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THE OFFERTORY TROPE: ORIGINS, TRANSMISSION, AND FUNCTION

The Ohio State University

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THE OFFERTORY TROPE: ORIGINS, TRANSMISSION, AND FUNCTION

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

John Gearey Johnstone, B.A., M.A.

The Ohio State University

1984

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Adviser
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To Zoë and Geoff
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PUBLICATIONS


FIELDS OF STUDY

Major Field: Music History

Studies in Chant and Notation. Professor Charles M. Atkinson

Studies in the History of Theory: Professor Burdette L. Green

Studies in the Classical Period: Professors Herbert S. Livingston and Martha C. Maas
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*The abbreviations employed here follow the system adopted by Corpus Troporum.*
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Trope scholarship has advanced significantly in the past ten years. During that time a large portion of the repertory has come under renewed scrutiny, both in the form of editions and detailed studies. Many of the Proper tropes, Ordinary tropes, and Office tropes have received fresh analysis, and our conception of these pieces has been refined and adjusted. Building on the groundbreaking studies of the Aquitanian repertory, recent scholarship has concentrated on the characteristics of local repertoires throughout Europe. Investigations

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of repertories from Winchester, Nevers, and Benevento may be cited as examples of the kind of research that has enhanced our awareness of regional differences among trope repertories.\(^3\)

Other avenues of study have also expanded our thinking about tropes. The fundamental issues of transmission and modality occupy an important position in much contemporary trope research and greatly affect matters such as comparative analysis or editorial policy.\(^4\) One of the most influential developments in recent trope scholarship has come outside of the musicological sphere. The *Corpus Troporum* project\(^5\)


at the University of Stockholm provides researchers with critical editions of texts from virtually every known trope source before the 12th century. The four volumes completed to date and those to follow offer an in-depth view of the textual traditions of the medieval trope.

It is clear, more than ever before, that the repertory of tropes offers a wealth of material that is rich in local tradition and diverse in style and function. It is also clear that in order to comprehend the full significance of tropes, we must consider these pieces not only from a musical point of view, but from textual and liturgical points of view as well. The present study undertakes to view a rather limited repertory of tropes—those to the offertory—from such a holistic perspective.

The cross-disciplinary study of tropes and other liturgical music is, of course, not a new undertaking. Trope scholars as early as Léon Gautier and Peter Wagner attempted to understand how tropes were used in the liturgy and what sorts of poetic and musical styles they employed. The early history of tropes has been discussed and debated often, usually in relation to both music and text. Specific sets of tropes have undergone detailed musico-liturgical analysis; the Easter drama Quem queritis is among the most studied pieces in medieval musical

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research. Contemporary investigations of transmission and compositional procedure stress the necessity of analyzing chant as the partner of language and textual interpretation. The present study of offertory tropes grows out of this long and constantly changing attempt to understand both the music and function of medieval chant.

The Scope of Research

The offertory trope constitutes a thin slice of the huge repertory of tropes, and in many ways resembles its better known companion, the introit trope. Both are tropes to Proper chants of the mass, and in general the musical and textual procedures are the same in both repertories. At the same time this very similarity has been influential in directing the focus of the present study toward characteristics of the offertory trope that serve to distinguish it from other trope genres.

Research in the area of Proper tropes has always been dominated by the study of introit tropes to the virtual exclusion of other types, such as those for the offertory. To a great extent this emphasis has been justifiable. In the Middle Ages introit tropes substantially

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8 A recent investigation of the Easter drama, with bibliography, is Michael Lee Norton, "The Type II Visitatio Sepulchri: A Repertorial Study" (Ph.D. dissertation, The Ohio State University, 1983).

outnumbered offertory tropes and remained popular long after the offertory trope lost favor. Partly as a consequence of this, the repertory of introit tropes provides a corpus that is largely representative of the entire repertory of Proper tropes. Their textual procedures and melodic styles, for example, coincide to a large extent with those of offertory tropes. The manuscript sources of introit and offertory tropes are frequently the same, and the pieces are usually grouped together, even when tropes of other genres are missing or contained in different parts of the manuscripts.

Still, the predilection of modern scholars for introit tropes has caused some shortcomings and oversights. Because of the enormous size of the corpus of introit tropes, musicologists have in general restricted their investigations to geographically circumscribed portions of the repertory with diastematic notation. Comparative studies are few, and for the most part restricted to analyses of different melodic traditions for specific trope elements. The concentration on introit tropes has also diverted attention away from certain kinds of tropes that were popular during the early stages of troping, and that do not conform to the melodic and textual principles usually attributed to introit tropes.

It must be stated from the outset that the purpose here is not to catalog and discuss the entire repertory of offertory tropes. Many of these tropes have been indexed or collected previously in various regional studies, and a complete concordance and critical edition of offertory trope texts is included in the volumes of Corpus Troporum. In general, offertory tropes that conform in style to the larger repertory
of Proper tropes, particularly those of Aquitaine, Winchester, and northern France, will receive little attention, except where they have value for the sake of comparison with other offertory tropes. Instead, offertory tropes that provide evidence about the early stages of troping and about musical style in some of the East-Frankish, Rhenish, and Italian repertories form the basis of the ensuing discussions.

A coordinated treatment of music, text, and liturgy has been undertaken whenever possible. The purpose of the interdisciplinary approach is not to describe the textual style, musical procedures, and liturgical function of the offertory trope separately. Rather, it is to demonstrate how all aspects of the offertory trope contribute to a unified work within the context of the mass, and in particular within the offertory ceremony. Thus, musical analyses will consider not only melodic style and form but also the setting of text and the syntactic relation between textual and musical structure. Matters of theology, liturgical function, or textual interpretation will also warrant attention, but in relation to the musical substance of the tropes.

Tropes from the East-Frankish repertory play a major role throughout this study. A great many of these tropes are found only in nondiastematic sources, which makes discourse about them difficult. Even in some instances of East-Frankish offertory tropes that have diastematic concordances, scholars have paid them little attention. This apparent neglect comes as no surprise. East-Frankish manuscripts and the music they contain have been the subjects of numerous studies, primarily because of their historical importance. But these investigations have concentrated on paleography and notation, encompassing
studies of notational scripts, rhythmic indicators, individual neumes, semiotics, and the like. It would be desirable, therefore, if we could say more about the style and distinguishing melodic characteristics of East-Frankish Proper tropes.

The present study of musical style must assume that the East-Frankish melodies cannot be transcribed unless diastematic concordances are available. It is possible, nevertheless, to observe musical tendencies among these pieces by analyzing the trope melodies in connection with their texts, especially with regard to poetic devices and textual accent. The first segment of the present study attempts to describe features of musical style by looking simultaneously at both music and text. The stylistic features of East-Frankish tropes will be compared with those from other repertories in order to demonstrate procedural differences in the setting of text. The musical characteristics of East-Frankish tropes will then be used to show how the melodies of individual offertory tropes reflect the poetic and syntactic qualities of their texts.

An extended investigation of a single set of tropes—Ab increpatione—comes next. Ab increpatione, a trope to the Easter offertory, is the most widely disseminated trope set in the entire repertory and must be among the oldest of tropes. It appears throughout Europe with numerous configurations and variants. Each version provides a slightly

different interpretation of the offertory text, depending on the theological orientation of the tropist. The musical style and structure of the set offer an incisive look at the transmission of a widely popular trope, and manuscript evidence suggests a hypothesis as to the earliest form of the trope set and its text.

