firm analysis of Hildegard's music is impossible without an analysis of the text".<sup>cclii</sup>

From the Ursula office, I had selected nine pieces (see list of exhibits above). Five antiphons, two responsories, a sequence and a hymn. All nine pieces share the same start: the first interval is an ascending fifth. This corresponds to the ecstatic as well as the formulaic nature of Hildegard's music. Since I wanted to emphasize the feeling of euphoria in this music, the rapture, the bliss, the ecstasy, I set out four basic rules I would abide by during the production:

1. The fifth. When the interval of the ascending fifth occurs at the beginning of a sentence, we do not content ourselves with just performing it: we will repeat it, as though astonished, amazed, surprised, shocked. We stutter and stumble, due to the intensity of what we are witnessing, text- and musicwise.

2. The tone-centre of the fifths will rise. The programme has three parts (three times three pieces). The first part has d-a at its heart, the second part rises to e-b, while in the third part this e-b mingles with a-e', to which it will finally cede.

3. The three parts of the programme will be supported by an intensely vibrating hum, a drone or bourdon, connected with the rising tone-centres described in rule 2. (At the first night of this production in Antwerp cathedral, we had two organists at the organs of the church, holding down

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ccli Translation Barbara Newman. (Newman, 1998)

cclii Peter Van Poucke, in his introduction to the facsimile edition of the Dendermonde codex. (Schreurs, 1991, p. 9)



the drone D for the first part, E for the second part, and A for the third part. In later versions of the URSULA<sub>11</sub>, this support was given by a vocal drone, created live at the spot through a looping machine.)

4. A battle will take place, in which the traditional delicate and light handling of Hildegard's music will gradually make way to an obstinate rhythm, in an almost neurotic and obsessed atmosphere, leading to an ecstatic performance of the programme's culmination piece *Cum vox sanguinis Ursulae* [*When the voice of Ursula's blood*].

### *Exertion 16 — Jacobus: Codex Calixtinus*

**16-1** PLACES OF PILGRIMAGE **16-2** RITES OF PASSAGE **16-3** SANTIAGO DE COMPOSTELA **16-4** CALIXTUS II **16-5** ABBAY OF CLUNY **16-6** AYMERIC PICAUD **16-7** CONDUCTUS **16-8** DEVELOPMENT OF POLYPHONY **16-9** THE APOSTLE JAMES **16-10** MELISMATIC ORGANUM **16-11** WINCHESTER TROPE **16-12** SAINT-MARTIAL DE LIMOGES **16-13** SEQUENTIA RESONET NOSTRA DOMINO **16-14** ANTIPHONA AD SEPULCHRUM BEATI JACOBI **16-15** ORATIO UT DIGNI EFFICIAMUR **16-16** RESPONSORIUM DUM ESSET SALVATOR **16-17** HYMNUS PEREGRINORUM DUM PATER **16-18** KYRIE REX IMMENSE PATER **16-19** KYRIE REX CUNCTORUM **16-20** BENEDICAMUS TROPE AD SUPERNI **16-21** SEQUENTIA QUI VOCASTI SUPRA MARE **16-22** CONDUCTUS IN HAC DIE LAUDES **16-23** ORATIO UT DIGNI EFFICIAMUR **16-24** CONDUCTUS ANNUA GAUDIA **16-25** PROSA CLEMENS SERVULORUM **16-26** CONDUCTUS NOSTRA PHALANS **16-27** BENEDICAMUS DOMINO **16-28** CONDUCTUS CONGAUDEANT CATHOLICI **16-29** CODEX CALIXTINUS

With the success of the female Psallentes quickly increasing, I decided to turn to one of my long-standing favourites of medieval music: the *Codex Calixtinus*. In most of our productions, there was a strong emphasis on the performance of plainchant. But maybe our handling of twelfth-century polyphony could refresh our work with contemporary plainchant? I thought that looking at the *Codex Calixtinus* could help answer that question. This is music 'on the road to Compostela', a place where in the twelfth century the liturgy was obviously fed by an exceptionally rich musical culture — albeit that most of the music might have been imported from

France, and/or was clearly related to Aquitanian polyphony.<sup>ccliii</sup> Other Iberian places of pilgrimage such as Montserrat also developed a rich musical culture (in fact, the *Llibre Vermell de Montserrat* is witness to a musical heritage very up-to-date with the *Ars Nova* in the late fourteenth century), but Compostela, actively promoted as one of the most important places of pilgrimage in the Christian medieval world, obviously must have attracted many musical talents.

The most important problem in the performance of the *Codex Calixtinus* polyphony is rhythm, or rather, how to rhythmically arrange the vertical alignment of notes when performing the polyphonic melodies, notated by means of a multitude of ligatures. The problem is that the musical notation does not express irregular rhythms unequivocally. How then is the *vox principalis* to relate rhythmically to the *vox organalis*, or vice versa? Would this be rehearsal-dependant, or would clear principles govern this process? To help tackle that problem, I turned to Theodore Karp's most impressive study of the *Codex Calixtinus* and Aquitanian polyphony. Traditional views on the repertoires had accepted without objection or concern that frequent strong clashes between the constituting parts of the polyphony were normal. Karp however proposes to think of 'harmonic progression' as a generative force underlying the creation as well as the performance of these repertoires, with a much more 'harmonious' result.

As an important cornerstone of his hypothesis, Theodore Karp also deviates dramatically from the traditional views on text underlay. Whereas the assumption has been dominant that a ligature should not be set by more than one syllable, or that each syllable should begin with the first note of the appropriate notational symbol, Karp convincingly demonstrates how in quite a lot of cases ligatures in twelfth-century polyphony

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<sup>ccliii</sup> Theodore Karp summarizes the problems with terms entrenched in our vocabulary: the term Aquitanian polyphony may be slightly more accurate than the term Saint Martial polyphony (the evidence that this polyphony is connected with the Limoges abbey is lacking), while the geographical provenance of Aquitanian polyphony is uncertain too, with the possibility that at least some of the music originated in Catalonia. At the same time, it may actually be unlikely that the music preserved in the *Codex Calixtinus*, originated at the Cathedral of Santiago of Compostela. French origin of a major portion of the repertoire seems more likely. (Karp, 1992, pp. vii-ix)

can or should be split in order to accommodate the steady declamation of text syllables. He even wonders whether examples from the world of plainchant could support his view, and he does produce some examples suggesting split ligatures in a chant context, although all the given examples are found within (the chant intonations in) polyphonic sources, where he notices fewer musical symbols than syllables. If there are fewer neumes (individual or compound) than syllables, that would necessarily result in the splitting of syllables. On the level of this suggestion — that in plainchant some ligatures could have held more than one syllable too — the evidence is almost non-existent. Chant intonations, if they occur in polyphonic sources, are famously inaccurate, and I can confirm that I have never seen any instance of a discrepancy between the number of neumes and the number of syllables in chant manuscripts. However the thought is intriguing, and with Karp showing how his split-ligatures hypothesis result in very convincing performances of the *Codex Calixtinus*, I can imagine that I will be on the look-out for some project where the traditional neume/syllable commitment could be broken.

In 2013, we produced a recording with fragments from the *Codex Calixtinus* (see Figure 38). It has become our second-best selling album, after *Beghinae*.

### *Exertion 17 — Sacrosancta Walburgis*

**17-1** ENGLISH PRINCESS **17-2** ANGLO-SAXON MISSION TO GERMAN PARTS OF THE FRANKISH EMPIRE **17-3** HEIDENHEIM AND OTHER GERMAN MONASTERIES **17-4** EICHSTÄTT **17-5** WOLFHARD OF HERRIEDEN **17-6** SAINT WALBURGA **17-7** SAINT WILLIBALD **17-8** SAINT WINIBALD **17-9** SAINT BONIFACE **17-10** ANTIPHON ANGLIA SANCTORUM NUTRIX **17-11** ANTIPHON SANCTA WALBURGIS GEMMA **17-12** ANTIPHON SANCTO DE SEMINE ORTA **17-13** ANTIPHON GAUDEAMUS OMNES **17-14** ANTIPHON QUALITER AUTEM BENEDICTA **17-15** RESPONSORIUM CLARISSIMA SACERDOTUM CHRISTI **17-16** RESPONSORIUM DUM LUCIS FILIA WALBURGIS **17-17** RESPONSORIUM SUBLEVATIS BEATA WALBURGIS **17-17** ANTIPHON O QUAM GLORIOSA ES VIRGO **17-18** ANTIPHON IN JUBILO VOCIS PANGAMUS **17-19** ANTIPHON MELIOREM ESSE DOMINI

**17-20** ANTIPHON BENEDICANT OMNES ANGELI **17-21** ANTIPHON  
 LAUDEMUS NOMEN DOMINI **17-22** ANTIPHON SANCTA WALBURGIS  
 INTERCEDE **17-23** ANTIPHON ALMA VIRGO SPONSA REGIS  
**17-24** RESPONSORIUM PRETIOSA GEMMA CHRISTI **17-25** ANTIPHON  
 PRAECLARA ET MULTUM LAUDANDA **17-26** ANTIPHON PRETIOSA GEMMA  
 ET BEATA VIRGO **17-27** ANTIPHON GENEROSA VIRGO WALBURGIS  
**17-28** ANTIPHON VIRGO CHRISTI AMABILIS **17-29** RESPONSORIUM  
 SOLLEMNIS HAEC EST DIES **17-30** RESPONSORIUM SANCTAE CASTITATIS  
 VIRGO **17-31** ANTIPHON ALMA VIRGO SPONSA REGIS **17-32** ANTIPHON  
 VENI SPONSA CHRISTI **17-33** ANTIPHON VENI ELECTA MEA **17-34** LECTIO  
 WALBURGA, SANCTI RICHARDI ANGLORUM REGIS FILIA **17-35**  
 RESPONSORIUM BEATISSIMAE CHRISTI VIRGINIS **17-36** LECTIO EX  
 THURINGIA HEIDENHEIMIUM **17-37** RESPONSORIUM SANCTA  
 WALBURGIS CHRISTI **17-38** LECTIO HEIDENHEIMII SANCTA VIRGO  
**17-39** RESPONSORIUM VENERABILIS VIRGO WALBURGIS **17-40** NL-ZU 6

*Sacrosancta Walburgis* is the second Psallentes project commenting on the life of an English princess (Saint Walburga), after the project URSULA11 (Saint Ursula). She lived in the eighth century and entered a monastery in Wimborne, Dorset, at the age of ten or eleven. Later she was sent to the continent as a missionary. The crossing of the North Sea was tempestuous, but crew and passengers arrived safely, thanks to the prayers of Walburga.<sup>cciv</sup> Together with Saint Boniface, and with her brothers Willibald and Winibald (many different spellings), she would become one of the leading figures of the Anglo-Saxon mission to German parts of the Frankish empire. She was a Benedictine nun, later to become abbess of the monastery of Heidenheim. Soon after her death she was canonized, and her remains were transferred to Eichstätt. Her shrine would become an important place of pilgrimage.

The office for Walburga is taken, in part, from the Eichstätt office attributed to Wolfhard of Herrieden, dating from the end of the ninth

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<sup>cciv</sup> Walburga would become patron saint of sailors. Peter Paul Rubens painted *The Miracle of Saint Walburgis* for the Saint Walburgis Church in Antwerp, where she is supposed to have resided before travelling to Germany. The painting is now kept in Leipzig, *Museum der bildenden Künste*.

century.<sup>cclv</sup> For this project, we looked at the office in the early fifteenth-century summer antiphony of Zutphen, The Netherlands.<sup>ccclvi</sup> The music is written in a modest and fluent *Hufnagelschrift*. With the aid of the transcription that I have made of the office (both given in Appendix Six), I will now, as a conclusion to this chapter, describe the artistic processes that have worked while producing *Sacrosancta Walburgis*. This will again illustrate the constant moving around between different topoi in the landscape of an artistic research into late medieval plainchant performance practice. The sixteen Exertions described earlier have very similar stories, which I have summarized in a more factual way. I invite the reader to consider those Exertions in the light of the more detailed descriptions of other projects such as the *Tenebrae* and the *Genesis Genesis Genesis* in earlier chapters, and the one now following.

The basic approach is very similar to the scanning process described in *Exertion 5 — Fête-Dieu: Scanning NL-KB 70 E 4*. This time, I actually let the Cantus database decide on what to sing. In the list of feasts, I entered the search term Walburga, which brings us to four feast names: (1) the memorial chants for Walburga; (2) the 25 February feast of Walburga as Virgin Abbess; (3) the 1 May Translation or moving of Walburga's relics; and (4) the 4 August *Adventus Walburgae*, or the departure of Walburga from England to found a religious house in Bischofsheim (a feast only to be found in a 1537 Münster antiphoner — at least within the Cantus-indexed sources). Having established that following the link to three of these four feast names only led me to incipit references (no noted chants), I went for the 25 February feast, Walburga's most important feast day. Following that link, Cantus displays eight sources containing chants for Walburga. Only three sources have more than ten chants: a manuscript from Trier (36 chants), a manuscript from Prague (38 chants) and the Zutphen antiphony (64 chants). With the Cantus database having shown that the Zutphen antiphony is the most complete source (indexed in Cantus, that is) of the Walburga office, I chose to focus on that source.

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cclv I am very grateful to Alison Altstatt for drawing my attention to the Walburgis-office, and for supplying me with additional information.

ccclvi NL-ZUa 6, described and indexed in Cantusdatabase.org.

The resulting list of chants became my concert programme. I printed it, and started working. Only some time later would I notice, while working directly from the manuscript pictures, that two invitatory antiphons were not in the Cantus list — although the two chants are definitely indexed. I decided to keep the slightly incomplete list as a governing principle regarding the number and order of chant pieces in the *Sacrosancta Walburgis* project. I thus had a list of 31 chant pieces (out of 64, leaving out the doubles and the music-less incipits), to which I started applying moods and changing principles. In a rehearsal later, in the run-up to the premiere of the project at the Festival Oude Muziek in Utrecht, I compared the idea of these gradually changing moods and principles to the lighting effects seen in LED-based seamless colour sweeps. The changing of light colours happens almost unnoticeably, and only when one does not look for a while does one notice that colours have changed. When *Sacrosancta Walburgis* is presented, the not too attentive listener would think that the 31 pieces sound very much the same. Only when listening more closely will the listener notice things changing: moods, tempos, rhythms, colours.

The opening piece *Anglia sanctorum* (number 1, see Figure 39 and Appendix Six) was established as the ‘tune’ to this programme. It will return as a repeat after (2), at the beginning of the second part (four parts in total) and at the very end of the programme. But the word ‘tune’ is also an instruction: sing this as though it is a melody that in your head is associated with this programme, with this saint, with this event. During the course of this hour-long programme, we will experiment with rhythms. In the case of number (1), the piece is first divided into four groups of words, of which the *virgineum florem* is, as an image and as a melody, a most attractive one. It even has a Hildegardian feel to it. Let us isolate this melody from the rest of the piece and re-use it in (3) *Sancto de semine*, where it will interfere with the four groups of that piece, thus creating a reminiscence to the opening tune, while at the same time colouring (3) and broadening it, deepening it.

But first we should decide on the use of rhythm in (1). The *Hufnagel-schrift* does not carry instructions on rhythm, although certain reflexes are sometimes enhanced by the position and morphology of the neumes used

(see Chapter Three). I want the word *Anglia* to emphasize the d as the finalis of the first mode, which is done by lengthening the first and the last note of that word. It makes it stable, before we embark on a first ascending line towards the reciting tone a of the mode, fully reached on *nutrix*, last word of the first group of words. On our way to that first little caesura, the stressed syllable of *sanctorum* is emphasized as well, resulting in a balanced arsis from the very first note d to the last note a. Similar principles will govern our short or long treatment of certain notes: balancing words within sentences, taking care of stressed syllables, of arsis and thesis. From the very first piece of the *Sacrosancta Walburgis* on, we also have a little play with b flat and b natural, where from *patriae* into *decus* the mood changes rather suddenly.

Then, as a first major shift, (2) *Sancta Walburgis* is performed with a totally different principle in mind. This one is metrical, every syllable the same length, with the additional idea that this has to sound persistent, but friendly. So, a metrical performance, with however a few exceptions, mainly when syllables have neumes of three or four notes. This is the case with *Walburgis* (the second word of the antiphon), where the porrectus would otherwise receive too much rhythmical attention too close to the beginning of the piece. To highlight the tune-like quality of (1), that first antiphon is then repeated after (2). A mood is set, and yet we have already given insight in our plan to shift, to alter, to change.

The next antiphon, (3) *Sancto de semine*, has the *virgineum florem* incorporated in its structure. This is not awkward, since we are fully remaining in the first-mode atmosphere, governing the first three pieces of the programme. However, the intersection of *virgineum florem* results in a jump from c' down to a d, which as an interval is almost non-existent in chant circumstances. In (3) we have returned to ideas about longer and shorter notes used in (1), but with (3) having somewhat longer sentences, some words receive no stressed or lengthened notes at all, see for example *de semine*, or *flore bone*. The quadruple use of the *virgineum florem* offers the work with the idea of a tree blossoming or a flower opening, portrayed via the intensification of the intersected fragments throughout the performance of the antiphon.

Then, rather suddenly and abruptly, the mood changes, or even better, the mode changes. Number (4) *Gaudeamus omnes* uses the fourth mode, a significant shift from the less adventurous first mode of (1-3). The keyword is simple: fourth mode. Rhythmically, nothing really changes here, the performance is still controlled by attention given to stressed syllables, balancing the endings of words or sentences, and splitting sentences into meaningful groups of words. The rather short and sober setting of (5) *Qualiter autem* subsequently urges us to return to a one-pulse-per-syllable approach. But working with this principle, it is decided that the general feel would be one of two pulses or beats within a kind of a bar, and that wherever the first beat of that bar coincides with a stressed syllable, that would make for an important moment. This only happens at a few places, such as *benedicta* (of which the *-dic-* coincides with the first beat of a bar), *anima, vivat, miracula, manantia*. The leading idea here is one of gratitude.

Numbers (1) through (5) have been relatively sober pieces, short also, but with (6) *Clarissima* we reach a more elaborate piece for the first time. The first mode convincingly returns, but only gradually, with the first stave (in the transcription) exploring d to f, the second stave d to g, only to reach the a for the first time at *excessum*. Throughout the piece, we return to the a with some emphasis, with some effect of confirmation, although it does not concern the finalis or rest-note of the first node. On the level of rhythm, we are now aiming more for high notes within melismas, and balanced endings. With (7) *Dum lucis*, something new happens again. We turn to something metrical again, but very friendly, in a long-short perfectum-style of measurement. The code-word is 'light', in the double meaning of the word: light as in daylight, and light as in not heavy. This responsory narrates the story of Walburga having trouble with her lantern during the night, and how a heavenly light came to her rescue. To conclude part one of *Sacrosancta Walburgis*, a final and quite virtuosic responsory is performed, with long musical sentences (see for example the one starting with *cui humilis*, or the next one starting with *servire*).

We had already announced that part 2 would start with the repeat of (1). In this part, the ensemble of female Psallentes singers is divided into two groups, alternating numbers (9) to (13), while the general feeling is



one of sobriety, easiness, calmness. These short and simple antiphons end with an almost litany-like returning sentence *O pia virgo, alleluia*, which the tutti repeat every time. This makes for several minutes of very stable and unchanging texture, looking for intensity, contemplation and meditation rather than exposition or exuberance. As a summary of that part, (14) *Sancta Walburgis* is a slow, even slow-motion antiphon where we beg Walburga to help us, unhappy as we are, and looking for eternal joy. The *Hufnagel*-neumes are forced into a metric scheme again, but this time more gently than on previous occasions. When neumes of three or more notes occur, nothing is hurried or speeded up, just sung quietly balanced. The silent atmosphere of that piece will now help heighten the virtuosic conclusion of part 2, the (16) *Pretiosa*. The basis rhythmic principle has shifted again. Melodies now mainly move towards the last note or notes of the word, or group of words. This happens for instance on *Pretiosa, gemma, Christi*, and so on. There are however some exceptions, such as the one on the *e'* in *nostre*, which receives a lengthening, although the ultimate aim is not that word itself, having not much of a particular meaning, but the word after that, the big *fragiliati*. In our rendering of that word, which delicately descends from the high *d'* towards the *g*, we only have two short stops at the *b*, before arriving at the penultimate note *a* and subsequently the finalis *g*.

Part three of *Sacrosancta Walburgis* is built on two ideas. First, in alternation between a smaller group and the tutti, we will paint a picture of master and pupil, in which repetition is the key word. Then, together again, we will conclude the third part with some serious supplication aimed at Walburga. To set the tone for our first idea of master and pupil, we start by a simple but rather fragmentary performance (by which I mean: with extra pauses) of (17) *Preclara*, immediately followed by a repetition of that antiphon. The repetition intensifies and deepens, we know the piece better, and have passed any hesitation or extreme carefulness. In (18) *Pretiosa gemma et*, this idea is developed, where each small fragment is first sung by a small group, and then repeated by the tutti, as though the first grouping is teaching the song to the whole of the group. Continuing into (19) *Generosa virgo*, the same idea persists, but now an

element of agility and suppleness is added. Melodies now glide between a rather long first note and their long counterparts at the end of the melody. In between, the melisma moves swiftly. Again, one group sings, questions, the other group answers. To emphasize this learning process and the 'learned' outcome of it, the antiphon is repeated a third time, now more as one piece instead of a collection of fragments.

What I have done in (20) *Virgo Christi* is actually a tribute to the famous canon *O virgo splendens* as seen in the *Llibre Vermell*, which has the rubric *Dulcis armonia dulcissime virginis Mariae de Monte Serrato*. There, in the Spanish manuscript of the fourteenth century, each sentence has the same amount of notes and if one sings carefully and steadily, one will end together on the seventeenth note. In the case of Zutphen, (20) *Virgo Christi* is performed likewise, in a steady and careful tempo, and every movement is aimed at the last note. The antiphon is performed three times: the second performance as a two-voiced canon, the third as a three-voiced canon.

As a conclusion to part three, the sentence *Vota tuorum intende supplicum*, taken from the end of the respond-part of the responsory (22) *Sancte castitatis*, interferes with almost every sentence in (21) *Sollemnis* as well as (22) *Sancte castitatis* itself. Again, just like we did with the *virgineum florem* in part one, the repeat of such a fragment offers opportunities for growth and depth, it functions as glue holding this part of the programme together, and heightens the impact of the dramaturgy.

Finally, part four of *Sacrosancta Walburgis* has a structure akin to the one of a nocturn within matins. Three antiphons are presented (but without their psalms), after which three lessons are performed, each of these with their own responsory. This part of the programme has a meditative atmosphere on the one hand, but on the other hand it is very affirmative, concluding, closing, culminating. The three antiphons (23-25) have received a treatment similar to the metrical ideas we have applied elsewhere. The basic unit is not the note, but the syllable, while exceptions to that rule are allowed. To make a connection with part one, the *O pia virgo alleluia* returns here, after each of the antiphons. Also, the first antiphon of this part (23) *Alma virgo* is repeated after (24) and (25) too, a strategy by

which we can bundle these antiphons into one idea, strengthening the tension of our construction. Building on that strength, the lessons (26), (28) and (30) are recited collectively on a *g*, on which line the words *Walburgis* from (27), *Walburgis* from (29), and *Walburgis* from (31) are sung by a few members of the group not participating in the respective readings. Again, this is glue, this is a move to connect these last few pieces, to collate them into a long and intense construction. Finally we return to the beginning, to our tune, and perform (1) *Anglia sanctorum* once again, as an affirmative ending of *Sacrosancta Walburgis*, as a conclusion to our mission.

# **Conclusion**



It is with reluctance and hesitation, even with a touch of resistance, that I conclude this book, because to conclude is to exclude. The work is not finished, *topoi* remain to be visited and revisited, questions are left unanswered, answers contain conditional clauses, and the effort of an endless array of new Exertions is still ahead of us. So if I conclude here, even when consciously using the word ‘Conclusion’ as a title to these pages, I should stress that in the presentation of the results of this artistic research project on the world of late medieval plainchant performance practices, I am happy to allow, to include, even to greet and welcome all odds and ends, uncertainties and (‘fantastic’) insecurities. To put it somewhat pedantically: precisely these leftovers, these uncertainties and insecurities create the necessary preconditions that will guarantee an open-endedness and an open-mindedness without which future artistic work with late medieval chant manuscripts would be impossible, or would at least be severely hampered.

I have called myself ‘a present-day performer of plainchant’ and ‘a bricoleur’, although as I have pointed out (in the very first footnote) there is not only an ‘I’ but also a ‘we’ (Psallentes) to it, and I should also like to add a ‘you’ (the reader) and a ‘they’ (other people’s practices). More impor-

tantly, I have attempted to paint a picture of a relationship between a plainchant performer and late medieval chant sources. Hence the central and dominant question, also the title of this book: what do late medieval chant manuscripts do to a present-day performer of plainchant?

In attempting to answer that question, I have from this book's very first words on (Munerat's *Quod etiam usus manifeste confirmat*) and from there referred again and again to the importance of the practice itself, the singing and the performing, the voices with which research is conducted and with which research results resound. I have stressed that in assessing outcomes of artistic research projects like these, often the 'historic validity' is superseded, maybe even suppressed by what I have called 'artistic validity and persuasiveness'. That may sound simple and straightforward, and maybe it is. However, giving priority as well as the last word to this artistic validity over historic considerations may easily be viewed as an 'anything-goes'-dogma, in which we could bluntly overrule any historic fact relating to a performance practice whenever that fact would not coincide with our artistic intentions. That in itself is allowed and exciting, but it is not what this project is about. I have tried to indicate how the things that we learn from late medieval sources, whether it be chant manuscripts or treatises, or any other kind of historical fact or documentation (see Question 3—What we can learn, in Chapter Two), helps performers develop their own identity, their signature, by which their plainchant performance practice not only becomes recognisable, but also demonstrates historical as well as artistic grounds and value.

Having said that, putting artistic soundness first is not merely a present-day habit or concern, nor is it necessarily opposed to historical credibility, as something that through different types of research can simply be extracted from primary and secondary sources. Considering the great variety of chant through many sources over time and place, and considering the many gradations of that variety (from the single note or neume slightly different in one source as opposed to another, to whole passages of plainchant altered and amended through the centuries; and the variety as testified by contemporary writers), the image has been confirmed of a multitude of plainchant performance practices, of which

doubtless various manifestations of artistic validity or integrity have always been a constituent force.

So if Conrad von Zabern complains about the widespread abuse of the rhythmical performance practice of plainchant (as opposed to his view that in plainchant all notes should be equal), he actually confirms that fifteenth-century practitioners had an artistic rapport with the music. We have seen that Von Zabern objects to singers lengthening the highest note of a phrase or word, shortening the following note. Many instances of exactly this artistic habit are already traceable in Sankt Gallen manuscripts of the tenth century. Of course there is also a basic rule in vocal music that melodies should follow the natural line of speech, and would therefore go up, often towards central words in a sentence and certainly towards accented syllables within a word. This may mean that whereas indeed many of the famous details and subtleties (in proportional rhythmical values or not) of early chant notation have been lost throughout the centuries leaving us with square notation or gothic notation with severely diminished variation of neumatic forms (as seen in Chapter Four—Morphology), it is certainly not impossible that singers were intuitively drawn towards interpretations of chant, holding what I would call universal artistic characteristics, more or less independent from time and place. A simple example will clarify this statement. Liquescent neume-forms as seen in the earliest sources had all but disappeared in later sources (within any type of gothic or square notation), but the liquescent performance practice may well have subsisted, even more so when considering the growing habit of using incisi between the words, which had as a prime object of ameliorating the pronunciation of the words sung — a phenomenon that must have had consequences for the treatment of consonants. And all of this with little consideration for the force of an oral transmission of performance practices over centuries, an aspect of transmission that may have been stronger than we think and is now possibly severely underestimated.

Seen this way, many historical facts or presumptions open up to an artistic context which in itself is historical. Artistic reflexes, performance habits, aesthetic perspectives may change, but they have always been



related and will always be related to written and unwritten rules of delivery, of how people speak, sing, perform. Performance practices of plainchant have always been part of a continuum of vocal delivery of text that may stretch beyond millennia and across religions and artforms.

We should also be aware of the fact that any musical performance through history presents itself as an unrepeatable experiment — similar to how an archeological excavation may be viewed: fragile, finite and non-renewable. Compared to an excavation, musical performance may be considered less destructive, but in both cases charting a course through the past is the most difficult thing to do. Difficult (because of the uncertainties and insecurities, with many aspects of historical performances being completely and permanently beyond recall), but exciting (because of the limitless artistic possibilities, and the strong connections with the past these artistic possibilities represent).

This book has offered a present-day mapping of our relationship with plainchant performance practices, trying to make sense of its contradictions. The story consisted of (or was enriched by and interleaved with) examples from the day-to-day artistic practice of a group of professional singers, developing a practical as well as theoretical connection with late medieval chant; accounts of relationships that emerged with many different types of late medieval chant manuscripts; descriptions of the neumes by which late medieval plainchant was written down; analyses of what these neumes may have tried to transmit; considerations about how this transmission is then translated into a present-day performance practice; thoughts about how personal stories, listening histories and performance experiences contribute to the development of a highly personal signature performance style, and how this style relates to historical facts, realities, situations and instructions; reports on how to tackle plainchant performance challenges of all sorts; pleas for the emancipation of later manuscripts and the plainchant these contain; lists of what we can learn looking at these manuscripts, or from any other source of information about plainchant performance in history; explorations of how the human voice can be used as a research tool; observations on how this musician's research can help understand bygone practices and the development of

new practices in chant performance; suggestions of how a chant performer can in diverse ways relate to chant as seen in late medieval manuscripts; presentations of projects in past, present and future, proposing an open and lively contemplation of plainchant's big concert music potential.

## *The Book*

Concluding this reluctant conclusion, I think the relationship between a present-day performer of plainchant and its late medieval sources is a relationship between past and present, between history and artistry, although not seen as antipodes. This relationship is also about (making) the connection between the universal and the particular, between repetition and unrepeatability. In that relationship, the performer stands as an intermediary, a conciliator, a moderator, a reconciler, a go-between, also as an intervener and an interceder, and as a friend, an admirer, a devotee, a lover. Because ultimately, this is a relationship of love.

To describe such a relationship, we may want to turn to poetry. By the time I was sketching this conclusion, the English newspaper *The Guardian* had as its 'Poem of the week' a love poem, possibly written in 1943, by the South African poet Frank Templeton Prince (1912-2003). I include the four stanzas of that poem in Appendix Seven, and I would recommend anyone to read it and learn it, and to read Carol Rumens's analysis of it (*The Guardian*, 4 August 2014). In Rumens's words, it is "a metaphysical love poem that orchestrates a wealth of feeling at the edges of body and soul". The main themes of the poem immediately struck me as congruent with the things I was summarizing here and have been describing in this book — certainly if we do what we are allowed to do in poetry: make up our own meanings and make unexpected or possibly unintended connections, adding our own layer to the multi-layered text.

Against the background of the Second World War, lovers "have closed the book of the day, and gone to bed". The images of violence in the first few lines, as well as in further stanzas of the poem, strikingly echo present-day conflicts in the world (Syria, Iraq, Ukraine, Gaza...) against the backdrop of which I feel all the more privileged to be allowed to handle and

study medieval manuscripts and perform music. Added to that, this month marks the hundredth anniversary of the commencement of the First World War. In the next few weeks a hundred years ago, my home city of Leuven will be burnt down by the Germans, in retaliation for the strong resistance they had encountered while invading the eastern part of Belgium on their way to France. The University Library will be destroyed by fire, and over a thousand medieval manuscripts will be lost forever.

Our lovers too feel privileged, lying hand in hand in what seems to be a post-coital repose. They feel as though wars and guns and gallows and barracks “seem to have laboured but to fetch us love”. As a familiar image in love poetry, they feel they have destroyed the universe: “distraught cosmogonies”. That is an interesting image, thinking of how a wealth of research, mainly since the nineteenth century, has been focusing on the “cosmogony” of plainchant, looking to reconstruct the oldest and most original melodies, all the way up to the mythical ‘antiphony of Saint Gregory’. Unable as we are to accomplish such a reconstruction (for the simple fact that there may never have been such a thing as an ‘original’ plainchant), this cosmogony will remain distraught.

And then, in the second stanza of Prince’s poem, the poet explores his relationship with ‘the book’. It is an imaginary book, it is “the book of the day”, it is a metaphor. But using these words in this conclusion, I want it to be a medieval chant manuscript. Prince makes a plea for a good conservation of the manuscript: “Keep your foxed and wormed and rusty pages whole”, in order for us to be able to read it, to use it, to make it our own: “that we may read our way”. We want the manuscript to be kept in excellent conditions, but we will read it when and as we please. We will scrutinize it and look at it in many different ways.

*Like and old lantern by whose ray  
We hope to find a better light,  
Glow feebly as you may*

In that process, the book will present itself as worn and used, incomplete (“torn and tattered, interleaved”), and that is why we will go beyond just looking at it. As a method of connection with our ancestors, we will “read by touch as well as sight, and learn to turn the pages, kiss and write”. We make the manuscript our own, handle it, manipulate it, love it. (Think of the One-on-One room in our Exhibition, introduction to Chapter Four.) Inevitably, this intense handling of the manuscripts will lead to new uses, new ideas, new performances.

Although at first the manuscript will be at the centre of our work, on our own and in group (“inconceivably ourselves our multitude and solitude”, “but single, as the purpose of our mind”) we will soon detach our singing from the book, returning to unwritten conventions, developing our own language “having passed through [the manuscript] and through ourselves”.

*You are periphery;  
And we would be the centre, if we could  
But break your circle, or could be  
Without you*

Finally, we admit the true nature of this relationship. It is pure love: we may have read the book, touched it, but at last we go beyond that. The musical performance is born out of a physical connection with the manuscript. But in the long run the book has blinded us into the magic and invisibility of the music we love.

