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

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Illustrations

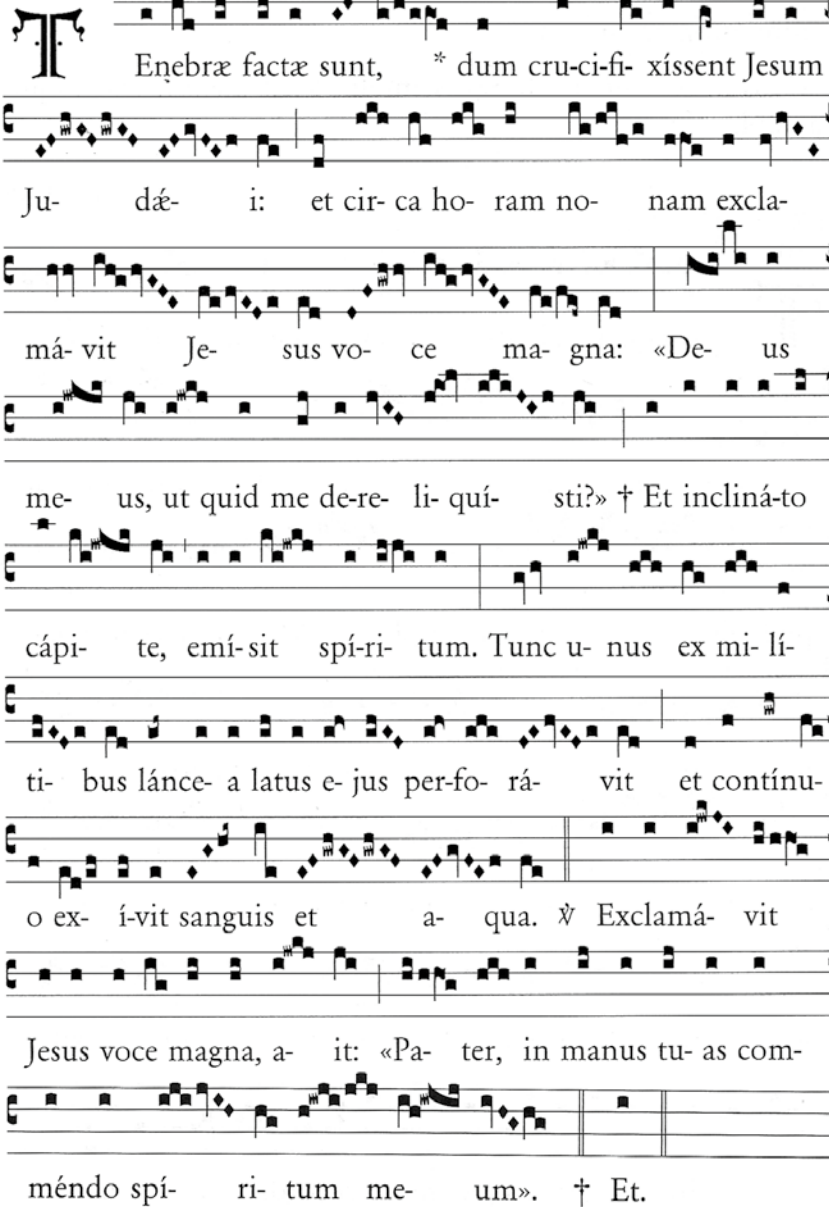


Figure 1. Fragment of matins for Maundy Thursday. Franciscan monastery of Fribourg/Freiburg, antiphony from ca. 1300, used for the Psallentes Tenebrae-programme. [CH-Fco 2, f99] (www.e-codices.unifr.ch)



Figure 2. The responsory *Tenebrae factae sunt* [Darkness fell] as a dramatic high point of one of the most distinctive of Holy Week services to which it has given its name. [CH-Fco 2, f104] (www.e-codices.unifr.ch)

5.Resp.
VII.



Enebrae factae sunt, * dum cru-ci-fi-xissent Jesum
Ju-dae-i: et cir-ca ho-ram no-nam excla-
ma-vit Je-sus vo-ce ma-gna: «De-us
me-us, ut quid me de-re-li-qui-sti?» † Et inclina-to
capi-te, emi-sit spi-ri-tum. Tunc u-nus ex mi-li-
ti-bus lance-a la-tus e-jus per-fo-ra-vit et conti-nu-
o ex-i-vit sangui-s et a-qua. ∿ Exclama-vit
Je-sus vo-ce ma-gna, a-it: «Pa-ter, in manus tu-as com-
mendo spi-ri-tum me-um». † Et.

Figure 3. The responsory *Tenebrae factae sunt* [*Darkness fell*] taken from the 2002 *Nocturnale Romanum*, pp. 402-403.