The musical structure of Ab increpatione parallels that of its offertory chant, and probably resulted as a conscious imitation of the offertory on the part of the trope composer. Other early offertory tropes imitate their host chants, and suggest that trope sets which have an internally coherent organization may at times display more dependence upon their base chant than has been previously believed. A study of early trope sets from other repertories substantiates this hypothesis and reinforces the necessity of analyzing tropes in their liturgical and musical context.

The paraphrase trope forms the basis of investigation for the final segment of the present study. Paraphrase tropes appear in some of the earliest sources and represent an early development in the history of troping. The overwhelming majority of these tropes appear in East-Frankish sources, and belong to chants for the offertory. Their musical and textual styles resemble nothing else in the trope repertory. Rather, these tropes call to mind short antiphons and responsories of Matins. After an examination of the musical and textual devices employed in the paraphrase trope, a discussion of several liturgical aspects of the offertory leads to a hypothesis about the origin and function of these tropes.
What emerges from this study is a glimpse of an early period in the history of troping when styles and techniques were developing into more consistent local repertories of the late tenth and eleventh centuries. By then the offertory trope had lost popularity in favor of the introit trope at many religious centers. Evidence suggest, however, that during the early stages of troping the offertory received as much attention from trope composers as did the introit. The earliest sources contain important collections of offertory tropes; indeed one of the earliest sources tropes—Mu 14843—shows a preference for tropes to the offertory, especially paraphrase tropes. Why the offertory trope declined in popularity remains obscure. It may be that tropes became more introductory in character and served best in conjunction with the introit at the beginning of mass. The offertory tropes may have given way in favor of the increasingly popular offertory prosula, especially in Italy. Or, the offertory ceremony may have diminished in importance as fewer people participated in communion. For whatever reason the offertory trope disappeared, it seems clear that it played an important role in the early history and development of troping.

11 For a description of the declining frequency with which the laity partook in communion, see Peter Browe, Die Pflichtcommunion im Mittelalter (Münster: Regensbergsche Verlagsbuchhandlung, 1940), pp. 27-45. Commentators in the ninth century mentioned the tendency among the laity to take communion only at the high feasts. The reform synods of Tours (813) and Ingelheim, for example, suggested that the "laity should communicate at least three times per year, if not more often, unless prevented from doing so by major crime" (Browe, p. 34). Petrus Cellensis, who died in 1183 as bishop of Chartres, wrote about the "recess and indifferent laity . . . for whom it is enough to communicate once per year."
An Overview of the Offertory

The following overview is intended to provide a general background to the portion of the liturgy within which offertory tropes were sung. The offertory (offerenda or oblatio) is that part of the liturgy, following the creed, which begins the entire communion ritual. It encompasses the presentation of the Host and Chalice to the celebrant, the arrangement and blessing of these items on the altar, and ends with the Secret, a variable prayer that culminates with the words "per omnia saecula saeculorum." The offertory chant accompanies these preparatory events leading to the canon of the mass.

The offertory can be traced in one form or another as far back as the First Apology of Justin Martyr, c. A.D. 155. Justin describes the offering of bread and wine to the "president of the brethren," who sends up praise and glory to the Father of all, through the name of the Son and Holy Spirit, and offers thanksgiving at some length that we have been deemed worthy to receive these things at His hand. After the prayers, the "president" calls upon the deacons to give the eucharist to all the people.


Hippolytus gives a similarly brief outline of the offertory in his *Apostolic Tradition*, written sometime after A.D. 200. He describes the Eucharist as it was celebrated on two occasions: following Baptism and Confirmation, and following the consecration of a bishop. In the latter case, the deacons bring the oblations to the bishop, who says "Dominus vobiscum." The people reply "Et cum spiritu sancto."\(^{14}\) Moments later the canon begins.

At some point in the development of liturgical rites offertory processions arose as a ritualistic means of presenting gifts at the altar. The form of the procession varied depending on the rite and locale. In the Gallican liturgy, for example, the offerings were collected at the back of the church, and carried to the altar by Priests. An antiphon was sung three times during the procession, with the clergy responding each time. After the bread and wine were placed on the altar the clergy sang the offertory, "which the Franks call *sonus*.\(^{15}\)

A procession also arose in the Roman Rite, but the descriptions in the *ordines romani* are vague. It is clear, however, that the "Gregorian" offertory chant, with its lengthy and melismatic verses, was designed to accompany a substantial ceremony, which must have involved some kind of presentation of offerings at the altar.\(^{16}\)

\(^{14}\) Thompson, *Liturgies*, p. 20.


\(^{16}\) For a look at the evidence contained in the *Ordines*, see *infra*, Chapter 5, pp. 205-214. See also Booth, "The Offertory Rite."
The offertory is a puzzling chant. It is grouped with other antiphonal chants—introit and communion—in the tropers, and in function it resembles these pieces; all three chants accompany an action in the liturgy, unlike the chants that follow lessons—the graduals, Alleluias, tracts, and responsories. In style, however, the offertory more closely resembles responsorial chant with its highly melismatic style. This apparent contradiction between functional and stylistic aspects has led to considerable debate about the history of the offertory.

Taking as his starting point a reference by St. Augustine to the singing of antiphons during the offertory procession, Willi Apel has postulated that the offertory was originally an antiphonal chant. Later, (according to Apel) the offertory became a responsorial chant with verses sung to reciting tones. Some time after 850 the reciting tones disappeared in favor of florid melismatic verses. This view continues to attract followers today. An alternative point of view has been suggested by Helmut Hucke, who studied the psalmody sources of

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18 Karlheinz Schlager, "Die Neumenschrift im Licht der Melismen-Textierung," *Archiv für Musikwissenschaft* 38 (1981):296-316; Michel Huglo, review of Finn Egeland Hansen, *The Grammar of Gregorian Tonality*, in *Journal of the American Musicological Society* 37 (1984):416-24—"His (Hansen's) judicious separation of each Offertory antiphon from its two verses is justified by the fact that the verses are generally considered to have originated more recently than the antiphons" (p. 419).
offertory texts and found little evidence to confirm that the offertory was once sung antiphonally. Since the offertory antiphons are often drawn from internal psalm verses, and the offertory verses frequently derive from assorted psalm verses (usually not in consecutive order), Hucke argues that the textual procedure represents a typical responsorial technique, and that the offertory could not, therefore, have been originally antiphonal in conception. Joseph Dyer has even suggested that Augustine referred not to the offertory, but to the introit procession. If Dyer is correct, his theory undermines the evidence that supports the antiphonal origin of the offertory.

Hucke's line of reasoning can be taken a step further by considering the offertory responds. Such an approach casts light on the question of recitation of offertory verses. In a typical offertory or other responsorial chant, the respond—sung complete or from some point within its course—follows each of the verses. Manuscript sources for the offertories show a certain amount of variation in the notation of respond cues. Cues to a respond might appear after all verses or after only one or several verses. The choice and placement of offertory responds varies from location to location. In many cases, the variety may be fortuitous, e.g., a respond cue that appears only after one verse may simply be a shorthand indication for the respond that should be sung.

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after every verse. In other cases, however, the respond cues show a thoughtful awareness for the continuity of expression between verse and respond.

Willi Apel has discussed offertory responds in some detail. He mentions in passing the possibility that responds may not have been sung after every verse, but never cites examples. He says:

In a number of offertories with several verses the repeat of the Antiphon is not indicated, or not indicated after each verse. In the great majority of the cases, this is probably due to scribal negligence.

Apel assumes, for the most part correctly, that the respond should be sung after each offertory verse. Yet not all cases of missing respond cues can be attributed to scribal error. There was a degree of flexibility in choosing respond texts and placing them within the offertory, as can easily be demonstrated by the inconsistency among manuscripts. Decisions about the offertory responds probably depended on local preferences and concern for textual nuance and continuity. Aurelian even suggests that a capable singer should feel obligated to change the text of an offertory so that the transition between verse and respond makes sense. Several examples will demonstrate how offertory responds were chosen to produce a continuous and meaningful bond with offertory verses.