*For if by love we mean,  
To seek and find a go-between  
Spelt from your incunabula  
And see at length what can be seen  
By some new light beyond decay  
Through you we must burn time away,  
And wither with the force of our idea  
The world of visible phenomena.*



APPENDIX ONE

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# Singing in Latin



The information below is a reflection of the most pragmatic of approaches to singing in Latin. With my ensemble Psallentes, I have mainly used three schemes of Latin pronunciation: the classical, Italian inspired ‘church Latin’; a French pronunciation variant; and a German pronunciation variant. When the source we used was not particularly ‘French’ or ‘German’, we would turn to the classical ‘church Latin’. In other cases, the use of either the ‘French’ or the ‘German’ scheme would depend on either the provenance of the source used, or the theme of the programme. The ‘German’ scheme has only been used a few times, and only once in a recording (the Hildegard von Bingen project URSULA<sup>11</sup>). Harold Copeman has studied the pronunciation possibilities of Latin in great detail. Excerpts from his extensive study have also appeared in McGee. Based on Copeman’s information, we have distilled these three schemes, in which we have tried to take into account historical as well as practical, musical and vocal considerations. A majority of sounds remain the same (or very similar) in the three schemes. In French Latin, we have avoided nasalization. I have used the IPA phonetic symbols.<sup>cclvii</sup>

<sup>cclvii</sup> IPA, or International Phonetic Alphabet. An online keyboard application is available at [ipa.typeit.org](http://ipa.typeit.org).



	<b>Church Latin</b>	<b>French Latin</b>	<b>German Latin</b>
vowels			
a (amen)	[a]	[a]	[a]
e (Dei)	[e]	[e]	[e]
e (et)	[ɛ]	[ɛ]	[ɛ]
i (in)	[i]	[i]	[i]
o (non)	[ɔ]	[ɔ]	[ɔ]
o (quando)	[o]	[o]	[o]
u (ut)	[u]	[u]	[u:]
u (deus)	[u]	(([ø])	[U]
diphthongs			
au (autem)	[au]	[o]	[au]
eu (heu)	[eu]	[eu]	[eu]
ui (qui)	[ɥi]	[ki]	[kfi]
uo (quoniam)	[kwo]	[ko]	[kfo]

	<b>Church Latin</b>	<b>French Latin</b>	<b>German Latin</b>
consonants			
b (beati)	[b]	[b]	[b] to [p]
c (cervus)	[tʃ]	[s]	[ts]
c (cherubim)	[k]	[k]	[k]
c (excelsis)	[ʃ]	[s]	[kts]
cc (ecce)	[tʃ]	[ks]	[kts]
d (domine)	[ð]	[d] to [t]	[d] to [t]
f (femina)	[f]	[f]	[f]
g (gentes)	[dʒ]	[ʒ]	[g]
g (gaudeamus)	[g]	[g]	[g]
gn (agnus)	[ŋ]	[ŋ]	[gn]
h (mihi)	-	silent or [k]	[h]
l (levate)	[l]	[l]	[l]
qu (qui)	[kwi]	[ki]	[kv]
r (rorate)	[r]	[r]	[r]
s (deus)	[s]	[s]	[s]
s (resurrexi)	[z]	[z]	[s]
t (timere)	[t]	[t]	[t]
ti (lectio)	[si]	[si]	[tsi]
v (vita)	[v]	[v]	[f]
x (exaudi)	[ks]	[z]	[ks]
z (zelus)	[z]	[z]	[ts]



APPENDIX TWO

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# B-Gu Ms 15



Ghent, University Library  
Ms. 15 (Volume 1)  
Antiphoner  
Abbey of Saint Bavo. 1481.  
360 parchment folios. 592 x 395 mm.

Antiphoner from the Abbey of Saint Bavo, Ghent, 1481 (date on damaged banner folio 1), including full offices for the Temporale, Sanctorale and Communale. The university library also holds volume 2 of Ms. 15 (1471). Contents of volume 1 and 2 are identical, and mostly similar in their lacunae. Volume 2 is somewhat less elaborate in its ornaments. Contemporary, in later centuries partly renewed binding. Leather on oak, with rhombic patterns. Corners strengthened with copper, remains of closing straps. 360 parchment folios, of which 353 consecutively numbered on recto in contemporary hand. Folios missing: 147-156, 160-163, 179-180, 184-186, 228-229, 241, 249-252, 257, 261-268, 283-284, 314-316. No calendar. The same hand appears throughout the manuscript, but there are several marginal additions and chant replacements in various later hands. The original hand is (probably) subprior Adrianus Malins and/or his work-

place, the main other hand is presumably mid-sixteenth century or later. These more recent hands are less sophisticated, have slightly larger notes that have more explicit small vertical lines to the left and to the right of the note, and typically holds incisi between (almost) every word.

Music notation throughout, 14 systems per page, consisting of four-lined staves in red ink with black square notation. The music added by the later hand has 4 lined staves in black ink, when not in the text body but in the margin. Custodes throughout, frequent b-flats in contemporary hand, and in the later hands. No natural signs added. Elaborate calligraphic initials at every first responsory of an important feast. Other initials are in black with a red line (verses) and alternatively in blue with red or in red with blue (responsories), on every page throughout the manuscript. Full border on the opening folio, with historiated initial in the A of *Aspiciens*, depicting Christ's entry into Jerusalem. The right hand side of the folio holds various figures, including a bearded man holding a banner with the text 'Ecce rex tuus venit tibi mansuetus ...' (Saint Matthew 21:5). At the bottom of the folio a severely damaged illumination shows Saint Bavo and an abbot (most likely Raphael de Mercatel), together with two Benedictine monks, in adoration of the Virgin Mary. The coat of arms is that of abbot Raphael de Mercatel: a golden-crowned lion in gules (red) and silver on an azure field.

Handwritten addenda prior to folio 1: two folios (first recto blank) in a sixteenth-century hand, with fragments of Matins and Lauds for *Dominica Sexagesima* and *Dominica Quinquagesima*; three folios (last verso is the official start of the fifteenth-century manuscript, leading up to the traditional opener *Aspiciens*) with what appear to be quick sketches of chant pieces in a careless hand, mostly in very irregular white square notation (no rhythmical implications), with widely varied contents, mostly for the communal. 351r has a rhythmicized *Te Deum* on paper glued to the folio, signed 'P. Scholfort' and dated 1641. It seems to be a bass line to a polyphonic *Te Deum*. 351v shows the *Gloria Patri* in eight tones (for responsories), and folios 353v to 356 have, similar to the start of the manuscript, quick sketches of chant pieces in at least six different hands, mostly in very irregular white square notation. The manuscript has hundreds of

marginalia, in a more recent hand (cf. *supra*), almost always concerning the transition from monastic to secular rite.

The original usage is monastic, more precisely Benedictine. The manuscript was made by subprior Adrianus Malins (or/and his workplace), of and for the Abbey of Saint Bavo in Ghent. The manuscripts were commissioned by abbot Jacob of Brussels (1457-1470) and were finished under abbot Raphael de Mercatel (1478-1507). The monks of the abbey became canons in 1536 (and left the abbey in 1540). The change of rite from monastic to secular is reflected in replacements of chants, and systematic additions in the margin. Erased/replaced chants are often still faintly visible.

The manuscripts are generally in a rather bad state. The books may once have been on display for a considerable time, since 170v-171r (in volume 1) and 164v-165r (in volume 2) — both right in the middle of the book — are particularly dark and dusty.

#### 1r-146v TEMPORALE

ov Sabb. 1 Adventus, VH Conditor alme siderum aeterna\* (CAO 8284), MH Verbum supernum prodiens a\* (CAO 8409); 1r Dom. 1 Adventus, MR1 Aspiciens a longe ecce video (CAO 6129), LA1 In illa die stillabunt montes (CAO 3244), LH Vox clara ecce intonat\* (CAO 8413), V2H Conditor alme siderum aeterna\* (CAO 8284); 4v Dom. 2 Adventus, VH Conditor alme siderum aeterna\* (CAO 8284), MR1 Jerusalem cito veniet (CAO 2515), LH Vox clara ecce intonat\* (CAO 8413); 8r Dom. 3 Adventus, VH Conditor alme siderum aeterna\* (CAO 8284), MR1 Ecce apparebit Dominus super (CAO 6578), LA1 Veniet dominus et non (CAO 5337), LH Vox clara ecce intonat\* (CAO 8413), V2H Conditor alme siderum aeterna\* (CAO 8284); 15r Dom. 4 Adventus, VH Conditor alme siderum aeterna\* (CAO 8284), MR1 Canite tuba in Sion vocate (CAO 6265), LA1 Canite tuba in Sion, quia (CAO 1757), LH Vox clara ecce intonat\* (CAO 8413); 17r Antiphonae Majores; 18r Vigilia Nat. Domini, MR1 Sanctificamini hodie et (CAO 7594), LA1 Iudaea et Ierusalem, nolite (CAO 3511), LH Vox clara ecce intonat\* (CAO 8413), “Si in



dominica vigilia natalis domini evenerit”: MH Verbum supernum prodiens a\* (CAO 8409), MR1 Canite tuba\*, 19v Nativitas Domini, MH Christe redemptor omnium ex\* (CAO 8277), MR1 Hodie nobis caelorum Rex de (CAO 6858), LA1 Quem vidistis, pastores, dicite (CAO 4455), LH A solis ortus cardine adusque\* (CAO 8248), V2H Veni redemptor gentium\* (CAO 8408a); 24r Stephani, MH Martyr Dei qui unicum patris\* (CAO 8346), MR1 Stephanus autem plenus gratia (CAO 7702), LA1 Lapidaverunt Stephanum, et (CAO 3576), LH Sancte Dei pretiosae\*; 28r Joannis Evang., MH Aeterna Christi munera et\* (CAO 8252), MR1 Valde honorandus est beatus (CAO 7817), LA1 Hic est discipulus meus: sic (CAO 3052), LV2H Exsultet caelum laudibus\* (CAO 8301); 31v Nat. Innocentium, MH Aeterna Christi munera et\* (CAO 8252), MR1 Sub altare Dei audivi voces (CAO 7713), LA1 Herodes iratus occidit multos (CAO 3032), LH Rex gloriose martyrum corona\* (CAO 8386), V2H Sanctorum meritis inclita\* (CAO 8390); 35v Octava Nat. Domini, VH Veni redemptor gentium\* (CAO 8408a), MR1 Hic qui advenit nemo scit (CAO 6838), LA1 O admirabile commercium (CAO 3985), LH A solis ortus cardine adusque\* (CAO 8248); 38r Epiphania, VH Veni redemptor gentium\* (CAO 8408a), MR1 Hodie in Jordane baptizato (CAO 6849), LA1 Ante luciferum genitus, et (CAO 1434), V2H Veni redemptor gentium\* (CAO 8408); 42v Octava Epiphaniae, VH Veni redemptor gentium\* (CAO 8408a), MH Christe redemptor omnium ex\* (CAO 8277), MR1 Hodie in Jordane\*, LA1 Veterem hominem renovans, (CAO 5373), LH Enixa est puerpera quem\* (CAO 8248d), V2H Veni redemptor gentium\* (CAO 3985); 45r Dom. per annum, VH Primo dierum omnium quo\* (CAO 8373), MR1 Domine ne in ira tua arguas (CAO 6501), LA1 Alleluia vii (CAO 1332), LH Aeterne rerum conditor noctem\* (CAO 8254), V2H Lucis creator optime lucem\* (CAO 8337); 54v Dom. Septuagesimae, MR1 In principio fecit Deus (CAO 6928) LA1 Miserere mei, Deus, et a (CAO 3774), LH Aeterne rerum conditor noctem\* (CAO 8254), V2H Lucis creator optime lucem\* (CAO 8337); 59v Dom. Sexagesimae, MR1 Dixit Dominus ad Noe (CAO 6472); 61v Dom. Quinquagesimae, LA1 Secundum multitudinem (CAO 4846); 62v Dom. 1 Quadragesimae, VH O lux beata trinitas\* (CAO 8358), MH Primo dierum omnium quo\* (CAO 8373), MR1 Ecce nunc tempus acceptabile (CAO 6600), LA1 Cor mundum crea in me, Deus (CAO 1929), LH Aeterne rerum condi-

tor noctem\* (CAO 8254), V2H Lucis creator optime lucem\* (CAO 8337); 66v Dom. 2 Quadragesimae, MR1 Tolle arma tua pharetram et (CAO 7767), LA1 Domine, labia mea aperies, et (CAO 2355), V2H Lucis creator optime lucem\* (CAO 8337); 70r Dom. 3 Quadragesimae, VH O lux beata trinitas\* (CAO 8358), MR1 Videntes Joseph a longe (CAO 7863), LA1 Fac benigne in bona voluntate (CAO 2829), V2H Lucis creator optime lucem\* (CAO 8337); 73v Dom. 4 Quadragesimae, VH O lux beata trinitas\* (CAO 8358), MR1 Locutus est Dominus ad Moysen (CAO 7098), LA1 Tunc acceptabis sacrificium (CAO 5236), LH Aeterne rerum conditor noctem\* (CAO 8254), V2H Lucis creator optime lucem\* (CAO 8337); 77r Dom. de Passione, VH Vexilla regis prodeunt fulget\* (CAO 8410), MH Pange lingua gloriosi\* (CAO 8367), MR1 Isti sunt dies quos observare (CAO 7013), LA1 Vide, Domine, afflictionem meam, (CAO 5378), LH Lustra sex qui jam peracta\* (CAO 8367e); 80v Dom. in Palmis, VH Vexilla regis prodeunt fulget\* (CAO 8410), MR1 In die qua invocavi te Domine (CAO 6899), LA1 Dominus Deus auxiliator meus, (CAO 2405), LH Lustra sex qui jam peracta\* (CAO 8367e), V2H Vexilla regis prodeunt fulget\* (CAO 8410); 86v Fer. 5 in Cena Dom., MR1 In monte Oliveti oravi ad (CAO 6916), LA1 Iustificeris, Domine, in (CAO 3537), V2H Te lucis ante terminum rerum\* (CAO 8399); 89r Fer. 6 in Parasceve, MR1 Omnes amici mei dereliquerunt (CAO 7313); 91v Sabbato Sancto, MR1 Sepulto Domino signatum est (CAO 7640), LA1 O mors, ero mors tua; morsus (CAO 4045); 94r Dom. Resurrectionis, MR1 Angelus Domini descendit de (CAO 6093), LA1 Angelus autem Domini (CAO 1408); 100r Octava Paschae; 101v Dom. 2 p. Pascha, MR1 Dignus es Domine accipere (CAO 6448); 105r Dom. 4 p. Pascha, MR1 Si oblitus fuero tui Alleluia (CAO 7653); 107v Ascensio Domini, MH Jesu nostra redemptio amor et\* (CAO 8331), MR1 Post passionem suam per dies (CAO 7403), LA1 Viri Galilaei, quid aspicitis (CAO 5458), LH Aeterne rex altissime\* (CAO 8254); 111v Dom. Pentecostes, MH Jesu nostra redemptio amor et\* (CAO 8331), MR1 Dum complerentur dies (CAO 6536), LA1 Dum complerentur dies (CAO 2442), LH Beata nobis gaudia anni\* (CAO 8273); 116v De Trinitate, VH O lux beata trinitas\* (CAO 8358), MH Tu Trinitatis unitas orbem\* (CAO 8404), MR1 Benedicat nos Deus Deus (CAO 6240), LA1 O beata et benedicta et (CAO 3992), LH Splendor paternae gloriae de\* (CAO 8394), V2H O lux beata trinitas\* (CAO 8358); 121r Corporis

Christi, VH Pange lingua gloriosi\* (CAO 8367), MH Sacris sollemniis juncta sint\*, MR1 Immolabit haedum multitudo, LA1 Sapientia aedificavit sibi domum, LH Verbum supernum prodiens nec\*; 127r De Regum (rubric erased); 133r De Job; 134v De Tobia, 136r De Judith; 138r De Esther [listed in margin], 142v Dom. p. Pent. [ends on 146v with A Erat quidam, Dom. 20, before the lacuna marking the end of the Temporale]; [147-155 Lacuna]

#### 157r-360v SANCTORALE AND COMMUNALE

156r Fabiani, Sebastiani [starts with last MR, after the lacuna marking the beginning of the Sanctorale], LA1 Sebastianus, Dei cultor, (CAO 4839), LH Rex gloriose virginum\*; 156v Agnetis, VH Jesu corona virginum quem\*, MH Virginis proles opifexque\* (CAO8411), MR1 Diem festum sacratissimae (CAO 6442), LA1 Ingressa Agnes turpitudinis (CAO 3337), LH Jesu corona virginem quem\*; 159r Vincentii, VH Christi miles\*, MH Martyr Dei qui unicum patris\* (CAO 8346); [160-163 Lacuna] 164r Conversio Pauli, VH Doctor egregie Paule mores\* (CAO 8268c), MH Exsultet caelum laudibus\* (CAO 8301), MR1 Qui operatus est Petro in (CAO 7480), LA1 Ego plantavi, Apollo rigavit, (CAO 2580), LV2H Doctor egregie Paule mores\*; 168r Purificatio Mariae, VH Ave maris stella\* (CAO 8272), MH Quem terra pontus aethera\* (CAO 8375), MR1 Adorna thalamum tuum Sion et (CAO 6051), LA1 Simeon iustus et timoratus (CAO 4951), LH O gloriosa\*, V2H Ave maris stella\* (CAO 8272); 172r Agathae, MR1 Dum torqueretur beata Agatha (CAO 6546), LA1 Quis es tu, qui venisti ad me (CAO 4547), LH Deliciae cui carcer erat\* (CAO 8348c); 175r Amandi, VMH Amande praesul\*, MR1 Beatus vir Amandus electus dei, LA1 Praesul eximius beatus Amandus, LH Dum via vite\*; [179-180 Lacuna]; 181r Gregorii, LA1 O admirabile beati Gregorii (CAO 3984); V2H Iste confessor domini\* (CAO 8323); 183r Gertrudi; 183r Benedicti, MH Christe sanctorum decus atque\* (CAO 8280), [184-186 Lacuna], LH Imbuit post hinc homines\* (CAO 8280d), V2H Christe sanctorum decus atque\*; 187v Annuntiatio Mariae, VH Conditor alme siderum atque\*, MH Verbum supernum\*; [188-189 Lacuna]; 191r LA1 Missus est Gabriel angelus (CAO 3794); 191v Comm. plur. Mart. TP, MR1 Beatus vir qui metuit

Dominum (CAO 6231), LA1 Sancti tui, Domine, florebunt (CAO 4736); 193v Mariae Aegyptiacae; 193v Depositio Macarii, MR1 Electus dei confessor Macharius; 194v Philippi, Jacobi, MR1 Tristitia vestra alleluia (CAO 7782), LA1 Domine, ostende nobis Patrem (CAO 2365); 196r Inventio Crucis, MH Aeterna Christi munera\*, MR1 Pretiosa in conspectu Domini (CAO 7429), LA1 Helena, Constantini mater (CAO 3022), LV2H Vexilla prodeunt fulget\* (CAO 8410); 198r Elevatio Macarii, VH Hymnum fideles\*, MR1 Generose indolis adolescens Macharius, LA1 Sacerdos dei Macharius congressus, LH Clausum\*; 201v In Dedicatone Eccl., VH Urbs beata Jerusalem dicta\* (CAO 8405), MR1 In dedicatione templi (CAO 6897), LA1 Domum tuam, Domine, decet (CAO 2425), 206r Elevat. Landoaldi, MR1 Beatus Landoaldus nobiliter mundo, LA1 Sanctus Lanoaldus cum apostolo; 212v Joannis Baptistae, MR1 Fuit homo missus a Deo cui (CAO 6750), LA1 Elisabeth Zachariae magnum vir (CAO 2639), LH Ceteri tantum cecinere vatum\* (CAO 8406f), V2H Ut queant laxis resonare\* (CAO 8406); 217v Petri, Pauli, VH Aurea luce\*, MH Exsultet\*, MR1 Quem dicunt homines esse (CAO 7467), LA1 Petrus et Joannes ascendebant in (CAO 4287), V2H Aurea luce\*; 222v Conversio Pauli, MH Doctor egregie Paule mores\*, LV2H Aurea luce\*; 224r Transl. Martini, VH Iste confessor domini\* (CAO 8323), MR1 Hic est Martinus\*, LA1 Ecce sacerdos\*, LH Ecce sacerdos\*; 225r Nat. Landrade Virg., H Jesu corona virginum quem\* (CAO 8330); 226r Maria Magdaleneae, VMH Sidus solare\*, MR1 Laetetur omne saeculum in (CAO 7069); [228-229 Lacuna]; 231r Elev. Bavonis, VH Donator omnis gratie\*, MH Amans Bavo\*, MR1 Beatus vir Allowinus\*, LA1 Dum viri\*, LH Ut vita prorsus\*, V2H Donator omnis gratie\*; 231v Vincula Petri, MH Quodcumque\*, MR1 Simon Petre\*, LA1 Herodes rex apposuit ut apprehenderet, LH Jam bone pastor Petre clemens\* (CAO 8268b); 232v Transfiguratio Dom., MR1 Surge illuminare Jerusalem quia, LA1 Assumpsit Jesus Petrum et Jacobum; 235r Inventio Stephani, LA1 Regressus Lucianus presbyter (CAO 4603), LH Sancte Dei pretiose\*; 236v Laurentii, VH Deus tuorum\*, MR1 Levita Laurentius bonum opus (CAO 7089), LA1 Laurentius ingressus est martyr (CAO 3598), LH Deus tuorum\*; [241 Lacuna] 242v Assumptio Mariae, MR1 Vidi speciosam sicut columbam (CAO 7878), LA1 Assumpta est Maria in caelum (CAO 1503), LH O gloriosa\*, V2H Ave maris stella dei mater\* (CAO 8272); 247r

Bartholomaei; 247r Decoll. Jo. Bapt., VH Non fuit vasti spatium per\* (CAO 8406g), MH Martyr Dei qui unicum patris\* (CAO 8346), MR1 Misit Herodes Rex manus ac (CAO 7167); [249-252 Lacuna] 253r Nativitas Mariae, VH Ave maris stella dei mater\* (CAO 8272), MH Omnem terram\*, MR1 Hodie nata est beata virgo (CAO 6854), LA1 Nativitas gloriosae Virginis (CAO 3850), LH O gloriosa\*, V2H Ave maris stella dei mater\* (CAO 8272); [257 Lacuna] 258r Exaltatio Crucis, LA1 O magnum pietatis opus; mors (CAO 4035), LV2H Vexilla regis prodeunt fulgis\* (CAO 8410); [two inserted unnumbered folios after 258:] MR1 Gloriosum diem sacra veneratur; [261-268 Lacuna] 269r Mauritii, LA1 Sanctus Mauritius legionem (CAO 4786), LH Rex gloriose martyrum corona\* (CAO 8386); 269v Michaelis, VMH Tibi Christe splendor patris\* (CAO 8403), MR1 Factum est silentium in caelo (CAO 6715), LA1 Stetit angelus iuxta aram (CAO 5029); 274r Depositio Bavonis, MR1 Beatus confessor Allowinus venerandi, LA1 Dum viri sanctissimi Bavonis, LH Ut vita prorsus innocens\*, V2H Donator omnis gratie\*; 279v Elevatio Bavonis, MH Amans Bavo\*; MR1 Beatus vir Allowinus penitens, V2H Audite\*; 288r Omnium sanctorum, VH Christe redemptor omnium\* (CAO 8276), MH Jesu salvator saeculi\* (CAO 8333), MR1 Felix namque\*; LA1 Vidi turbam magnam quam (CAO 5409); LMH Christe redemptor omnium\* (CAO 8276); 292v Martini, MH Iste confessor domini\* (CAO 8323), MR1 Hic est Martinus electus Dei (CAO 6825), LA1 Dixerunt discipuli ad beatum (CAO 2262); 296v Depositio Livini, MR1 Felices tante prolis genitores, LA1 Anima iusti ab angelis suscepta, LH Lingua perit\*, V2H Hymnum canamus\*; 301v Briccio; 302v Cecilia, VH Jesu corona virginum quem\* (CAO 8330), MH Virginis proles\*, MR1 Cantantibus organis Caecilia (CAO 6267), LA1 Cantantibus organis, Caecilia (CAO 1761), V2H Jesu corona virginum quem\* (CAO 8330); 306r Clementis, MH Martyr Dei qui unicum patris\* (CAO 8346), MR1 Orante sancto Clemente (CAO 7330), LA1 Orante sancto Clemente, apparuit ei Agnus Dei. (CAO 4180), LH Deus tuorum militum sors et\*; 307v Andreae, MH Aeterna Christi munera\*, MR1 Cum perambularet Dominus (CAO 6554), LA1 Salve crux pretiosa, suscipe (CAO 4693), LH Exsultet caelum laudibus\* (CAO 8301); 312v Barbara, MR1 Innummerabilis\*, LA1 O quam gloriosa\*, V2H Jesu corona virginum quem\* (CAO 8330); 313v Nicolai, MH Exsultet caelum laudibus\* (CAO 8301), [314-316

Lacuna] LH O venerande\*, V2H Exsultet caelum laudibus\* (CAO 8301); 318v Lucia, VH Jesu corona virginum quem\* (CAO 8330), MR1 Lucia virgo quid a me petis (CAO 7106), LA1 Orante sancta Lucia, apparuit (CAO 4178), LV2H Jesu corona virginum quem\* (CAO 8330); 321r Thomae apost., VH Exsultet caelum laudibus\* (CAO 8301), MH Aeterna Christi munera\*, MR1 Ecce ego mitto vos sicut oves (CAO 6588); 326r Comm. unius Mart., MR1 Iste sanctus pro lege Dei sui (CAO 7010), LA1 Qui me confessus fuerit coram (CAO 4479), LV2H Deus tuorum militum sors et\* (CAO 8294); 330r Comm. plur. Mart., VH Sanctorum meritis inclyta\*, MH Aeterna Christi munera\*, MR1 Absterget Deus omnem lacrimam (CAO 6013), LA1 Omnes sancti, quanta passi sunt (CAO 4132); 335r Comm. un. Conf. Epi., MH Iste confessor Domini\*, MR1 Euge serve bone et fidelis (CAO 6677), LA1 Ecce sacerdos magnus, qui in (CAO 2544); 341v Comm. unius Virg., VH Jesu corona virginum quem\* (CAO 8330), MH Virginis proles opifexque\* (CAO 8411); 342v MR1 Innumerabilis virginum chorus spreta, LA1 O quam gloriosa es virgo; 349v "Antiphona de nostra domina"; 352v Inventio Crucis, MR1 Crux fidelis inter omnes (CAO 6351)



APPENDIX THREE

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**A nocturn from  
the Bavo-office  
(B-Gu Ms 15)  
transcribed**





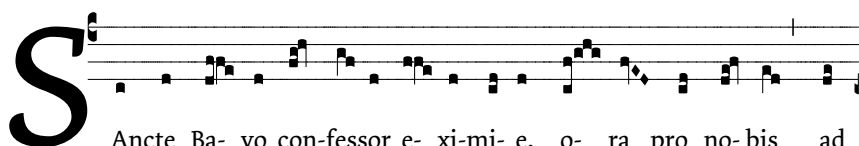
[B-Gu 15/1 f274r]

In depositione patris nostri Bavonis

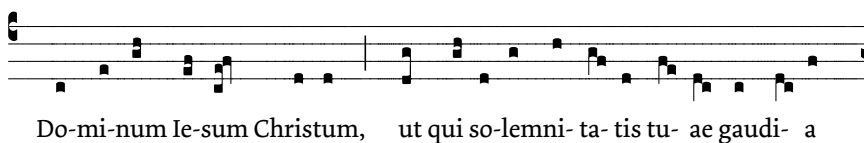
Ad primas vesperas

In Evangelio

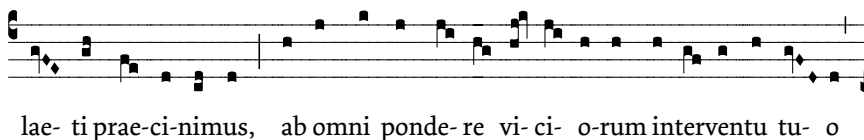
Antiphona



S Ancte Ba- vo con-fessor e- xi-mi- e, o- ra pro no- bis ad



Do-mi-num Ie-sum Christum, ut qui so-lemni- ta- tis tu- ae gaudi- a



lae- ti prae-ci-nimus, ab omni ponde- re vi- ci- o- rum interventu tu- o



semper alle- va- ri possimus.

*Heilige, voortreffelijke belijder Bavo, bid voor ons tot de Heer Jezus Christus, opdat wij, die vol blijdschap de vreugden zingen van uw feest, door uw tussenkomst voor altijd van de last van onze ondeugden bevrijd kunnen worden.*

Ad matutinum  
Invitatorium

Invit.  
1




**I** U-bi-le-mus omni- um sa- lu- ta- ri Domino, qui ae- ternae  
palmam glo- ri- ae ho- di- e be- a- to contu- lit Al- lowi- no.

*Laat ons jubelen voor de Heer die de redding is van allen, die de palm van eeuwige glorie op deze dag geschonken heeft aan de zalige Allowinus.*

[B-Gu 15/1 f274v]

Antiphona

Ant.  
1



**I** N- signis pa- ter Allowi- nus e- vange- li- cum co- lumen scan- de- re  
cu- pi- dus, cunctis se mun- di hu- ius stu- du- it ab- sol- ve- re ne- xi- bus.

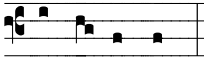
*Buitengewoon was vader Allowinus in zijn verlangen op te stijgen naar de hoogten van het evangelie: hij streefde ernaar zich los te maken van alles wat hem bond aan deze wereld.*

Antiphona

Ant.  
2



**P** Rae- di- is su- is Chris- to fa- mu- lan- tes magni- fi- ce di- ta- vit,  
et quod in- su- per ha- be- re vi- sus est, to- tum pau- pe- ri- bus



e-ro-ga-vit.

*Zijn eigen landerijen heeft hij aan dienaren van Christus op schitterende wijze ten geschenke gedaan, en wat hij verder nog leek te bezitten heeft hij in zijn geheel aan de armen uitgedeeld.*

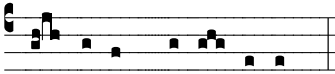
Antiphona [‘vacat’]



**S** Til-la-bat e-nim tunc A-man-dus ponti-fex Gandensi lo-co ymbrem



sa-lu-ta-rem ut re-lic-tis fal-sis et pro-fa-nis di-vi-ni cul-tus



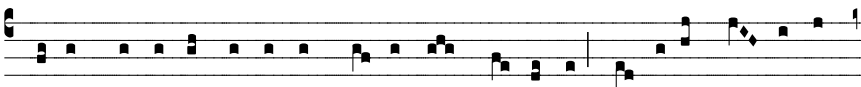
ca-pe-rent ve-ri-ta-tem.

*Het was namelijk in die tijd dat bisschop Amandus een regen van heil liet neerdalen over het Gentse land, opdat de mensen, met achterlating van onwaarachtigheid en goddeloosheid, de heilige en ware godsdienst zouden omarmen.*

Antiphona



**A** -di-ens e-nim be-a-tum pre-su-lem A-man-dum de-si-de-



ri-um si-bi cae-li-tus in-spi-ra-tum pro-di-dit, cu-pi-ens o-pe-ris



sancti pri- mor-di- a per il- li- us i- ni- ti- a-ri so- la- mi- na.

*Hij wendde zich tot de voorbeeldige en gelukzalige Amandus; hij liet hem weten dat van hogerhand een verlangen hem bezielde om de eerstelingen van zijn heilig werk door diens bemoedigende woorden te laten wijden.*

Antiphona



**A** - mandus ergo in vi- ro tanto Christi cer- nens ger- men fru-



cti- fi- ca- re que vo- to sancto conce- pe- rat non distu- lit ad- imple- re.

*Amandus zag daarop in een man van deze grootheid het zaad van Christus ontkiemen, en hij stelde de vervulling niet uit van wat hij in zijn heilig gebed had uitgesproken.*

[B-Gu 15/1 f275r]

Antiphona



**A** C- ci- tum e- um in eccle- si- a quam præsul i- pse prin- ci- pis Aposto-



lo- rum Pe- tri sacra- vit ho- no- re, tonsu- ra- tum in Chri- sti he- re- di-



ta- te sortem fe- cit ha- be- re.

Hij ontbood hem in de kerk die hij als voorganger zelf had toegewijd aan Petrus, de eerste onder de apostelen, en zorgde dat hij door de tonsuur tot de erfgenamen van Christus ging behoren.

Responsorium

**B** E- a- tus con- fes- sor Al- lo- wi- nus ve- ne- ran- di pon-  
ti- fi- cis A- mandi ma- ni- bus cle- ri- ca- tus a- dep- tus ho-  
no- rem. \* A- scrip- tus est in so- ci- e- ta- te per- fec-  
to- rum Chris- ti sec- ta- to-  
rum. √ Di- mi- sit co- mam ca- pi- tis et in- ve- nit co-  
ro- nam glo- ri- ae. \* A- scrip- tus

De gelukzalige belijder Allowinus had de eer om de tonsuur te ontvangen uit de hand van de eerwaarde bisschop Amandus. \* Zijn naam is toegevoegd aan de gemeenschap van volmaakte volgelingen van Christus. √ Hij verloor de haren op zijn hoofd, en vond de krans der glorie. \* Zijn naam ...