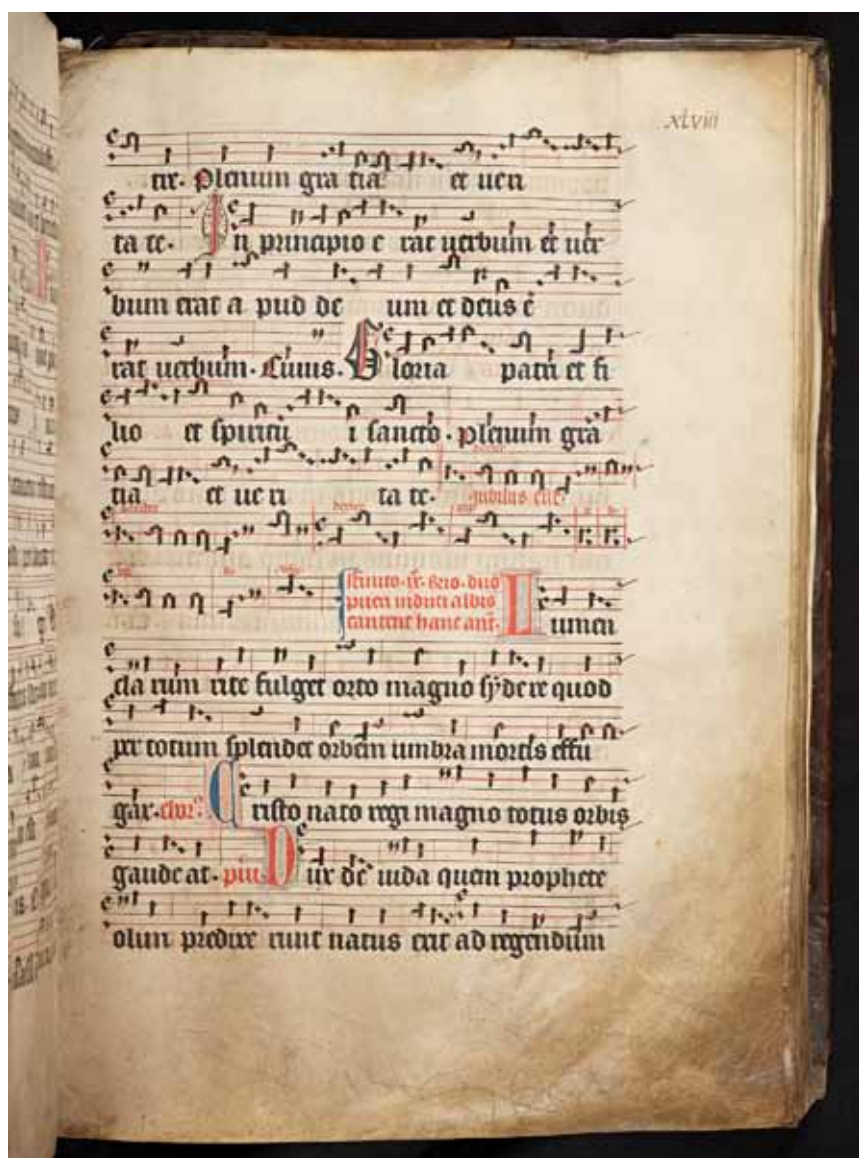


Figure 4. The end of Christmas matins from a fourteenth-century Tongeren winter antiphony. [B-TO olv 63, f48]

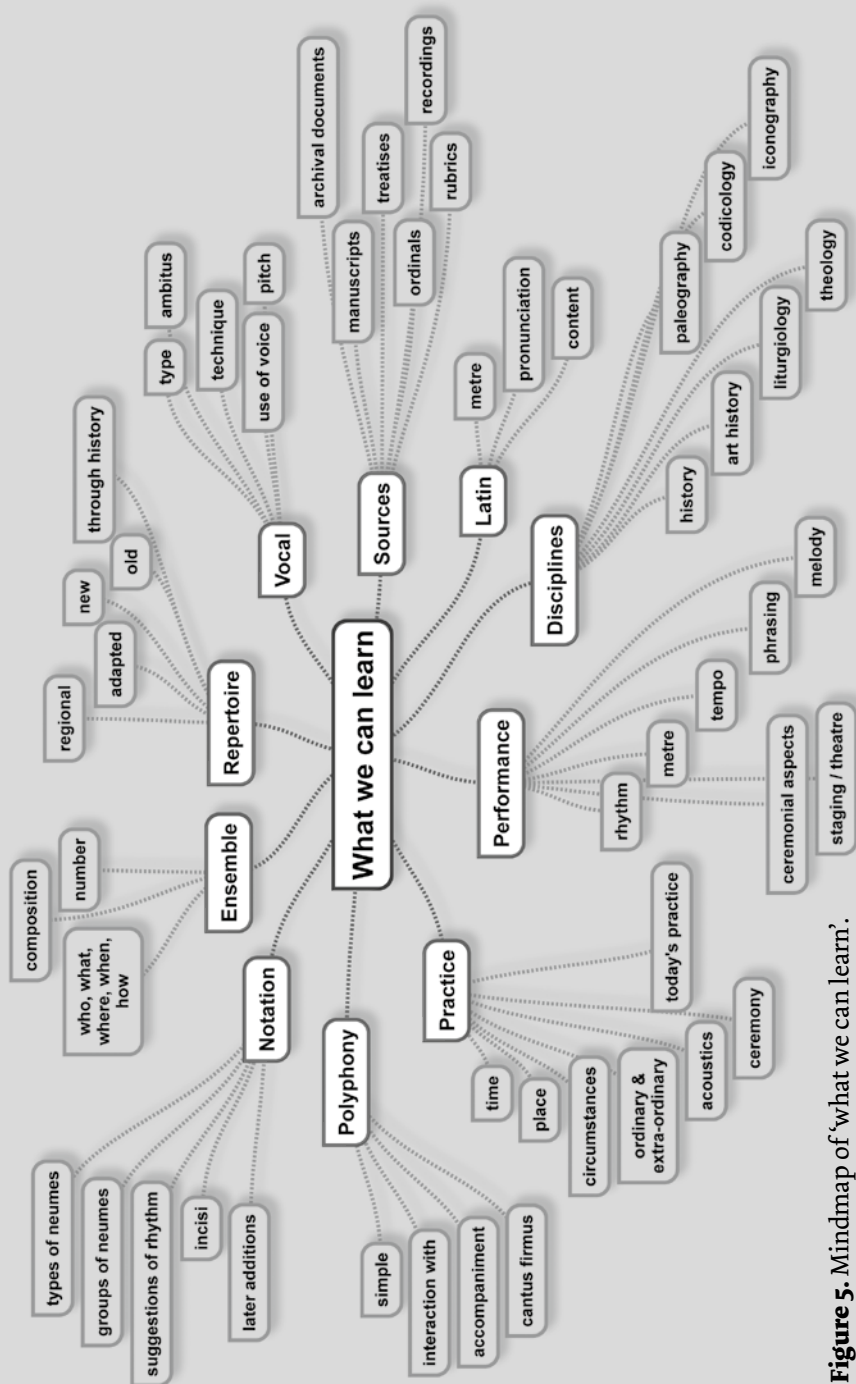


Figure 5. Mindmap of 'what we can learn'.