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The offertory for St. Benedict derives from psalm 20 (see Figure 1). The relatively short first and second verses of the offertory have as their texts half-verses from psalm 20 (verses 4a and 6b respectively). The respond, as indicated in the troper/gradual Pa 9448, combines with these verses to form two essentially new psalm verses: the first verse with the second line of the respond (or perhaps the second and third lines), the second verse with the final line of the respond. The first verse states: "He asked for life, and you gave it to him, O lord." The respond continues: "and you have not withheld the request of his lips." The second verse states: "You have gladdened him with the joy of your presence." The respond follows: "You have placed a crown of

Figure 1.

The offertory Desiderium animae eius with three verses, derived from psalm 20, Pa 9448.

Psalm

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<tr>
<td>20.3.a</td>
<td>Of Desiderium animae eius tribuisti ei Domine</td>
</tr>
<tr>
<td>20.3.b</td>
<td>et voluntate labiorum eius non fraudasti eum</td>
</tr>
<tr>
<td>20.4.b</td>
<td>posuisti in capite eius coronam de lapide pretioso.</td>
</tr>
<tr>
<td>20.5.a</td>
<td>V1 Vitam petiit et tribuisti ei Domine. Et voluntate</td>
</tr>
<tr>
<td>20.7.b</td>
<td>V2 Letificabas eum in gaudio cum vulto tuo. Posuisti</td>
</tr>
<tr>
<td>20.9</td>
<td>V3 In veniatur manus tua omnibus inimicis tuis dextera tua inveniat omnes qui te oderunt Domine.</td>
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23 Paris, Bibliothèque Nationale, fonds latin 9448, f. 67v.
precious stones on his head."\textsuperscript{24} The lack of a cue after the final verse ostensibly indicates a repetition of the entire respond.

In these instances, the responds act very much like tropes by expanding the offertory chant with syntactically related interpolations. In other cases it is not clear that a respond necessarily follows every verse. \textit{Domine Deus in simplicité}, the offertory for the Dedication of a Church, has two verses (see Figure 2). The second verse ends with the participle "dicentes" ("saying") followed by a cue to the offertory respond, "Deus Israel." The verse has been clearly designed to flow

Figure 2.

The offertory \textit{Domine Deus in simplicité} with two verses, derived from 1 and 2 Chronicles, To 20.

\begin{tabular}{l}
\textbf{Chronicles} \\
\end{tabular}

\begin{tabular}{l}
1.29.17 Of Domine Deus in simplicité cordis mei laetus obtuli universa et populum tuum qui repertus est vidi cum ingenti gaudio. \\
1.29.18 Deus Israel custodi hanc voluntatem Domine Deus. \\
2.7.8,12 V1 Fecit Salomon solemnitatem in tempore illo fecit fecit Salomon solemnitatem in tempore illo et prosperatus est et apparuit ei Dominus Deus Israel. \\
2.7.2,3 V2 Maiestatis Domini aedificavit templum videbant omnes filii Israel gloriaron Domini descendentem super domum et adoraverunt et conlaudaverunt Dominum dicentes. Deus Israel. \\
\end{tabular}

\textsuperscript{24}The notion that the two offertory verses plus responds comprise psalm-like verses can be justified in two ways. First, the respond follows as a logical consequence of each verse, much in the style of traditional psalmodic couplets. Second, the first verse ends with the same words that end the first line of the offertory antiphon—"tribuisti ei Domine"—thus making a natural transition to the respond, as if it were indeed part of the same psalm verse.
syntactically into the respond. On the other hand, the first verse ends with the opening words of the respond, "Deus Israel," not as a cue, but as the closing words of the verse itself. 25 "Deus Israel" stands in apposition to "Dominus" rather than as the subject of the respond.

Part of the reason for the lack of a respond after the first verse of Domine Deus in simplicitate may be the desire for continuity between verses. The offertory antiphon quotes King David as he presents the money and supplies needed to build the temple. The two verses describe the celebration following the erection of the temple. The first verse proclaims the opening of the feast: "Solomon then celebrated the feast for seven days" (2 Chronicles 7:8,12). The second verse describes the people giving praise to the Lord after he has consumed their sacrifices, and ends by having them proclaim David's words (the respond), saying ("dicentes"), "Deus Israel custodi hanc voluntatem" (0 God of Israel, watch over these offerings).

Domine Deus in simplicitate forms a continuous description of the building of Solomon's temple. Since the respond is not sung after the first verse, the entire event can unfold without interruption. A fleeting allusion to the respond—"Deus Israel"—at the end of the verse suffices. After telling the entire story, the offertory moves smoothly

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25 It is clear in To 20 and other manuscripts that "Deus Israel" is not a respond cue after verse one. In Paris B.N. f. lat. 17436— the only Sextuplex gradual that transmits respond cues— just as in To 20, "Deus Israel" is not separated from the verse by punctuation marks, nor is it capitalized or in any other way set off from the first verse ("Deus Israel" is capitalized in Example 2 to conform to modern editorial principles of Latin. It is not capitalized in the manuscripts.) The cue Deus Israel following verse two is capitalized and follows a period at the end of the verse.
back to the respond by relating it syntactically to the end of the last verse.

Elegerunt apostoli also illustrates the continuous telling of a story in which the respond is fully integrated into the offertory complex only once (see Figure 3).26 The first verse gives a condensed account from Acts of the stoning of St. Stephan. It ends with the participle "dicentes" and a cue to the respond—"Domine Jesu, accipe spiritum meum, alleluia" (Lord Jesus, receive my spirit)—the invocation uttered by Stephan before he dies. The second verse quotes the final line from the description of Stephan's death—"Then he knelt down and

Figure 3.

The offertory Elegerunt apostoli with two verses, derived from Acts 6 and 7, SG 339.

Acts

6:5.b Of Elegerunt apostoli Stephanum levitam plenum fide et Spiritu Sancto

7:58.a quem lapidaverunt iudei orantem et dicentem
7:58.b Domine Jesu accipe spiritum meum alleluia

6:15.b V1 Viderunt faciem eius tamquam faciem angeli Dei
6:12.b et concurrentes lapidibus cedebant eum
7:58 orantem et dicentem. Domine

7:59.a V2 Positis autem genibus Stephanus orabat dicens
7:59.b Domine Jesu ne statuas illi hoc peccatum
Lc 23:34 quia nesciunt quid faciunt. Alleluia

26. There are two separate traditions for this offertory. The one given here is found in East-Frankish and Italian manuscripts. The same antiphon is combined with two different verses in West-Frankish manuscripts. Only one of the Sextuplex graduals, that from Senlis, contains the offertory Elegerunt, in this case with the West-Frankish verses.
said 'Lord, do not hold this sin against them'"—concluding his utterance with the words of Christ—"For they know not what they do." It would seem inappropriate to add the respond here, since the verse ends with Stephan's last words. Instead, only the alleluia is sung.

Although many other examples of a semantic or syntactic connection between verse and respond can be cited, only one more illustration will be discussed here. Anima nostra, the offertory for Holy Innocents, consists of two verses whose texts are inextricably related. The first verse—"If the Lord had not been on our side when they attacked us"—sets the condition for the second verse—"the torrent would have swept us away." The respond makes sense in relation to the last verse, and in fact follows it immediately in the psalm: Since the Lord was on the side of the Innocents, the "net was torn" and the spirits were freed ("laqueus contritus est, et nos liberati sumus"). The respond makes no

Figure 4.
The offertory Anima nostra with two verses, derived from Psalm 123, To 20.