Responsorium



Q Uo- cumque di- vi- ni sa- tor germi- nis i- bat



Aman- dus il- luc be- a- tus Ba- vo studens sub- sequi, \* an-



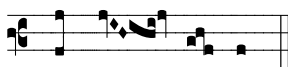
he- la- bat sanc- tae pre- di- ca- ti- o- nis a- di- pe re-



ple- ri. √ Gra- ti- ae ce- les- tis il- lectus



nec- ta- re et incompa- ra- bi- li- ter Chris- ti succen- sus a- mo- re.



\* Anhe- la- bat

*Op alle wegen die Amandus ging - hij had de kiem gelegd van het goddelijk zaad -, daarop wilde de gelukzalige Bavo hem volgen \* en hij verlangde er vurig naar om zich te goed te doen aan de bloem van de heilige verkondiging. √ Aangelokt door de nectar van de hemelse genade en op onvergelykelijke wijze aangestoken door de liefde voor Christus. \* Hij snakte ernaar ...*

[B-Gu 15/1 f275v]

Responsorium

Resp.  
8

**O** M- nem car- nis in- so- len- ti- am distric- to ri- go- re  
fre- na- vit. \* Qui- a vir- tus de- si- de- ri- i spi- ri- ta- lis  
men- tem e- ius nul- li vo- lup- ta- ti ce-  
de- re pro- mi- sit. V/ Ut ho- mi- nem  
re- no- va- ret in- te- ri- o- rem in- ces- san- ter af- fli- ge- bat ex-  
te- ri- o- rem. \* Qui- a

*Alle onbeschaamdheid des vlezes heeft hij met ferme gestrengheid beteugeld. \* Want de kracht van zijn geestelijk streven verbood hem om toe te geven aan enig genot. V/ Onophoudelijk sloeg hij de uiterlijke mens terneer met de bedoeling de innerlijke mens te hernieuwen. \* Want de kracht ...*



Responsorium

Resp. 2

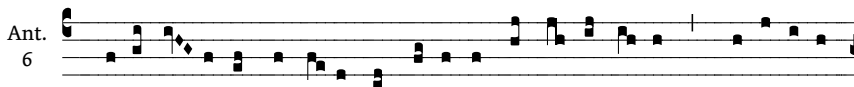
**A** Th-le- ta De-i for- tis- si- mus Al-lo-wi- nus e-  
 le- git \* Sancto- rum cœ- no- bi- a cir- cu- i- re et  
 po- tis- si- ma que- que ad i- mi- tan- dum e-  
 dis- ce- re. √ Nil o- pe- ra su- a re- pu- tans  
 ha- be- re ponderis ni- si per- fec- ti- o- nis fierent ungue pro- ba- ta sanc-  
 tum roga- vit A- mandum ut si- bi per- mit- te- ret. \* Sancto- rum  
 √ Glo- ri- a Pa- tri et Fi- li- o et Spi- ri- tu- i Sancto. \* Sancto- rum

*Als zeer sterke atleet Gods besloot Allowinus de kloosters van de heiligen te bezoeken en ter navelgving bij de besten in de leer te gaan. √ Zijn eigen werken van geen enkel gewicht achtend tenzij ze het stempel droegen van de volmaaktheid, vroeg hij de heilige Amandus om toestemming. √ Eer aan de Vader, en de Zoon, en de Heilige Geest.*

[B-Gu 15/1 f276r]

In secundo nocturno

Antiphona



**R** Eversus i- taque be- a- tus Bavo de mo- na- ste- ri- is que re- li- gi



o- nis discende causa lu- stra- ve- rat, rursus ca- strum Gandense



ubi Florber- tus ab Aman- do sancto præ- la- tus fu- it, invi- se- rat.

*Zo was de zalige Bavo teruggekeerd van de kloosters die hij bezocht had om het religieuze leven te leren kennen en opnieuw bij de vestingstad Gent aangekomen, waar Florbertus de heilige Amandus als abt was opgevolgd.*

Antiphona



**R** Oga- vit ergo Flor- bertum ut cellam si- bi præ- sta- ret, in qua fa-



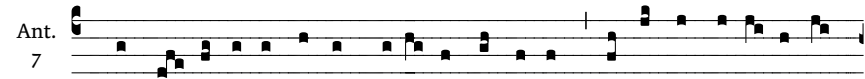
ci- em Domi- ni se- cre- tis suspi- ri- is presen- ti- a- li- us al- loqui



posset.

*Hij vroeg daarop aan Florbertus om hem een cel te geven waarin hij in stille verzuchtingen en van aangezicht tot aangezicht met de Heer in gesprek kon treden.*

Antiphona



**C** Onsul- ta ve-ro fratrum caterna Florbertus li-benter pe-ti- ti- o-



ni- bus be-a-ti vi-ri consensit dans e- i cel- lam ab omni strepitus



importu-ni-ta-te remo-tam.

*Na de gemeenschap van de broeders te hebben geraadpleegd gaf Florbertus gaarne gehoor aan het verzoek van de zalige, en hij gaf hem een cel die ver verwijderd lag van ieder hinderlijk werelds rumoer.*

Antiphona



**H** Anc ingres-sus vir sanctus, tam di- stricte se in di- vino offi- ci-



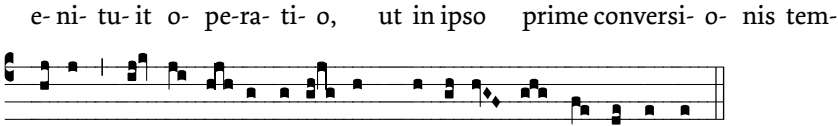
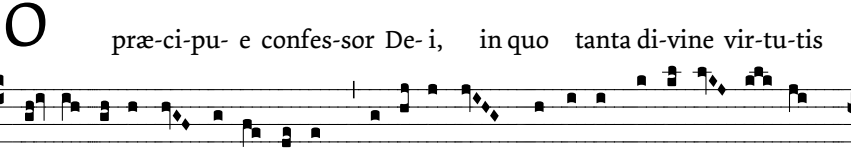
o manci-pa-vit, ut quos pri- us ad imi- tan- dum si- bi propo- su- it,



spi-ri- ta-li fervo-re supe- ra-ret.

*Toen de heilige man in deze cel zijn intrek had genomen wijdde hij zich met zoveel discipline aan het heilig officie, dat hij degenen die hij zich als voorbeelden ter navolging had gesteld in ijver voor het geestelijk leven overtrof.*

Antiphona

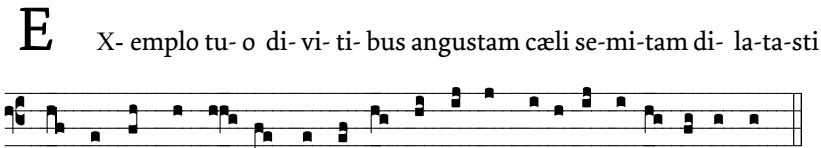
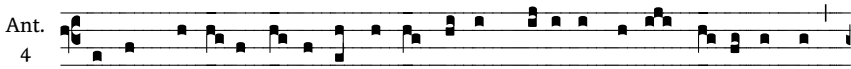


po-re, per-fec-ti-o-nis ar-cem me-ru-e-ris pos-si-de-re.

*O uitzonderlijke belijder Gods! Zo zeer schitterde in u de werkzaamheid van goddelijke kracht dat gij al op het moment van de eerste bekering het toppunt van volmaaktheid mocht bezitten.*

[B-Gu 15/1 f276v]

Antiphona



et plu-ri-mis car-na-lis fo-ra-men a-cus penetra-bi-le fe-ci-sti.

*Met uw voorbeeld hebt gij het voor de rijken nauwe pad naar de hemel verbreed, en voor zeer velen het oog van de naald der vergankelijkheid doordringbaar gemaakt.*

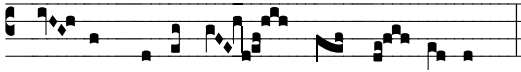
Antiphona



**I**-De-o ro-gamus te, ut pi-a inter-cessi-o-ne, nos fa-ci-as



ter-re- na despi-ce- re et ama-re cæ- le- sti- a, ut æ-ter- nam Christo



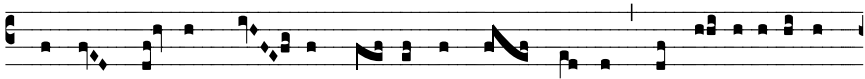
te- cum re-so-ne- mus glo- ri- am.

*Daarom vragen wij u, dat uw heilige tussenkomst bewerken mag dat wij het aardse geringachten en het hemelse beminnen, opdat wij samen met u de eeuwige glorie voor Christus mogen laten weerklinken.*

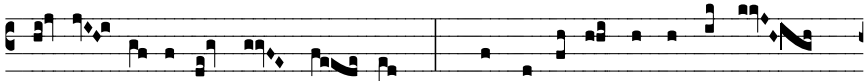
Responsorium



**D** Um be-a- to vi- ro Allowi- no cel- lam con- stru- e- rent



homo qui- dam ve- cors At- ti- nus no- mi- ne convi- ci- is e- um



la- ces- se- re non di- stu- lit. \* Sed corru- en- te su- per e-



um ve- hi- cu- lo quod ce- men- tum fe- re- bat i- ta con- tri-



tus est ut spi- ri- tum sta- tim e- xa- la- ret.



∇ Ope-ris ergo dedignans suffer-re labo- rem vi-rum De- i non



e-rubu-it blasphe- ma- re. \* Sed corru- en- te

*Terwijl voor de zalige Allowinus een cel werd gebouwd was er een man, Attinus geheten, die niet goed wijs was en niet ophield hem met grove beschimpingen op de proef te stellen. Maar een kruitwagen met cement kwam bovenop hem terecht, hij werd verpletterd en gaf ter plekke de geest. ∇ Hij voelde zich te goed het werk op zich te nemen en schroomde niet de man Gods te beledigen. Maar een kruitwagen...*

[B-Gu 15/1 f277r]

Responsorium



**D**O- lens vir De- i in labo- re su- e cel- le ho- mi-



nem de- fun- ctum, o-ra- vit cum fle- tu et di- xit De- us



omni- po- tens re-sus-ci- ta vi- rum is- tum, \* reddens e- i



spi- ra- cu- lum vi- te. ∇ Qui La- za-rum quatri-du-



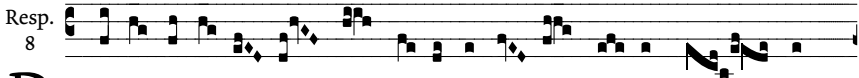
a- num de mo-nu-mento re- susci- ta- sti, re-no-va Spi-ri-tum in istud



cor-pus de- fun- cti. \* Reddens

*De man Gods was bedroefd dat bij de bouw van zijn cel een dode was gevallen, hij bad onder tranen en zei: 'Almachtige God, wek die man weer tot leven en geef hem de levensadem terug'.  
∇ Gij die Lazarus op de vierde dag uit het graf hebt opgewekt, breng de geest terug in dit dode lichaam.*

Responsorium



**D** I- lec- ti si- bi et ho- mi- ni- bus Al- lo- wi- ni pre- ces



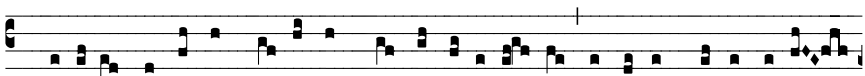
di- vi- na pi- e- tas ex- audi- re non di- stu- lit nam mor- tu- us



il- le re- vi- xit. \* Et post per- mul- ta an- norum cur- ri- cu- la



in- co- lumis per- man- sit. ∇ Post tri- um ho- ra- rum



spaci- um a- nimam re- ce- pit quam e- xa- lave- rat et sanus ste- tit super

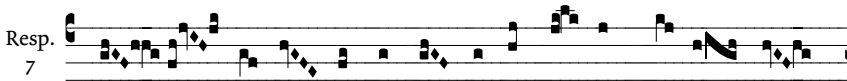


pe-des su- os. \* Et post

*De goddelijke barmhartigheid was niet traag in het verhoren van de gebeden van Allowinus, geliefd bij God en de mensen, want de dode kwam weer tot leven. En hij bleef in goede gezondheid in de loop van lange jaren. ¶ Nadat drie uren waren verstreken kreeg hij de levensadem terug die hij uitgeblazen had, en stond hij gezond en wel op zijn benen.*

[B-Gu 15/1 f277v]

Responsorium [‘vacat’]



**E** - Lec-tis- si-mus a- go-ni-the- ta Chri-sti Ba-



vo qui et Al-lo- wi-nus tam ar- ta circumscep-tus est retru-si-



o- ne ut in nul-lam par- tem de-cli- na- re se poss-et.

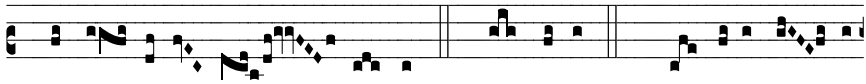


\* Dum De- o lau- des sol- ve- ret. ¶ Ad huc



ni- mi- um si- bi vi- sus indul- gens mag-ni la- pi- dis o- nus hu-





me- ris su- is fe- re- bat. \* Dum De- o ¶ Glo- ri- a Pa- tri

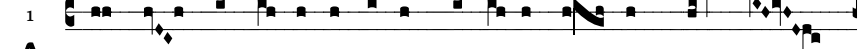


et Fi- li- o, et Spi- ri- tu- i Sancto. \* Dum De- o

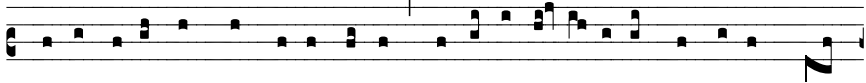
*De uitverkoren wedstrijder van Christus, Bavo, ook Allowinus geheten, had zich in zo strenge opsluiting teruggetrokken dat hij op geen enkele manier kon ontkomen, tenzij hij voor God de lofzang zong. ¶ Hij vond zich nog steeds te toegeeflijk voor zichzelf en nam de last van een zware steen op zijn schouders. ¶ Eer aan de Vader, en de Zoon, en de Heilige Geest.*

### Antiphona

Invit.



**A** - Ve incly- te confessor Domi- ni Ba- vo, gau- de



pe- renni- ter cum sanctis in cæ- lo, servu- lis tu- is opem fer de summis,



qui ti- bi to- tis ni- si- bus fa- mu- lan- tur in ter- ris.

*Gegroet vermaarde belijder des Heren, Bavo, verheug u voor eeuwig met de heiligen in de hemel, breng van boven de hulp aan uw dienaren hier op aarde, die met inzet van al hun krachten u dienen.*

[B-Gu 15/1 f278r]

Responsorium [‘vacat’]

Resp.  
1

**P** Re-ci- o- sus De- i con- fes- sor Al- lo- wi- nus ser- vi a se  
ve- nun- da- ti tribu- la- ti- o- ne compun- ctus ge- ni- bus  
e- ius cum lacri- mis tam di- u he- ret, \* quo us- que in se vin-  
di- ca- ri quod in e- um commi- se- rat ob- ti- net.  
∞ In contri- ti- o- ne cor- dis consti- tu- tus om- nes in se postulat cru-  
ci- a- tus nec de- si- stit a lacrimis et pre- ci- bus, \* quo

*De gewaardeerde belijder Gods, Allowinus, verteerd door verdriet om een slaaf die hij verkocht had, zonk op de knieën en bleef al die tijd onder tranen, totdat hij gedaan kreeg dat wat hij misdaan had op hem werd gewroken. ∞ Spijt als hij had tot in het diepst van zijn hart vroeg hij om alle folteringen en hij hield niet op met huilen en bidden.*

Responsorium



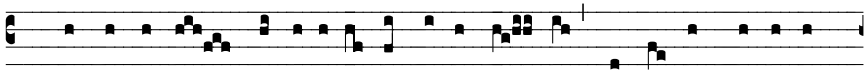
**I** N confes-si-o-ne De-i su-i cur-sum pe-ra-gen-do instan-te



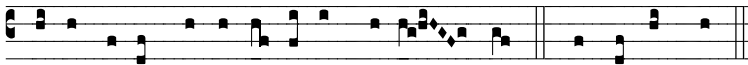
remu-ne-ra-ti-o-nis gau-di-o, \* in co-lumbe spe-ci-e vir domi-



ni vi-si-ta-tur a do-mi-no.



¶ Subsequi-tur mi-ra-odo-ris su-a-vi-tas pa-ri-terque re-ve-



la-tur co-lumbi-na iu-sti simpli-ci-tas. \* In co-lumbe

*In de belijdenis van zijn God bad hij het hele officie, en de vreugde van de beloning bleef niet uit. De man Gods werd bezocht door de Heer in de gedaante van een duif. ¶ Een wonderlijk heerlijke geur verspreidde zich en op hetzelfde moment openbaarde zich de duivenveren eenvoud van de rechtvaardige.*

Responsorium

Resp.  
7

**P** A-ter insig- nis Ba- vo virtu- ti-bus e-gre- gi-us,  
læ- tus ho- di- e mun- dum hunc ne- quam transvo-  
la-vit. \* Dig- nus est hu- ma- no ob  
se- qui- o. √ Ad pa- tri- am e- lec- to- rum transla- tus, im-  
mu- ta- bi- li- ter perdu- ra- bit be- a- tus. \* Dig- nus est

*De vooraanstaande vader Bavo, die zich door goede eigenschappen onderscheidde, is vandaag in blijdschap boven deze nietswaardige wereld weggevlogen. Hij verdient door de mensen te worden geëerd. √ Overgegaan naar het land der uitverkorenen, zal zijn geluk onveranderlijk en eeuwig zijn.*

[B-Gu 15/1 f278v]

Responsorium

Resp.  
8

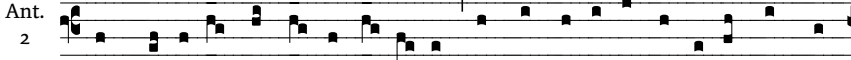
**E**X- ul- temus omni cordis iucundi- ta- te, in hac spe- ci- a- li  
 patris nostri Ba- vonis so- lem- ni- ta- te, in qua factus est glo- ri-  
 o- sus cæ- li sena- tor, \*U- bi pro no- bis perpe- tu- us  
 e- rit in- ter- ven- tor. √ Susceptus est ho- di- e ad cernen-  
 dam re- gis æ- ter- ni fa- ci- em, hodi- e thronum me- ru- it inter e- os qui  
 cum Christo sunt hoc sæcu- lum indi- ca- tu- ri. \*U- bi √ Glo- ri-  
 a Pa- tri et Fi- li- o et Spi- ri- tu- i San- cto. \*U- bi

*Laat ons juichen in alle blijdschap des harten op dit bijzondere feest van onze vader Bavo, waarop hij een glorierijke raadsheer is geworden van de hemel, waar hij tot in eeuwigheid voor ons ten beste zal spreken. √ Vandaag is hij ten hemel opgenomen om het aangezicht te aanschouwen van de koning der eeuwen, vandaag heeft hij de troon gekregen temidden van al diegenen die met Christus deze wereld zullen oordelen. √ Eer aan de Vader, en de Zoon, en de Heilige Geest.*

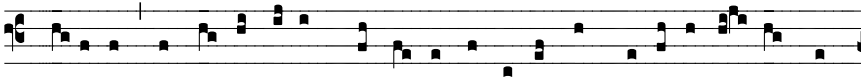
[B-Gu 15/1 f279r]

Ad laudes

Antiphona



**D** Um vi-ri sanctis-si-mi Ba-vo-nis ex hoc sæcu-lo transi-tus appro



pi-a-ret, ange-lus e-um Domi-ni per vi-sum in spe-ci-e co-lumbe



vi-si-ta-vit.

*Toen het heengaan van de heilige Bavo uit deze wereld nabij was, bezocht hem in een droom een engel des Heren in de gedaante van een duif.*

Antiphona



**C** U-ius ut indu-bi-am ha-be-ret expe-ri-enti-am su-avis-si-mi



o-do-ris fra-gran-ti-a to-tam ipsi-us re-ple-vit cel-lu-lam.

*Zodra het tot hem doordrong wie hij daar voor zich had, werd zijn cel geheel vervuld van een zoete, welriekende geur.*

Antiphona



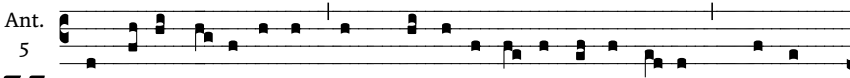
**N** On imme-ri-to su-per e-um a-les ve-nit inno-cu-a, quem per



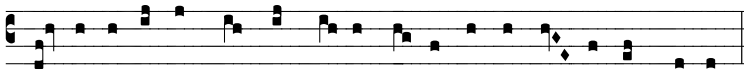
fectæ simpli-ci-ta-tis commenda-bat in-no-cen-ti-a.

*Niet zonder reden kwam een schuldeloze vogel over hem, want hijzelf was de onschuld van volmaakte eenvoud.*

Antiphona



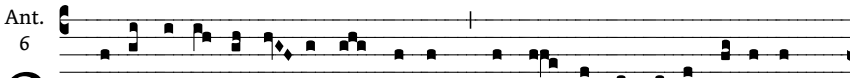
**V** Ir De-o gra-tissimus, ut Chri-sti si-ti-ret ferventi-us qua-dam



di-e ve-xil-lum sanctæ cru-cis su-per se ve-ni-re conspe-xit.

*Op zekere dag zag de man Gods het vaandel van het heilig kruis boven zich verschijnen, zodat hij nog vuriger naar Christus ging verlangen.*

Antiphona



**Q** Uo vi-su for-ti-ter a-ni-ma-tus, to-to cordis de-si-de-ri-o

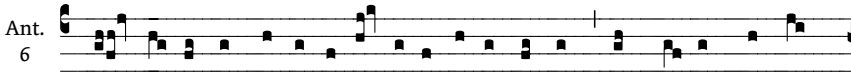


dis-sol-vi fla-gra-bat et es-se cum Chris-to.

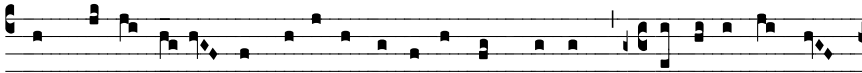
*Door dat vizioen sterk aangemoedigd, verlangde hij met heel zijn hart om ontbonden te worden en met Christus te zijn.*

In evangelio

Antiphona



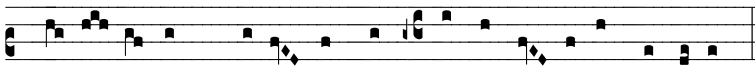
**P** Ræ- li- a- tor domi- ni Ba- vo invictis- simus, omni- um vir- tu-



tum perfec- ti- o- ne proba- tis- sime consumma- tus, ho- di- e de præ-



sentis se- cu- li conflictu, tri- umphans, ad æthe- re- am po- li mi-



gra- vit au- lam Christi semper regna- tu- rus in glo- ri- a.

*De meest onoverwinnelijke strijder des Heren Bavo, op schitterende wijze tot volkomenheid gekomen door het bereiken van de volmaaktheid in alle deugden, is vandaag in triomf van het strijdtoneel van deze wereld overgegaan naar de hemelse hof van Christus, om voor altijd met hem te heersen in heerlijkheid.*

[B-Gu 15/1 f279v]

Ad secundas vespas.

Antiphona Beati Bavonis\*

Antiphona Corde et animo\*

Antiphona O precipue confessor\*

Antiphona Exemplo tuo\*

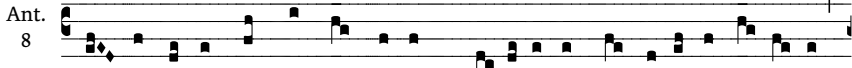
Antiphona Ideo rogamus te\*

Hymnus Donator omnis gratie\*

Ad Magnificat Reconditum est\*



In evangelio  
Antiphona



**R** E- condi- tum est cum om-ni re-ve- renti- a cor-pus be- a- ti Ba-vonis,



in lo-co qui nunc a- per-te Ganda di- ci-tur, u-bi plu- ri- ma præstantur fi-



de-li- bus be-ne- fi- ci- a. Laus hinc conti-nu-a Tri-ni-ta- ti sit et glo- ri- a.

*Met eerbied is het lichaam van de zalige Bavo begraven op de plek die thans Gent heet en waar de gelovigen veel baat vinden. Lof en eer zonder einde zij dan ook de Drie-eenheid.*

*Nederlandse Vertaling: Michiel Op de Coul*

APPENDIX FOUR

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# Tenebrae

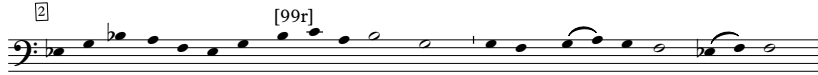


# Tenebrae

(Fribourg, Bibliothèque des Cordeliers, 2, f98-f104)  
(+1260)



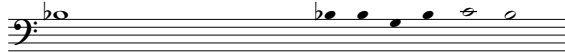
Ze-lus do-mus tu - ae\_\_\_\_\_ co-me-dit me,



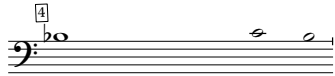
et op-pro-bri-a ex-pro-bran-ti-um ti - bi ce-ci - de - runt su - per\_ me



Sal-vum me fac De - us,



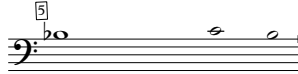
quoniam intraverunt aquae usque ad a - ni-mam me - am.



Infixus sum in limo pro-fun - di,



et non est sub-stan - ti - a.



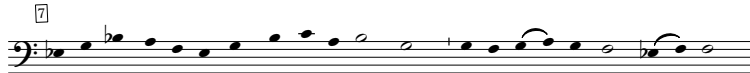
Veni in altitudinem ma - ris,



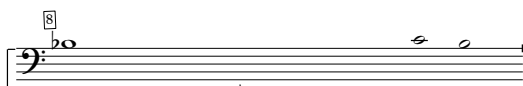
et tem-pes-tas de-mer-sit me.



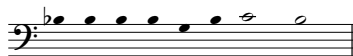
Ze-lus do-mus tu - ae\_\_\_\_\_ co-me-dit me,



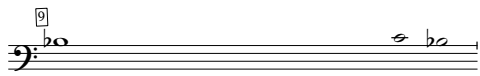
et op-pro-bri-a ex-pro-bran-ti-um ti - bi ce-ci - de - runt su - per\_ me



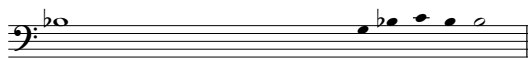
Tu scis impropérium meum et confusionem me - am,



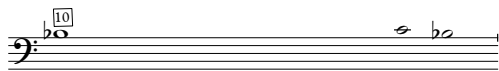
et re - ve - ren - ti - am me - am.



In conspectu tuo sunt omnes qui tribu - lant me,



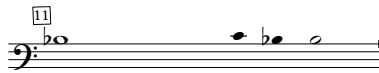
impropérium exspectávit cor meum, et mi - se - ri - am.



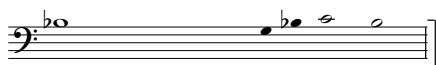
Et sustinui qui simul contristarétur, et non fu - it,



et qui consolarétur, et non in - ve - ni.



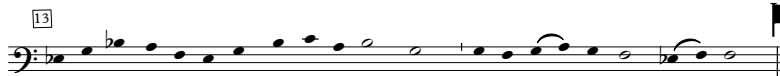
Et dedérunt in escam me - am fel,



et in siti méa potavérunt me a - ce - to.



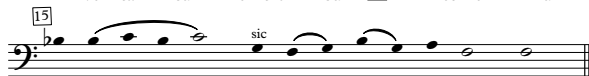
\*Ze - lus do - mus tu - ae \_\_\_\_\_ co - me - dit me,\*



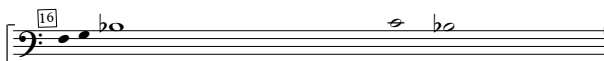
et op - pro - bri - a ex - pro - bran - ti - um ti - bi ce - ci - de - runt su - per\_ me



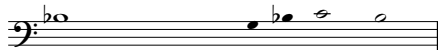
\*A ver- tan - tur re- tror - sum\* et e - ru - bes - cant, —



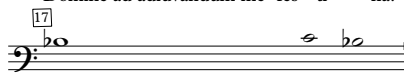
qui co - - gi- tant mi- chi ma - la.



Deus in adiutorium meum in - ten - de,



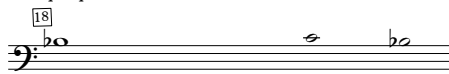
Domine ad adiuvandum me fes - ti - na.



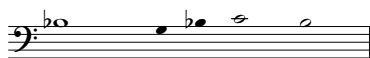
Confundantur et reve - ran - tur,



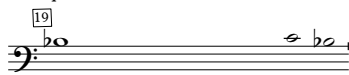
qui quaerunt a - ni - mam me - am.



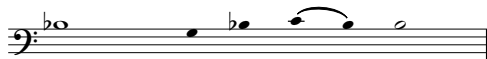
\*Avertantur retrorsum, et eru - bes - cant,



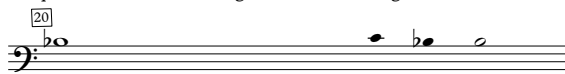
qui volunt mi - hi ma - la.



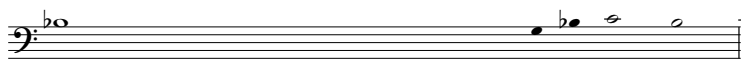
Avertantur statim erubes - cen - tes,



qui dicunt mihi éu - ge é - u - ge.



\*Exsultent et laetentur in te omnes qui quaé - runt te,



et dicant semper: Magnificétur Dominus, qui diligunt salu - ta - re tu - um



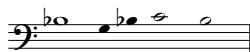
\*A-ver tan - tur re- tror - sum\*\_\_ et e - ru - bes - cant,\_\_



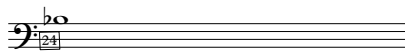
qui co - gi- tant\_ mi- chi ma - la.



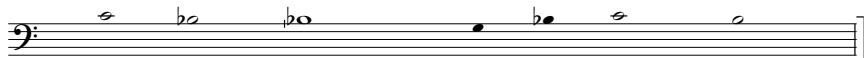
Ego vero egénus et pau-per sum



Deus ad-iu-va me.



Adiutor meus et liberator meus



es tu, Domine ne mo - re - ris.



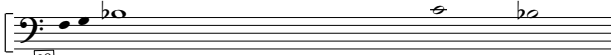
\*A-ver tan - tur re- tror - sum\*\_\_ et e - ru - bes - cant,\_\_



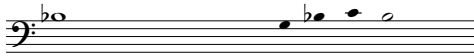
qui co - gi- tant\_ mi- chi ma - la.



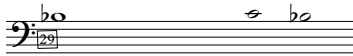
\*De-us me-us e - ri-pe me\* de ma nu pec-ca-to - ris.



In te Domine sperávi, non confundar in ae - ter - num,



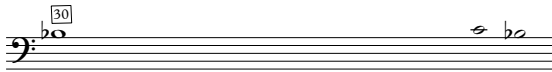
in justitia tua libera me, et é - ri - pe me,



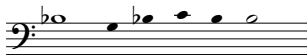
Inclina ad me aurem tu - am,



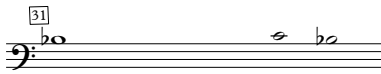
et sal - va me.



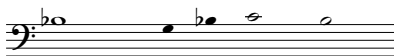
Esto mihi in Deum protectórem, et in locum mu - ní - tum,



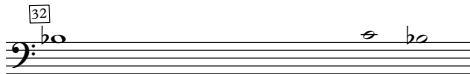
ut sal - vum me fa - ci - as.



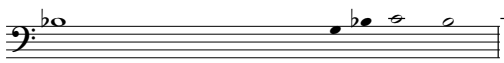
Quoniam firmamentum me - um,



et refugium me - um es tu.

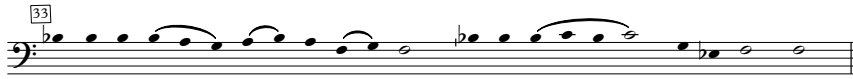


Deus meus éripe me de manu pecca - tó - ris,

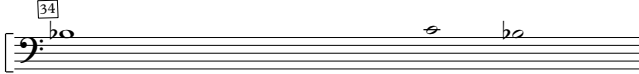


et de manu contra légem agéntis et i - ní - qui.

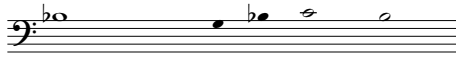




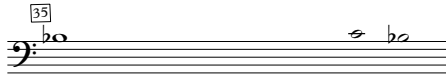
\*De-us me-us \_\_\_\_\_ e - ri - pe\_\_ me\* de ma-nu \_\_\_\_\_ pec-ca - to - ris.



Repleátur os méum láude, ut cántem glóriam tu - am,



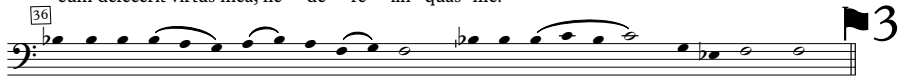
tota die magnitu - di - nem tu - am.



Ne pro ícias me in tempore senec - tu - tis,



cum defécerit virtus méa, ne de - re - lín - quas me.



\*De-us me-us \_\_\_\_\_ e - ri - pe\_\_ me\* de ma-nu \_\_\_\_\_ pec-ca - to - ris.



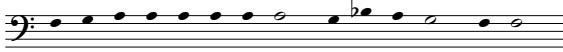
In-ci-pit La-men-ta-ti-o Je-re-mi-ae pro-phe-tae.



A-leph



Quó-mo-do se-det so-la, cí-vi-tas ple-na pó-pu-lo:



fac-ta est qua-si ví-du-a dó-mi-na Gén-ti-um:



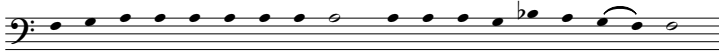
prin-ceps pro-vin-ci-á-rum fac-ta est sub tri-bú-to.