Figure 6. The responsory *Tenebrae factae sunt* [Darkness fell] taken from a Ghent 1481 antiphony. [B-Gu 15, f91]

a. Fribourg

b. Ghent

Te - ne - brae fac - te sunt, 1 2

Te - ne - brae fac - te sunt,

dum cru - ci - fi - xis - sent_ Je - sum Ju - - - - - dae - i. 3 4 5 6

dum cru - ci - fi - xis - sent_ Je - sum Ju - - - - - dae - i.

et cir - ca ho - ram no - - - - - nam 7 8

et cir - ca ho - ram no - - - - - nam

ex - cla - 9 ma 10 vit_ Je - - - - - sus

ex - cla - ma - vit_ Je - - - - - sus

vo 11 ce mag - - - - - na 12

vo - ce mag - - - - - na

De 13 - us 14 ut quid me 15 de - re - li - qui 17 sti? 16

De - us me us ut quid me de - re - li - qui - sti?

Et in - cli - na - to ca - pi - te, e - mi - sit spi - ri 20 - tum. 18 19

Et in - cli - na - to ca - pi - te, e - mi - sit spi - ri - tum.

Figure 7. Transcription of the responsory *Tenebrae factae sunt* [Darkness fell] from (a) Fribourg [CH-Fco 2, fio4] and (b) Ghent [B-Gu 15, f91], with (my) added slurs.



Figure 8. Folio from a Bruges gradual made in Ghent at the Jeronimite workplace, 1504. Introitus *Laetare Jerusalem* [Rejoice, O Jerusalem] and gradual *Laetatus sum* [I rejoiced]. [B-Brocmmw Inv. O. SJ 210.1, f53^v]



Figure 9. Detail of the *Plenum gratia* repetendum and the 'cauda' in the Tongeren antiphony (see also Figure 4). [B-TO olv 63, f48]

dexter
8 Ple-num gra - ti - a

sinister
8 Ple-num gra - ti - a

8 et ve - ri ta - te.

8 et ve - ri ta - te.

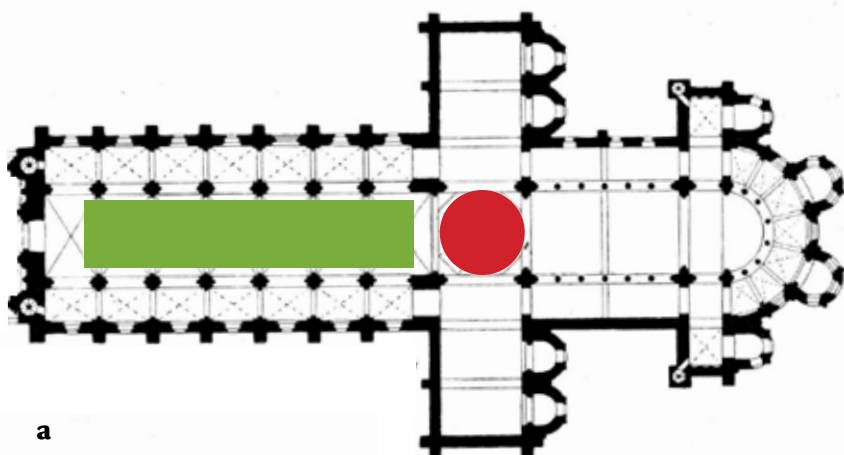
8 et ve - ri ta - te.

8 et ve - ri ta - te.

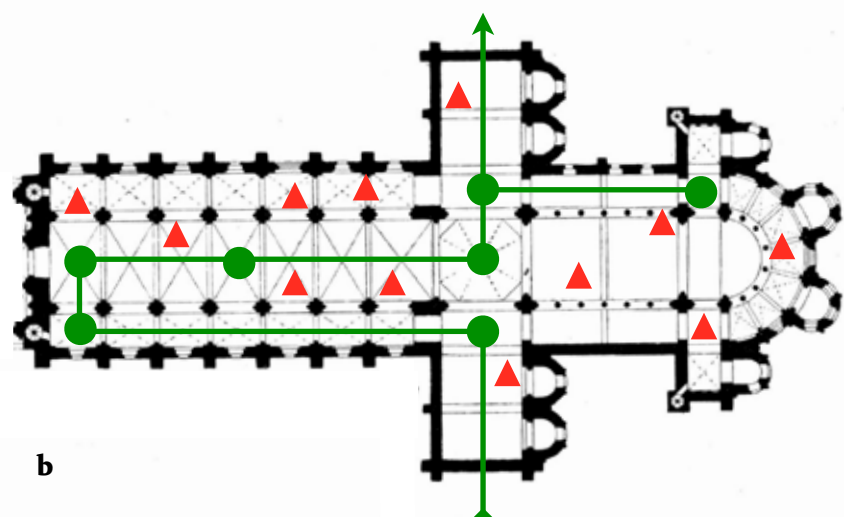
8 et ve - ri ta - te.

8 et ve - ri ta - te.

