Cover Page

Universiteit Leiden

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.[clxv] 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.

[clxv] 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 diphtongs special care is suggested when performing the second vowel, the somewhat less prominent component of the diphtong, 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.[clxvi]

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.*[clxvii]

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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 (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 Liquescens'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[clxviii] 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.[clxix] 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 [clxx], although for example one antiphonary will differ substantially from the other in terms of content and organization. [clxxi] 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, processionals, 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.[clxxii]

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.[clxxiii] 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.[clxxiv] 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 cantorale.

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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 unkown 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, f71ᵛ] 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.[clxxv]

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,[clxxvi] 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.[clxxvii] 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

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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,[clxxviii] and that would have called for quite a repertoire of music. The processionals 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.*[clxxix]

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.[clxxx] 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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clxxviii Jacques Chiffoleau, 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 Chiffoleau 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". (Chiffoleau, 1990, p. 71)

clxxix (Strohm, 1985, p. 6)

clxxx [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.[clxxxi]

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".[clxxxii] 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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[clxxxi] 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).

[clxxxii] "… 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 propers 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.[clxxxiii] 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 antiphonary 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.[clxxxiv] 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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clxxxiii One of the earliest datable main sources of noted chant books is the Cantatorium from Sankt Gallen, CH-SGs 359, made before 920.

clxxxiv 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.[clxxxv] 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).[clxxxvi] The *virga* is mostly used as the higher or highest note, whereas

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[clxxxv] 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.

[clxxxvi] 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: on 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)*[clxxxvii] 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 *exspectare (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)[clxxxviii], 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 tenere). 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.[clxxxix]

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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[clxxxix] 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.]*[cxc]

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.[cxci] 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, last accessed June 2014). The translation is taken from the edition made by Terence Bailey. (Bailey, 1979, p. 103)

cxci 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.[cxcii] 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-

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cxcii   The history of the dissapearance 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 stave.

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 antiphonary, 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[cxciii] 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 processionals, a book for the mass, a book with readings, books with passions, psalters, antiphoners and graduals. 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, processionals, breviaries, psalters, hymnals, antiphonaries, graduals). The ordinal of Saint Pharailde 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.[cxciv]

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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cxciii Haggh (2000, pp. 47-85)

cxciv 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.[cxcv] 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.[cxcvi] 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*.[cxcvii] Together with the existence of an extremely detailed ordinal,[cxcviii] 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

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 eccelesie, 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.[cxcix] 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 157ᵛ, 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 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[cc], 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*.[cci] At first glance, and even at second glance, we see all

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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 f45ᵛ, and a Requiem mass (from f77). Two wonderful pages (f116ᵛ 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 quaerite 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.[ccii] 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."[cciii]

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.[cciv] 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 biblioclasts.[ccv]

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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[ccv] These biblioclasts 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.[ccvi] 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 leftover 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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ccvi   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 vesperas". 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.[ccvii] 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 cantorale 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 antiphoner 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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[ccvii] 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:[ccviii]

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 Antiphonalium Officii - Ecclesiae Centralis Europae* [CAO-ECE] (László Dobszay, Gábor Prószéky); CANTUS (Debra Lacoste, Jan Koláček, Kate Helsen); *Global Chant Database* (Jan Koláček); and *The CANTUS Index* (Jan Koláček, 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.[ccix]

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 orginal 'metadata' — which often transmit valuable information about local performance practice".[ccx] 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 *Jubilate 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.[ccxi] 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.[ccxii]

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 Streyters (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 live 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.

Tsgrooten had been one of the most important figures in the development of the abbey. [ccxiii]

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). [ccxiv] 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.]* [ccxv]

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ccxiii 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).

ccxiv 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.

ccxv 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 antiphonary with material taken from the manuscript in Bloomington — only to find that of this gradual only this last leaf has survived.[ccxvi] 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 Antiphonary Activated* from the Tsgrooten antiphonary 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 Antiphonary 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 antiphonary — of antiphonaries for that matter: the opening *Deus in adiutorium*, verses of appropriate psalms, verses of the *Venite exsultemus*, and fragments of hymns and cantica (e.g. the *Magnificat*). That way, a very clear and active

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[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.