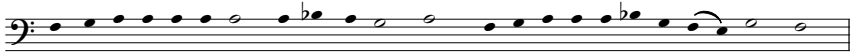
Beth



Plo-rans plo-rá-vit in noc-te, et lá-cri-mae e-ius in ma-xil-lis e-ius:



non est qui con-so-lé-tur e-am, ex óm-ni-bus ca-ris e-ius:



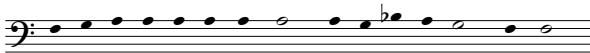
om-nes a-mí-ci e-ius spre-vé-runt e-am, et fac-ti sunt e-i in-i-mí-ci.



Ghi-mel



Mi-gra-vit Ju-das prop-ter af-flic-ti-o-nem, et mul-ti-tú-dí-nem ser-vi-tú-tis:



ha-bi-tá-vit in-ter Gen-tes, nec in-vé-nit ré-qui-em:



om-nes per-se-cu-tó-res e - ius, ap-pre-hen-dé-runt e-am in-ter an - gú-sti-as.

43



Je - ru - sa - lem, Je - ru - sa - lem,



con-ver-te-re ad Do-mi num De-um tu-um.

44

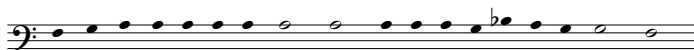


Da - leth.

45



Ví-ae Si-on lu-gent, e - o quod non sint qui vé-ni-ant ad so-lem-ni-tá - tem:



om-nes por-tae e - ius de-strú-c - tae: sa-cer-dó-tes e - ius ge-mén - tes:



vir-gi-nes e - ius squá-li-dae, et ip - sa op-prés-sa a - ma - ri - tú - di - ne.

46



He.

47



Fac-ti sunt hos-tes e - ius in cá-pi - te, in - i - mí - ci e - ius lo - cu - ple - tá - ti sunt:



qui-a Dó-mi-nus lo-cú-tus est su-per e-am prop-ter mul-ti-tú-di-nem in - i - qui-tá-tem e - ius:



pár-vu - lí e - ius duc-ti sunt in cap-ti - ví - tá - tem, an - te fá - ci - em tri - bu - lán - is.



50 WD N1 R1

In\_ mon - te\_ O - li - ve - - ti\_

51

o - ra - - vi ad\_ pa - trem: -

52

Pa - ter, si fi - e - ri\_ po - - test\_

53

tran - se - at a me\_ ca - lix\_ is - - te.

54 [99v]

Spi - ri - tus qui - dem promp - tus\_ est, -

55

ca - ro\_ au - tem\_ in - - fir - - ma. -

56

Fi - at vo - lun - tas\_ tu - - a. -

57

Vi - gi - la - te\_ et\_ o - ra - te, -

58

ut non\_ in - tre - tis

in temp - - ta - ti - o\_ nem. -

59 [99v]

Spi - ri - tus qui - dem promp - tus\_ est, -



ca - ro\_ au - tem\_ in - fir - - ma.\_



Fi - at vo - lun - tas \_\_\_\_\_ tu - - a.\_

4



Vau.



Et e-grés-sus est a fi-li-a Si-on om-nis de-cor e-ius:



fac-ti sunt prin-ci-pes e-ius vel-ut a-ri-e-tes, non in-ve-ni-én-tes pá-scu-a:



et ab-i-é-runt abs-que for-ti-tú-di-ne an-te fá-ci-em sub-se-qué-n-tis.



Za-in.



Re-cor-dá-ta est Ie-ru-sa-lem di-é-rum af-flic-ti-ó-nis su-ae et prae-va-ri-ca-ti-ó-nis,



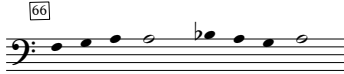
óm-ni-um de-si-de-ra-bí-li-um su-ó-rum, quae ha-bú-e-rat a di-é-bus an-ti-quis,



cum cá-de-ret pó-pu-lus e-ius in ma-nu ho-stí-li, et non es-set au-xi-li-á-tor:



vi-dé-runt e-am hos-tes, et de-ri-sé-runt sáb-ba-ta e-ius.



Je-ru-sa-lem, Je-ru-sa-lem,



con-ver-te-re ad Do-mi-num De-um tu-um.



Heth

68



Pec-cá-tum pec-cá-vit Ie-ru-sa-lem, prop-té-re - a in-stá-bi-lis fac - ta\_\_\_ est:



om-nes, qui glo-ri-fi-cá-bant e-am, spre-vé-runt il-lam,



qui - a vi-dé-runt ig-no-mí-ni-am e - ius:



ip-sa au-tem ge-mens con-vér-sa est re-tror-sum.

69

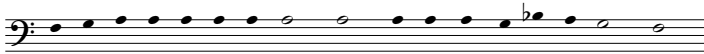


Teth

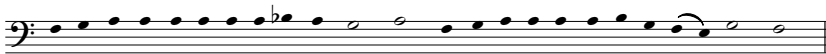
70



Sor-des e - ius in pé-di-bus e - ius, nec re-cor-dá-ta est fi-nis su - i:

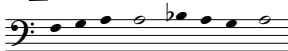


de-pó-si-ta est ve-he-mén-ter, non ha-bens con-so-la-tó-rem:



vi-de, Dó-mi-ne, af-flic-ti-ó-nem me - am, quó-ni-am e-réc-tus est i - ni - mí - cus.

71

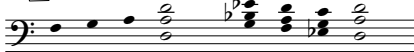


Je-ru-sa-lem, Je-ru-sa-lem,



con-ver-te-re ad Do-mi-num De-um tu-um.

72





Je - ru - sa - lem, Je - ru - sa - lem,




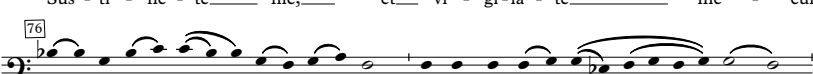
con-ver-te-re ad Do-mi-num De-um tu-um.

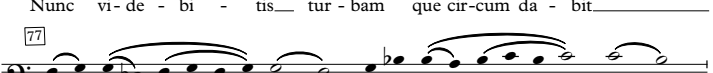


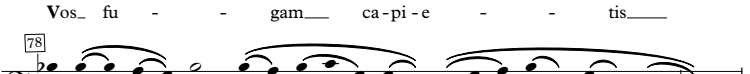
73  
  
 Tri - stis\_ est a - ni - ma\_ me - - a\_

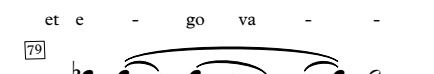
74  
  
 us - - que ad\_ mor - - tem\_


75  
  
 Sus - ti - ne - te\_ hic, et\_ vi - gi - la - te\_ me - cum.


76  
  
 Nunc vi - de - bi - tis\_ tur - bam que cir - cum da - bit\_ me\_

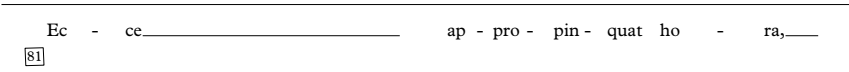
77  
  
 Vos\_ fu - - gam\_ ca - pi - e - - tis\_

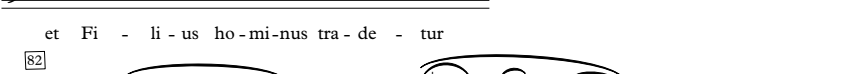
78  
  
 et e - go va - - dam\_

79  
  
 im - mo - la - - ri

80  
  
 pro\_ vo - - bis\_

81  
  
 Ec - ce\_ ap - pro - pin - quat ho - ra, \_

82  
  
 et Fi - li - us ho - mi - nus tra - de - tur

83  
  
 in ma - nus\_ pec - ca - to - - rum\_



Vos\_ fu - gam\_ ca-pi-e - - tis\_



et e - go va - - dam\_\_\_\_\_



im - mo - la - - - ri



pro\_\_\_\_\_ vo - - bis.\_\_\_\_

86 [102v]



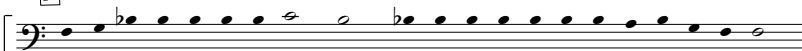
\*A - sti - te - runt re - ges ter - rae,\* et prin - ci - pes con - ve - ne - runt in u - num,

87



ad - ver - sus Do - mi num, et ad - ver - sus Chris - tum e - ius.

88



Qua - re tu - mul - tu - án - tur gen - tes, et pó - pu - li me - di - tán - tur in - á - ni - a?

89



Con - súr - gunt re - ges ter - rae et prin - ci - pes con - spi - rant sí - mul



ad - vér - sus Dó - mi - num et ad - vér - sus Chris - tum e - ius.

90



"Di - rum - pá - mus vín - cu - la e - ó - rum,



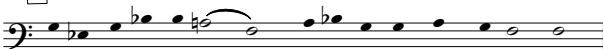
et pro - i - ci - á - mus a no - bis lá - que - os e - ó - rum!"

91



\*A - sti - te - runt re - ges ter - rae,\* et prin - ci - pes con - ve - ne - runt in u - num,

92



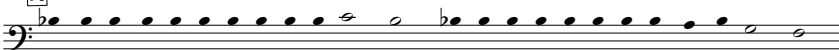
ad - ver - sus Do - mi num, et ad - ver - sus Chris - tum e - ius.

93

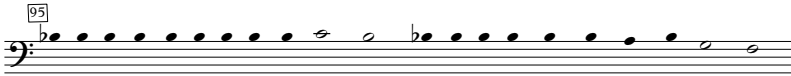


Qui há - bi - tat in cae - lis, ri - det, Dó - mi - nus il - lú - dit e - is.

94



Tum ló - qui - tur ad e - os in i - ra sú - a, et in fu - ró - re su - o con - túr - bat e - os:



"At e-go con-stí-tu-i re-gem me - um su-per Si-on, mon-tem sanc-tum me - um!"



Pro-mul-gá-bo de-cré-tum Dó-mi-ni: Dó-mi-nus di-xit ad me:



"Fi-li-us me-us es tu, e-go hó-di-e gé-nu-i te."



\*A-sti-te-runt re-ges ter-rae,\* et prin-ci-pes con-ve-ne-runt in u-num,



ad-ver-sus Do-mi-num, et ad-ver-sus Chris-tum e-ius.

6



**D**i-vi-se-runt si-bi ves-ti-men-ta me-a



et su-per ves-tem me-am mi-se-runt sor-tem.



De-us me-us, De-us me-us, qua-re me de-re-li-quís-ti?



Lon-ge a-bes a pré-ci-bus, a ver-bis cla-mó-ris me-i.



De-us me-us, cla-mo per di-em, et non ex-áu-dis, et noc-te, et non at-tén-dis ad me.



Tu au-tem in sanc-tu-á-ri-o há-bi-tas, laus Is-ra-el.







120

De la-men-ta - ti - ó - ne Je - re - mi - ae pro - phé - tae.

121

Heth. \_\_\_\_\_

122

Co - gi - tá - vit Dó - mi - nus dis - si - pá - re mu - rum fí - li - ae Si - on:

te - tén - dit fu - ní - cu - lum su - um, et non a - vér - tit ma - num su - am a per - di - ti - ó - ne:

lu - xít - que an - te - mu - rá - le, et mu - rus pá - ri - ter dis - si - pá - tus est.

123

Teth. \_\_\_\_\_

124

De - fí - xae sunt in ter - ra por - tae e - ius:

pér - di - dit, et con - trí - vit vec - tes e - ius: re - gem e - ius et prin - ci - pes e - ius in Gén - ti - bus:

non est lex, et pro - phé - tae e - ius non in - ve - né - runt vi - si - ó - nem a \_\_\_\_ Dó - mi - no.



125

Je - ru - sa - lem, Je - ru - sa - lem,

con-ver-te-re ad Do-mi num De-um tu-um.

126

Jod. \_\_\_\_\_

127

Se-dé-runt in ter-ra, con-ti-cu-é-runt se-nes fí-li-ae Si-on:

con-sper-sé-runt cí-ne-re cá-pi-ta su-a, ac-cín-cti sunt ci-lí-ci-is,

a-bie-cé-runt in ter-ram cá-pi-ta su-a vír-gi-nes Je-ru-sa-lem.

128

Caph. \_\_\_\_\_

129



De-fe-cé-runt prae lá-cri-mis ó-cu-li me - i, con-tur-ba-ta sunt vís-ce-ra me - a:

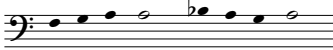


ef-fú-sum est in ter-ra ie-cur me-um su-per con-tri-ti-ó-ne fi-li-ae pó-pu-li me - i,



cum de-fi-ce-ret pár-vu-lus et lac-tens in pla-té-is\_\_ óp-pi-di.

130

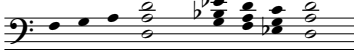


Je-ru-sa-lem, Je-ru-sa-lem,



con-ver-te-re ad Do-mi num De-um tu-um.

131



Je-ru-sa-lem, Je-ru-sa-lem,




con-ver - te - re ad Do-mi num\_ De-um tu-um.

132 [101r]  
  
Om-nes a-mi-ci me - i \_\_\_\_\_

133  
  
de-re - li- que - runt \_\_\_\_\_ me \_\_\_\_\_

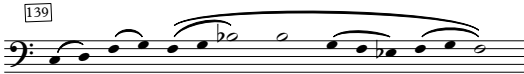
134  
  
et \_\_\_\_\_ pre-va - lu - e - - runt \_\_\_\_\_

135  
  
in-si-di-an - tes \_\_\_\_\_ mi - chi \_\_\_\_\_ Tra-di-dit \_\_\_\_\_ me

136  
  
quem di - li - ge \_\_\_\_\_ bam.

137  
  
et ter-ri - bi - li - bus o - cu - - lis \_\_\_\_\_

138  
  
pla - - ga cru - de - li per-cu \_\_\_\_\_ ci - ens \_\_\_\_\_

139  
  
\*A - ce - to \_\_\_\_\_

140  
  
po-ta - bant \_\_\_\_\_ me \_\_\_\_\_



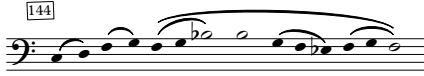
In-ter i - ni - quos \_\_\_\_\_ pro-ie-ce runt me \_\_\_\_\_



et non pe-per-ce - runt



a - ni - mac - me - - ae



\*A - ce - to \_\_\_\_\_



po-ta - bant \_\_\_\_\_ me. \_\_\_\_\_

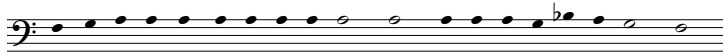
9



146  
**L**<sup>a</sup> med. \_\_\_\_\_



147  
Má-tri-bus su - is di - xé - runt: U - bi est trí - ti - cum et vi - num?



cum de - fi - ce - rent qua - si vul - ne - rá - ti in pla - té - is ci - vi - tá - tis:



cum ex - ha - lá - rent á - ni - mas su - as in si - nu ma - trum su - á - rum.



148  
Mem. \_\_\_\_\_



149  
Cu - i com - pa - rá - bo te? vel cu - i as - si - mi - lá - bo te, fi - li - a Je - ru - sa - lem?



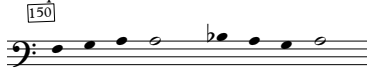
Cu - i ex - ae - quá - bo te, et con - so - lá - bor te, vir - go fi - li - a Sí - on?



Mag - na est e - nim ve - lut ma - re con - trí - ti - o su - a:



quis me - dé - bi - tur tu - i?



150  
Je - ru - sa - lem, Je - ru - sa - lem,



con - ver - te - re ad Do - mi - num De - um tu - um.



151  
Nun. \_\_\_\_\_



157  
[104r]

Te - ne - brae fac - tae sunt \_\_\_\_\_ cum cru - ci - fi - xis sent. Je - sum

158

Ju - - - de - - - i. \_\_\_\_\_

159

Et \_\_\_\_\_ cir - ca \_\_\_\_\_ ho - ram \_\_\_\_\_ no - - - nam \_\_\_\_\_

160

ex - cla - - - ma - vit \_\_\_\_\_ Je - - - sus \_\_\_\_\_

161

vo - ce \_\_\_\_\_ mag - - - na: \_\_\_\_\_

162

De - - - us, ut \_\_\_\_\_ quid me de - re - li - qui - sti. \_\_\_\_\_

163

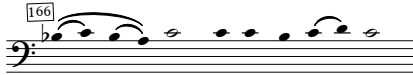
\*Et in - cli - na - to \_\_\_\_\_ ca - - - pi - te

164

e - mi - sit \_\_\_\_\_ spi - ri - - - tum. \_\_\_\_\_



Ex cla - mans Je - sus vo - ce mag - na a - it: \_\_\_\_\_



Pa - ter, in ma - nus tu - as



com - men - do spi - ri - tum me - um.




e - mi - sit spi - ri - tum.

10




170  
[105v]




In pa-ce in id - i - psum, dor-mi am et re-qui-es - cam.

171




Cum in-vo-cá-ve-ro, e-xáu-dí me, De-us ius-tí-ti-ae me-ae, qui in tri-bu-la-ti-ó-ne me sub-le-vás-ti;




mi-se-ré-re me-i et ex-au-di o-ra-ti-ó-nem me - am.

172




In pa-ce in id - i - psum, dor-mi-am et re-qui-es - cam.

173




Ví-ri, quo-ús-que es - tis gra-ves cor - de?



qua-re dí - lí - gi - tis va - ni - tá - tem et quae-ri - tis men - dá - ci - um?

174

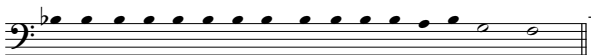


In pa-ce in id - i - psum, dor-mi-am et re-qui-es - cam.

175



Sci-tó - te: mi - rá - bi - lem fa - cit Do-mi-nus san-ctum su - um;



Dó-mi-nus e-xáu-dí - et me, cum in - vo - cá - ve - ro e - um.


176




In pa-ce in id - i - psum, dor-mi-am et re-qui-es - cam.

11

177



Ha - bi - ta - bit in ta - ber - na - cu - lo tu - o,




re - qui - es - cet in mon - te san - cto tu - o.

178



Dó - mi - ne, quis com - mo - rá - bi - tur in ta - ber - ná - cu - lo tu - o,




quis ha - bi - tá - bit in mon - te san cto\_\_ tu - o?

179




Ha - bi - ta - bit in ta - ber - na - cu - lo tu - o,



re - qui - es - cet in mon - te san - cto tu - o.

180



Qui non fa - cit pró - xi - mo su - o ma - lum,




ne - que op - pró - bri - um in - fert ví - ci - no\_\_ su - o.

181



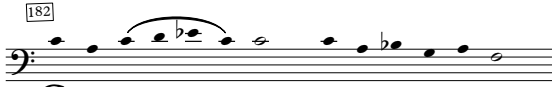
Ha - bi - ta - bit in ta - ber - na - cu - lo tu - o,



re - qui - es - cet in mon - te san - cto tu - o.

12

182



Ca-ro me - a re-qui-es-cet in spe.

183



Con - sér - va me, De-us, quó-ni-am con-fú - gi - o ad te,



di-co Dó-mi-no: "Dó-mi-nus me-us es tu: bo-num mi-hi non est si-ne te."

184



Ca-ro me - a re-qui-es-cet in spe.

13



De La-men-ta-ti-ó - ne Je-re-mí - ae Pro - phé - tae.



Heth. \_\_\_\_\_



Mi - se - ri - cór - di - ae Dó - mi - ni qui - a non su - mus con - sump - ti:



qui - a non de - fe - cé - runt mi - se - ra - ti - ó - nes\_\_ e - ius.



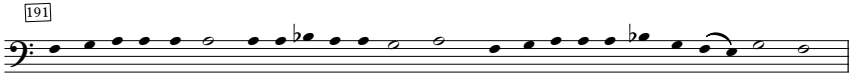
Heth. \_\_\_\_\_



No - vi di - lú - cu - lo, mul - ta est fi - des\_\_ tu - a.



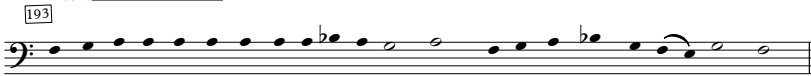
Heth. \_\_\_\_\_



Pars me - a Dó - mi - nus di - xit á - ni - ma mé - a: prop - té - re - a ex - spec - tá - bo\_\_ e - um.



Teth. \_\_\_\_\_



Bo - nus est Do - mi - nus spe - rán - ti - bus in e - um, á - ni - mae quae - rén - ti\_\_ il - lum.



Teth. \_\_\_\_\_



Bo - num est prae - sto - lá - ri - cum si - lén - ti - o sa - lu - tá - re\_\_ De - i.



206 [106r]  


Si-cut\_ o - vis ad oc-ci-si-o - nem duc - tus\_\_\_\_\_ est,\_\_\_

207  


et dum ma - le trac-ta - re - tur,\_\_\_\_\_

208  


non\_\_\_\_\_ a - pe - ru-it os\_\_\_\_\_ su - - - um.\_\_\_\_\_

209  


Tra-di - tus est ad mor - - - tem,\_\_\_

210  


\*Ut vi - vi - fi - ca - - - ret\_\_\_

211  


po - pu - lum\_\_\_\_\_ su - um.\_\_\_\_

212  


Tra-di - dit\_\_\_\_\_

213  


in mor - te a - ni - mam su - am, et in-ter sce-le - ra - - tos

214  


re - - - pu - ta - - - tus\_\_\_\_\_ est.\_\_\_\_\_

215  


\*Ut vi - vi - fi - ca - - - ret\_\_\_

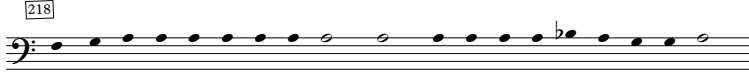
216  


po - pu - lum\_\_\_\_\_ su - um.\_\_\_\_

14



A- leph. \_\_\_\_\_



Quó-mo-do ob-scu-rá-tum est au - rum, mu-tá-tus est co-lor óp-ti-mus,



di-spér-si sunt lá-pi-des san-ctu-á-ri-i in cá-pi-te óm-ni-um pla-te - á - rum?



Beth. \_\_\_\_\_



Fí-li-i Si-on ín-cly-ti, et a-míc-ti au-ro pri - mo:



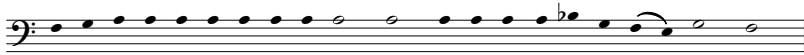
quó-mo-do re-pu-tá-ti sunt in va-sa té-ste-a, o-pus má-nu-um\_ fi-gu-li?



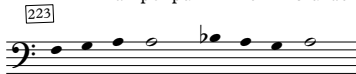
Ghi - mel. \_\_\_\_\_



Sed et lá-mi-ae nu-da-vé-runt mam-mam, lac-ta-vé-runt cá-tu-los su - os:



fi-li-a pó-pu-li me-i cru-de-lis, qua-si strú-thi-o in de - sér - to.



Je - ru - sa - lem, Je - ru - sa - lem,



con-ver-te-re ad Do-mi num. De-um tu-um.




Da - leth. \_\_\_\_\_

225

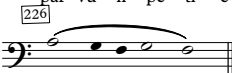


Ad - hae - sit lin - gua lac - tén - tis ad pa - lá - tum e - ius in si - ti:



pár - vu - li pe - ti - é - runt pa - nem, et non e - rat qui frán - ge - ret e - is.

226

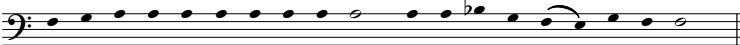


He. \_\_\_\_\_

227



Qui ves - ce - bán - tur vo - lup - tu - ó - se, in - te - ri - é - runt in vi - is:



qui nu - tri - e - bán - tur in cró - ce - is, am - ple - xá - ti sunt stér - co - ra.

228



Vau. \_\_\_\_\_

229

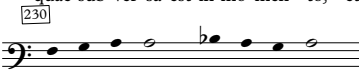


Et ma - ior ef - féc - ta est in - i - qui - tas fí - li - ae pó - pu - li me - i pec - cá - to So - do - mó - rum,



quae sub - vér - sa est in mo - mén - to, et non ce - pé - runt in e - a ma - nus.

230

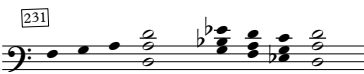


Je - ru - sa - lem, Je - ru - sa - lem,



con - ver - te - re ad Do - mi num De - um tu - um.

231



Je - ru - sa - lem, Je - ru - sa - lem,



con - ver - te - re ad Do - mi num De - um tu - um.





243  
  
 In - ci - pit O - ra - ti - o

244  
  
 Ie - re - mi - ae\_\_\_ Pro - phe - tae,

245  
  
 Re - cor - da - re, Do - mi - ne, quid ac - ci - de - rit\_\_\_ no - bis\_\_\_

246  
  
 in - tu - e - re\_\_\_ et res - pi - ce op - pro - bri - um\_\_\_ nos - trum.

247  
  
 He - re - di - tas nos - tra ver - sa est ad a - li - e - nos

248  
  
 do - mus no - strae\_\_\_ ad\_\_\_ ex - tra - ne - os\_\_\_

249  
  
 Je - ru - sa - lem,\_\_\_ Je - ru - sa - lem,\_\_\_

250  
  
 con - ver - te - re ad Do - mi - num\_\_\_ De - um\_\_\_ tu - um.

251  
  
 Pu - pil - li fac - ti su - mus abs - que\_\_\_ pa - tre,\_\_\_

252  
  
 ma - tres nos - trae qua - si vi - du - ae\_\_\_

252  
  
 A - quam no - stram pe - cu - ni - a bi - bi - mus\_\_\_



264



Ser - vi\_ do - mi - na - ti sunt\_\_\_ no - stri\_\_\_\_\_

265



non fu - - it\_\_\_

266



qui re - di - me - ret de\_\_\_ ma - nu e - o - rum.---

267



Je - ru - sa - lem,\_\_\_ Je - ru - sa - lem,\_\_\_\_\_

268



con - ver - - te - re ad Do - mi - num\_\_\_\_\_ De - um\_\_\_ tu - um.

269



In a - ni - ma - bus no - stris af - fe - re - ba - mus pa - nem\_\_\_ no - bis,---

270



a fa - ci - e gla - di - i\_\_\_\_\_ in de - ser - to.---

271



Pel - lis\_\_\_ no - stra, qua - si cli - ba - nus e - xu - sta\_\_\_\_\_ est\_\_\_\_\_

272



a fa - ci - e tem - pes - ta - tum\_\_\_ fa - mis.---

273



Je - ru - sa - lem,\_\_\_ Je - ru - sa - lem,\_\_\_\_\_

274



con - ver - - te - re ad Do - mi - num\_\_\_\_\_ De - um\_\_\_ tu - um.

275

Mu - li - e - res in Si - on hu - mi - li - a - ve - runt, —

276

et vir - gi - nes in ci - vi - ta - ti - bus — Iu - da.

277

Je - ru - sa - lem, — Je - ru - sa - lem, —

278

con - ver - - te - re ad Do - mi - num — De - um — tu - um.

279

Je - ru - sa - lem, — Je - ru - sa - lem, —

280

con - ver - - te - re ad Do - mi - num — De - um — tu - um.

281

Je - ru - sa - lem, — Je - ru - sa - lem, —

282

con - ver - - te - re ad Do - mi - num — De - um — tu - um.

APPENDIX FIVE

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# Genesis Genesis Genesis



# Genesis GENESIS Genesis

aka 'The Alcobaca Project', after a manuscript (ca. 1600) from the Portuguese monastery of Alcobaca, from which nine responsories for Septuagint (pre-Lent) Matins were taken.  
The nine responsories all have texts from the Bible's Genesis, chapters 1-4.  
The lessons (readings) were taken from Anthony Clifford Grayling's *The Good Book: Genesis* (Bloomsbury, 2011).  
Illustrations taken from Robert Crumb's *Genesis* (Jonathan Cape, 2009).  
Arrangement and scoring Hendrik Vanden Abeele.  
Many thanks to Bart Demuyt, initiator and stimulator.  
Premiered at Laus Polyphoniae Antwerp 2011, by six members of Coro de Casa da Música Porto:  
Birgit Wegemann, Eva Braga Simões, Joana Pereira, Brígida Silva, Joana Valente, Nélia Gonçalves, and six members of Psallentes:  
Amélie Renglet, Katelijne Boon, Rein Van Bree, Veerle Van Roosbroeck, Barbara Somers & Rozelien Nys.

## Chapter 1



ca.84 R *Responsorium 1*

In prin - ci - pi - o In prin - ci - pi - o In prin - ci - pi - o In prin



Genesis GENESIS Genesis-

2

2] In prin/  
 etc.  
 ci - pi - o\_\_\_ In prin - ci - pi - o\_\_\_ In prin - ci - pi - o\_\_\_ In prin - ci - pi - o\_\_\_ In prin  
 In prin/ In prin/ In prin - ci/ In prin - ci/ In prin - ci - pi - o  
 ci - pi - o\_\_\_ In prin - ci - pi - o\_\_\_ In prin - ci - pi - o\_\_\_ In prin - ci - pi - o\_\_\_  
 In prin - ci - pi - o  
 \_\_\_ In prin - ci - pi - o\_\_\_ In prin - ci - pi - o\_\_\_ In prin - ci - pi - o\_\_\_ In prin  
 ci - pi - o\_\_\_ In prin - ci - pi - o\_\_\_ In prin - ci - pi - o\_\_\_ In prin - ci - pi - o\_\_\_ In prin  
 In prin/ In prin/ In prin/ In prin - ci/ In prin - ci/ In prin - ci -  
 ci - pi - o\_\_\_ In prin - ci - pi - o\_\_\_ In prin - ci - pi - o\_\_\_ In prin - ci - pi - o\_\_\_  
 - pi - o\_\_\_ In prin - ci - pi - o\_\_\_  
 \_\_\_ In prin - ci - pi - o\_\_\_ In prin - ci - pi - o\_\_\_ In prin - ci - pi - o\_\_\_ In prin

Genesis GENESIS Genesis-

6 (N) In prin- In prin-

(R) ci - pi - o In prin - ci - pi - o In prin - ci - pi - o In prin/ In prin-

7 ci/ In prin - ci pi - o In prin

ci/ In prin - ci/ In prin-ci - pi - o In prin - ci - pi - o

ci - pi - o In prin - ci - pi - o In prin/ In prin - ci/ In prin - ci/

8 In prin-ci - pi - o fe - - - cit De -

9 us cae - - - lum et

10 ter - - - ram,



20  
us cae - - - lum et

21  
ter - - - ram,

22 (R) 23  
5.Nem os fru-tos man-têm pe-re-ne

24  
men-te as su-as for - mas an-ces- trais, - fa zen - do cres-cer no-vas for-mas ao

lon - go do tem - po e do cur- so - in ex - o - ra - vel da na -

25  
tu - re - za

cae

26 (R)  
6.Po. de - rá  
6.Po. de - rá

lum

Genesis GENESIS Genesis-

6

ser es - se o re - sul - ta - do da a - nar qui - a

ser es - se o re - sul - ta - do da a - nar qui - a

27

das coi - sas er - guen - do - se ar - bi - tra - ri - a - men - te do na - da?

das coi - sas er - guen - do - se ar - bi - tra - ri - a - men - te do na - da?

28

Não;

7.Pois

Não;

7.Pois

cae lum

7.Pois

a na - tu - re - za é or - dei - ra e tra - bal - ha por me

a na - tu - re - za é or - dei - ra e tra - bal - ha por me

a na - tu - re - za é or - dei - ra e tra - bal - ha por me

Genesis GENESIS Genesis-

7

30

di - da: to - das as coi - sas sur - gem dos e - le - men - tos nas...

di - da: to - das as coi - sas sur - gem dos e - le - men - tos nas...

di - da: to - das as coi - sas sur - gem dos e - le - men - tos nas...

31

32 (R)

su - as ge - ra - ções, 7.Pois...

su - as ge - ra - ções, 7.Pois...

cae - - - - lum

su - as ge - ra - ções, 7.Pois...

a na - tu - re - za é or - dei - ra e tra

a na - tu - re - za é or - dei - ra e tra

a na - tu - re - za é or - dei - ra e tra

Genesis GENESIS Genesis-

8

33

bal - ha por me - di - da: to - das as coi - sas sur gem dos e - le men - tos

bal - ha por me - di - da: to - das as coi - sas sur gem dos e - le men - tos

In prin - ci - pi - o In prin -

bal - ha por me - di - da: to - das as coi - sas sur gem dos e - le men - tos.

34

nas - su - as ge - ra - ções, 8. Cada espécie existe pela

nas - su - as ge - ra - ções,

ci - pi - o In prin - ci - pi - o In prin - ci - pi - o fe -

nas - su - as ge - ra - ções,

35

sua própria natureza, formada a partir dos corpos primários que são a sua gênese, descendo,

- - - cit - De - - - us cae - -

36



degrau a degrau, pelos ritmos da vida.



lum et ter - ram,



Et cre - a/ Et cre-a - vit

37



Et cre - a/ Et cre-a - vit

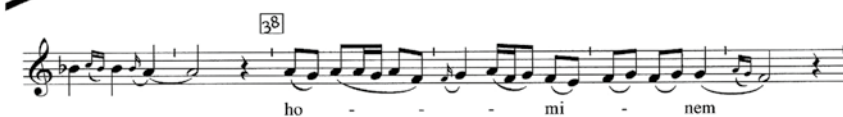


in e - a

AND GOD SAID, "LET US MAKE MAN IN OUR OWN IMAGE, AFTER OUR LIKENESS; AND LET THEM HAVE DOMINION OVER THE FISH OF THE SEA AND OVER THE BIRDS OF THE HEAVENS, AND THE CATTLE, AND OVER THE EARTH, AND OVER EVERY CRAWLING THING THAT CRAWLS UPON THE EARTH."