Figure 10. Transcription of a hypothetical piece of simple polyphony on the *Et veritate* (Figure 9) in the Tongeren antiphonary. [B-TO olv 63, f48]



a



b

Figure 11a&b. Two concert stage layouts: a traditional one (a) and one based on certain prescriptions from ordinals, with procession and stations (b).
[Floorplan of the Abbey church of Saint-Benoit-sur-Loire]

Te - ne - brae_ fac - tae sunt_

cum cru - ci - fi - xis - sent_ Je - sum

Ju - - - de - - i._

Et_ cir - ca_ ho - ram_ no - - - nam_

ex - cla - ma - vit_ Je - - sus_

vo - ce_ mag - - na:_

De - - us, ut_ quid me de - re - li - qui - sti._

Et in - cli - na - to_ ca - pi - te

e - mi - sit_ spi - ri - - tum._

Figure 12. Performance transcription of the responsory *Tenebrae factae sunt*, following the Fribourg antiphony. [CH-Fco 2, f104]



Figure 13. Opening folio of the Alcobaça manuscript, with the start of the responsory *In principio*. [Private collection]

Cantor Pupil etc.

In In In prin/ In prin/

In prin-ci/ In prin-ci/ In prin-ci - pi - o In prin-ci - pi - o

In prin-ci - pi - o In prin-ci - pi - o fe - cit fe - cit

De-us De-us fe - cit De-us fe - cit De-us

In prin-ci - pi - o fe - cit De - us In prin-ci - pi - o fe - cit De - us

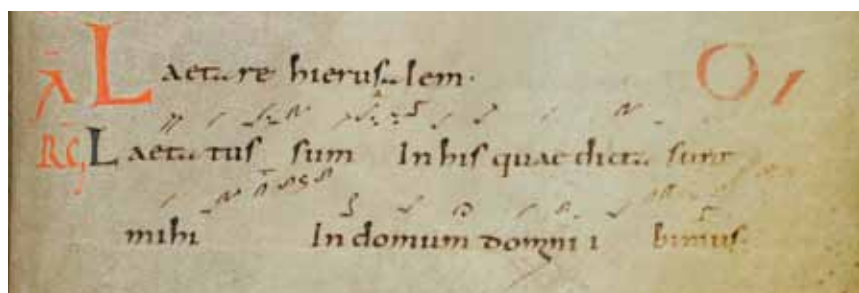
cae - lum cae - lum cae - lum cae - lum

fe - cit De-us cae - lum fe - cit De-us cae - lum

In prin-ci - pi - o fe - cit De - us cae - lum

In prin-ci - pi - o fe - cit De - us cae - lum etc.

Figure 14. A ‘cantor sings, pupil answers’ transcription of the start of the responsory *In principio*.



Grad.

L Aetatus sum in his quae dicta sunt
 mihi, in domum Dómini ibimus.
 V. Fi- at pax in virtú- te tu- a:
 & a-bun-dán- ti-a in túr- ribus tu-is.

Figure 15a&b. Gradual *Laetatus sum* from two sources: tenth century Sankt-Gallen and eighteenth-century Toulouse. [CH-SGs 359 f79] and [Epitome Gradualis Romani, Toulouse 1759]



a



b



c



d



e



f



g



h



i

Figure 16a-i. Alcobaça estruntos. [Private collection]

The musical score is presented in two systems, each with a vocal line (a) and a basso line (b). The lyrics are as follows:

System 1:
 a: In prin-/ In prin - ci/ In prin - ci/ In prin-ci - pi - o
 b: In prin-ci - pi - o

System 2:
 a: fe - - - cit De - - - us cae -
 b: fe - - - cit De - - - us cae -

System 3:
 a: lum et ter -
 b: lum et ter -

System 4:
 a: ram,
 b: ram,

Figure 17. Transcription of the ‘original’ Alcobaça responsory *In principio* (b) with the embellished reiterations (a).

Lectio epistole beati pauli apos-

toli ad titum. **O** auream noua cū leti-

ci a. **K**arissime. **K**ulget dies hodi-

erna. **N**ata luce sempiterna. **N**oua

dies noua natalici a. **N**ouus homo no-

ua hęc solenni a. **N**oua decen t gaudi-

a. **N**oue laudis ueni a. **P**aru-

◀ **Figure 18.** Epistle for Epiphany in the Girona cantoral. [E-Bc 911, f39^v]

a 7. Pois a na-tu-re-za é or

b Ve-ni-te ex-sult-te-mus

dei-ra e tra-bal-ha por me-di-da: to-das as coi-sas

Do-mi-no... sa-lu-ta-ri no-stro... con-fes-si-

sur-gem dos e-le-men-tos nas-su-as ge-ra-ções,

- - o-ne... e-i.

Figure 19a&b. Original Venite-fragments in the *Tonus solennis* (b) adapted to the Grayling lesson in Portuguese (a).

a

5.Os e - le-men-tos, por seu tur - no

b

Ve - ni - te ex - sul - te-mus Do - mi - no,

a - li-men-tam no-vos nas ci - men - tos tal é - o mé - to - do

ju - bi - le-mus... sa - lu - ta - ri no - stro... ...e - ius...

da na - tu - re - za e cor - re pa - ra - le - lo

in con - fes-si - o - ne et in psal - mis...

com o ru - mo da hu - ma - ni - da - de

ju - bi - le - mus e - i.

Figure 20a&b. Original Venite-formulas of the fourth mode (b) adapted to the Grayling lesson in Portuguese (a).