Psalm

123.7 Of Anima nostra sicut passer erepta est de laqueo venantium, laqueus contritus est et nos liberati sumus.

123.1-2 V1 Nisi quod Dominus erat in nobis dicat nunc Israel nisi quia Dominus erat in nobis.

123.5-6 V2 Torentem pertransivit anima nostra forsitan pertansisset anima nostra aquam intolerabilem benedictus Dominus qui non dedit nos in capitonem dentibus eorum. Laqueus.
sense after the first verse, especially since the verse is an incomplete sentence that requires completion by the next verse.\textsuperscript{27}

It seems clear from the above examples that some offertories were designed to function as complete textual units encompassing both the offertory antiphon and the offertory verses. One doubts that such carefully designed offertories could have resulted from a gradual reduction in the number of psalm verses that originally constituted an antiphonal chant. In two of the examples the offertory texts were non-psalmodic, and in both cases they probably represent chants that were added to the repertory relatively late.\textsuperscript{28} In other cases the offertory verses were probably selected from the psalm to form a continuity of expression with their responds.

It is appropriate, in light of the above evidence, to consider Aurelian's commentary on the offertory and Apel's inference of reciting tones for the offertory verses. In chapter 18 of the \textit{Musica Disciplina} Aurelian "includes one tone for the offertory" in each of his modal categories (Apel, p. 512). Apel suggests that Aurelian refers here to

\textsuperscript{27}Manuscript evidence indicates a certain discrepancy as to the responds for this offertory. Paris 17436 transmits \textit{Anima nostra} in exactly the same way as To 20. Einsiedeln 121 gives \textit{Et nos} as a respond cue after the first verse, which makes sense as a parenthetical remark to the verse: "If the Lord was not on our side (and we were not freed)." Other manuscripts, such as Pa 9448, indicate the respond \textit{Laqueus} after both verses, which makes little sense after the first verse.

\textsuperscript{28}As mentioned above in note 26 (p. 17), the East-and West-Frankish versions of the offertory \textit{Elegerunt} are different. It appears, therefore, that \textit{Elegerunt} was a late addition to the repertory. In the case of \textit{Domine Deus in Simplicite}, the feast of the Dedication of a Church was not added to the liturgical year until the seventh century, thus supplying a relatively late \textit{terminus postquam} for the offertory chant itself.
reciting tones for the offertory verses. Indeed, Aurelian says in chapter 10 that "no one is a singer who doubts that the verses of the offertories are inserted in them by means of the Tones." In this case, however, the term "tonus" is problematic. It may not refer to reciting tones at all, but instead to a more general conception of melody as, for example, in chapter 10 where he says:

It must be noted that in the offertories and responses and invitatories, the Tones must not be looked for in any other place except where the ends of the verse are inserted and where the sense of the text rather than of the melody must especially be preserved; but in the introits, antiphons, and communions, let them always be looked for at the beginning. (translation after Ponte)

It would appear from this statement that tonus refers here to melodic figures that are found at the end of the offertory verses, where a singer would have been concerned with a smooth transition, both textual and musical, back to the offertory respond. As we have seen, Aurelian recommends that singers change the offertories in order to achieve a logical connection to the respond. His conception of tonus in the offertory seems to derive from this desire for a smooth transition rather than from a sense of reciting tones in the offertory verses.

Whatever bearing this information has on arguments over the age and development of offertory chants, it provides a glimpse at the syntactic and semantic continuity of the liturgical chants that formed the musical inheritance of trope composers. A conscientious tropist must surely have recognized the clever textual devices of his offertory chants. In this light, the appearance of introductory and interpolated additions to preexistent chant seems a logical development from the procedures that had already been utilized within the chants themselves.
Chapter 2

MUSIC AND TEXT IN EAST-FRANKISH PROPER TROPS

Musicologists of the twentieth century have shown a keen interest in the chant manuscripts from St. Gall (including the tropers). In general their attention has been focused on the historical and liturgical importance of the manuscripts, and upon the system of musical notation they employ. There has been, however, a lack of meaningful commentary about the music of proper tropes from St. Gall. The situation is not difficult to explain. Many of the earliest surviving trope manuscripts come from St. Gall, and the names of composers from St. Gall, such as Notker and Tuotilo, can be linked to specific pieces. Yet the musical notation that preserves the East-Frankish repertory of tropes prevents us from recreating the music, except in a lamentably few cases where tropes have been preserved in concordant sources whose notation

1 There does exist a limited amount of musical commentary about several issues that are peripheral to the present topic. The subject of melismatic tropes has received attention, mainly in the attempt to explain the origin of troping. See, for instance, Rembert Weakland, "The Beginnings of Troping," Musical Quarterly 44 (1958): 477-488; and the response to this article by Paul Evans, "Some Reflections on the Origin of the Tropes," Journal of the American Musicological Society 14 (1960): 119-130. The discussion has been given new life recently by Michel Huglo, "Aux origines des tropes d'interpolation: le trope méloforme d'introït," Revue de Musicologie 64 (1978), 5-54. The underlay of text to preexistent melismas has also received considerable scholarly treatment. See, for example, Bruno Stüblein, "Die Unterlegung von Texten unter Melismen," IMS Kongressbericht (1961-62): 12-29; and Karlheinz Schlager, "Die Neumenschrift im Licht der Melismen," Archiv für Musikwissenschaft 38 (1981): 296-316.
can be deciphered. Recent scholarship has tended to focus on transcribable repertories such as those from Aquitaine, Nevers, and Benevento.

The present investigation seeks to make sense out of the "inaccessible" tropes of St. Gall and its environs. The difficulty with such an endeavor lies in finding a meaningful way to describe the music. Fortunately, an avenue leading indirectly to informed discussion of East-Frankish tropes has recently been opened by Leo Treitler and Ritva Jonsson. These two scholars, working primarily with diastematically notated tropes of the West-Frankish trope repertory, propose that the music of tropes be analyzed as the partner of text—that the syntax, phrasing, and even interpretation of a text can tell us much about how a singer perceived its melody.

The method espoused by Treitler and Jonsson involves the correlation of musical and textual structure. They have shown that significant variations in textual syntax and phrasing are often reflected by structural variations in the music. Furthermore, "only those aspects of text-structure that relate to the sense of the text were constraints on the melodies." Their approach cannot be applied directly to the East-Frankish repertory since they rely on diastematic notation. Without reference to specific melodic shapes and cadences, description of

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3 Ibid., p. 21. The work of Richard Crocker may also be cited in reference to the use of text as a tool for analyzing music. Crocker employs analyses of textual syntax in attempting to reconstruct the original versions of Notkerian sequences. See The Early Medieval Sequence (Berkeley: University of California Press, 1977).
musical structure is difficult. Still, it seems certain that the music of East-Frankish tropes can be effectively approached via the texts. It will be the task of this chapter to suggest several ways in which text can lead to the analysis of non-diastematic trope melodies.

**Relation between Melody and Textual Accent**

Treitler touches upon an approach for discussing non-diastematic notated music in his recent systematization of notational scripts: he alludes to the correlation of musical inflection and textual accent. As a primary aim of his discussion, Treitler evaluates and discredits a common theory of the origin of neumatic notation—the theory that neumes derive from signs of textual accentuation. He refers to the famous passage in the nineteenth chapter of Aurelian's *Musica Disciplina* where Aurelian uses grammatical terms such as "acutus accentus" and "circumflexio" to describe introit verses. Treitler argues that "accentus acutus" describes "not a single high note [virga], as the [accent] theory would require, but a two-note ascent [pes]."