38



ho - mi - nem

39



Ad i - ma - gi - nem et

40



si - mi - li - tu - di - nem su - am





A1 N  
 For - ma - vit \_\_\_\_\_ i - gi - tur Do - mi - nus ho - mi - nem de li - mo - ter - rae  
A2  
 et in - spi - ra - vit in fa - ci - em e - jus spi - ra - cu - lum vi - tac.  
A3 A4  
 Ad i - ma - gi - nem et si - mi - li -  
A5 N  
 tu - di - nem su - am  
R  
 In prin - ci - pi - o In prin -  
A6 N  
*Responsorium 2*  
 In prin /  
 ci - pi - o In prin - ci - pi - o In prin - ci - pi - o In prin - ci - pi - o In prin /  
 In prin - ci / In prin - ci pi - o  
 In prin - ci / In prin - ci / In prin - ci - pi - o

47 (N)

In prin- / In prin - ci/ In prin - ci - pi - - o De -

us cre -

(R)

In prin - ci - pi - o In prin - ci - pi - o

a - vit cae - lum et ter - ram,

In prin - ci - pi - o

50 Lesson 2

(R)

9. Vemos extravagante, sobre os campos primaveris, a rosa,\* bem como, no calor do verão, o milho,

9. We see lavished over the lands at spring the rose,\* at summer heat the corn,

51

10. As vinhas que amadurecem quando o outono as faz chegar à idade madura,\* pois as sementes das coisas na sua própria estação confluem,

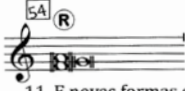
10. The vines that mellow when autumn brings them to ripeness,\* because the seeds of things at their own season stream together,

52 (N)

In prin - ci - pi - o De - - - us

53

cre - a - vit cae - lum et ter - ram,



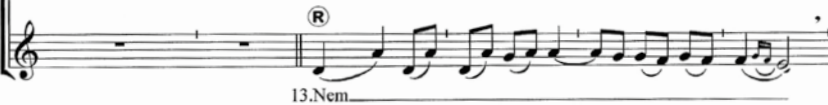
11. E novas formas e nascimentos são revelados quando os seus tempos devidos chegam,\*  
entregando em segurança a terra prenhe os seus filhos às costas da luz.

11. *And new forms and births are revealed when their due times arrive,\*  
and pregnant earth safely gives her offspring to the shores of light.*



12. Porém, se viessem do nada, sem ordem e lei natural, poderiam aparecer repentinamente,\*  
imprevistos, em meses estranhos, sem progenitores;

12. *But if they came from nothing, without order and natural law, they might suddenly appear,\*  
unforeseen, in alien months, without parent;*



ar-bi-trá - ri - o do va - zi - o e do ca - os:

In prin - ci - pi - o. In prin - ci - pi - o. In prin -

59 (R) 14.En. tão, o re-cém-nas-ci-do i - ri - a re-pen-ti-na

14.En. (R) tão, o re-cém-nas-ci-do i - ri - a re-pen-ti-na

ci - pi - o.

60 men - te ca - min - har um ho - mem, e da tur - fa i - ri - a

men - te ca - min - har um ho - mem, e da tur - fa i - ri - a

sal - tar u - ma ár - vo - re - car - re - ga - da de ra - mos

sal - tar u - ma ár - vo - re - car - re - ga - da de ra - mos

(N) In prin - ci - pi - o. In prin - ci - pi - o.

Genesis GENESIS Genesis-

14

61 (R) 62

15. Ao in - vés, pe-la na - tu - re - za - ca-da

15. Ao in - vés, pe-la na - tu - re - za - ca-da

In prin - ci - pi - o

15. Ao in - vés, pe-la na - tu - re - za - ca-da

coi - sa au - men - ta em or - dem a par - tir su - a se - men - te,

coi - sa au - men - ta em or - dem a par - tir su - a se - men - te,

coi - sa au - men - ta em or - dem a par - tir su - a se - men - te,

63

con-ser-van-do a su-a e - spé - ci - e pe - lo seu au - men - to.

con-ser-van-do a su-a e - spé - ci - e pe - lo seu au - men - to.

con-ser-van-do a su-a e - spé - ci - e pe - lo seu au - men - to.

Genesis GENESIS Genesis-

64 (N) In prin - ci - pi - - o De - -

65 - us cre - a - vit cae - lum et

ter - ram, et spir - ri - tus do - mi - ni

fe - re / fe - re - ba - tur su - per a - - -

(R) a - -

quas;

quas;

66 Et vi - - -

67 - dit De - - - us



Genesis GENESIS Genesis-

16

68  
cunc-ta quae fe/ fe - ce - - - rat

69  
et e - - - rant val - de

bo - na.

70 (N)  
I - gi - tur per - fec - ti sunt cae - lum et ter - ra,

71  
et om-nis or - na - tus e - o - - - rum.

72 Et vi - - - dit 73 De - - - us

74  
cunc-ta quae fe/ fe - ce -

75  
- - - rat et e - - - rant val - de

bo - na.



76 *Responsorium 3*

For - ma - vit i - gi - tur. Do - - - mi -

For - ma - vit i - gi - tur. Do - - - mi -

77

nus\_ ho-mi nem de\_ li- mo\_ ter - - - rae,

nus\_ ho-mi nem de\_ li- mo\_ ter - - - rae,

78 (R)

1. Quando as coisas caem e decaem regressam novamente aos seus corpos primários;\* nada perece para a aniquilação.

1. When things fall and decay they return to primal bodies again;\* nothing perishes to annihilation.

79

2. Pois se o tempo, que gasta com idade as obras de todo o mundo, destruisse inteiramente as coisas,\* como é que as gerações da natureza se iam renovar, espécie a espécie?

2. For if time, that wastes with age the works of all the world, destroyed things entirely,\* how would nature's generations replenish themselves, kind by kind?

80 (N)

For - ma - vit i - gi - tur. Do - - - mi - nus\_

For - ma - vit i - gi - tur. Do - - - mi - nus\_



81

ho-mi nem de\_ li- mo\_ ter - - - rae,

ho-mi nem de\_ li- mo\_ ter - - - rae,



82 (R)

3. Como poderiam as nascentes da montanha e os rios continentais que correm, longínquos,\*  
poderiam manter os oceanos cheios?  
3. *How might the water-springs of the mountain, and the far-flowing inland rivers,\*  
keep the oceans full?*



83

4. E o que alimenta as estrelas? O tempo e as eras teriam, de outro modo,  
de corroer todas as coisas até ao nada,\*  
porém as leis da natureza determinam infalivelmente que nada regressa ao nada.  
4. *And what feeds the stars? Time and ages must otherwise eat all things away,\*  
except that nature's laws infalibly rule that nothing returns to nothing.*



84 (N) ↑

For - ma - vit i - gi - tur\_ \_ \_ \_ \_ Do - - - - mi -

For - ma - vit i - gi - tur\_ \_ \_ \_ \_ Do - - - - mi -



85

nus\_ ho-mi nem de\_ li- mo\_ ter - - - - rae,

nus\_ ho-mi nem de\_ li- mo\_ ter - - - - rae,

86 (R)

Con-tem-plai, \_\_\_\_\_ as chu-vas que ca - em do cé - u,

(R)

Con-tem-plai, \_\_\_\_\_ as chu-vas que ca - em do cé - u,

87

a - fun-dam-se na ter - ra; en - ver - de - cen - do

a - fun-dam-se na ter - ra; en - ver - de - cen - do

de-po-is o grã - o bril - han - te. \_\_\_\_\_

de-po-is o grã - o bril - han - te. \_\_\_\_\_

(N)

In prin-ci - pi - o. In prin-ci - pi - o In prin-ci - pi - o. In prin-ci - pi - o. In prin

88

E os ra - os sã - o ver-des en-tre as ár - vo - res,

E os ra - os sã - o ver-des en-tre as ár - vo - res,

ci - pi - o In prin-ci - pi - o. \_\_\_\_\_

Genesis GENESIS Genesis-

20

89

es - tan - do e - las pró - pri - as

es - tan - do e - las pró - pri - as

90

car-re-ga - das com. fru - ta.

car-re-ga - das com. fru - ta.

91 (N)

For-ma - vit i - gi - tur Do - mi - nus

For-ma - vit i - gi - tur Do - mi - nus

92

ho-mi nem de li - mo - ter - rae, et in-spi-ra -

ho-mi nem de li - mo - ter - rae,

93

94

- vit in fa/in fa/in fa-ci - em e - ius

95

spi - ra - cu - lum vi - tae,

96 et fac - tus est ho -

97

98 - mo in a - ni - mam vi -

ven - tem.

99 (N) In prin-ci - pi - o fe - - - cit De - us

100 cae - lum et ter - ram et plas - ma - vit in e - a

101 ho - mi - nem.

102 et in - spi ra - - - vit in fa / in fa / in fa - ci - em e -

103

104 - ius spi - ra - cu - lum

105 vi - - - tae, et fac - tus est

Genesis GENESIS Genesis-

22

106

ho - mo in a - ni - mam

vi - ven - tem. (End of part 1)

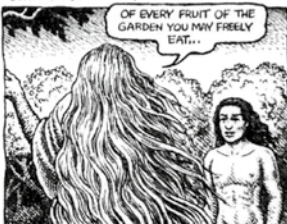
107

Part 2  
Responsorium 4

Tu - lit er - go Do -

- mi - nus ho -

AND THE LORD GOD TOOK THE MAN AND SET HIM DOWN IN THE GARDEN OF EDEN, TO TILL IT AND TO WATCH OVER IT. AND THE LORD GOD COMMANDED THE MAN, SAYING...



108

109

110

111

mi - nem et po - su - it e - um in pa - ra - di -

so - vo - lup - ta - tis,

in pa - ra - di -

in pa - ra - di so - vo - lup

so - vo - lup - ta - tis,

in pa - ra - di

ta - tis, in pa - ra - di so -  
 in pa - ra - di so - vo - lup -  
 so - vo - lup - ta - tis,  
 in pa - ra - di so - vo - lup -



vo - lup - ta - tis,  
 ta - tis,  
 ta - tis,



113 (R)  
 Lesson 4

7. Por estes dons da natureza são a humanidade e todas as criaturas alimentadas;\* assim as cidades felizes crescem com crianças e os bosques ecoam com o canto das aves;  
 7. By these gifts of nature mankind and all creatures are fed;\* so joyful cities thrive with children, and woodlands echo with birdsong;

Genesis GENESIS Genesis-

24

114

8. O gado, gordo e lento, deita o seu corpo nas pastagens,  
enquanto o seu leite flui\*  
e as ovelhas deixam crescer a sua lã em colinas verdejantes;  
*8. Cattle, fat and drowsy, lay their bulk in the pastures while their milk flows,\*  
and sheep grow their wool on lush hillsides;*

115

in\_ pa - ra - di\_ so\_ vo - lup - - - ta -

116

- tis, in\_ pa - ra - di\_ so\_ vo - lup - -

117

pa - ra - di\_ so\_ vo - lup - - - ta - tis,

118

in\_ pa - ra - di\_ so\_ vo - lup - - - ta - - - tis,

in\_ pa - ra - di\_ so\_ vo - lup - -

in\_ pa - ra - di\_ so\_ vo - lup - - - ta - - - tis,

in\_ pa - ra - di\_ so\_ vo - lup - -

— vo - lup - - - ta - - - tis,

- - - ta - - - tis,

- ta - - - tis,

119 **R**

9. A natureza oferece os seus tesouros,  
a generosa terra entrega as suas riquezas,\*  
depois o que é dado regressa à fonte,  
para preparar novos tesouros:

*9. Nature offers its bounties; the kind earth gives up its stores;\*  
then what is given returns to its source, to prepare bounties anew;*

120

10. Nada perece totalmente,\*  
nem nada nasce sem ser através da morte de outra coisa.

*10. Nothing perishes utterly,\*  
nor does anything come to birth but through some other thing's death,*

**N** 121

in\_ pa - ra - di\_ so\_ vo - lup - - - ta -

**R**

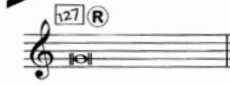
in\_



Genesis GENESIS Genesis-

26

- tis, in pa-ra-di so vo-lup - -  
 pa-ra-di so vo-lup - - ta - tis,  
 in pa-ra-di - -  
 - ta - tis, in pa-ra-di so vo-lup -  
 in pa-ra-di so vo-lup - -  
 so vo-lup - - ta - tis,  
 in pa-ra-di so vo-lup - - ta -  
 - ta - tis, ut o-pe-ra-re - -  
 - ta - tis,  
 - tis,  
 - tur et cus-to-di ret



11. Pois a morte mais não é que a origem da vida,\*  
já que a vida é a compensação da morte.

*11. For death is nothing but the origin of life,  
as life is the compensation of death.*

ut o - pe - ra - re - tur et cus - to - di

ut o - pe - ra - re - tur et cus -

ret - - - il - lum.

to - di - - - ret - - - il - lum.

Plan - ta - ve - rat - - - au - tem Do - mi - nus - De - us

pa - ra - di - sum vo - lup - ta - tis - - a - prin - ci - pi - o -

in quo - po - su - it ho - mi - nem quem - - -

for - ma - ve - - - rat.

Genesis GENESIS Genesis-

28

↑ (N) 134A

ut o - pe - ra - re - tur et cus - to - di -

(R)

ut o - pe - ra - re - tur et cus -

↓ (N)

in pa - ra - di - so - vo - lup -

ret - il - lum.

to - di - ret - il - lum.

- ta - tis,

135

Responsorium 5

(N)

Di - xit Do - mi - nus De - us -

136

Non est bo - num/

137

Non est bo - num es - se -

138

ho - mi - nem so - lum;





3. Na humanidade o trabalho da renovação jaz no trabalho do afecto,\*  
no laço de um com o outro feito pelo desejo;
4. Entre os objectos que, por toda a parte, a natureza oferece, reside o desejo,\*  
havendo pouco mais que valha ser procurado, pouco mais que faça as pessoas felizes
5. Do que o prazer de outro\*  
que pensa e sente como nós,
6. Que tem as mesmas ideias, experimenta as mesmas sensações,\*  
os mesmos êxtases,
7. Que traz braços afectuosos e sensíveis\*  
ao encontro dos nossos,
8. Cujos abraços e carícias são seguidos pela existência de um novo ser\*  
que se assemelha aos seus progenitores,
9. E que os procura nos primeiros movimentos da vida\*  
para os abraçar,
10. Que será criado a seu lado para ser amado em conjunto,\*  
cujo feliz nascimento já fortalece os laços que ligam os seus pais.

3. In humankind the work of renewal lies in the work of affection,\*  
the bond of one to another made by desire;
4. Among the objects that nature everywhere offers desire,\*  
there is little more worthy of pursuit, little that makes people happier,
5. Than the enjoyment of another\*  
who thinks and feels as oneself,
6. Who has the same ideas, experiences the same sensations,\*  
the same ecstasies,
7. Who brings affectionate and sensitive arms\*  
towards one's own,
8. Whose embraces and caresses are followed with the existence of a new being\*  
who resembles its progenitors,
9. And looks for them in the first movements of life\*  
to embrace them,
10. Who will be brought up by their side to be loved together,\*  
whose happy birth already strengthens the ties that bind its parents together.



Genesis GENESIS Genesis-

30

um si - mi le

si - bi.

Non est bo - num es - se ho - mi

Non est bo - num es - se ho -

nem so - lum; fa - ci - a - mus e - i - a - diu - to -

mi - nem so - lum; fa - ci - a - mus e - i - a -

ri - - um si - mi

diu - to - - ri - - um si - mi

- le si - bi.

- le si - bi.

AND SO THE LORD GOD CAST A DEEP SLEEP UPON THE MAN, AND HE SLEPT, AND HE TOOK ONE OF HIS RIBS, AND CLOSED OVER THE FLESH WHERE IT HAD BEEN.



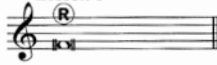
149 Responsorium 6

I - mi - sit\_ Do - mi - nus\_ so - po - rem in A - dam

et tu - lit u - nam de cos - tis\_\_\_\_\_

e - ius,\_\_\_\_\_

Lesson 6



11. Se existe alguém que se possa ofender pelos louvores cantados à mais nobre e universal das paixões,\* evoquemos a natureza perante ele e façamos com que esta fale:  
 11. If there is anyone who could take offence at the praise given to the most noble and universal of passions,\* let us evoke nature before him, and make it speak.

150

I - mi - sit\_ Do - mi - nus\_ so - po - rem in A - dam

et tu - lit u - nam de cos - tis\_\_\_\_\_

e - ius,\_\_\_\_\_

152 (R) 12. Pois a natureza diria: - Porque corais ao ouvir o louvor do prazer,\*  
quando não corais ao ceder às suas tentações a coberto da noite?  
12. *For nature would say: 'Why do you blush to hear the praise of pleasure,\*  
when you do not blush to indulge its temptations under cover of night?*

153 (N) 154  
et tu - lit u - nam de cos - tis e -

155 156  
- ius, et ae - di - fi - ca - vit cos - tam quam tu - le - rat Do -

mi - nus de A - dam in - mu - li - e - rem,

157 (R) 13. Sois ignorante do seu propósito\* e do que lhe deveis?  
13. *'Are you ignorant of its purpose\* and of what you owe to it?*

158 (N) 159  
et ae - di - fi - ca - vit cos - tam quam tu - le - rat Do - mi - nus de

160  
A - dam in - mu - li - e - rem, et ad - du - xit e -

161  
- am ad A - dam,



14. Acreditaís que a vossa própria mãe  
teria colocado a sua vida em risco para vos dar a vossa\*  
caso não residissem encantos inexpressáveis no abraço de seu marido?

14. *Do you believe that your own mother would have imperilled her life to give you yours\*  
if there were not inexpressible charms in the embrace of her husband?*



15. Sossegai homem infeliz  
e ponderai que foi este prazer que vos arrancou do nada\*  
e vos deu vida.

15. *'Be quiet, unhappy man,  
and consider that it was this pleasure that pulled you out of nothingness,\*  
and gave you life.*



Genesis GENESIS Genesis-

34

167 (N)

ut vi - de - ret quid vo - ca - ret e -

168

- am. Et vo - ca - vit no - men e - ius -

169 (R)

16. A propagação dos seres é o maior objecto da natureza.\*  
Solicita imperativamente ambos os sexos  
assim que tenham ganho o seu quinhão de força e beleza.

16. "The propagation of beings is the greatest object of nature.\*  
It imperiously solicits both sexes\*  
as soon as they have gained their share of strength and beauty.

170 (N)

Et vo - ca - vit no - men e - ius Vi -

171 (N)

- ra - go

172

qui - a de vi - ro su - o sump -

173 (N)

- ta est.

173 (N)

Cum - que ob - dor - mis - set,

174

tu - lit u - nam de - cos - tis e - jus -

Genesis GENESIS Genesis-

et re-ple-vit car - nem pro e - a.

et ae - di - fi - ca - vit cos - tam quam tu - le - rat Do - mi - nus de

A - dam in - mu - li - e - rem, et ad - du - xit e - am

ad A - - dam, ut vi - de - ret

quid vo - ca - ret e - am. Et vo - ca -

vit no - men e - ius Vi -

Vi -

ra - go qui - a

ra - go

de - vi - - ro su - - o sump -

End of Part 2

- ta - est.



185 Part 3  
 Responsorium 7 (= always  $\text{C}$  but with individual rests)

Plan-ta - ve-rat au-tem Do-mi-nus De - us.

186  
 pa-ra-di/pa-ra-di/ pa-ra - di-sum vo- lup - ta - tis.

a prin - ci/ a prin - ci - pi - - o

187

1.No jar - dim er - gue - se u - ma ár - vo - re.

1.No jar - dim er - gue - se u - ma ár - vo - re.

1.No jar - dim er - gue - se u - ma ár - vo - re.



Genesis GENESIS Genesis-

38

194 195

en - si - nan do o bom jar - di - nei - ro a con - he - cer o mun - do.

en - si - nan do o bom jar - di - nei - ro a con - he - cer o mun - do.

en - si - nan do o bom jar - di - nei - ro a con - he - cer o mun - do.

196

Plan - ta - ve - rat au - tem Do - mi - nus De - us

197

3. De - la es - te a - pren - de co - mo a ár - vo - re

3. De - la es - te a - pren - de co - mo a ár - vo - re

3. De - la es - te a - pren - de co - mo a ár - vo - re

198 199

cres - ce de se men - te a jo - vem, jo - vem à ma - tu - ri - da - de

cres - ce de se men - te a jo - vem, jo - vem à ma - tu - ri - da - de

cres - ce de se men - te a jo - vem, jo - vem à ma - tu - ri - da - de

200 201

por fim pró-pri - a a o - fe - re - cer mais\_ vi - da; pa-ra-di/pa-ra-di/

por fim pró-pri - a a o - fe - re - cer mais\_ vi - da;

por fim pró-pri - a a o - fe - re - cer mais\_ vi - da;

202

pa-ra-di-sum vo-lup-ta-tis a prin-ci/ a prin-ci-pi - o

203

4.E da ma-tu-ri-da-de à vel-hi-ce e ao so - no

4.E da ma-tu-ri-da-de à vel-hi-ce e ao so - no

4.E da ma-tu-ri-da-de à vel-hi-ce e ao so - no

204 205

de on - de re - gres - sa aos e - le - men - tos das\_ coi - sas.

de on - de re - gres - sa aos e - le - men - tos das\_ coi - sas.

de on - de re - gres - sa aos e - le - men - tos das\_ coi - sas.

Genesis GENESIS Genesis-

40

206  
  
 in quo/in quo po - su - - - it

207  
  
 5.Os e - le - men - tos, por seu tur - no


5.Os e - le - men - tos, por seu tur - no

5.Os e - le - men - tos, por seu tur - no

208 209  
  
 a - li - men - tam no - vos nas - - - ci - men - tos tal é - o mé - to - do

a - li - men - tam no - vos nas - - - ci - men - tos tal é - o mé - to - do

a - li - men - tam no - vos nas - - - ci - men - tos tal é - o mé - to - do

210 211  
  
 da na - tu - re - za - - - e cor - re pa - ra - le - lo

da na - tu - re - za - - - e cor - re pa - ra - le - lo

da na - tu - re - za - - - e cor - re pa - ra - le - lo

Genesis GENESIS Genesis-

41

212 213

com o ru-mo da hu-ma - ni - da - de ho/ ho - mi -

com o ru-mo da hu-ma - ni - da - de

com o ru-mo da hu-ma - ni - da - de

214

nem quem for - - - -

215

-ma - ve - rat. 6.Foi da que-da de um fru - to

6.Foi da que-da de um fru - to

6.Foi da que-da de um fru - to

216

de u - ma ár - vo - re se - mel - han - te

de u - ma ár - vo - re se - mel - han - te

de u - ma ár - vo - re se - mel - han - te



Genesis GENESIS Genesis-

42

217

que sur-gi - u no - va in - spi - ra - ção pa - ra in - qui - rir

que sur-gi - u no - va in - spi - ra - ção pa - ra in - qui - rir

que sur-gi - u no - va in - spi - ra - ção pa - ra in - qui - rir

218

219

a na - tu - re - za das coi - sas. Plan - ta - ve - rat au - tem Do - mi - nus

a na - tu - re - za das coi - sas.

a na - tu - re - za das coi - sas.

220

De - us pa - ra - di / pa - ra - di /

pa - ra - di - sum vo - lup - ta - tis a prin - ci / a prin - ci - pi o

Genesis GENESIS Genesis-

221

7. Quan do New-ton se sen-tou no seu jar - dim

7. Quan do New-ton se sen-tou no seu jar - dim

7. Quan do New-ton se sen-tou no seu jar - dim

222

e vi - u o que nin-guém tin - ha vis - to an - tes:

e vi - u o que nin-guém tin - ha vis - to an - tes:

e vi - u o que nin-guém tin - ha vis - to an - tes:

223

22A

que u - ma ma - çã a - trai a ter - ra a si pró - pri - a

que u - ma ma - çã a - trai a ter - ra a si pró - pri - a

que u - ma ma - çã a - trai a ter - ra a si pró - pri - a

Genesis GENESIS Genesis-

44

225 226

e a ter - ra à ma - çã. in quo/in quo po - su - -

e a ter - ra à ma - çã.

e a ter - ra à ma - çã.

227

- it ho/ ho - mi - - - - - nem

228

quem for - - - - - ma - ve - rat.

229

8.A - tra - vés de u - ma for - ça mú - tu - a da na - tu - re - za

8.A - tra - vés de u - ma for - ça mú - tu - a da na - tu - re - za

8.A - tra - vés de u - ma for - ça mú - tu - a da na - tu - re - za

230 que a - bar-ca to - das as coi - sas dos pla - ne - tas as es - tre - las

que a - bar-ca to - das as coi - sas dos pla - ne - tas as es - tre - las

que a - bar-ca to - das as coi - sas dos pla - ne - tas as es - tre - las

232 num a - bra - ço u - ni - fi - ca - dor. Plan - ta - ve - rat au - tem Do - mi - nus

num a - bra - ço u - ni - fi - ca - dor.

num a - bra - ço u - ni - fi - ca - dor.

233A De - us pa - ra - di / pa - ra - di /

235 pa - ra - di - sum vo - lup - ta - tis a prin - ci / a prin - ci - pi - o

236 in quo / in quo - po - su - it ho /

237 ho - mi - nem quem

Genesis GENESIS Genesis-

46

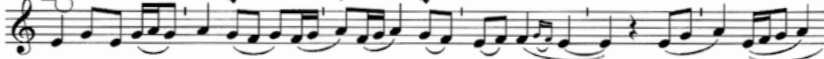
238  
  
 for - - - ma - ve - rat.

239 (N)  
  
 Pro-du-xit- que Do-mi-nus De - us de hu - mo

240  
  
 om - ne lig - num pul - chrum vi - su,

241  
  
 et ad - ves - cen - dum su - a - ve, lig-num e - ti - am vi - tae

242  
  
 in me - di - o pa - ra di - - si.

243 244  
  
 in quo/ in quo po - su - - it ho/ ho -

mi - - - nem quem

245  
  
 for - - - ma - ve - rat.

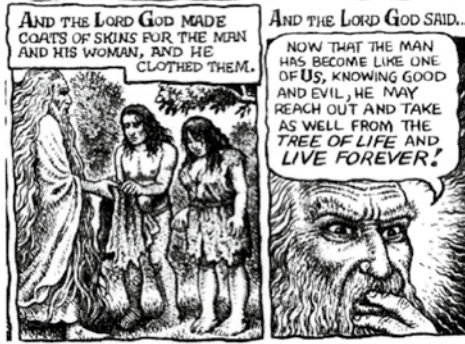
246  
 Responsorium 8

Ec - ce. A - dam.

Ⓜ  
 (recite on g)

6. Não podemos esperar que os erros até agora prevalecentes e que prevalecerão para sempre se a inquisição for deixada sem respostas e incorrectas, se corrigam por si só;
7. Pois as noções seminais das coisas, que as nossas mentes na infância ou sem educação tão rápida e passivamente absorvem,
8. São falsas, confusas, e apressadamente abstraídas dos factos; nem são as noções secundárias e subsequentes que formamos delas menos arbitrárias e inconstantes.
9. Daí advém que a totalidade da trama da razão humana empregue na inquisição da natureza tem uma construção defeituosa, como uma grande estrutura à qual faltam fundações.
10. Pois enquanto as pessoas estão ocupadas a admirar e aplaudir os falsos poderes da mente, passam e desperdiçam os seus verdadeiros poderes,
11. Que, se devidamente auxiliadas, e se se contentarem em servir a natureza, ao invés de, vãmente, fingirem sobrepor-se a ela, estão ao seu alcance.
12. Tal é o caminho para a verdade e para o avanço da compreensão.

6. We cannot hope that the errors which have hitherto prevailed, and which will prevail for ever if inquiry is left uninstructed and uncorrected, will correct themselves;
7. Because the early notions of things, which our minds in childhood or without education so readily and passively imbibe,
8. Are false, confused, and overhastily abstracted from the facts; nor are the secondary and subsequent notions we form from them less arbitrary and inconstant.
9. It follows that the entire fabric of human reason employed in the inquisition of nature, is badly built up, like a great structure lacking foundations.
10. For while people are occupied in admiring and applauding the false powers of the mind, they pass by and throw away its true powers,
11. Which, if supplied with proper aids, and if content to wait upon nature instead of vainly affecting to overrule her, are within its reach.
12. Such is the way to truth and the advancement of understanding.



247

qua-si u - nus ex no - bis fac - tus est,

248

sci - ens bo - num et

249

ma - lum; vi - de - te ne for - te

250

su - mat de lig - no vi - tae, et

251

vi - vat in ac -

ter - num.

252 (N)  
 Fe - cit \_\_\_\_\_

253  
 quo - que Do - mi - nus De - us

25A  
 A - dae tu - ni - cam pel - li ce - am, \_\_\_\_\_

255  
 et in - du - it e - - - - um \_\_\_\_\_

256  
 et di - - - - - xit.

257 258  
 vi - de - te ne for - te su - - - mat de lig - no vi - tac,

et vi - - - - vat \_\_\_\_\_ in \_\_\_\_\_

259  
 - ae - - - - ter - - - - num.



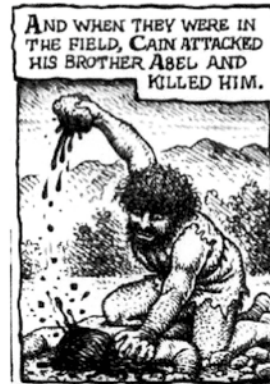
260 *Responsorium 9* 261

U - bi est A - bel fra - ter tu - - - us? Di - xit Do -  
 low group on g until Ecce vox 265

**R** (recite on g)

9. Portanto, todas as coisas estão reunidas numa só:  
o universo da natureza, no qual existem muitos mundos:  
as orbes de luz numa imensidade de espaço e tempo,
10. E entre elas os seus satélites,  
num dos quais reside uma parte da natureza que espelha a própria natureza,
11. E pode ponderar acerca da sua beleza e significado,  
procurando compreendê-los: esta é a humanidade.
12. Todas as outras coisas, nos seus ciclos e ritmos, existem em e de si próprias;
13. Porém, na humanidade também existe experiência,  
que é o que faz o bem e o seu oposto,
14. Em ambos os quais a humanidade procura apreender  
o significado das coisas.

9. *So all things are gathered into one thing: the universe of nature,  
in which there are many worlds: the orbs of light in an immensity of space and time,*
10. *And among them their satellites, on one of which is a part of nature that mirrors nature in itself*
11. *And can ponder its beauty and significance, and seek to understand it: this is humankind.*
12. *All other things, in their cycles and rhythms, exist in and of themselves;*
13. *But in humankind there is experience also, which is what makes good and its opposite,*
14. *In both of which humankind seeks to grasp the meaning of things.*





262

- mi - nus - - - - - ad Ca - in - Nes -

263

- ci - o/ sci - o - - - - - Do - mi - ne - - - - - num - quid/ num -

quid cus - tos/ num - quid cus - tos - - - - - fra - tris me - i sum e - -

264

- - - - - go - - - - - et di - xit ad e - - - - - um - quid

265

fe - cis - - - - ti - - - - - Ec - ce vox san - gui - nis fra - tris tu - i -

266

- A - bel/ A - bel cla - - - - - mat - - - - -

- ad - - - - - me - - - - - de - - - - - ter - ra.

Genesis GENESIS Genesis-

52

267 <sup>N</sup>  
 Ma - le - dic - - tus - - e - ris su - per ter - ram

268  
 quae ap - pe - ru - it os - - su - um - -

269  
 et - - sus - ce - pit san - gui - nem fra - tris tu - i

270 271  
 de - ma - nu - - tu - a - -

272  
 Ec - ce vox san - gui - nis fra - tris tu - i A - bel / A - bel

273  
 cla - - mat - - ad - me -

27A  
 de - ter - ra.

in - pa - ra - di - so -

in - pa - ra - di - so - vo - lup -

— vo - lup - - - ta - - tis, in pa - ra - di -  
 - ta - - tis, in pa - ra - di - so -  
 in pa - ra - di - so - vo - lup - - - ta -



so - vo - lup - - - ta - - tis, In prin  
 — vo - lup - - - ta - - tis, In prin - ci - pi - o In prin  
 - tis, In prin - ci - pi - o In prin - ci - pi - o In prin



ci - pi - o In prin - ci - pi - o In prin - ci - pi - o In prin - ci - pi - o  
 ci - pi - o In prin - ci - pi - o In prin - ci - pi - o In prin - ci - pi - o  
 ci - pi - o In prin - ci - pi - o In prin - ci - pi - o In prin - ci - pi - o



APPENDIX SIX

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# **Sacrosancta Walburga**



# Sacrosancta Walburgis

NL-ZUa6 f68 etc

## Part 1

### 1. Ant Anglia *TUNE*

An - gli - a san - cto - rum\_ nu - trix fe - cun - da vi - ro - rum,  
vir - gi - ne - um\_ flo - rem\_\_\_\_  
pa - tri - ae de - cus at - que\_\_ de - co - rem  
no - bis Wal - bur - gam trans - mi - sit cor - po - re\_\_\_\_ pu - ram.

Engeland, de vruchtbare broedplaats van heilige mannen, stuurde ons de maagdelijke bloem, de trots en het sieraad van het vaderland, Walburga, kuis van lichaam.

Heilige Walburga, allermooiste parel der maagden, een van de koninginnen bestemd voor de Hoogste Koning, wij vragen je door je onsterfelijke bruidegom, die je, getooid met erekrans, omarmt in de hemelse slaapkamer, dat je door je welgezinde bemiddeling de heilige kerk verspreid over de hele wereld moge beschermen, alleluia.