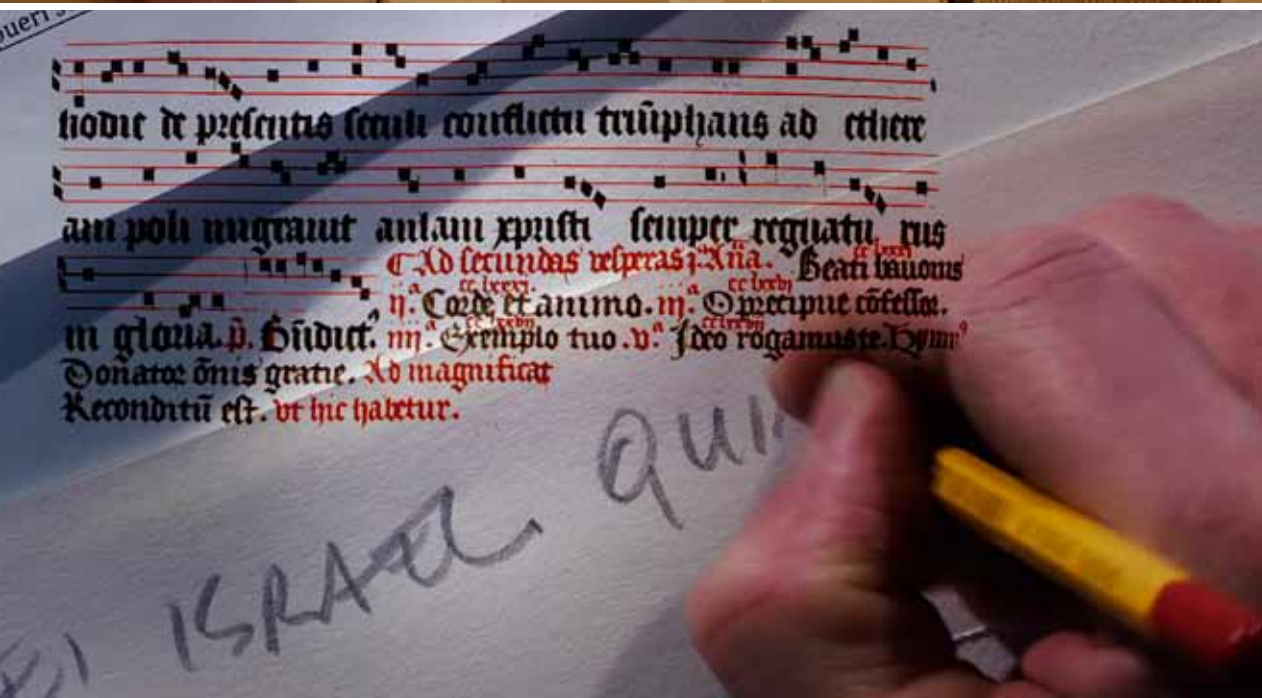


Figure 21 & 22. Stills from the Psallentes production *Liquescens*, from the section on Holy Trinity (top) and from the section on Saint Bavo. [Hendrik Vanden Abeele, idea and programme; Brody Neuenschwander, calligraphy and text art; Igor De Baecke, camera and editing]

o **A** Confundantur & reuertantur qui querunt animam meam ut auferant eam. Ex p.

o **A** Alieni insurrexerunt in me & fortes quiesierunt animam meam. F. D. in nom.

o Insurrexerunt in me testes iniqui. Finita ē iniquitas sibi.

R Tamquam ad latronem existis cum gladius. Comprehendere me cotidie apud vos eram in templo docens & non me tenuistis. Ecce flagellatum ductus ad crucifixi gendum.

o Filius quidem hominis secundum quod definitum est vadit vae autem homini illi per quem tradatur. Ad crucifixi.

R Barabbas latro dimittitur & innocens christus occiditur nam & iudas armiductor secleris qui pacem didicit facere bellum osculando tradidit dominum ihesum christum. Ihesum. OSCULANDO

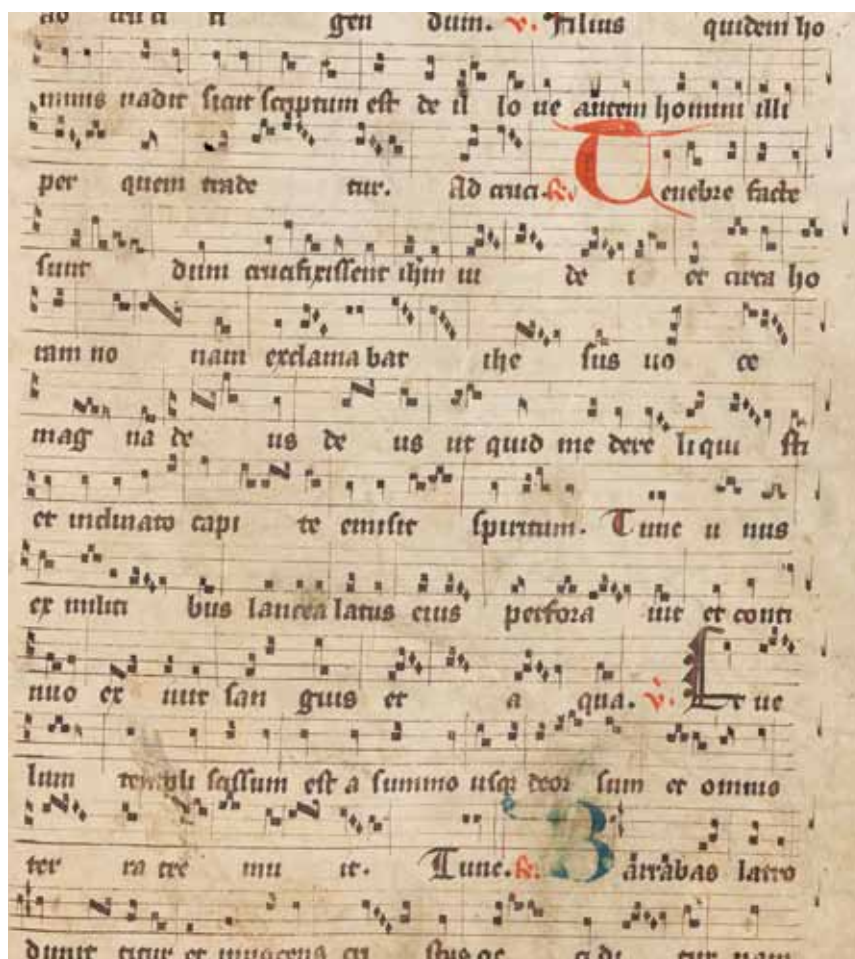
o I ecce turba & quinocebatur iudas venit & dum appropinquare & ad