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5 Treitler, "Early History," p. 267. Treitler's characterization of the accent theory, and hence of what it "requires," is slightly oversimplified. Some writers, Willi Apel for example (*Gregorian Chant*, p. 109), do equate the *virga* with "accentus acutus." Others, including Bruno Stäblein and Peter Wagner (who is probably the first), recognize that "accentus acutus" and "accentus gravis" refer to two-note figures, and that "circumflexio" refers to a three-note figure. As Wagner puts it, "the starting point [for notational signs] is rising and falling motion. The three signs therefore entail one tone more than their accent-character implies" (*Einführung*, vol. 2, p. 104). Wagner's conception of the accent theory utilizes the exact evidence that Treitler uses to discredit that theory.
Furthermore, the grammatical terms do not denote the notational signs themselves, but the musical inflections represented by those signs. Treitler considers this evidence "very damaging to the accent theory."

Another aspect of Aurelian's commentary seems to support Treitler's judgment: musical inflections do not correspond with the textual accents of Introit verses. In describing the setting of the doxology in "autentus protus," Aurelian says that

The first syllable [of Gloria], i.e., Glo-, will be begun moderately. The second, namely -ri-, will be enunciated with an acute accent, but in this way only if it is a dactyl or any short syllable; if it is long, however, it will then take pleasure in a circumflex. The third, -a, will be retained with the voice suspended.

That is, if the second syllable of an introit verse in first mode is unaccented, it is sung with an acute accent ("acutus accentus"). It appears, therefore, that Aurelian's method of describing musical inflection is artificial; his "acutus accentus" bears no direct relation to textual accent. This clouds the terminological matter somewhat, but suggests that Aurelian may have derived a vague notion of musical inflection from the theory of grammatical accent (as Wagner supposes), or simply attributed the notational signs to the signs of grammar without supposing any connection between musical and textual inflection. As Treitler summarizes:

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The passage from Aurelian does show that, in the early attempts to conceptualize about melody, the concept of "accent" came to mind. And as "accent" could refer to both an inflection and the sign for it (the latter in other sources), the concept and phenomenon of accent evidently do swim in the murky waters from which we shall have to fish out the components of whatever understanding we are ever going to have about the very beginnings of music writing.

That musical and textual accents should disagree is not surprising. The treatment of textual accent is highly variable in "Gregorian" chant, even in liturgical recitation and psalmody, where accent is sometimes contradicted in initial and cadential melodic figures. In the repertories of ornate chant, the coincidence of textual and melodic accent becomes a matter of complex and often meaningless conjecture. Treitler indicates the difficulties involved in matching textual and musical accent with his evaluation of the use of the punctum and virga, the two neumes which might be expected to coincide with patterns of textual accent. He says:

One of the oldest scripts [paleofrankish] does not differentiate signs for single notes as Punctum and Virga; nor do most of the other iconic scripts. Even among the symbolic scripts that differentiation is not consistent, as one would expect it to be were it truly the basis of the notational practice.

As an example of this phenomenon, Treitler chooses a passage from the sequence Plangant fili ploratione una contained in the Winchester troper Ox 775, "where most syllables are marked with a virga-like form" (see Example 1). The lack of differentiation "casts doubt on the proposition that the Punctum-Virga distinction is inherent in the

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7 Treitler, "Early History," p. 268.
8 Treitler, "Early History," p. 268.
system. . . Postclassical Latin was not an inflected language, i.e., it was not spoken with a pitch accent. Hence the talk about the accents marking rising and falling inflections of speech has no real referent."

Example 1.

Passage from the sequence Plangant filli ploratione una, Ox 775, f. 177v.

Ovatizans iam agebatur inter alta et consueta nubium aera.

Hilarata ac iocundata numis facta penetrabatur marium flumina.

Dulcimodo cantitans volitavit adamoena arida.

Concurite omnia adlitus et condamate agmina.

Treitler's choice of example, however, is problematic. Contrary to what he suggests, there is a differentiation between virga and punctum based on textual stress accent. A virga marks the stressed syllable (underlined in Ex. 1) in almost every word of this piece. Only in the final word of each phrase does a stressed syllable receive a punctum--"aera," "flumina," "arida," and "agmina." At these points the requirements of a cadential formula preempt the regular inflection of stressed syllables. Furthermore, there is at least one punctum in virtually every word, and the alternation of virgae and puncta (ostensibly corresponding to the alternation of high and low notes) coincides with the alternation of stressed and unstressed syllables. In dactyls

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10 For the remainder of this chapter, textual accent refers to accent produced by stress, not by quantity.
and trochees, the first syllable (stressed) always receives a **virga**, while a following unstressed syllable receives a **punctum** (e.g., "nubium," "cantitans," and "inter"). In three-syllable words with penultimate stress, the first syllable receives a **punctum** and the second a **virga** (e.g., "adlitus"). In words of more than three syllables, the primary and secondary accents receive **virgae**, usually in alternation with **puncta** on unstressed syllables (e.g., "agebatur," "hilarata"). It appears that while musical accents do not correspond to rising or falling inflections of speech, they do coincide to some extent with textual accents, no matter how these accents may have been produced in speech.\(^{11}\)

The natural question to ask at this point is: Do textual and musical accents coincide in post-Gregorian chant, specifically in the repertory of tropes? If so, can textual stress be used as a basis for discussing and comparing the music of tropes from different repertories? The answer to both questions is a cautious yes.

Before the correlation of musical and textual accent can be investigated, it is necessary to consider briefly the nature of musical accent. In his prudent treatment of the subject, Willi Apel evaluates the various theories of musical accent in Gregorian chant. He identifies two kinds of musical accent—the melismatic accent and the tonic accent—and demonstrates a partial but significant coincidence between musical outline and textual accentuation.

\(^{11}\) A survey of the sequences in the Winchester tropers suggests that the relation between textual stress and notational signs as outlined here is not limited to *Plangant fili*, but pervades the repertory. The coincidence between stress and notation will remain an unsubstantiated hypothesis at present, but it deserves more thorough study.
Both the tonic [highest note] and the sustaining [melismatic] accent are formative principles of the chant, the former more fully than the latter, neither of them attaining the status of a "law."  

Melismatic accents that reinforce textual stress are easily identified—the stressed syllable receives more notes than its neighbors. With regard to tonic accents the situation is more complex. In a chant whose melodic style is primarily syllabic, one might expect accented syllables to coincide with high notes (as they apparently do in the sequence cited in Example 1). According to Apel's figures for the antiphons of Advent, such a correlation does exist, although the statistics indicate the correlation is partial. The accented syllables in fifty-seven percent of the words in his body of antiphons coincide with absolutely high notes (which Apel labels tonic accents); but in twenty-five percent of the words, the textual accents coincide with relatively low notes. Apel classifies eighteen percent of the words as "indifferent" to melodic accent, by which he means that the accented syllable is sung to the same note as the syllable following the accent. These figures, while indicative of a trend toward matching accented syllables with high notes, demonstrate that the nature of musical and textual accents is a complex one. Apel does not comment on melodies whose style is essentially neumatic or melismatic because of the difficulties involved in determining tonic accent.

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Richard Hoppin uses Apel's findings as the basis for his own treatment of musical accent in chant, and evaluates them in a refreshing way.

The controversies over whether pitch accents and melismatic accents—positive or negative—constitute fundamental laws of vocal composition seem pointless. For one thing, they fail to consider that music can emphasize words and syllables in many more ways than are available in the most high-flown elocution. To cite but one example, it should be obvious that music can stress a syllable by placing it at the bottom as well as at the top of a melodic curve.