### 2. Ant S. Walburgis Gemma *FRIENDLY, PERSISTENT*

San - cta Wal - bur - gis Gem - ma vir - gi - num ni - ti - dis - si - ma,  
u - na\_\_ re - gi - na - rum sum - mo re - gi\_\_ ass - sig - na - ta - rum,  
ro - ga - mus te\_\_ per im - mor - ta - lem spon - sum, qui te in\_\_ cae - les - ti tha - la - mo\_\_  
am - plec - ti - tur co - ro - na - tam, ut pi - o\_\_ in - ter - ven - tu to - to\_\_ or - be dif - fu - sam  
san - ctam\_\_ de - fen - das ec - cle - si - am\_\_ al - le - lu - ja.

REPEAT NUMBER 1. ANGLIA



3. Ant. Sancto de semine *THE FLOWER*

San - cto de se - - mi - ne\_\_\_ or - ta sa - cro\_\_\_ san - cta Wal bur - gis,  
 vir - gi - ne - um\_\_\_ flo - rem\_\_\_  
 a\_\_\_ pri - mae - vo ju - ven - tu - tis\_\_\_ flo - re\_\_\_ bo - ne\_\_\_ in - do - lis,  
 vir - gi - ne - um\_\_\_ flo - rem\_\_\_  
 do - mi - no ser - vi - re\_\_\_ ce - pit lae - ta for - ti\_\_\_ a - ni - mo  
 vir - gi - ne - um\_\_\_ flo - rem\_\_\_  
 et ce - les - ti - bus con - cu - pi - vit  
 in - te - res - se\_\_\_ tha - la - mis\_\_\_ al - le - lu - ja.  
 vir - gi - ne - um\_\_\_ flo - rem\_\_\_ al - le - lu - ja.

De allerheiligsteWalburga, ontsproten aan heilig zaad, goed van aard vanaf de ontluikende bloem van haar jeugd, begon opgewekt de Heer te dienen met vastberaden wil en verlangde in de hemelse zalen te zijn, alleluia

4. Ant Gaudeamus omnes *FOURTH MODE*

Gau - de - a - mus om - nes  
 et con - gra - tu - le - mur in do - mi - no  
 per quem vir - go Wal - bur - gis, de si - nu ma - tris ec - cle - si - ae  
 ab an - ge - lis ex - cel - len - ter sus - cep - ta, ad ce - les - tem glo - ri - am,  
 ex - cel - len - ti - us est e - xal - ta - ta  
 al - le - lu - ja. vir - gi - ne - um flo - rem

Laten wij allen blij zijn, verheugen wij ons in de Heer, door wie de maagd Walburgis, door de engelen uit de schoot van moeder de kerk voortreffelijk opgevangen, terecht tot de hemelse glorie is verheven, alleluia

5. Qualiter autem benedicta *THANKFUL*

Qua - li - ter au - tem be - ne - dic - ta e - ius a - ni - ma vi - vat in  
 chris - to, vi - vi - fi - ca - tes - tan - tur mi - ra - cu - la ex os - si - bus a -  
 ri - dis de se - pul - chro e - ius ma - nan - ti - a al - le - lu - ja.

Hoezeer haar gezegende ziel wel leeft in Christus, tonen de levenschenkende wonderen die uit de droge beenderen uit haar graf stromen, alleluia

De aller-roemvolste zuster van de priesters van Christus, Winebold en Willibald, na hun overlijden, trots van heel het vrouwelijk geslacht, begon zich uiterst bekwaam te onderscheiden in alles wat zij vol vertrouwen aan haar echtgenoot had gevraagd.  
 V Eens ze abdis was geworden van de kloostergemeenschap, straalde zij als lichtend voorbeeld van deugdzaamheid

6. Clarissima sacerdotum A'S

Cla - ris - si - ma sa - cer - do - tum chris - ti

Wi - ne - bol - di et Wil - le - bal - di ger - ma - na Wal - bur - gis

post ex - ces - sum e - o - rum to - ti - us se - xus fe - mi - ne - i

de - - - - - cus e - ni - tu - it.

Om - - - - - ni - um ef - fi - ca - cis - si - ma

que a spon - so su - o

fi - de - li - ter po - pos - cit al - le - lu - ja.

V: San - cti - mo - ni - a - lis col - le - gi - i gu - ber - na - trix fac - ta

cla - ra vir - tu - tum res - plen - du - it i - de - - - a.

Om - - - - - ni - um ef - fi - ca - cis - si - ma

que a spon - so su - o

fi - de - li - ter po - pos - cit al - le - lu - ja.

7. Dum lucis *LIGHT*

Dum lu - cis fi - li - a Wal - bur - gis so -  
 -le mer - so frus - tra - ta lu - cer - ne lu - mi - nis pe -  
 -te - ret lec - tis ter - ni - a lux - ce - les - tis in -  
 cel - la e - a - dem ap - pa - ru - it. Et au - cto - rem lu - mi - nis cla - ri -  
 ta - te su - a a - des - se mon - stra - vit.  
*group low*  
 Que tan - ta ad us - que ma - ne in can - du - it ut ip - si - us ter - re -  
 ab - di - ta pe - ne - tra - re vi - sa sit.  
*tutti*  
 Et au - cto - rem lu - mi - nis cla - ri - ta - te su - a a -  
 des - se mon - stra - vit.

Toen de dochter van het licht, Walburgis, na zonsongang, terwijl het licht van haar lantaarn haar ontzegd werd, haar bed opzocht, verscheen in haar kamer een hemels licht en bewees de Schepper van het licht door zijn helderheid dat Hij aanwezig was.  
 V Het gloeide zodanig tot de morgen dat het leek door te dringen in het verborgene van de aarde zelf.

## 8. Sublevatis

## WE HAVE SEEN THE LIGHT

Sub - le - va - tis be - a - - - ta - - - Wal - - - bur - gis  
o - cu - lis ac - ma - - - ni - bus in - - - ce - lum  
di - xit cum - - - la - cri - mis -  
Do - mi - ne Je - su Chris - - - te  
cu - i hu - mi - lis an - cil - la a cu - na - bi - lis  
ser - vi - re - - - de - - - cre - vi -  
De col - la - to mi - - - - chi  
ce - li - tus lu - cis mu - ne - re  
gra - - - - - - - -  
- - - - - - - - - - - ti - - as  
ti - - - - bi re - - - - fe - ro -  
*group high*  
Tu sol jus - ti - ti - e per - pe - tim mi - cans ni - to - re -  
tu - lu - men - vi - te et splen - dor cla - ri - ta - tis e - ter - ne.  
*tutti*  
De col - la - to mi - - - - chi  
ce - li - tus lu - cis mu - ne - re

gra - - - - -

- - - - - ti - - as

ti - - - bi re - - - fe - - ro.

*group high*

Glo - ri - a pa - tri et fi - li - o et spi - ri - tu - i san - cto.

*tutti*

De col - la - to mi - - - - - chi

ce - li - tus lu - cis mu - ne - - - re

gra - - - - -

- - - - - ti - - as

ti - - - bi re - - - fe - - ro.

De gelukzalige Walburgis, met de ogen en handen ten hemel geheven zei onder tranen: Heer Jezus Christus die ik als nederige dienaar van de wieg besliste te dienen, ik dank U voor de genade van het hemelse licht die je mij toezond. V Jij zon van gerechtigheid onophoudend fonkelend van schoonheid, jij levenslicht en glans van het eeuwige licht.

## Part 2

An - gli - a san - cto - rum\_ nu - trix fe - cun - da vi - ro - rum,  
vir - gi - ne - um\_ flo - rem\_ pa - tri - ae de - cus at - que\_ de - co - rem  
no - bis Wal - bur - gam trans - mi - sit cor - po - re\_ pu - ram.

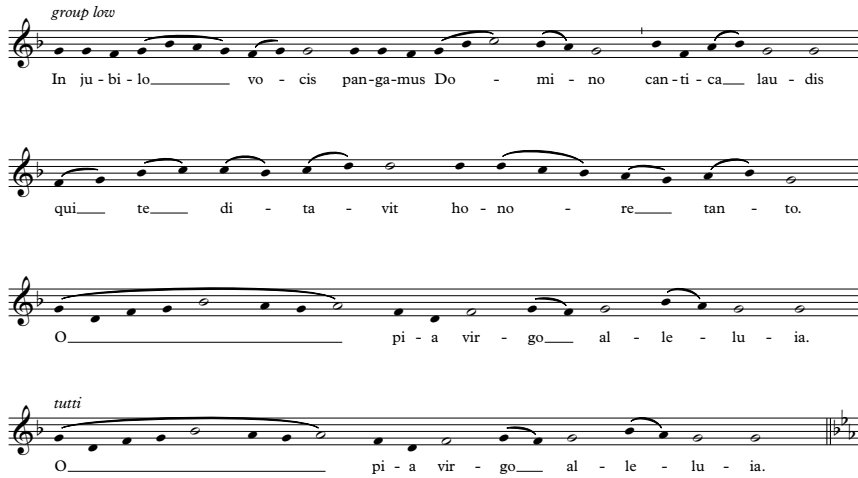
O hoe eervol ben jij, maagd die, een en al deugd, heerst met de Heer en volop geniet van het huwelijk waarvoor je koos, o toegewijde maagd, alleluia.

### 9. O quam SOBER

*group high*  
O\_ quam glo - ri - o - sa\_ es\_ vir - go,  
que\_ to - ti - us de - co - ris, reg - nas cum Do - mi - no, et\_ a - dop - ta - to\_  
per - fru - e - ris\_ tha - la - mo.  
O\_ pi - a vir - go\_ al - le - lu - ia.  
*tutti*  
O\_ pi - a vir - go\_ al - le - lu - ia.

10. In júbilo *SOBER*

*group low*



In ju - bi - lo vo - cis pan - ga - mus Do - mi - no can - ti - ca lau - dis  
qui te di - ta - vit ho - no - re tan - to.  
O pi - a vir - go al - le - lu - ia.

*tutti*

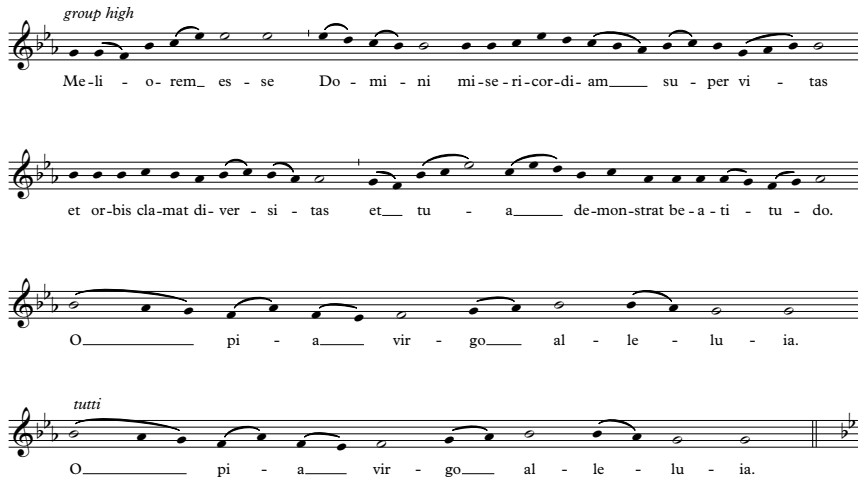
O pi - a vir - go al - le - lu - ia.

Laat ons met juichende stem de Heer lofliederen toezingen,  
Hij, die jou met zoveel eer toebedeelde, o toegewijde maagd, alleluia

Groter is de genade van de Heer over de levenden en dat verkondigt de verscheidenheid aan volkeren  
in de wereld en dat bewijst jouw gelukzaligheid, o toegewijde maagd, alleluia

11. Meliorem *ATINY BIT LESS SOBER*

*group high*



Me - li - o - rem es - se Do - mi - ni mi - se - ri - cor - di - am su - per vi - tas  
et or - bis cla - mat di - ver - si - tas et tu - a de - mon - strat be - a - ti - tu - do.  
O pi - a vir - go al - le - lu - ia.

*tutti*

O pi - a vir - go al - le - lu - ia.

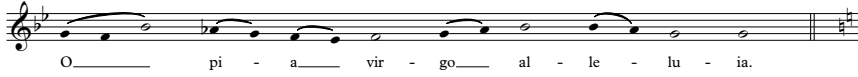


12. Benedicant *SOBER*

*group low*



*tutti*

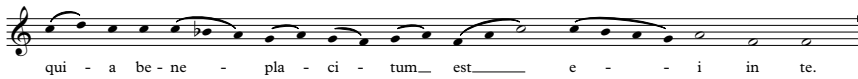
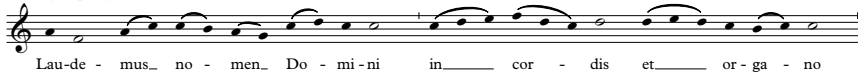


Laten alle engelen en heiligen van de Heer zegenen de Heer omdat Hij je heeft opgenomen in hun gemeenschap, o toegewijde maagd, alleluia

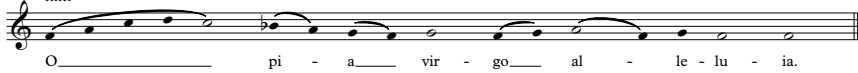
Laten wij de naam van de Heer loven met snaren en orgel, omdat hij in jou zijn welbehagen vond, o toegewijde maagd, alleluia

13. Laudemus *OPEN*

*group high*



*tutti*



14. Sancta Walburgis CONCLUDING: HELP!

San cta\_ Wal bur- gis in- ter- ce- de pro\_ mi- se- ris ad te\_ con- fu- gi- en- ti- bus  
 a- pud\_ Chris- tum pi- is- si- mum re- gem at- que\_ Do- mi- num  
 ut det no- bis\_ ve- ni- am\_ pec- ca- to- rum e- men da- ci- o- nem mo- rum  
 et\_ gau- di- um\_ sem- pi- ter- num\_ al- le- lu- ia.

Heilige Walburgis, bemiddel voor de ongelukkigen die tot jou hun toevlucht nemen bij Christus die allerheiligste en goddelijke koning opdat hij vergiffenis voor onze zonden en eeuwige vreugde schenke.

15. Alma virgo CONTEMPLATING

*group low*

Al- ma vir- go spon sa\_ re- gis Wal- bur- ga\_ no- bi- lis te\_ e- le- git qui, te pres- ci- vit  
 quan- do mun- dum\_ con- ci- dit\_ al- le- lu- ia.

Goedgunstige maagd, bruid van de Koning, edele Walburga, jou geprezen koos Hij uit, Hij die jou al kende toen Hij de wereld schiep, alleluia.

Kostbare parelen gelukzalige maagd van Christus, Walburgis, roem der maagden, wij vragen je dat je als beschermster ons zou bijstaan in onze zwakheid waar dan ook.

16. Pretiosa PEARLY

Pre- ti- o- sa gem- ma Chris- ti fe- lix\_ vir- go,  
 Wal- bur- gis, pi- a con- so- la- trix  
 et\_ vir- gi- num\_ glo- ri- a.  
 u- bi- que fau- trix as- sis nos- tre  
 fra- gi- li- ta- ti\_

*group high*

V: Ut per tu - am in - ter ces - si - o - nem ve - ni - am

me - re - a - mur pec - ca - to - rum

et reg - na - re cum Chris - to in glo - ri - a pa - tris.

*tutti*

u - bi - que fau - trix as - sis nos - tre

fra - gi - li - ta - ti.

*group low*

Glo - ri - a pa - tri et fi - li - o

et spi - ri - tu - i san - cto.

*tutti*

u - bi - que fau - trix as - sis nos - tre

fra - gi - li - ta - ti.

Opdat wij door jouw tussenkomst  
waardig bevonden worden om  
vergifenis te krijgen voor onze  
misstappen en te heersen met  
Christus in de heerlijkheid van de Vader



19. Generosa *GLIDE*

Grootmoedige maagd Walburgis, steeds aller-trouwste troosteres van smekelingen, bij jou ligt voor ons de haven van onze redding; aanhoor wie tot u roepen. Vragen wij en mogen wij de barmhartigheid die wij van jou verkondigen als eersten ervaren

*1st: group high, 2nd: tutti*

Ge - ne - - ro - sa vir - go Wal - bur - gis,

sup - pli - cum sem - per fi - dis - si - ma con - so - la - trix,

in - - - te - no - bis - por - tus sa - lu - tis,

ad - - - te cla - man - tes e - xau - di - ro - ga - mus.

Et mi - se - ri - cor - di - am quam de te pre - di - ca - mus

pri - - - mi sen - - - - ti - a - mus.

Ge - ne - - ro - sa vir - go Wal - bur - gis,

sup - pli - cum sem - per fi - dis - si - ma con - so - la - trix,

in - - - te - no - bis - por - tus sa - lu - tis,

ad - - - te cla - man - tes e - xau - di - ro - ga - mus.

Et mi - se - ri - cor - di - am quam de te pre - di - ca - mus

pri - - - mi sen - - - - ti - a - mus.

20. Virgo Christi SPANISH

Lieflijke maagd van Christus, prijzenswaardig boven allen om je vroomheid en niet in woorden te vatten, jij vreugde van de aller-nederigste kudde en van allen die nederig op jou beroep doen, aanhoor ons smekelingen die steeds op jou hun hoop stellen

1st: tutti  
2nd: canon group high - group low  
3rd: canon group 1 - group 2 - group 3

Vir - go \_\_\_\_\_ Chris - ti \_\_\_\_\_ a - ma - - - bi - lis

in om - ni - bus \_\_\_\_\_ lau - da - bi - lis, \_\_\_\_\_

pi - e - ta - te \_\_\_\_\_ au - tem ef - - - fa - bi - lis,

tu \_\_\_\_\_ gre - gis hu - mi - li - mi gau - di - um om - ni - um

quo - que ad te \_\_\_\_\_ pi - e \_\_\_\_\_ cla - man - ti - um,

e - xau - di nos \_\_\_\_\_ sup - pli - ces in te \_\_\_\_\_ sem - per spe - ran - tes.

21. Sollemnis BEGGING I

Heilig is deze dag waarop de gelukzalige maagd, nadat zij haar aardse last had neergelegd en in de handen van engelen naar hemelse oorden werd weggevoerd, begon te heersen met Christus  
V Laten wij met oprecht gemoed en jubelend hart de heiligheid van deze dag vieren

Sol - lem - nis \_\_\_\_\_ hec est di - - - - es

in qua be - a - - - ta \_\_\_\_\_ vir - - - go, \_\_\_\_\_

de - po - - - si - to o - ne - re \_\_\_\_\_ car - ne - o, \_\_\_\_\_

e - la - ta an - ge - li - cis ma - ni - bus \_\_\_\_\_ ad si - nus

e - the - re - re - - os, \_\_\_\_\_ ce - - - - - pit

reg - na - re cum \_\_\_\_\_ Chris - to \_\_\_\_\_

*group low*

Men-ti - bus\_\_\_\_\_ sin - ce - ris at-que e-xul-tan - ti - bus\_ a - ni - mis,

so - lem - ni - ta - tem hu-ius di-e - i\_\_\_\_\_ ce - le - - bre - mus\_\_\_\_\_

*tutti*

in qua be - a - - ta\_\_\_\_\_ vir - - go,\_\_\_\_\_

Vo - ta tu - o - rum in - ten - de\_\_\_\_\_ sup - pli - - cum\_\_\_\_\_

de - po - - - si - to o - ne-re\_\_\_\_\_ car - ne - o,\_\_\_\_\_

Vo - ta tu - o - rum in - ten - de\_\_\_\_\_ sup - pli - - cum\_\_\_\_\_

e - la - ta an - ge - li - cis ma - ni - bus\_\_\_\_\_ ad si - nus

Vo - ta tu - o - rum in - ten - de\_\_\_\_\_ sup - pli - - cum\_\_\_\_\_

e - the - - re - - - os,\_\_\_\_\_

ce - - - - - pit

Vo - ta tu - o - rum in - ten - de\_\_\_\_\_ sup - pli - - cum\_\_\_\_\_

reg - na - re cum\_\_\_\_\_ Chris - to,\_\_\_\_\_

Vo - ta tu - o - rum in - ten - de\_\_\_\_\_ sup - pli - - cum\_\_\_\_\_

## 22. Sancte castitatis

## BEGING II

San - cte cas - ti - ta - tis vir - go Wal - bur - - - gis,\_\_\_

Vo - ta tu - o - rum in - ten - de\_\_\_ sup - pli - - cum. \_\_\_

Sum - mi Chris - ti spon - sa\_\_\_\_\_ dig - na,

Vo - ta tu - o - rum in - ten - de\_\_\_ sup - pli - - cum. \_\_\_

Au - di fi - li - a,\_\_\_\_\_ et\_\_\_\_\_ vi - - de,\_\_\_

Vo - ta tu - o - rum in - ten - de\_\_\_ sup - pli - - cum. \_\_\_

Et in - cli - na\_\_\_ au - rem\_ tu - - - - am. \_\_\_\_\_

Vo - ta tu - o - rum in - ten - de\_\_\_ sup - pli - - cum. \_\_\_

Walburgis, maagd van heilige kuisheid, bruid van de hoog verheven Christus, luister naar de terechte wensen van je smekelingen.  
 V Hoor dochter en zie en leg je oor te luisteren.



## Part 4

### 23. Ant. Alma Virgo *HERE COMES THE BRIDE I*



*1th: group 2 2nd: tutti*



Goedgunstige maagd, bruid van de Koning, edele Walburga, jou geprezen koos Hij uit,  
Hij die jou al kende toen Hij de wereld schiep, alleluia

Kom, bruid van Christus, aanvaard de kroon die de Heer voor jou heeft gemaakt voor eeuwig

### 24. Veni sponsa *HERE COMES THE BRIDE II*



*1th: group 2 2nd: tutti*



25. Veni electa *HERE COMES THE BRIDE III*

Ve - ni e - lec - ta me - a et po - nam in te tro - num me - um  
 qui - a con - cu - pi - vit rex spe - ci - em tu - am.  
 Al - ma vir - go spon - sa re - gis Wal - bur - ga no - bi - lis  
 te - le - git qui te pres - ci - vit. Quan - do mun dum con - di - dit.  
*1th: group 2 2nd: tutti*  
 O pi - a vir - go al - le - lu - ia.

Kom mijn uitverkorene en Ik zal je op mijn troon zetten  
 omdat de Koning heeft uitgekeken naar je schoonheid

26. Lezing

*group 1 & 3 recitation on G,  
 group 2 "Walburgis" from 27*

Walburga, sancti Richardi Anglorum regis filia,

sanctorum Willibaldi et Wunibaldi soror,

virginitatem suam ab ipsis prope incunabilis

Christo sponso dicavit,

omnibus hujus mundi illecebris fortiter contemptis.

Quae cum sanctitatem suam in patria omnibus

mirum in modum probasset, a sancto Bonifacio, non sine fratrum assensu,

ex Anglia in Germaniam cum plurimis aliis Deo devotis foeminis evocata est,

ut disciplinam religiosam apud sanctimoniales partim plantaret,

partim conservaret, ac amplificaret.

Quod ipsa strenue praestitit, seipsam exhibens exemplum in conversatione, in charitate, in castitate.

Walburga, dochter van de heilige Richard, koning van de Engelsen, zuster van de heiligen Willibald en Winebald, beloofde haar maagdelijkheid bijna vanuit de wieg zelf aan Christus, haar bruidegom, terwijl zij alle verleidingen van deze wereld links liet liggen. Zij, toen haar heiligheid in haar vaderland door iedereen op wonderbaarlijke wijze werd erkend, werd door de heilige Bonifacius, niet zonder instemming van haar broers, vanuit Engeland naar Duitsland geroepen samen met vele andere aan God gewijde vrouwen, om bij een deel godvrezenden het geloof te enten, bij een ander deel het te bewaren en te versterken. Deze taak vervulde zij vastberaden, zichzelf tot voorbeeld stellend in haar levenswijze, haar liefdadigheid, haar kuisheid.

27. Beatissime *SILENT*

Be - a - tis - si - me \_\_\_\_\_ Chris - ti

vir - - gi - nis *Wal* - - - - - bur - - - - - gis, \_\_\_\_\_

dum sa - cra - ti ci - ne - res \_\_\_\_\_ af - fe - - ren - tur \_\_\_\_\_

a fi - de - li - bus po - - - pu - - - lis, \_\_\_\_\_

Pu - er qui - dam par - vu - - - - - lus \_\_\_\_\_

ca - du - - - - - cus ob - vi - a - vit \_\_\_\_\_

fe - re - tro \_\_\_\_\_ et \_\_\_\_\_ me - - - ru - it

so - spi - - - - - ta - tem \_\_\_\_\_

*group high*

At il - le \_\_\_\_\_ se - u - ni - vit

vec - ti - tan - ti - bus \_\_\_\_\_ fe - re - - - - - trum \_\_\_\_\_

et sub - e - o - dem pros - tra - tus hu - mi - li - ter \_\_\_\_\_ ja - cu - it \_\_\_\_\_

et ve - ni - am \_\_\_\_\_ pos - tu - la - - - - - vit. \_\_\_\_\_

*tutti*

Pu - er qui - dam par - vu - - - - - lus \_\_\_\_\_

ca - du - - - - - cus ob - vi - a - vit \_\_\_\_\_

fe - re - tro \_\_\_\_\_ et \_\_\_\_\_ me - - - ru - it

so - spi - - - - - ta - tem \_\_\_\_\_

Gelukzalige maagd van Christus, Walburgis, toen je heilige resten door de gelovige scharen werden gedragen, kwam een jong kind, ten dode opgeschreven, naar de draagbaar en verkreeg genezing.

V Ja, hij sloot zich aan bij de dragers van de baar en wierp zich ervoor languit nederig neer en vroeg om een gunst.

Ex Thuringia Heidenheimium

a Willibaldo fratre accersita venit,

ut recens condito virginum monasterio praeesset.

Praefuit ei quidem adeo feliciter,

ut mortuo sancto Wunibaldo,

ipsi etiam coenobium virorum committeretur.

Quo in munere dum summa integritatis,

prudentiae et sanctimoniae laude,

non sine editis miraculis, versaretur,

ad gaudia coelestia, quorum desiderio

vehementer inflammata erat, migravit,

anno salutis septingentesimo

septuagesimo sexto, quinto Kalendas Martii.

Sepulta Heidenheimii in suo monasterio,

a fratre suo Willibaldo Episcopo.

Zij kwam van Thuringen naar Heidenheim op verzoek van Willibald haar broer, om een recent gesticht vrouwenklooster te leiden. Zij had de leiding hiervan tot tevredenheid al zo lang op zich genomen, dat bij de dood van de heilige Wunibald haar ook een mannenklooster werd toevertrouwd. Dit ambt bekleedde zij onder de hoogste lofom haar rechtschapenheid, haar wijsheid en haar onberispelijke levenswandel, niet zonder wonderen te verrichten, tot zij vertrok naar de hemelse zaligheid -het verlangen hiernaar was in hoge mate haar drijfveer geweest - in het jaar van ons heil 776 op de vijfde kalendae van maart. Zij werd in haar klooster in Heidenheim begraven door haar broer, bisschop Willibald

29. Sancta Walburgis *WARM*

San - cta Wal - bur - - - - - gis

Chris - ti - - - - - vir - - - - - go - - - - -

Au - - - di - - - ro - gan - tes - - - ser - - - - vu - los

et - - - - - im - pe - tra - tam - - - ce - li - tus

tu - de - - - - fer in - dul - gen - - - ti - am - - - -

*group high*

O san - cta ma - ter ser - vo - rum - ge - mi - tus - - -

su - sci - - - - pe cle - - - men - - - ter - - - -

et - - - - - im - pec - ca - tam - - -

*tutti*

Au - - - di - - - ro - gan - tes - - - ser - - - - vu - los

et - - - - - im - pe - tra - tam - - - ce - li - tus

tu - de - - - - fer in - dul - gen - - - ti - am - - - -

Heilige Walburgis, maagd van Christus, verhoor je smekende dienaars en doe jij nederdalen vanuit de hemel, de bewerkstelligde vergeving. V O heilige moeder aanhoor welwillend het jammeren van je dienaars en ga er niet aan voorbij

Heidenheimii sancta virgo domicilium  
et sepulchrum habuit usque ad Ockarium,  
sextum Episcopum Eystadensem,  
cujus auctoritate, clerique approbatione,  
castissimae virginis Reliquiae Eystadium solemnī pompa,  
et omnium ordinum accursu translatae sunt ad locum,  
qui nunc a sancta Walburga nomen habet; sic tamen,  
ut pars sacrarum Reliquiarum monasterio  
Monheimiensi cederet, rogatu Liobae Abbatissae.  
Utrobique plurima miracula mox edi coepta.  
Eystadium id peculiare habet, quod ex benedictis Walburgae ibidem  
reconditis ossibus limpidissimum variisque infirmitatibus salutiferum oleum manat.

De heilige maagd had haar woonst en graftombe te Heidenheim tot Ockarius de zesde bisschop van Eichstāt werd, op wiens bevel, met instemming van de clerus, de relieken van de aller-zuiverste maagd naar Eichstāt in een feestelijke processie en onder toeloop van alle rangen overgebracht werden naar de plaats die nu naar de heilige Walburga is genoemd; met dien verstande dat een deel van de heilige relieken gegeven werd aan het klooster van Monheim, op verzoek van abdis Lioba. Op beide plaatsen begonnen zich spoedig daarop wonderen voor te doen. Eichstāt heeft dit buiten gewoons dat uit de gezegende beenderen van Walburga hier geborgen een zeer heldere en verschillende ziekten genezende olie vloeit.

31. Venerabilis virgo Walburgis      RESPECTABLE

Ve - ne - ra - - - bi - lis  
vir - - - go - - - Wal - bur - gis  
ge - ne - ro - si - ta - te qui - dem no - - bi - lis  
san - cti - ta - te - - - au - - - tem - in - sig - - - nis.  
Pi - e - ta - - - te lau - da - tur  
et est - - - i - nef - fa - - - bi - lis.

*group low*  
Dum ad - - - huc te - ner - ri - ma te - ne - re - tur - e - ta - te -  
mo - rum - sub - li - ma - ri te - ten - dit

per - - - fec - ti - - - o - - - ne -

*tutti*  
Pi - e - ta - - - te lau - da - tur  
et est - - - i - nef - fa - - - bi - lis.

De maagd Walburgis wordt eerbiedwaardig genoemd om haar goede komaf, voortreffelijk zeker door haar heiligheid, om haar vroomheid wordt zij geprezen en is zij boven woorden verheven.  
V Terwijl zij nog gebonden was door haar uiterst jeugdige leeftijd, streefde ze er al naar om door haar volmaakte deugdelijkheid verheven te worden

Nederlandse vertaling: Luc Vermeulen

An - gli - a san - cto - rum - nu - trix fe - cun - da vi - ro - rum,  
vir - gi - ne - um - flo - rem - pa - tri - ae de - cus at - que - de - co - rem  
no - bis Wal - bur - gam trans - mi - sit cor - po - re - pu - ram.

APPENDIX SEVEN

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**The Book,  
by FT Prince**





*The Book*

*Now wars and waters, stars  
And wires, the dead hand in the iron glove;  
The bolted winds that ride death's cars;  
Guns, gallows, barracks, poles and bars;  
Seem to have laboured but to fetch us love.  
Planets that burn and freeze  
Now wring their hands, or forced to please,  
Must twine them to a dance instead:  
Distraught cosmogonies  
Like bad old baffled fairies stand,  
Where we, your head upon my hand,  
Or sleeping hand in hand, or head by head  
Have closed the book of the day and gone to bed.*

*But body, now be deep:  
Worn hornbook, Mirror of the Sinful Soul,  
Or Abbey of the Holy Ghost, The Keep  
Of Spiritual Valour, keep  
Your foxed and wormed and rusty pages whole,  
That we may read our way.  
Like an old lantern by whose ray  
We hope to find a better light,  
Glow feebly as you may;  
Be torn and tattered, interleaved,  
Our chapter will not be achieved,  
Until we read by touch as well as sight,  
And learn to turn the pages, kiss and write.*

*You are periphery;  
And we would be the centre, if we could  
But break your circle, or could be  
Without you, inconceivably  
Ourselves our multitude and solitude.  
You would be nothing then,  
As now all other things and men  
Are turned to nothing at a touch  
Of hand or lip; again,  
We'd seek the soul, and having passed  
Through you and through ourselves, at last  
Find the dark kingdom which denies that such  
As selves, and thoughts and bodies, matter much.*

*O Encheiridion,  
O Salutaris Hostia in this kind:  
Until that darkness comes, be all-in-one,  
Be shadow to our double sun,  
But single, as the purpose of our mind.  
For if by love we mean,  
To seek and find a go-between  
Spelt from your incunabula,  
And see at length what can be seen  
By some new light beyond decay:  
Through you we must burn time away,  
And wither with the force of our idea  
The world of visible phenomena.*

APPENDIX EIGHT

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**Deleted scene —  
Cuenca Impressions**



The Invitation.

Phone call from Spanish agent. 'Lamentations' in April 2010, during Cuenca's Semana Santa. Good memories of previous engagements over there. First time somewhere in the nineties. Two years ago a Via Crucis - not that rewarding. Good public response though.

The Lamentations.

Nine quite interchangeable fragments of Jeremiah's Lamentations. Last one a prayer. As chant: simple, somewhat monotone pieces, except for that last one. Lament for the destruction of Jerusalem in 586 BC. Three days, three concerts, very similar to traditional 'Tenebrae' services.

The Music of Fiocco.

Appropriate chant by Psallentes. Fiocco Lamentations by rising stars the Z brothers and their Forma Antiqua. 'Belgian' composer Joseph-Hector Fiocco - a great and probably underrated composer. Wonderfully rich music, lavish, splendidly baroque.

The Agent(s).

Instructions from the festival director PT, via the Spanish agent AS. Somewhat unclear and confusing directives. Negotiations on programme, slight misunderstandings in Spanish, French and English. Enormous

amount of mails, Belgian agent BH to the rescue.