R Tenebre facte sunt dum crucifixi essent in coym in dei & circabo tam nonam exclamant iherus voce magna deus deus ut quid me dereliquisti & inclinato capite emisit spiritum. Tunc unus ex militibus lancea latius eius perforavit & continuo exiit sanguis & aqua.

o I templum templi scissum est a summo usque deorsum & omnis terra



- ◀ **Figure 23.** The responsory *Tenebrae factae sunt* [Darkness fell] taken from the Sankt-Gallen Hartker antiphony (bottom five lines). [CH-SGs 391, f24]



- Figure 24.** The responsory *Tenebrae factae sunt* [Darkness fell] taken from an Einsiedeln antiphony. [CH-E 611, f85]



Figure 25. Part of the *Gloria* from B-Gu Ms 14, with added notes, constituting the base-line of a faux-bourdon setting. [B-Gu 14, f153^v/f154]



eis in para dy so. *Memento.* **U**inea
 uinea de cta ego te plan ta ui.
 Quomodo conuersa es in a mari tu
 di nem ut me crucifi geres et barraban
 di mitte res. *v.* **E**go quidem
 plantaui te uinea me a ele cta.
 Quomodo. **T**enebrae factae sunt dum cu
 crifixissent ihesum ui de i et circa hora
 no nam excla mabat ihe sus uo
 ce ma gna de us de us ut quid me
 dere li qui sti et inclinato ca pite emi
 sit spira tum. Tunc u nus ex mi
 lita bus lancea latus eius perfora uit

Figure 26. The responsory *Tenebrae factae sunt* [Darkness fell] taken from a Tongeren antiphony. [B-TO olv 63, f157^v]

a fle tu me o quia elongatus est a me qui
 conso laba tur me uide te omnes popu li si est do
 lor si mi lis sicut dolor me us. **Q** uos

omnes qui transitis p ui am attendite et
 uide te. **S**i est do. **C**elum templi scil sum

Rz 2

et ex omnis ter ra annu ntiatio de cru

ce clamabat di cens memento me i domi ne dum

ueneris in regnum tu um. **A** men

ti co ti bi ho die mecum eris in para dy so. **I**te.

Gene bte facte sunt dum crucifixus fuit ihu

Rz 5

- ◀ **Figure 27.** The responsory *Tenebrae factae sunt* [Darkness fell] taken from a Maastricht antiphony. [NL-RHCL 1977, f106^v]



Figure 28. A page-filler from the 1540 Cambrai gradual belonging to Robert de Croÿ, possibly made in Bruges. [F-CA Ms 12, f40^v]

ad supernum collegi umiã e ue xisti conditor

nobis cle mens sis ad iutor. Euouae.

In annun ciatione be atæ Mari æ virgini

Ve Mari a gratia plena dñs te

cū benedicta tu in mu li e ri bus. Euoñ. Q Vōdo

fi et istud angele De i quia vi rum in cōcipiendo nō

per tu li audi Ma ri a virgo Christi spi ri tus sanctus

superue ni et in te & virtus al tis si mi obumbrabit

tibi. Oia lauda. D Abit il li Dominus se dē Da uid

Figure 29. A page from the Phalesius Cantuale.
[Leuven, Phalesius, 1561, f133^v]



Figure 30. The responsory *Tenebrae factae sunt* [Darkness fell] taken from a Belgrand antiphonary. [Antiphonale Romanum iuxta Breviarium ex decreto Sacrosancti Concilii Tridentini restitutum. Tulli Leucorum, Ex Officina Francisci & Simonis les Belgrands Fratrum, Civium & Typographorum Tullensium, 1624]

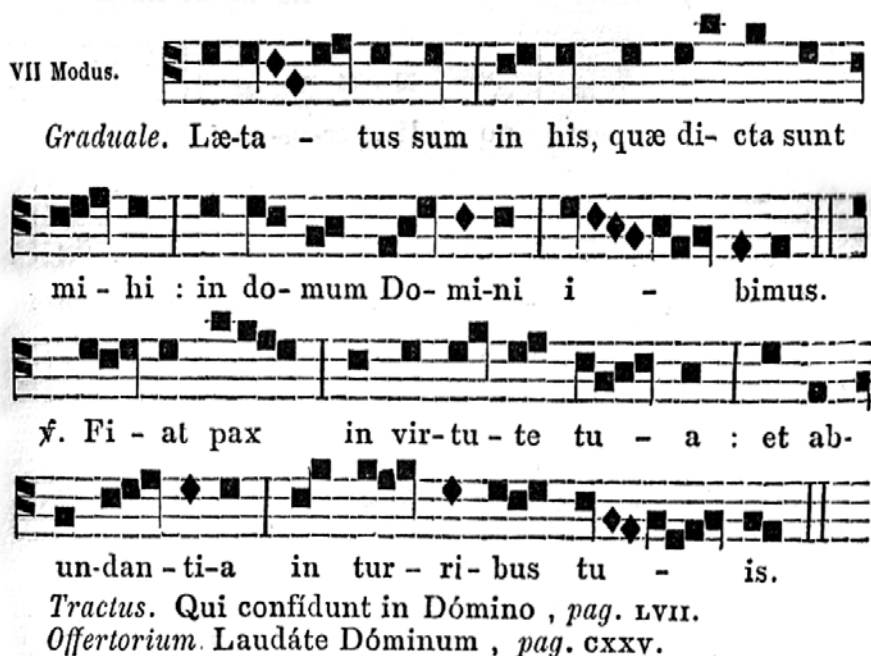


Figure 31. The gradual *Laetatus sum* taken from a Dessain gradual.
[Mechelen, 1859, pp. 118-119]