If we are to discover any correlation between textual accent and melodic line, the wrong way to approach the subject is with a preconceived notion of musical accent. A better way to set about such an investigation is to identify and evaluate the kinds of musical inflection that occur with accented and unaccented syllables. Our own prejudices about musical accent may be kept in the background.

At the core of such an investigation lies the concept of stress accent in medieval Latin. Stress accent falls on the first syllable of all bisyllabic words. For words of more than two syllables, the stress falls on the penultimate syllable if that syllable is long, otherwise it falls on the antepenultimate syllable.

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Words with penultimate stress are called paroxytones while words with antepenultimate stress are proparoxytones. An investigation of the relation between musical inflection and textual stress must therefore contrast the musical setting of paroxytones and proparoxytones. To simplify the ensuing discussion only three-syllable words will be used here, although the rules formulated appear to fit words of any length.

**Melody and Textual Accent in Be 11**

The present task, then, is to ascertain what types of melodic figure occur with stressed and unstressed syllables of East-Frankish proper tropes, particularly in words of three syllables. A representative troper from Minden, Be 11, provides the repertory upon which the first part of this study will be based. 15 A few preliminary remarks are in order about the types of melody encountered in this manuscript. Approximately half of the trisyllabic words in the proper tropes of Be 11 are set syllabically, i.e., they have one note per syllable. 16 Of interest concerning these words will be the sequences of virgae and puncta that are preferred for paroxytones and proparoxytones. Other

15 Berlin, Stadtsbibliothek th. lat. IV°11. The repertory of Be 11 coincides to a large extent with that in manuscripts from St. Gall. Be 11 may have been copied at St. Gall or a closely affiliated monastery, and brought to Minden. For that reason, examples from other St. Gall manuscripts will also be used occasionally.

16 A slightly problematic group consists of three-syllable words whose first two syllables have one note, but whose last syllable, which is never accented in Latin, has a compound neume. These words will be considered syllabic for the purpose of this study. The phenomenon is very uncommon in Be 11 and may be effectively ignored—there are fewer than 20 such words among the almost 700 three-syllable words in the manuscript.
trisyllablic words have a compound neume on at least one syllable. In a large majority of cases these compound neumes consist of two notes. The topic of melodic inflection can therefore be reduced to one of ascent and descent. Neumes consisting of three or more notes with a change of direction (e.g., a torculus or porrectus), will be considered directionally neutral. Relatively few such cases arise, and they do not significantly influence the study.

There are eight possible configurations of virgae and puncta in a three-syllable word: 1) // / 2) // . 3) /. / 4) / . . 5) . / / 6) . . / 7) . / . 8) . . . One rarely encounters the three configurations with two or more puncta in a row (figures 4, 6, and 8). It may therefore be inferred that a punctum represents an absolutely low note; a virga signifies an absolutely high note or an intermediate note in an ascending or descending sequence.¹⁷ For the five utilized configurations (1, 2, 3, 5, and 7 above) it is possible to determine the melodic shapes which they represent. In some cases the shape is immediately apparent: / . / represents the sequence high-low-high, and . / . represents low-high-low. In other cases it is possible to determine the shape by consulting a number of

¹⁷Treatler makes similar observations about puncta and virgae in compound neumes ("Early History," pp. 245-254). The significance of the two signs in compound neumes differs slightly from that in syllabic notation. In compound neumes, the virga-like components represent absolutely high notes in descending and ascending melodic motion. The punctum represents low and intermediate notes. In syllabic notation, the virga, not the punctum, represents intermediate notes.
trope, prosulae, and sequences that are notated twice—first with single notes above individual syllables, and a second time as a series of compound neumes after the trope text. The figure // usually translates as a **climacus** (high-lower-low) but sometimes as a **pressus** (high-repeated-low). The figure .// translates as a **scandicus** (low-higher-highest). The figure (/s/) represents the melodic motion signified by the **pressus**. Example 2 gives a set of offertory tropes for Epiphany which illustrates the principle of doubly notated tropes. In several instances, pairs of syntactically related words are notated with one compound neume in the melismatic version. For example, three simple neumes over "de quibus" correspond to a porrectus in the melisma after the trope **Orbis ultimus**.

Only the configuration / / / is ambiguous. It usually represents the melodic figure signified by the so-called **pes stratus**, a low note followed by two repeated high notes. It occasionally represents the melodic motion of a **torculus** or even a **scandicus** (e.g., "propheta" in Example 2). In all cases the initial melodic motion is from a low note to a higher note. Ambiguity arises from the fact that these figures would usually be represented by sequences of neumes beginning with a **punctum**. The likely explanation for the lack of consistency in

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18 In these tropes and sequences, the compound neumes of the melismatic version generally coincide with single words or syntactically related word-pairs of the trope or sequence text. This coincidence between word and neume is evidence that the notators of tropes were primarily concerned with indicating the melodic movement within each word, but not necessarily between words. For an extensive and enlightening discussion of this phenomenon in offertory prosulae, see Karlheinz Schlager, "Die Neumenschrift in Licht der Melismentextierung," Archiv für Musikwissenschaft 38 (1981): 296-316.
Example 2.

Syllabic offertory tropes with following melismas, SG 381, p. 234.

/ _ / / . _/ / / / / / / / _ / .
Orbis ultimus domino preciosa munera transmisit

/ . / / /. / / / _
de quibus predixit propheta

/ / / / . / / . / / .
et rex idem electus domini xpisto venturis

REGES THARSIS

/ / / _ / _ / / / _ / _ / .
Regis filio verbo tonantis ante secula regnanti modo in seculo nascenti

[INSU]LAE

/ / . / / _ / _ / _ / _ / /
Stellam de iacob ortam cum iuxta prophetiam sui vatis cognovissent

[OFFE]RENT

/ / . / / . . _ _ / _ _ _ _
Solum munere dignum censentes qui munus omne tribuit

[ADDU]CENT

/ _ / _ / / / _ _ / _ _ _ _
Ut regem regum et dominorum dominum munere dono coronant

PETRAE.

/ _ / _ / _ / _ / _ / _ / .
Per orbem diffuse una caritate fide atque spe

GENTES.

/ _ / _ / . _ / _ / _ / _ / _
SERVIENT
the use of an initial virga is that the first note of the series may indicate relative pitch with respect to the preceding word. Thus, the three virgae over "gratia" and "coronis" are represented by a pes stratus and torculus respectively in the melismatic version of Quos xpicti bonitas (see Example 3). In each case the last neume of the preceding word is a punctum, and probably lies below the first note of the torculus or pes stratus. The last word, "compserat," begins with a punctum, even though it receives a pes stratus in the melismatic version. In this case, however, the last note of the preceding word is a virga, which probably lies above the first note of "compserat."

Example 3.
The trope Quos xpicti bonitas with double notation, SG 381, p.222.

```
/ /...// _// .// // / .// _
Quos xpicti bonitas atque gratia pro illatis poenis

/ / / _// _// _/-1\.$ interprets coronis compserat DE LAQUEO VENANTUM
```

Further evidence of the significance of single neumes is provided by cases in which two words are set to a single neume in the melismatic version. The neumes over "pro illatis" in Example 3 are represented by the following compound neume in the melisma that follows the trope: $^A$. Thus, the first note of "illatis," which normally would be interpreted as the highest note of a descending three note figure (//.), is actually an intermediate note in the ascent of a four note figure (././.).

As shown by the case of three successive virgae, the problem of determining the melodic shape represented by three neumes is not without
difficulty—the significance of a neume sometimes goes beyond the confines of one word. Nevertheless, because of the high frequency with which compound neumes of final melismas are matched with individual words, and because certain figures (e.g., ./ /) almost always coincide with the same compound neume ( : /), it is safe to assume that the boundary of significance for a neume is usually an individual word. With this assumption in mind, the reader may consult Figure 5 for a summary of the melodic motion encountered in trisyllabic words in Be 11.