The Assistant(s).

Happy to help. All information always extremely urgent. Instructions on flights Brussels-Madrid-Brussels, car rental in Madrid, hotel in Cuenca, parking in Cuenca, meeting in Cuenca ... Telephone numbers, passport numbers, contracts and invoices. Contact almost exclusively by email.

The Ensembles.

Curious compatibility of the ensembles in the search for intensity rather than beauty. Good vibes, deep mutual respect, joyful rehearsals, warm and passionate concerts. Both ensembles working from own transcriptions, and both equally concerned with staging details.

The Musicians.

Forma Antiqua mainly young people, Psallentes slightly older - the latter in this case male only. Five friends with long career of singing together. Brothers Z as backbone to the baroque ensemble. Players of theorbo, archlute, guitar and organ all standing. Something of a rock band.

The Melting Pot.

Belgian singers, one of them Irish. An Italian soprano. A Portuguese bass. An Italian cellist. All the others Spanish, from different regions. Meeting with French and Dutch concert organizers. Conversations with Spanish, German, Austrian and Norwegian members of the public.

The Budget.

Negotiations on budget matters. Relation to duration of singing? Fixed price? Not necessarily. Yet, more to sing. No problem. Late application to Flemish government for travel funding. Answer in a few months. Self-pay of car rental, catering and miscellaneous expenses.

The Meeting.

Meeting with Spanish Agent AS on arrival. Discussions with her and AZ on programme, pitch, and most of all: the candles. Fifteen candles or eight — search for Cuenca's most transportable tenebrarium. But the last candle! The so-called Maria-candle! Delicate subject.

The Communication.

Late change of plan. Not only the lamentations, with Fiocco's version

as a reiteration. Antiphons, responsories? Confusion. JCA (writer of programme notes) says one thing, AZ (Forma's director) another, AS (agent) and PT (festival director) yet another. Everybody happy at last.

#### The Programme Notes.

JCA as one of Spain's main chant specialists. Context of Fiocco's music. Lamentations as part of Tenebrae-offices. Antiphons and responsories hidebound by tradition. Too much music. Concerts too long. Solutions: selection of antiphons, fragments of psalms, a few responsories.

#### The Festival Director.

Friendly but firm. Fan of Psallentes for years. In a previous life, festival director in Madrid. Based in Cuenca for a number of years. Worries about candle-traditions. Last candle! Last candle! Total darkness except for the last candle! Third night, total darkness.

#### The Traditions.

The Tenebrae-tradition. Reference to responsory Tenebrae factae sunt. Darkness in the moment of Christ's death. Three Tenebrae offices in the Triduum Paschale. Candles, one by one. And then: the great noise. The Strepitus. Three ratchets in the hands of PhS, PS and HVdA.

#### The Acoustics.

Recollection of poor acoustics in Cuenca's San Miguel on previous occasions. Surprise: burgundy drapes no longer there. Extraordinary rich and full, yet controllable acoustics. Perfect for chant, somewhat less so for baroque music ensemble with solo voice.

#### The Semana Santa.

The famous 'pointed hood' processions. Crowded Cuenca, all week long. Hotels and restaurants overfull. Noisy, busy, crowded, exciting. Hundreds and hundreds of people in processions. Worshippers along the streets. Scenes from the Passion of Christ.

#### The Rhythm.

Seventeenth- and eighteenth-century antiphonaries check-up. Speech-rhythm in the recitation of the lamentations. Ninth lamentation (the prayer) in deviant melody. Rhythmical transcription of same, almost the left/right metre of the Semana Santa processions. A concurrence of circumstances?



The Rock and Roll.

The beat of the Oratio Jeremiae Prophetiae in rhythmical/metrical version. A four minutes long ostinato. Agile, slightly acrobatic. Compatible with Forma Antiqua's rock band air. The drive, the power, the energy. The occasional backbeat.

The Radio.

Radio people at rehearsal, dress rehearsal, concert. Similar to all radio people all over the world. Here for the recording. Quiet, modest, efficient, invisible. Good ears. Concern about acoustics. Professionals in recording. Hotel room at night: that's our concert! On the radio!

The Production.

From daylight to darkness during an hour long concert. Total darkness at six p.m., in April. Production detail? A tenebrarium with how many candles? Fifteen? Too heavy. Eight? Will do. Easily visible to audience. A candlesnuffer for master of ceremony PC.

The Evenings.

Concert at five p.m. One hour. Early night, ideal for quiet dinner amongst friends. Early bed, sooner than usual in concert cases. No car trip whatsoever, just a ten minute walk. Procession drummers practising under the bedroom window in the middle of the night.

The Audience.

Religious motives? Some of them. Interest in liturgy? Some of them. Quiet, interested, into the moment? Most of them, apparently. Applauding? All of them. Satisfied? Most of them. Showing enjoyment? Most of them. Interesting comments afterwards? Lots of those.

The Tuning.

Forma Antiqua's choice of 415 Hz Vallotti for tuning purposes. Consulting a friend in Belgium about that. Vallotti? Ugly, according to KV. Why? The G sharps, for example. Contemporary, sure. Consequences for the singer? Very little. Nevertheless, conscious about lower f for recitation.

The Love of the Job.

No nonsense approach to the scores on the rehearsal table. Attention to details, for pronunciation, for structure, for metre, accents, words,

sentences. Melodies. Rhythmic subtleties. Vowels and sounds, vocal technique and efficient breathing. What an exceptionally exciting job...

The Pronunciation.

Difficult question, the one about the pronunciation of Latin. Some studies, very detailed, questionable solutions. French oriented for this Fiocco related chant? Simple classical pronunciation for the soprano and bass soloists. Well, all right, no worries. Easy: the classical church Latin.

The Spanish.

Lovely people, proud of country and language, culture and traditions. Very Catholic, apparently. Exciting cuisine, some curious eating habits. Not so good at foreign languages though. Organizational talents quite good, but unstable. Wonderful people to work with, after all. Great audiences.

The Rehearsal.

IPSIS as a guiding acronym for five points of particular interest during rehearsal (and performance). I for Intonation; P for Precision, not perfection; S for Suppleness; I for Intensity first, beauty after — and not vice versa; and S again for Subtlety or Sophistication, or even Style.

The Dress Rehearsal.

Funny word, dress rehearsal. No dresses, actually. But everything else as in the real performance a few hours later. Candle show rehearsal. Reduced lighting for effect. Otherwise full speed ahead. Rare stop for a radio-recording thing. Stamina development!

The Script.

Three scripts, almost identical for the three concerts. Three antiphons with seven psalm verses — in recto tono, melodic motives from the antiphon on top of that. Chant lamentation, Fiocco lamentation. Chant lamentation and Fiocco again, with responsory. Chant and Fiocco at the last.

The Friendship.

Full week's work. Professional people accidentally on the road together. Small talk and gibberish, but serious-minded conversation as well. Friendships, with open hearts and minds. Divergence of views, the usual minor annoyances. The ritual big hugs after the concert.

### The Tiredness.

Away from home. Travels, airports, flights, rented cars, lost luggage, new bed, new sounds, different food, hours of rehearsals, performances. Tiredness, and yet. Music's energy, friendship's stimulus. The thrill, the excitement of the live music. The public's enthusiasm.

### The Embassy.

An almost magical word: the embassy. Fiocco as Belgian composer, so: the embassy's interest in concerts with his music. Belgian embassy in Spain, that is. Plans about Forma Antiqua with Psallentes in Brussels. Preliminary talks, first negotiations.

### The Climb.

Each day before the rehearsal a rigorous ten-minute climb. Air-filled lungs on arrival. Descent, and then back up again for the performance. Obstructions from ongoing processions. "Please don't cross between the Nazarenes during the processions!"

### The Knee.

PhS on his way to his old and sick father, a few days before Cuenca. A fall from his daughter's bicycle. An injured knee. Difficulty with the climb. Thoughts about father. The light and hope of the candle. The darkness. Doubts and fears, worries and dedications.

### The Catering.

Self-catering, that is. Restaurant tip on the first night. Splendid thing. Shared food, rather expensive. Pictures on the wall of local celebrities with restaurant owner. CB's fiftieth birthday. PhS and PS headache. Lunches in local pubs — lots of bocadillos con jamón, with ensalda mixta.

### The Signature.

In a literal manner: the autographs after the concert. Occasionally. On CD booklets, programme notes, no not on tummies. Less literally: the typical sound of the ensemble. Distinct features, special characteristics. All these little idiosyncrasies. Easily recognizable.

### The Sources.

Lamentations: Directorium Chori 1589. Responsories: a 1545 antiphonary from Paris, printed for the Abbeys of Cîteaux and Clairvaux. Appropriate? Quite. Comparison with some other sources, even from the nine-

teenth century. Relatively stable repertoire, these things from Holy Week.

The Flying Back.

The goodbyes, the promises. Prolongation of a new artistic relationship. New facebook friends. The drive back to Madrid. An evening meal somewhere in no-man's land. Night in airport hotel. Flight next day to Brussels. Off to Bever for a full Tenebrae.

The Tenebrae Again.

Evocation of a full Tenebrae: nine antiphons, nine psalms, nine lamentations, four responsories. Three concerts in one, no Fiocco this time. Only chant, eighty minutes long. Small attractive chapel. Full of atmosphere. Very attentive audience. Endurance-test. Candles.

The Irish.

Top of the bill that night, after our concert: a performance by Nóirín Ní Riain and her sons Eoin (32) and Mícheál (29). Profoundly different aesthetics here, but interesting, gratifying, inspiring. Charming lady, likeable sons.



APPENDIX NINE

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# List of manuscripts mentioned



This is a list of manuscripts explicitly mentioned or referred to in this book. If available, I add information about place of origin, century (in Roman numerals), and type. In most cases, more information on these sources is to be found in the text itself. In the course of my artistic research work, I have seen many other sources (in libraries, in facsimiles, at exhibitions, online), but listing these would make an irrelevantly long list. It would for example have to include large parts of the British, Swiss and French online manuscripts databases (see Chapter Three).

B-Br 215-216: Workplace of Petrus Alamire, XVI, Chant and polyphony  
B-Br IV 210: Bruges, XVI, Processional  
B-Brm s.s.: Bruges, XVI, Processional  
B-Broc mw Inv. O. SJ 210.1 and O. SJ 211.1: Bruges, XVI, Graduals  
B-DEa 9: Germany, XII, Miscellaneous  
B-Gu 14 (Two volumes): Ghent, XV, Gradual  
B-Gu 15 (Two volumes): Ghent, XV, Antiphonary  
B-Gu Tsgrooten: Tongerlo, XVI, Antiphonary  
B-TO olv 57: Tongeren, XIV, Gradual



B-TO olv 68: Tongeren, XV, Ordinal  
 B-TO olv 63: Tongeren, XIV, Antiphonary  
 B-TO olv 64: Tongeren, XIV, Antiphonary  
 B-TO olv olim 85: Liège?, XIII, Engageliary  
 B-TUbeg 1: Turnhout, XVI, Processional  
 BR-private Alcobaça MS: Alcobaça, XVI, Fragment of Antiphonary  
 CH-E 611: Einsiedeln, XIV, Antiphonary  
 CH-Fco 2: Fribourg, XIII, Antiphonary  
 CH-SGs 359: Sankt Gallen, X, Gradual  
 CH-SGs 390/391: Sankt Gallen, X, Antiphonary  
 D-X H 105: Xanten, XII, Bible  
 E-Bc 911: Girona, XIV, Cantoral  
 F-CA 78: Cambrai, XIII, Antiphonary  
 F-CA 12: Cambrai, XVI, Gradual  
 GB-Lbl Add. Ms. 17440: Ghent, XV, Missal  
 GB-Lbma Roy. 2 B IV: Saint Alban, XII, Gradual (with tropes)  
 GB-Ob lat. lit. d 1: Utrecht, XIV, Miscellaneous  
 GB-Ranworth s.s.: Ranworth, XV, Antiphonary  
 NL-Hs 184 C 4: Haarlem, XVI, Antiphonary  
 NL-KB 70.E.4: Tongeren, XIII-XVI, Miscellaneous  
 NL-Lu BPL 2777: Oegstgeest, XVI, Antiphonary  
 NL-RHCL 1970: Maastricht, XV, Gradual  
 NL-RHCL 1977: Maastricht, XV, Antiphonary  
 NL-Uc BMH 25: Dutch, XVI, Antiphonary  
 NL-Uc BMH 27: Monnikendam, XVI, Antiphonary  
 NL-Uu 406 (3.J.7): Utrecht, XII-XV, Antiphonary  
 NL-Uu 419: Utrecht, XIII, Fragment of antiphonary  
 NL-Zua 6: Zutphen, XV, Antiphonary  
 US-BLI Poole 70: Tongerlo, XVI, Leaf from a lost gradual  
 US-NHub Ms. 710: Toledo, XV/XVI, Kyriale

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# **Curriculum Vitae**



Hendrik Elie Vanden Abeele (Bruges, 1966) is a pianist, singer, lecturer, performer and researcher. He was trained first as a pianist, with a Master's degree in 1987, and later as a singer (1990-2002). With his recital 'AMB 1725' he received the third cycle specialization degree with high distinction. In addition to his musical education, he entered the Cultural Studies programme of the Dutch Open University (1990-2000).

He has taught in Leuven, and has held guest lectureships at the Rotterdam Conservatory Codarts and the Royal Conservatoire The Hague. He occupied a full-time baritone position with the Flemish Radio Choir (2000-2005) and was a research staff member at the Orpheus Institute Ghent (2007-2009). Since 2007 he has been responsible for the Early Music lectures at Flemish cultural organization Amarant. Since 2013 he has been researcher and staff member at the Alamire Foundation (KU Leuven).

In 2000, he founded the chant group Psallentes ("those who sing"). The group focuses on the performance practice of plainsong in the context of polyphony. From careful investigation and extensive use of Late Medieval and Renaissance chant sources emerge new suggestions on how plainsong and related polyphonies can be performed. Interactions between research and performance result in 'authentic' as well as more



present-day interpretations of plainsong. Psallentes has had a life-long association with ensembles like vocal group Capilla Flamenca or instrumental group Millenarium, with whom several critically acclaimed recordings were made (five stars from the Goldberg, two 'Diapason d'or' from Diapason, a 'Répertoire 10' and a 'Prix Choc' from le Monde de la Musique, and the Cecilia-prize from the union of Belgian music critics). ([www.psallentes.be](http://www.psallentes.be))

With Psallentes and other ensembles, Hendrik Vanden Abeele has made concert tours in Europe, North-America, New Zealand, South-Korea, China and Japan.

Hendrik is married to cellist Hilde Vertommen, had a son, and has three daughters.

# **Abstract**



This book is witness to Hendrik Elie Vanden Abeele's research into the development, construction and creation of a present-day performance practice of late medieval plainchant. Today's chant singer is faced with many challenges. These include questions concerning language and vocal techniques, such as the possible pronunciations of Latin, use of voice and pitch; performance practice issues such as rhythm, metre, tempo and phrasing; contextual considerations such as the composition of the ensemble, the place and time of performance; and repertoire matters, such as the transmission of the old repertoire and the making of new repertoire, regional differences within the repertoire itself, the use of simple polyphony, and the interaction of chant and polyphony.

The many challenges and obstacles faced may turn into opportunities, where the performer will have to fill in the blanks with his or her own ideas, colours and textures. He/she may even be tempted to draw outside the lines, countering any practical or historical constraints in a creative way. The double status of researcher and/as performer is a major factor in the whole process, influencing the theoretical and practical knowledge as well as the development towards an 'expert habitus' — celebrating the

embodied know-how or tacit knowledge of the artist. The resulting boundary-blurring activities have come together in three specific ambitions. First, to consider if and how the way in which neume notation as used in late medieval chant manuscripts provides clues to performance practice. Secondly, to see and experience in a more general way how the manuscripts themselves can suggest answers to performance-related questions, how certain features of these manuscripts can lead singers to surprising or unexpected sounds and perspectives, how present-day training in chant or in the performance of chant can alter our understanding of the different historical sources — in other words: what these manuscripts make us do as present-day performers. And thirdly, exploring the potential of the human voice as a research tool in the development of a performance practice of late medieval plainchant.

This book contains four chapters, starting from a quite broad outlook on late medieval chant, moving gradually towards specific performance questions, and finally focusing on chant's present-day artistic potential. Chapter One (Challenges) considers various practical challenges a performer faces, contemplates everyday chant performance problems, and discusses some first-hand solutions to these problems. Before continuing into the more detailed report of an artistic research project, we need to establish what 'artistic research' means in this context, and what procedures can be followed. This is Chapter Two (Research), which is devoted to the possibilities that musician's research and development offer to the understanding of bygone practices and the creation of new practices in chant performance, and music or art in general. Chapter Three (Morphology) first introduces the world of late medieval chant manuscripts and what they mean for a practice of plainchant performance. Although the chant contained in these manuscripts has long been considered 'decadent', chant in late medieval centuries remained very much at the heart of liturgy, and many of the manuscripts bear witness of a vibrant plainchant performance practice. Then the chapter turns to the practical heart of the matter. Amidst all kinds of performance challenges, the rhythmical question is indubitably the most pertinent, strongly connected with the visual rapport we have with neumes. This question is also definitely unanswerable.

ble, except maybe via the statement that chant in the Late Middle Ages had many performance traditions. Therefore, this chapter ultimately revolves around the notion that plainchant performance practice then — just as it is now — was not only highly diverse, but also controversial. An image emerges of a chant score as a grid, a scheme, to which the present-day performer can relate in diverse ways. Finally, plainchant's big concert music potential is contemplated in Chapter Four (Exertions), where seventeen projects of the chant group Psallentes are explored and explained, witnessing multi-faceted research results. It is there, in these projects presented to the public, that, starting with people's need for reflection and contemplation, and adding people's tendency to enter that place where music and spirituality meet, the creation of a chant emerges that relates to many aspects of modern day cultural life.

Many historical facts or presumptions open up to an artistic context which in itself is historical. Artistic reflexes, performance habits, aesthetic perspectives may change, but they have always been related to written and unwritten rules of delivery, of how people speak, sing, perform. Performance practices of plainchant are part of a continuum of vocal delivery of text that may stretch beyond millennia and across religions and artforms.

This book offers a present-day mapping of our relationship with plainchant performance practices, trying to make sense of its contradictions. The story consists of examples from the day-to-day artistic practice of a group of professional singers, developing a practical as well as theoretical connection with late medieval chant; accounts of relationships that emerged with many different types of late medieval chant manuscripts; descriptions of the neumes by which late medieval plainchant was written down; analyses of what these neumes may have tried to transmit; considerations about how this transmission is then translated into a present-day performance practice; thoughts about how personal stories, listening histories and performance experiences contribute to the development of a highly personal signature performance style, and how this style relates to historical facts, realities, situations and instructions; reports on how to tackle plainchant performance challenges of all sorts; pleas for the emancipation of younger manuscripts and the plainchant these contain; lists of

what we can learn looking at these manuscripts, or from any other source of information about plainchant performance in history; explorations of how the human voice can be used as a research tool; observations on how this musician's research can help understand bygone practices and the development of new practices in chant performance; suggestions of how a chant performer can in diverse ways relate to chant as seen in late medieval manuscripts; presentations of projects in past, present and future, proposing an open and lively contemplation of plainchant's big concert music potential.

# **Nederlandse samenvatting**





Wat laatmiddeleeuwse gregoriaanse manuscripten doen met een hedendaagse zanger van gregoriaans

Dit boek geeft het onderzoek weer dat Hendrik Elie Vanden Abeele voerde naar de ontwikkeling, constructie en creatie van een hedendaagse uitvoeringspraktijk van laatmiddeleeuws gregoriaans. De gregoriaanse zanger van vandaag wordt geconfronteerd met vele uitdagingen. Dat zijn ondermeer vragen rond taal en vocale technieken, zoals de mogelijke uitspraken van het Latijn, het gebruik van de stem en de toonhoogte; uitvoeringsaspecten zoals ritme, metrum, tempo en frasering; contextuele overwegingen zoals de samenstelling van het ensemble, de plaats en de tijd van uitvoering; en repertoire-kwesties, zoals de transmissie van het oude repertoire en de aanmaak van nieuw repertoire, regionale verschillen binnen het repertoire zelf, het gebruik van *simple polyphony*, en de interactie tussen gregoriaans en polyfonie.

De vele uitdagingen en hindernissen kunnen opportuniteiten worden, als de uitvoerder de onzekerheden met eigen ideeën, kleuren en texturen gaat invullen. Hij/zij zal zelfs geneigd zijn buiten de lijntjes te kleuren, om zo de praktische en historische belemmeringen op een creatieve manier

aan te pakken. De dubbele status van onderzoeker en/als uitvoerder is hierbij een belangrijke factor. Die status beïnvloedt de theoretische en de praktische kennis, alsook de ontwikkeling tot een ‘habitus van de expert’, waarin de belichaamde know-how en de *tacit knowledge* van de kunstenaar gevierd wordt. De resulterende grensvervagende activiteiten laten zich in drie ambities samenvatten. Ten eerste: kijken of en hoe de muzieknotatie van laatmiddeleeuwse gregoriaanse manuscripten concrete aanwijzingen geeft voor de uitvoering ervan. Ten tweede: meer in het algemeen zien en ervaren hoe de manuscripten zelf antwoorden kunnen geven op uitvoerings-gerelateerde vragen; hoe bepaalde karakteristieken van deze manuscripten zangers tot verrassende of onverwachte klanken en perspectieven kunnen leiden; hoe hedendaagse oefening in of beoefening van gregoriaans ons begrip van de verschillende historische bronnen kan beïnvloeden — met andere woorden: wat deze manuscripten ons doen doen als uitvoerders. En ten derde: het potentieel van de menselijke stem exploreren als een tool in de ontwikkeling van een uitvoeringspraktijk van laatmiddeleeuws gregoriaans.

Dit boek bevat vier hoofdstukken, beginnende bij eerder algemene overwegingen rond laatmiddeleeuws gregoriaans, om vervolgens op meer specifieke vragen rond uitvoering over te gaan, met ten slotte een focus op het hedendaagse artistiek potentieel van gregoriaans. Hoofdstuk Een (Uitdagingen) noemt de verschillende praktische uitdagingen waarmee de uitvoerder van gregoriaans geconfronteerd wordt, overweegt de alledaagse uitvoeringsproblemen ervan, en bespreekt enkele eerstelijnsoplossingen. Voor we dan op een meer gedetailleerd verslag van het artistiek-onderzoeksproject ingaan, moet eerst overwogen worden wat ‘artistiek onderzoek’ in deze context kan betekenen, en welke procedures gevolgd kunnen worden. Dat is Hoofdstuk Twee (Onderzoek), gewijd aan de mogelijkheden die dankzij het onderzoek en de ontwikkeling van de musicus ontstaan: het beter verstaan van praktijken uit het verleden, de creatie van nieuwe praktijken in de uitvoering van gregoriaans en muziek in het algemeen. Hoofdstuk Drie (Morfologie) geeft eerst een inleiding op de wereld van laatmiddeleeuwse gregoriaanse manuscripten en wat ze kunnen betekenen voor de uitvoering van gregoriaans. Het gregoriaans in deze late

manuscripten is lang als ‘vervallen’ of ‘gemutileerd’ beschouwd, hoewel gregoriaans ook in de late middeleeuwen uitdrukkelijk het hart van de liturgie vormde, en veel manuscripten getuigenis afleggen van de rijkdom en vitaliteit van het gregoriaans. Ondertussen richt het hoofdstuk zich ook op de meer praktische kant van de zaak. Temidden allerlei uitvoeringsgerelateerde uitdagingen is de ritmische kwestie de meest pertinente, sterk verbonden als deze is met de visuele connectie die we met de neumen maken. Het is dan wel een pertinente kwestie, maar ze is ook onbeantwoordbaar, behalve misschien met de stelling dat de late middeleeuwen veel uitvoeringstradities moet gehad hebben. Daarom draait dit hoofdstuk ook rond de notie dat de uitvoeringspraktijk van toen — net zoals die van vandaag — niet alleen zeer divers, maar ook controversieel was. Een beeld verschijnt van een gregoriaanse partituur als een schema, een voorzet, waarop de uitvoerder kan ingaan op zeer verschillende manieren. Ten slotte wordt in Hoofdstuk Vier (Uitoefeningen) het grote artistieke potentieel van gregoriaans geïllustreerd aan de hand van zeventien projecten van het gregoriaanse ensemble Psallentes. Dit zijn onderzoeksresultaten op verschillende vlakken en niveaus. Het is hier, zoals deze projecten aan een publiek getoond worden, dat het beeld van een gregoriaans verschijnt dat relaties aangaat met meerdere aspecten van het moderne culturele leven.

Verschillende historische feiten of veronderstellingen binnen de gregoriaanse wereld laten zich in een artistieke context beter of anders verstaan, hetgeen op zich een historische situatie is. Artistieke reflexen kunnen door de eeuwen veranderen, zoals ook bepaalde gewoontes in de uitvoering of esthetische perspectieven, maar ze blijven altijd gerelateerd aan geschreven en ongeschreven wetten van het spreken, zingen en uitvoeren. Zo vormt de uitvoeringspraktijk van gregoriaans onderdeel van een continuum waarin vocale omgang met tekst zich over millennia, religies en kunstvormen uitstrekt.

Dit boek geeft onze hedendaagse relatie weer met de uitvoeringspraktijk van gregoriaans, waarbij ook contradicties een plaats krijgen. Het verhaal loopt tegen de achtergrond van de dagelijkse artistieke praktijk van een groep professionele zangers. Het bespreekt de praktische ontwik-

keling van diverse uitvoeringsstijlen van gregoriaans, alsook de theoretische connectie ermee; het geeft verslag van opgebouwde relaties met verschillende types van laatmiddeleeuwse manuscripten; het beschrijft neumen waarmee het gregoriaans werd genoteerd; het analyseert wat deze neumen mogelijk hebben geprobeerd door te geven; het overweegt hoe dit alles in een hedendaagse uitvoering zijn plaats kan krijgen; het geeft aan hoe persoonlijke verhalen, luistergeschiedenissen en uitvoeringservaringen kunnen bijdragen tot de ontwikkeling van een hoogst persoonlijke uitvoeringsstijl, en hoe deze stijl in relatie blijft met historische feiten, en met de historische realiteit voor zover we die kunnen kennen; het suggereert hoe we allerlei uitdagingen op het vlak van de uitvoering van het gregoriaans kunnen aangaan; het pleit voor de emancipatie van het jongere manuscript en het gregoriaans dat daarin te vinden is; het lijst op wat we kunnen leren door het kijken naar deze manuscripten, of naar andere historische bronnen; het exploreert hoe de menselijke stem een tool kan zijn in dit alles; het observeert hoe het onderzoek van de uitvoerder, het artistiek onderzoek dus, oude praktijken kan doen herleven of nieuwe kan helpen ontwikkelen; en het stelt meerdere projecten voor uit het verleden, het heden en de toekomst, alle er op gericht een open en levendige connectie te maken met het grote artistieke potentieel van laatmiddeleeuws gregoriaans.

# **Illustrations**



vancium tibi ceciderunt super me *ps* Saluum me fac. euovae.  
**A**uertantur retrorsum et erubescant qui cogitant mi  
 chi mala. *ps* **D**ominus in adiutorium. euovae. **D**eus meus  
 eripe me de manu peccatoris *ps* **I**nter d. s. p. euovae. **D**  
**A**uertantur retrorsum et erubescant. **Q**ui cogitant  
 michi mala. *Deinde dicitur: par. ut. sub silencio. se legitur hinc tribi sine. Iude. dicitur. sine. En. aut. dicitur. dicitur. sine. Ili. b. d.* **I**nquit lamentati  
**o** iheremie prophete. **A**leph. **Q**uomodo sedet sola  
 ciuitas plena populo facta est quasi iudua domina geni  
 um. **P**rinceps prouinciarum facta est sub tributo. **B**ehe.  
*Et in fine lectiois dicitur.* **I**herusalem iherusalem conuertere ad dominum  
 et monte oliue *ti. o. a.* **S**edem tuam  
 in ad pa triam patet si fieri po test transe  
 at a me calice i ste. **S**piritus quidem propius

**Figure 1.** Fragment of matins for Maundy Thursday. Franciscan monastery of Fribourg/Freiburg, antiphonary from ca. 1300, used for the Psallentes *Tenebrae*-programme. [CH-Fco 2, f99] ([www.e-codices.unifr.ch](http://www.e-codices.unifr.ch))





**Figure 2.** The responsory *Tenebrae factae sunt* [Darkness fell] as a dramatic high point of one of the most distinctive of Holy Week services to which it has given its name. [CH-Fco 2, f104] ([www.e-codices.unifr.ch](http://www.e-codices.unifr.ch))

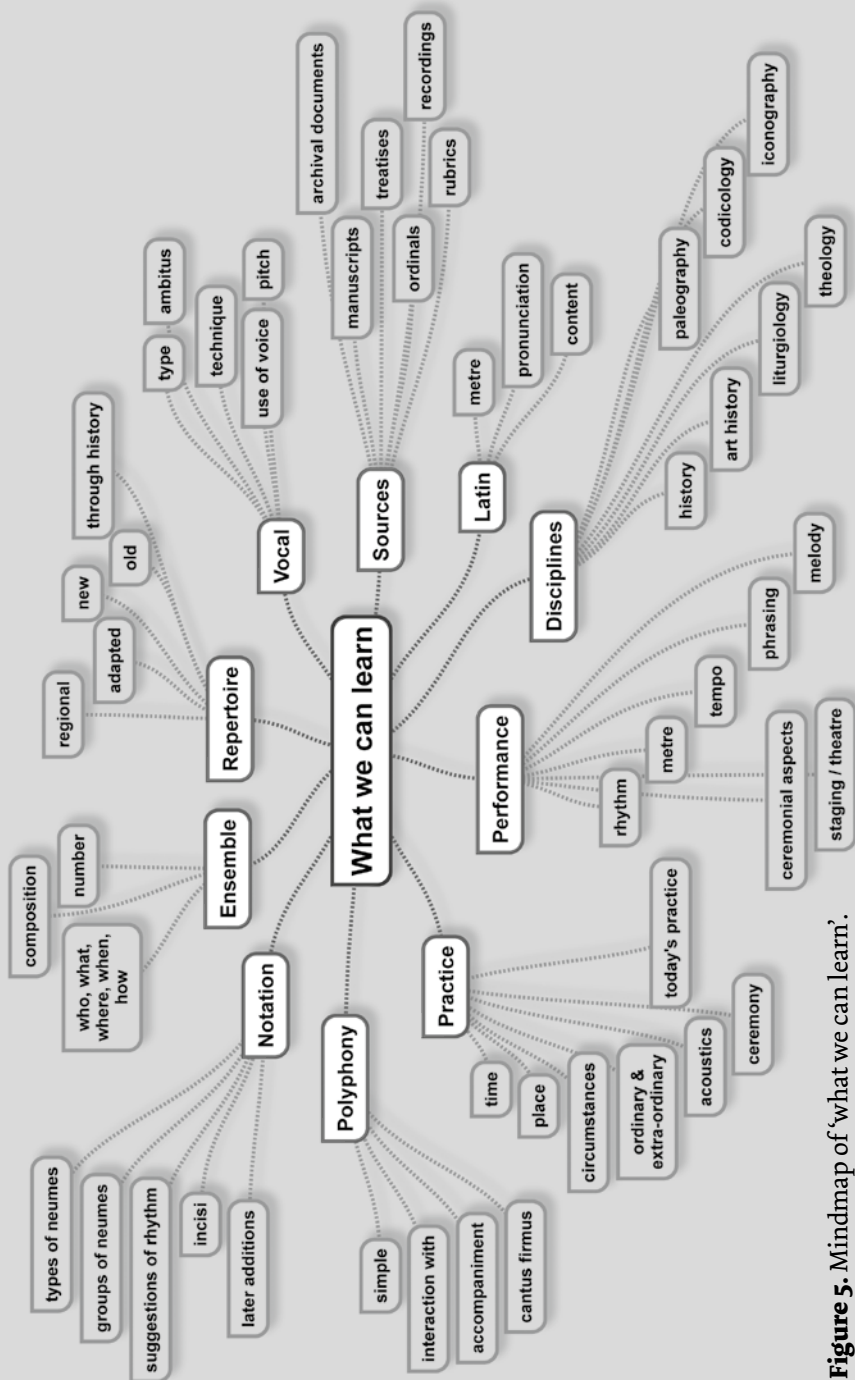
5.Resp.  
VII.

The musical score is written on ten staves. It begins with a large initial 'T' for the first line of text. The notation consists of square neumes on a four-line staff with a C-clef. The text is Latin, with some words in italics. There are various musical symbols such as asterisks, daggers, and a cross symbol. The score ends with a double bar line.

Tenebrae factae sunt, \* dum crucifixerunt Jesum  
 Judaei: et circa horam nonam exclamavit  
 Jesus voce magna: «Deus meus, ut quid me dereliquisti?» † Et inclinatus  
 capite, emisit spiritum. Tunc unus ex militibus lancea  
 a latere eius perforavit et continuo exiit sanguis et  
 aqua. ✠ Exclamavit Jesus voce magna, ait: «Pater, in manus  
 tuas commendo spiritum meum». † Et.

**Figure 3.** The responsory *Tenebrae factae sunt* [*Darkness fell*] taken from the 2002 *Nocturnale Romanum*, pp. 402-403.