Figure 32. Recto of the folio 'Poole 70', from a lost gradual made by Antonius de Weert. [US-BLI Poole 70] ►

parit tres marias quarū primam
ysaias predicat di uinitus. **V**irgā
florem producturā virginē par
turam cono sancti spūs. **H**ec est ra
dix anna pi a virga florēs est ma
ri a cultus flos est uirginis. **D**ig
na radix est hono re cuius virga
tali flo re fecundata cecidit. **A**nnā
stellā matu tinā stellā maris et re

gratiam peperit clementia e. **C**um qua

vere iam letatur quia deum contem

platur reuelata facta e. **S**alue ma

ter matris mihi que iam se hic con

sondi mihi iubilans ad te the ra.

Iter nobis para tu tu ut in do

mi in virtutibus collocemur

de terra. **A** men.

*Itud gradale scribi fecit reuerendus pater dñs **Antonius Hgrooten**. de
coesterwyc. abbas modernus huius monasterij Tongerleii. per Franciscum
montfordie de weert. Anno dñi millesimo quingentesimo vicesimo tertio in
vigilia pasche louani felicitur completum. Deo gratias.*

- ◀ **Figure 32.** Verso of the folio 'Poole 70', from a lost gradual made by Antonius de Weert. [US-BLI Poole 70]

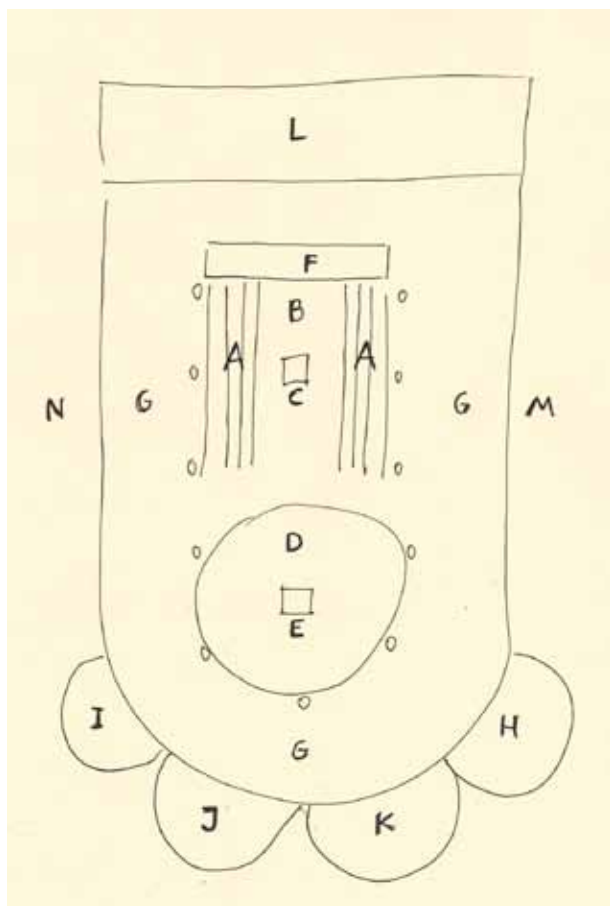


Figure 33. Sketch of a possible layout for The Exhibition.

- Figure 34.** Part of the office for Holy Trinity in the Ghent antiphony 1481. [B-Gu 15, f117^v&f118] ▶

Primum *Bo.*
Vidi dominum.
folio. c. xij

tertium *Bo.*

secundum *Bo.*

Quartum
Bo.

Quintum *Bo.*
folio. c. xix
Ahi laus. ahi

Benedicat nos deus. deus
noster benedicat nos deus et iuvant

et omnes fines terre. *v.*

Deus misereatur nostri et benedicat nos deus. Et me. *x.*

Benedictus deus deus israel qui facit mira

bilia magna solus. Et benedictum nomen

maiestatis eius in eternum. *v.* **H**e

plendum maiestate eius omnis terra fiat

et ben. **D**omi ne et mandata eius observa. hoc

est omnis homo. *v.* **L**umen tibus de

si nihil deest uelitis quicquid ligatur in veritate.