Figure 5.
Melodic motion represented by sequences of virgae and puncta in Be 11.

/ / /  pes stratus  torculus  (low-high-repeated) or (low-high-low)
/ / .  climacus  (high-lower-low)
/ . /  porrectus  (high-low-high)
./ .  torculus  (low-high-low)
./ /  scandicus  (low-higher-high)
/ s .  pressus  (high-repeated-low)

The frequencies with which the above melodic configurations are encountered in Be 11 are given in Table 1. These statistics indicate a general trend toward setting accented syllables as high notes, but as Apel has observed in the case of Gregorian chant, the tendency to equate textual accent with tonic accent can not be elevated to the status of a fundamental law of trope composition. In the repertory of tropes, descent from a high note to a low note occurs more frequently in words with an initial accent (proparoxytones—31%) than in words with a
penultimate accent (paroxytones--22 %), but the difference in frequency is only indicative of a modest preference. No preference is shown for an ascending sequence between paroxytones (14 %) and proparoxytones (13 %). A tendency toward the matching of textual accent with high notes is very distinct, however, in configurations that involve a change of direction. The porrectus shape / . / occurs frequently among proparoxytones (27 %) but never among paroxytones. On the other hand, the

Table 1
Frequency of melodic shapes for paroxytones and proparoxytones in Be 11.

<table>
<thead>
<tr>
<th>Melodic Shape</th>
<th>Proparoxytones</th>
<th>Paroxytones</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pes stratus</td>
<td>/ / /</td>
<td>19 %</td>
</tr>
<tr>
<td>Climacus</td>
<td>/ / .</td>
<td>31 %</td>
</tr>
<tr>
<td>Porrectus</td>
<td>/ . /</td>
<td>27 %</td>
</tr>
<tr>
<td>Torculus</td>
<td>. / .</td>
<td>2 %</td>
</tr>
<tr>
<td>Scandicus</td>
<td>. / /</td>
<td>13 %</td>
</tr>
<tr>
<td>Pressus</td>
<td>/ s .</td>
<td>3 %</td>
</tr>
<tr>
<td>others</td>
<td></td>
<td>9 %</td>
</tr>
</tbody>
</table>

torculus and pressus shapes occur often among paroxytones (29 %) but rarely among proparoxytones (5 %). This is convincing evidence that textual stress was not considered equivalent to melodic highness. Instead, stress fostered a more general concept of melodically inflected syllables, downward motion coinciding with accented syllables in conjunction with upward motion for unaccented syllables.
The theory that textual stress coincides with melodic inflection rather than with melodic "highness" gains credibility when evaluated for words that are set neumatically. A general principle may be stated here and will be confirmed below: In the East-Frankish repertory of tropes, stressed syllables receive descending neumes, and unstressed syllables receive ascending neumes. This principle contradicts a traditional theory of melodic accentuation which postulates that musical inflection imitates a pitch-inflected Latin—that an acute accent was produced by a rise in pitch of the spoken syllable. Such a causal link between an extinct pronunciation of Latin and a musical imitation of spoken inflections is tenuous at best, and certainly does not explain the inflection of textual accent in the East-Frankish tropes.

An important aspect of East-Frankish Proper tropes is the paucity of melismatic insertions within words. Approximately half of the words in this repertory are set syllabically, while half are set in a strict neumatic style with most syllables receiving one or two notes, and very few more than four. It is clear, therefore, that melismatic accent does not provide a primary support for textual stress. It also follows that in a large majority of cases, melodic inflection of a

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Several qualifications to the principle must be admitted at the outset. First, the rule does not apply to final syllables, which are never stressed in speech and are treated freely in terms of melodic shape. The important influence on this syllable is probably the transition to the first note of the next word. Second, in words of more than three syllables, all the syllables preceding the accent are weak. This brings up the problematic concept of secondary accent. My discussion will focus on three-syllable words, but the issue of secondary accent will be addressed occasionally when words of greater length are considered.
syllable can be described simply as ascent or descent. The task of determining the characteristics of musical inflection therefore consists of comparing the use of ascending and descending melodic patterns set to paroxytones and proparoxytones. The types of melodic inflection that are encountered in Be 11, and their frequency of appearance, are listed in Table 2. (Within the categories of pes and clivis are subsumed the less frequent occurrences of other ascending and descending neumes, e.g., the scandicus and climacus.)

Table 2

<table>
<thead>
<tr>
<th>Antepenult</th>
<th>Penult</th>
<th>Ultima</th>
<th>Proparoxytones</th>
<th>Paroxytones</th>
</tr>
</thead>
<tbody>
<tr>
<td>pes</td>
<td>1</td>
<td>x</td>
<td>6 % (9)</td>
<td>25 % (27)</td>
</tr>
<tr>
<td>1</td>
<td>pes</td>
<td>x</td>
<td>34 % (53)</td>
<td>9 % (10)</td>
</tr>
<tr>
<td>clivis</td>
<td>1</td>
<td>x</td>
<td>21 % (33)</td>
<td>9 % (10)</td>
</tr>
<tr>
<td>1</td>
<td>clivis</td>
<td>x</td>
<td>7 % (11)</td>
<td>24 % (25)</td>
</tr>
<tr>
<td>pes</td>
<td>clivis</td>
<td>x</td>
<td>4 % (7)</td>
<td>14 % (15)</td>
</tr>
<tr>
<td>clivis</td>
<td>pes</td>
<td>x</td>
<td>11 % (17)</td>
<td>7 % (7)</td>
</tr>
<tr>
<td>/s</td>
<td>.</td>
<td>x</td>
<td>10 % (15)</td>
<td>0 % (0)</td>
</tr>
<tr>
<td>melisma</td>
<td>x</td>
<td>x</td>
<td>6 % (10)</td>
<td>5 % (5)</td>
</tr>
<tr>
<td>x</td>
<td>melisma</td>
<td>x</td>
<td>1 % (2)</td>
<td>5 % (7)</td>
</tr>
</tbody>
</table>

100 % (157) 100 % (106)

*In the columns of neumes the number "1" indicates a simple neume, "s" indicates an oriscus and the letter "x" indicates any neume.
The preference for certain musical figures in the two accentual categories stands out clearly in Table 2. Among trisyllabic proparoxytones, seventy-six percent of all words that are set neumatically have a descending neume on the first syllable (strong) and/or an ascending neume on the second syllable (weak). Among trisyllabic paroxytones, sixty-three percent of the words have an ascending neume on the first syllable (weak) and/or a descending neume on the second (strong). The contrast between the two categories is evident in each row of the table, particularly in words with a compound neume over only one of the first two syllables. Twenty-five percent of the paroxytones have an ascending neume on the first syllable (weak) and a simple neume over the second syllable (strong). Only six percent of the proparoxytones display this sequence of neumes. On the other hand, thirty-four percent of the proparoxytones have an ascending neume over the second syllable (weak) and a simple neume over the first syllable (strong). Only nine percent of the paroxytones have this configuration. Similar figures obtain for the clivis, which coincides with accented syllables in paroxytones and proparoxytones.

At this point an example will help to clarify the relation between musical inflection and textual stress accent in the tropes of Bell. Omnipotens ygie, an introductory trope to the offertory for the third Christmas mass, is a quintessential East-Frankish trope (see Example 4). Its metaphysical theology (the omnipotent son, who founded the earth before time began, is born of a human mother), its occasional use of Greek ("ygie" [ʋiːɛ]—son, after Corpus Troporum I, p. 265), and
Example 4.