**Figure 5.** Mindmap of 'what we can learn'.



**Figure 6.** The responsory *Tenebrae factae sunt* [Darkness fell] taken from a Ghent 1481 antiphony. [B-Gu 15, f91]

a. Fribourg

b. Ghent

Te - ne - brae\_\_\_ fac - te sunt, 1 2

Te - ne - brae\_\_\_ fac - te sunt,

dum cru - ci - fi - xis - sent\_ Je - sum Ju - - - - - dae - i. 3 4 5 6

dum cru - ci - fi - xis - sent\_ Je - sum Ju - - - - - dae - i.

et\_\_\_ cir - ca\_\_\_ ho - ram\_\_\_ no - - - - - nam 7 8

et\_\_\_ cir - ca\_\_\_ ho - ram\_\_\_ no - - - - - nam

ex - cla - 9 ma 10 - vit\_\_\_ Je - - - - - sus

ex - cla - ma - vit\_\_\_ Je - - - - - sus

vo 11 - ce\_\_\_ mag - - - - - na 12

vo - ce\_\_\_ mag - - - - - na

De 13 - us 14 ut\_\_\_ quid me\_\_\_ de - re - li - qui 17 sti? 15 16

De - us me\_\_\_ us\_\_\_ ut\_\_\_ quid me\_\_\_ de - re - li - qui - sti?

Et in - cli - na - to\_\_\_ ca - pi - te, e - mi - sit\_\_\_ spi - ri 20 - tum. 18 19

Et in - cli - na - to\_\_\_ ca - pi - te, e - mi - sit\_\_\_ spi - ri - tum.

**Figure 7.** Transcription of the responsory *Tenebrae factae sunt* [*Darkness fell*] from (a) Fribourg [CH-Fco 2, f104] and (b) Ghent [B-Gu 15, f91], with (my) added slurs.



**Figure 8.** Folio from a Bruges gradual made in Ghent at the Jeronimite workplace, 1504. Introitus *Laetare Jerusalem* [Rejoice, O Jerusalem] and gradual *Laetatus sum* [I rejoiced]. [B-Brocmmw Inv. O. SJ 210.1, f53<sup>v</sup>]

tre. Plenum gra tia et uer  
 ta te. **I**n principio e rat uerbuim et uer  
 buim erat a pud de um et deus e  
 rat uerbuim. **C**uius. **G**loria patri et fi  
 lio et spiritui i sancto. plenum gra  
 tia et uer ta te. **I**llumen  
 clarium uite fulget orto magno sydere quod  
 gar. **C**hristo nato regi magno totus orbis  
 gaudeat. **D**ux de uida quem prophete

Figure 9. Detail of the *Plenum gratia* repetendum and the 'cauda' in the Tongeren antiphony (see also Figure 4). [B-TO olv 63, f48]



dexter  
Ple-num gra - ti - a

sinister  
Ple-num gra - ti - a

et ve - ri ta - te.

et ve - ri ta - te.

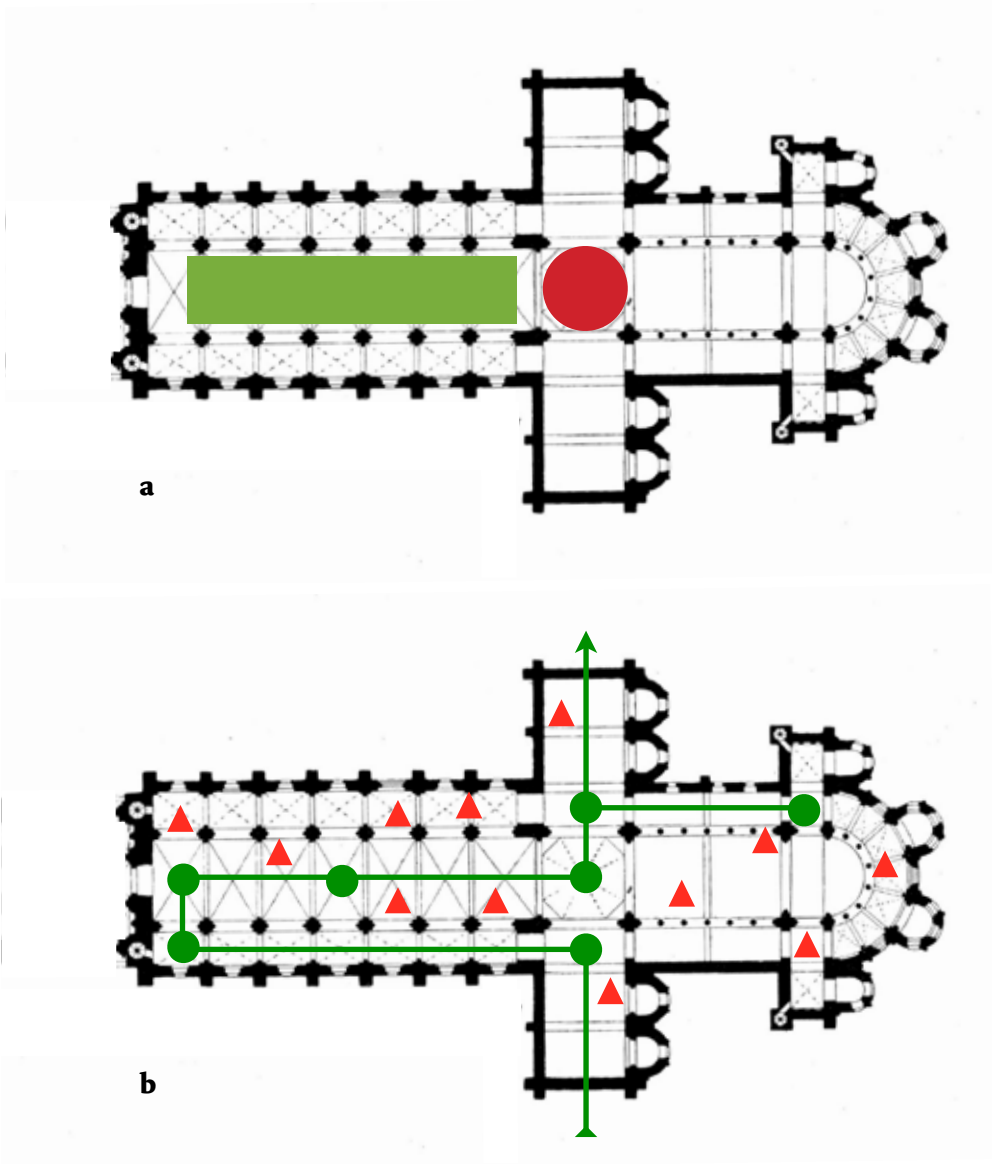
et ve - ri ta - te.

et ve - ri ta - te.

et ve - ri ta - te.

et ve - ri ta - te.

**Figure 10.** Transcription of a hypothetical piece of simple polyphony on the *Et veritate* (Figure 9) in the Tongeren antiphony. [B-TO olv 63, f48]



**Figure 11a&b.** Two concert stage layouts: a traditional one (a) and one based on certain prescriptions from ordinals, with procession and stations (b). [Floorplan of the Abbey church of Saint-Benoit-sur-Loire]

1 2  
Te - ne - brae\_ fac - tae sunt\_

3  
cum cru - ci - fi - xis - sent\_ Je - sum

4 5 6  
Ju - - - de - - - i.

7 8  
Et\_ cir - ca\_ ho - ram\_ no - - - nam\_

9 10  
ex - cla - ma - vit\_ Je - sus\_

11 12  
vo - ce\_ mag - - - na:

13 14 15 16 17  
De - - us, ut\_ quid me de - re - li - qui - sti.

18  
Et in - cli - na - to\_ ca - pi - te

19 20  
e - mi - sit\_ spi - ri - - tum\_

**Figure 12.** Performance transcription of the responsory *Tenebrae factae sunt*, following the Fribourg antiphony. [CH-Fco 2, f104]



**Figure 13.** Opening folio of the Alcobaça manuscript, with the start of the responsory *In principio*. [Private collection]

Cantor          Pupil          etc.

In          In          In prin/          In prin/

In prin-ci/          In prin-ci/          In prin-ci - pi - o          In prin-ci - pi - o

In prin-ci - pi - o          In prin-ci - pi - o          fe - cit          fe - cit

De-us          De-us          fe - cit De-us          fe - cit De-us

In prin-ci - pi - o fe - cit De - us          In prin-ci - pi - o fe - cit De - us

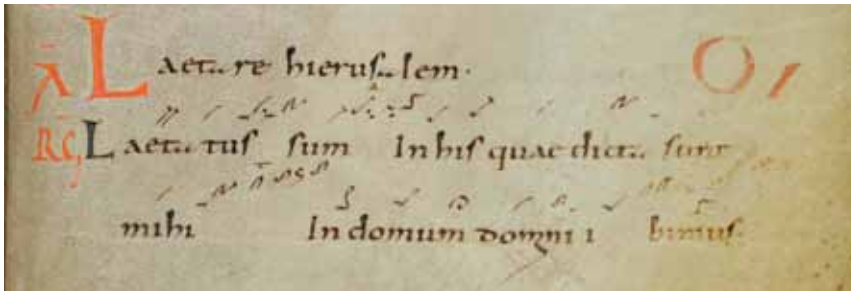
cae - lum          cae - lum          cae - lum          cae - lum

fe - cit De-us          cae - lum          fe - cit De-us          cae - lum

In prin-ci - pi - o fe - cit De - us          cae - lum

In prin-ci - pi - o fe - cit De - us          cae - lum          etc.

**Figure 14.** A ‘cantor sings, pupil answers’ transcription of the start of the responsory *In principio*.



**Figure 15a&b.** Gradual *Laetatus sum* from two sources: tenth century Sankt-Gallen and eighteenth-century Toulouse. [CH-SGs 359 f79] and [Epitome Gradualis Romani, Toulouse 1759]



a

b

c



d



e



f



g



h



i

**Figure 16a-i.** Alcobaça estruntos. [Private collection]

a  
 In prin/ In prin - ci/ In prin - ci/ In prin-ci - pi - o  
 fe - - - cit De - - - us cae - lum et ter - ram, ram,  
 lum et ter - ram, ram,

b  
 In prin-ci - pi - o  
 fe - - - cit De - - - us cae - lum et ter - ram,  
 lum et ter - ram,

**Figure 17.** Transcription of the ‘original’ Alcobaça responsory *In principio* (b) with the embellished reiterations (a).



**L**ectio epistole beati pauli ap<sup>o</sup>  
toli ad titum.

**O**raucamus noua cū leti

ci a. **K**arissime. **K**ulget dies h<sup>o</sup>di

erna. **N**ata luce sempiterna. **N**oua

dies noua natalia a. **N**ouis h<sup>o</sup>mo no

ua h<sup>o</sup>c solenni a. **N**oua decen t gaudi

a. **N**oue laudis ueni a. **H**paru

◀ **Figure 18.** Epistle for Epiphany in the Girona cantoral. [E-Bc 911, f39<sup>v</sup>]

The figure displays two musical settings of the Epiphany Epistle. Version (a) is an adaptation to the Grayling lesson in Portuguese, while version (b) is the original in Tonus solemnis. Both versions are presented in two staves: a vocal line (treble clef) and a lute line (bass clef). The lyrics are written below the notes.

**Version (a) - Portuguese:**

7. Pois... a na - tu - re - za é or  
 Ve - ni - te ex - sult - te - mus  
 dei - ra e tra - bal - ha por me - di - da: to - das as coi - sas  
 Do - mi - no... ..sa - lu - ta - ri no - stro... ..con - fes - si -  
 sur - gem dos e - le - men - tos nas - su - as ge - ra - ções,  
 - - o - ne... ..e - i.

**Version (b) - Tonus solemnis:**

Ve - ni - te ex - sult - te - mus  
 dei - ra e tra - bal - ha por me - di - da: to - das as coi - sas  
 Do - mi - no... ..sa - lu - ta - ri no - stro... ..con - fes - si -  
 sur - gem dos e - le - men - tos nas - su - as ge - ra - ções,  
 - - o - ne... ..e - i.

**Figure 19a&b.** Original Venite-fragments in the *Tonus solemnis* (b) adapted to the Grayling lesson in Portuguese (a).

The image displays a musical score for a 'Venite' chant in Portuguese. It is organized into four systems, each with two staves (a and b). The lyrics are written below the notes.

**System 1:**

- Staff a: 5. Os e - le - men - tos, por seu tur - no
- Staff b: Ve - ni - te ex - sul - te - mus Do - mi - no,

**System 2:**

- Staff a: a - li - men - tam no - vos nas ci - men - tos tal é - o mé - to - do
- Staff b: ju - bi - le - mus... sa - lu - ta - ri no - stro... ..e - ius...

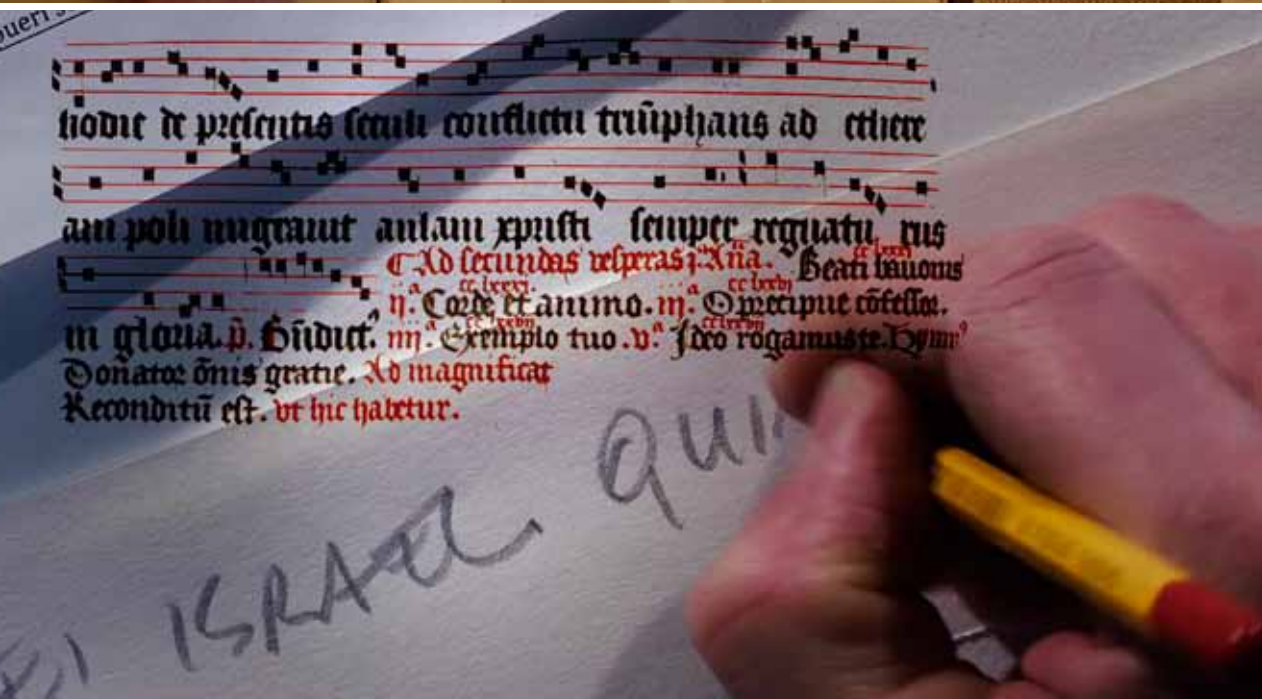
**System 3:**

- Staff a: da na - tu - re - za e cor - re pa - ra - le - lo
- Staff b: in con - fes - si - o - ne et in psal - mis...

**System 4:**

- Staff a: com o ru - mo da hu - ma - ni - da - de
- Staff b: ju - bi - le - mus e - i.

**Figure 20a&b.** Original Venite-formulas of the fourth mode (b) adapted to the Grayling lesson in Portuguese (a).



**Figure 21 & 22.** Stills from the Psallentes production *Liquescens*, from the section on Holy Trinity (top) and from the section on Saint Bavo. [Hendrik Vanden Abeele, idea and programme; Brody Neuenschwander, calligraphy and text art; Igor De Baecke, camera and editing]

o **A** Confundantur & convellantur qui quaerunt animam meam ut auferant eam. Ex p.

o **A** Alieni insurrexerunt in me & fortes quae fuerunt animam meam. F. D. Innom.

v Insurrexerunt in me testes iniqui. Finis est iniquitas sibi.

**R** Tamquam ad latronem existis cum gladius. Comprehendere me cotidie apud vos etiam in templo docebat & non me tenuistis. Ecce flagellatum ductus ad crucifixi gendum.

v Filius quidem hominis secundum quod definitum est vadit vae autem homini illi per quem tradatur. **A D C R U C I F I X I O**

**R** Barabbas latro dimittitur & innocens christi tunc occiditur nam & iudas armiductor secleris qui pacem didicit facere bellum osculando tradidit dominum iesum christum. **I** iesum. **O S C U L A N D O**

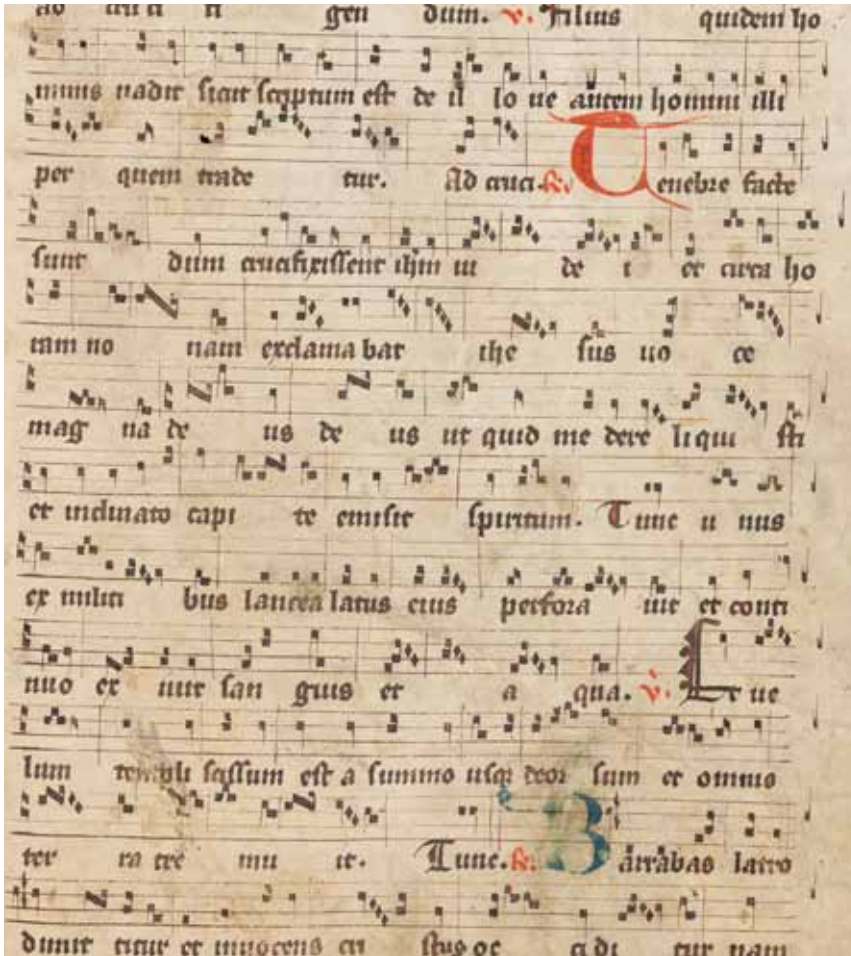
v I ecce turba & quinocebatur iudas venit & dum appropinquat & ad

**R** Tenebrae factae sunt dum crucifixi essent in coelum in dei & circabatur non iam exclamant iesus voce magna deus deus ut quid me dereliquisti & inclinato capite emisit spiritum. Tunc vnus ex militibus lancea later eius perforavit & continuo exiit sanguis & aqua.

v In iuglum templi scissum est a summo vsq; deorsum & conuersa terra.



- ◀ **Figure 23.** The responsory *Tenebrae factae sunt* [Darkness fell] taken from the Sankt-Gallen Hartker antiphony (bottom five lines). [CH-SGs 391, f24]



- Figure 24.** The responsory *Tenebrae factae sunt* [Darkness fell] taken from an Einsiedeln antiphony. [CH-E 611, f85]



**Figure 25.** Part of the *Gloria* from B-Gu Ms 14, with added notes, constituting the base-line of a faux-bourdon setting. [B-Gu 14, f153<sup>v</sup>/f154]

nis in para dy lo. *Memento.* **U**inea  
 uinea de cta ego te plan ta ui.  
 Quomodo conuersa es in a mari tu  
 di uem ut me crucifi geres et barraban  
 di mitte res. *V.* **E**go quidem  
 plantaui te uinea me a ele cta.  
 Quomodo. **T**enebrae facte sunt dum cu  
 crifixissent ihesum ui de i et circa hora  
 no nam exclamabat ihesus uo  
 ce ma gna de us de us ut quid me  
 dere le qui sti et inclinatio ca pite emi  
 sit spira tum. Tunc u nus ex mi  
 lita bus lancea latus eius perfora uit

**Figure 26.** The responsory *Tenebrae factae sunt* [Darkness fell] taken from a Tongeren antiphony. [B-TO olv 63, f157']



a fle tu me o quia elongatus est a me qui  
 conso laba tur me uide te omnes popu lisi est do  
 lor si mi lis sicut dolor me us. **Q** uos  
 omnes qui transitis p u i am attendite et  
 uide te. **S**i est do. **C**elum templi scil sum Rz 2  
 et omnis ter ra annu ieratio de cru  
 ce clamabat di cens memento me i domi ne dum  
 ueneris in regnum tu um. **A** men  
 dico ti bi hodie mecum eris in para dy so. **L**atio.  
**Q** uene ble facte sunt dum crucifixus fuit ihu Rz 5

- ◀ **Figure 27.** The responsory *Tenebrae factae sunt* [Darkness fell] taken from a Maastricht antiphony. [NL-RHCL 1977, f106<sup>v</sup>]



**Figure 28.** A page-filler from the 1540 Cambrai gradual belonging to Robert de Croÿ, possibly made in Bruges. [F-CA Ms 12, f40<sup>v</sup>]

ad supernum collegi unia e ue xisti conditor

nobis cle mens fis ad iutor. Euouae.

In annun- ciatione: atx Mari a virgini

Ve Mari a gratia plena dñs te

cū benedicta tu in mu li e ri bus. Euofñ. Q Vōdo

fi et istud angele De i quia vi rum in cōcipiendō nō

per tu li audi Ma ri a virgo Christi spi ri tus sanctus

superue ni et in te & virtus al tis si mi obumbrabit

tibi. Oia lauda. D Abit il li Dominus se dē Da uid

**Figure 29.** A page from the Phalesius Cantuale.  
[Leuven, Phalesius, 1561, f133<sup>v</sup>]



**Figure 30.** The responsory *Tenebrae factae sunt* [Darkness fell] taken from a Belgrand antiphonary. [Antiphonale Romanum iuxta Breviarium ex decreto Sacrosancti Concilii Tridentini restitutum. Tulli Leucorum, Ex Officina Francisci & Simonis les Belgrands Fratrum, Civium & Typographorum Tullensium, 1624]

VII Modus.

*Graduale.* Læ-ta - tus sum in his, quæ di-cta sunt  
 mi - hi : in do-mum Do-mi-ni i - bimus.  
 ŷ. Fi - at pax in vir-tu-te tu - a : et ab-  
 un-dan-ti-a in tur-ri-bus tu - is.

*Tractus.* Qui confidunt in Dómino , pag. LVII.  
*Offertorium.* Laudáte Dóminum , pag. cxxv.

**Figure 31.** The gradual *Laetatus sum* taken from a Dessain gradual.  
 [Mechelen, 1859, pp. 118-119]

**Figure 32.** Recto of the folio 'Poole 70', from a lost gradual made by Antonius de Weert. [US-BLI Poole 70] ►

parit tres maras quarū primam  
ysaias predicat di uinitus. **V**irgā  
florem producturā virginē par  
turam cono sancti spūs. **H**ec est ra  
dix anna pi a virga florens est ma  
ri a cultus flos est uirginis. **D**ig  
na radix est hono re cuius virga  
tali flo re fecundata celus. **A**nnā  
stellā matu tinā stellā maris et re

gna peperit clementia e. **C**um qua

vere iam letatur quia deum contem

platur reuelata facta e. **S**alve ma

ter matris cui in que iam se hic con

sondi in iubilans ad e terra.

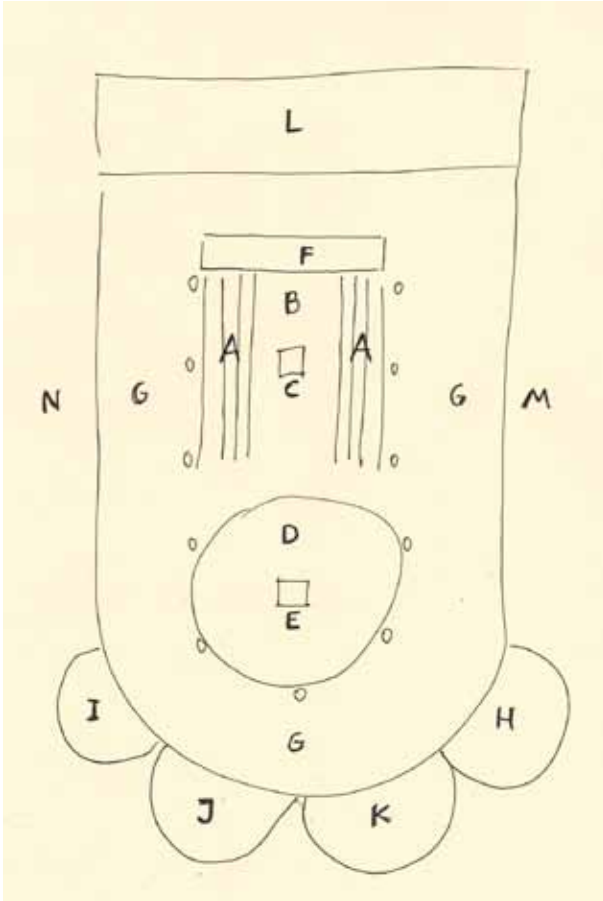
**I**ter nobis para tu tu ut in do

mi in virtutum collocat mur

detra. **A** men.

Itud gradale scribi fecit reuerendus pater dñs **Antonius Hgrooten**. de  
colsterwic. abbas modernus huius monasterij Tongerleii. per Franciscum  
montfordie de weert. Anno dñi millesimo quingentesimo vicesimo tertio in  
vigilia pasche louani felicitur completum. Deo gratias.

◀ **Figure 32.** Verso of the folio 'Poole 70', from a lost gradual made by Antonius de Weert. [US-BLI Poole 70]



**Figure 33.** Sketch of a possible layout for The Exhibition.

**Figure 34.** Part of the office for Holy Trinity in the Ghent antiphony 1481. ▶  
[B-Gu 15, f117<sup>v</sup>&f118]



Primum Bo.<sup>m</sup>  
Vidi dominum.  
folio. c. xij

tertium Bo.<sup>m</sup>

secundum Bo.<sup>m</sup>

Quartum  
Bo.<sup>m</sup>

Quintum Bo.<sup>m</sup>  
folio. c. xix  
tibi laus. etc.

**B**enedicat nos deus. deus  
noster benedicat nos deus et metuant

et omnes fines terre. etc. v.

**D**eus misereatur nostri et benedicat nos deus. etc. etc. etc.

**B**enedictus deus deus israel qui facit mira

bilia magna solus. et benedictum nomen

maiestatis eius in cetera terra. etc. etc. etc.

**P**ropter maiestatem eius omnis terra fiat

et benedictio eius. etc. etc. etc. **D**omi-

cus est omnis homo. etc. etc. etc. **T**u-

um nihil deest ueluis que uideri ligunt in ueritate.

**G**loria patri et filio et spiritui sancto. etc. etc. etc.

**Q**ui deus magnus sicut deus noster etc. etc. etc.

es deus qui facis mira

bi lia. **M**o ta fecisti i plis unice tua redemisti i brachio  
 tuo populi tu **G**loria patri et filio et spiritui sanc  
 to. **R**antas pat e gratia filius quinnicatio sps scs  
 o beata tri unitas. **P**ater et filius et sps sanctus sanc  
 tus et una substantia et o beata tri unitas. **V**eritas  
 est pater veritas filius veritas spiritus sanctus o beata triu  
 nitas. **G**loria et honor deo in unitate trinita  
 tis patri et filio et sancto spiritui in scriptura scripta. **I**ndivisi  
 bili pater manet eternitas in filio equalitas in spiritu sancto  
 et unitatis equalitatis et connectio. **S**anctus sanctus  
 sanctus deus deus omnipotens qui erat et qui est et qui veni  
 turus est. **M**agnus dominus dominus dominus dominus dominus  
 dominus et lauda bilis in  
 celsis non in  
 teris. **M**agis

Septima

Nona

Octava

Septima

*Ad idem nos deus deus etc. Et  
 adorant nos deus et adorant om  
 nium fines terr.*

**Figure 35.** The start of the prosa *Advocatam* in the Girona cantoral. ►  
[E-Bc 911, f149]

**H**ue mari

a. n. mē.

**H** Duo catam inuoc in omēs  
*Itē al  
prosa  
b. m.*

landes illi te ino comuni co ncordia.

**H** duo ca ta sit mari a hāc p

te mur prece pi a colento so len

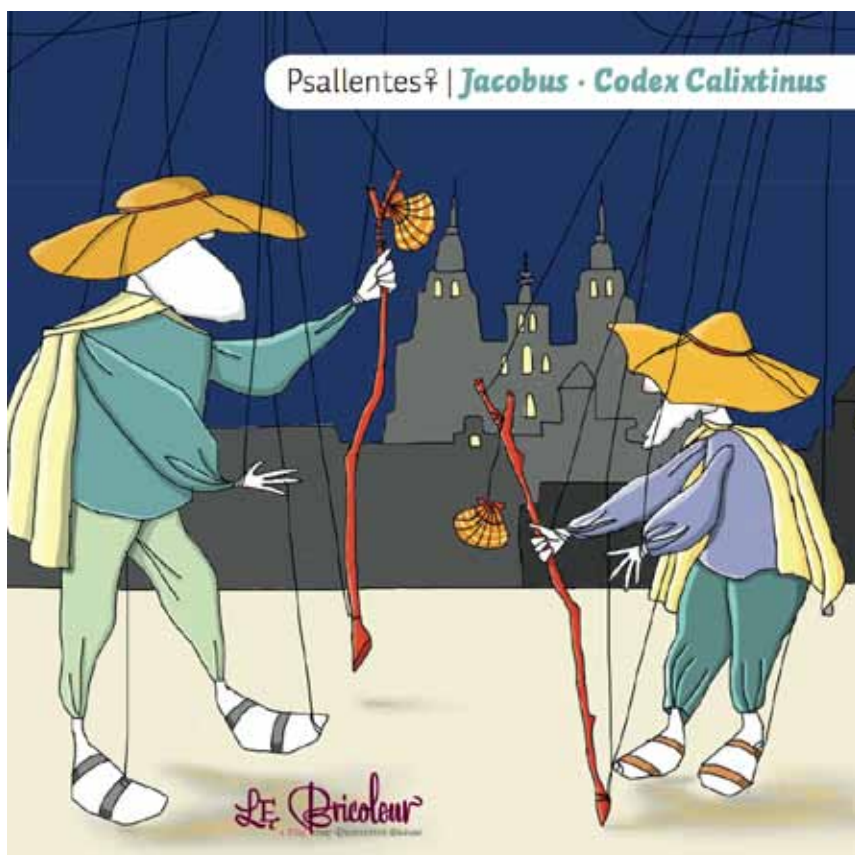
**I** ma. n se si quis forte nouit preteri f



Figure 36. Ranworth antiphony, start of the Thomas Beckett office. [GB-Ranworth s.s., f37/f38]



**Figure 37.** Image from the production *Cloistered*, with Rozelien Nys (left) and Els Van Laethem. [Photo Marcel Van Coile]



**Figure 38.** Cd-cover for the Jacobus-project, artwork by Hilde Vertommen, layout Kris Thielemans. [LBCD/05]

**Figure 39.** Start of the office for Saint Walburga in the Zutphen antiphony. ►  
[NL-Zua 6, f68<sup>v</sup>]

Regem apostolorum dominum uenire adoremus ac uia Deuote.

*In a. an. dmi maner in me. ans. ps. teli em. bndicta. fructaur. v. in cem. an.* **Walburge. vg.**

*Dm. Delignante ihesus. ra. R. bis in. s. R. De ore prudentis. R. filie ihe.* **festu sumu. i. pap.**

*msalem. s. le dm. b. stamus honor. sap. msu. ad bud. e. filie ihesu. i. coll. pa.* **q. pious. ecc. su. pa.**

*Suffi. i. adhor. uo. li. i. post. bndict. de letanus. a. gherem. ai. v. i. colla.* **nis vs. si. p. sa. q. seq.**

*ad laudes  
a. Justini  
ca. reliq.*

*Omnia laudate*

**A**glia sanctorum uirum secunda uirgo uirginum  
flor in patre deus am. debrem nobis walburga

*ps. Omnia laudate. Caplm.*

**ad. o. i. g. t.**

transiuit corpore plurali. E. u. o. v. a. e.

*de una uirgine in coi.*

**antij**

*ps. Ave. Hos. uirgu. v. i. sic. ua. i. pulch. tua.*

**S**anta Walburgis gemma uirginum inodissima uia re  
gina summo regi assignata rogauis te per inmortalem  
sponsam qui te in celesti thalamo amplectitur condonata in ut  
pio interuentu toto orbe diffusam sanctam defendas ecclesi

*Ad capl. p. n. 2.  
Ave. Hos. ant.  
Qualiter. ut  
ant. 37. Ra. laus.*

**A**eva

am. a. e. b. i. a. e. u. o. v. a. e. p. **Magificat**

Regem uirginum dominum uenire adoremus ac uia Deuote.