Gloria patri et filio et spiritui sancto. hoc. *x.*

Quis deus magnus sicut deus noster. *v.* **T**u

es deus qui facis mira

bi *lia. v.* **M**o tū fecisti i p̄lis uirtutē tuā redemisti i brachio
 tuo populū tuū. *En.* **G**loria p̄i + filio + spiritui s̄c̄o

In u. u. **R**antas p̄r ē gratia filius quiniatio sp̄s s̄c̄s
to. En. aūc.

o beata tri unitas. *p.* **P**ater et fili⁹ et sp̄s s̄c̄us sanc-

t⁹ una substantia et o beata tri unitas. *p. a. a. u. u. a.* **V**erax

est pater veritas filius veritas spirit⁹ sanct⁹ o beata triu-

tas. *p. a. u. u. a.* **G**loria et honor deo in unitate trinita-

tis p̄i et filio et s̄c̄o spiritui in scriptura scripta. *p. b. u. d. v. i. s. t. i. a.*

In p̄e manet eternitas in filio equalitas in spiritu sancto

et unitatis equalitatis q̄ connectio. *p. c. a. t. a. t. e.* **S**anctus sanct⁹

sanctus dñs de us omnipotens qui erat et qui est et qui ven-

iturus est. *p. d. i. s. r. e. g. i. o. m. u. s. f. i. n. e. s. t. e. r. r. e.* **M**ag-

nus et lauda bi lis ni mus. et sapientie

e us non in mecus. **M**ag-

Septima

Nona

Septima

Figure 35. The start of the prosa *Advocatam* in the Girona cantoral. ►
[E-Bc 911, f149]

Hue mari

a. n. mē.

H Duo catam inuoc in omēs

Itē al
prosa
b. mē.

laudes illi te ino comuni co ncordia.

H duo ca ta sit mari a hac p

te mur prece pi a colento so len

I ma. n se si quis forte nouit preteri f



Figure 36. Ranworth antiphony, start of the Thomas Beckett office.
[GB-Ranworth s.s., f37v/f38]



Figure 37. Image from the production *Cloistered*, with Rozelien Nys (left) and Els Van Laethem. [Photo Marcel Van Coile]

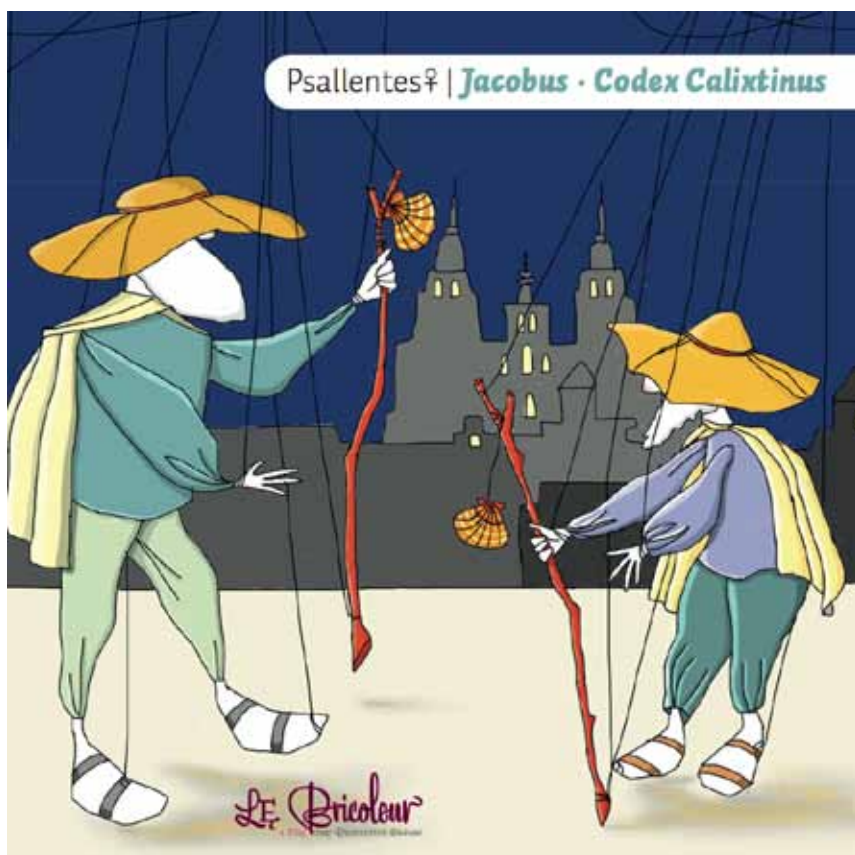


Figure 38. Cd-cover for the Jacobus-project, artwork by Hilde Vertommen, layout Kris Thielemans. [LBCD/05]

Figure 39. Start of the office for Saint Walburga in the Zutphen antiphony. ►
[NL-Zua 6, f68^v]

Regem apostolorum dominum uenite adoremus ac b ia. Venite.

Walbunge v̄g
festu sūmū. ⁊ p̄m

rusalem. s. Le dim. **S**anus hono: cap mōi. **A**d bud. a. **S**ile ihrlm. s. coll. p. **q** pious eē su p. **S**uffr. radho: nō s. **P**ost bñdē de letanus. a. **A**ntem. **ā** v. i. collā. **m**us vō s. p. s. a. q. s. r.

[illegible]

Die sancte matre secunda uirgo uirginum

domine deus omni potentissime

p5. Omnia laudate. Cap. 1. 98. 99.

de una vigne in coi.
 An. Ave. Hos natu. v.

transmisit corpore plurimu. Ebovac. *Spē aia & pulchē aia.* **Anth**

Sanda Valburgis gemma virginum inodulissima una re

Handwritten musical notation on a single staff, featuring various notes and rests.

omnes summo regi auctoritate rogauimus te rex in iudicialem

guntis annis regnauit annis regnauit a se inuicem

fontium qui te in celesti thalamo amplectitur coronatam ut

A single staff of handwritten musical notation. The notation includes several eighth and sixteenth notes, some beamed together, and various rests. The ink is dark and the paper shows signs of age.

pio interuentu toto orbe diffusam sanctam defendas ecclesi-

Ad roml m. 7. Ave flos an: **V** c. 11. n. 1. n.

an̄ achib. ebovæ. ñ. glorificat

[Musical notation on a five-line staff]

Postquam hunc mundum dominum invoco ad dominum meo

Regem Anglorum et Cantuariensis Archiepiscopum de