Omnipotens ygie, SG 484, p. 17. (accented syllables underlined).

\begin{verbatim}
Omnipotens ygie qui ante secula cum summo parente es conditor orbis
quippe hodie de mater carnaliter processisti. TUI SUNT CAELI
\end{verbatim}

its pleasantly flowing Latin with a \textit{cursus velox} cadence\textsuperscript{21} all point to the cultural activity that flourished around St. Gall at the beginning of the tenth century.\textsuperscript{22}

In \textit{Omnipotens ygie}, ascending figures, most often represented by the \textit{pes} (Aurelian's "acutus accentus"), almost never coincide with accented syllables (underlined in Example 4). Note, for example, the placement of ascending melodic figures on unstressed syllables of "omnipotent," "secula," and "processisti." This coincides with the observation that upward motion was viewed as a musically weak inflection. On the other hand, descending melodic inflections, generally the \textit{clivis} or

\textsuperscript{21}The \textit{cursus velox} was a popular rhythmic cadence usually consisting of two words, the first with antepenultimate stress, the second a four syllable word with penultimate stress ("carnaliter processisti"). An alternative way of describing the \textit{cursus velox} ignores word boundaries: The final two accented syllables are separated by four unaccented syllables, with the last accented syllable followed by a single unaccented syllable. See Tore Janson, \textit{Prose Rhythm in medieval Latin from the 9th to the 13th Century}, Studia Latina Stockholmiensia, vol. 20 (Stockholm: Almqvist & Wiksell, 1975), especially pp. 10-13.

pressus, coincide with accented syllables, as for example in the words "pærnte" and "conditor." The settings of these words illustrate the principle that descending melodic motion, not necessarily from absolutely high pitches, was employed to inflect accented syllables.

Melody and Textual Accent in Pa 1121

Example 4 and Table 2 indicate a strong correlation between textual stress accent and melodic inflection of syllables in the proper tropes of Be 11. A survey of the three-syllable words in Aquitanian manuscripts suggests the existence of a very different relationship between music and accent. The frequency of various configurations of neumes in Pa 1121 is given in Table 3. There is clearly very little difference in the frequency of neumatic configurations both within and between paroxytones and proparoxytones in this manuscript. Except for the configuration pes-pes-x, which occurs rarely, the frequencies range from eight to seventeen percent. Not only is this a narrower range than that observed in Be 11, but the difference between groups is insignificant. For example, the configuration 1-pes-x occurs in seventeen percent of the paroxytones, and in fourteen percent of the proparoxytones (nine percent and thirty-four percent in Be 11). The sequence 1-clivis-x occurs in eleven percent of the paroxytones and eight percent of the proparoxytones (twenty-four percent and seven percent in Be 11).

In contrast to the undifferentiated use of melodic inflections in Pa 1121, paroxytones and proparoxytones differ significantly in the placement of melismas (A melisma consists here of at least four notes over a single syllable.) More than one quarter of all neumatic trisyllables have melismas in Pa 1121, and a vast majority of the melismas
The statistics in Table 3 are for the all the tropes in Pa 1121 through Pentecost.

fall on accented syllables. This represents a fundamental difference between East-Frankish and Aquitanian proper tropes. Stress accent plays a secondary role in the Aquitanian repertory. The placement of melismas on accented syllables is of less significance than the use of melismas

---

Table 3*

<table>
<thead>
<tr>
<th>Antepenult</th>
<th>Penult</th>
<th>Ultima</th>
<th>Proparoxytones</th>
<th>Paroxytones</th>
</tr>
</thead>
<tbody>
<tr>
<td>pes</td>
<td>1</td>
<td>x</td>
<td>7 % (18)</td>
<td>11 % (29)</td>
</tr>
<tr>
<td>I</td>
<td>pes</td>
<td>x</td>
<td>14 % (36)</td>
<td>17 % (42)</td>
</tr>
<tr>
<td>clivis</td>
<td>1</td>
<td>x</td>
<td>8 % (20)</td>
<td>6 % (15)</td>
</tr>
<tr>
<td>I</td>
<td>clivis</td>
<td>x</td>
<td>8 % (19)</td>
<td>11 % (28)</td>
</tr>
<tr>
<td>clivis</td>
<td>pes</td>
<td>x</td>
<td>14 % (35)</td>
<td>8 % (20)</td>
</tr>
<tr>
<td>pes</td>
<td>clivis</td>
<td>x</td>
<td>10 % (25)</td>
<td>13 % (32)</td>
</tr>
<tr>
<td>pes</td>
<td>pes</td>
<td>x</td>
<td>3 % (7)</td>
<td>3 % (8)</td>
</tr>
<tr>
<td>clivis</td>
<td>clivis</td>
<td>x</td>
<td>8 % (20)</td>
<td>4 % (11)</td>
</tr>
<tr>
<td>melisma</td>
<td>x</td>
<td>x</td>
<td>28 % (71)</td>
<td>7 % (18)</td>
</tr>
<tr>
<td>x</td>
<td>melisma</td>
<td>x</td>
<td>1 % (2)</td>
<td>20 % (51)</td>
</tr>
</tbody>
</table>

100 % (253) 100 % (254)

*The statistics in Table 3 are for the all the tropes in Pa 1121 through Pentecost.

23 Melismas sometimes fall on a final syllable, which never receives an accent in Latin. Apel has commented on the use of final melismas in the "Gregorian" repertory, and his views apply to the use of melismas in tropes as well. He chooses to ignore final melismas in his discussion of textual accent "since we are here in the presence of a general principle deriving its authority from a different realm of thought" (Gregorian Chant, p.283). In accordance with Apel's policy, I have not included final melismas in the present treatment of tropes.
to achieve melodic balance and to emphasize important words or phrases. That is, the needs of the text and the overall contour of the melody determined the approximate position for a melisma. Once that decision was made, melismas were placed on the accented syllables of appropriate words.

At St. Gall and its affiliated monasteries, textual accentuation of tropes influences melodic contour by affecting the direction and sequence of melodic inflections. The relation between inflection and accent fits well the non-diastematic system of notation and the oral tradition that stands behind it. It is likely that part of the musical competence of singers consisted of a knowledge of melodic patterns that coincided with accentual patterns, or of a familiarity with appropriate intervals for stressed and unstressed syllables. Thus, accent may have played a primary constructive role in the singing of melodies, i.e., it may have helped the singer determine melodic contour at the level of individual words and short phrases.

The significance of individual words and overall melodic contour in the placement of melismas can be demonstrated with several examples from Pa 1121. In *Gaudeamus hodie*, the meaningful words "hodie" and "terris" have melismas on their accented syllables, but the two prepositions "de" and "propter" also receive melismas (see Example 5). The placement of melismas makes sense in terms of musical and syntactic structure. The trope is divided into three syntactic units: "Gaudeamus hodie," "quia deus descendit de caelis," and "propter nos in terris." A melisma appears near the end of each phrase, and at the beginning of the final phrase, perhaps in order to balance the lengthy melisma on
"terris" which ends the trope. Musical propriety as well as emphasis of important words determines the placement of melismas in this example.

Example 5.
The trope Gaudeamus hodie, Pa 1121, f. 2v.

Gaudeamus hodie qui a deus descendit de caelis
et proprius in terris Puer Natus

The trope "Et regni eius" illustrates a slightly different relation between melisma, melodic structure, and text (see Example 6). Melismas emphasize "et," "non," and "finis"—three words of no great significance in themselves. Nevertheless, the placement of "non" at the center of the text emphasizes the negation of "finis," and consequently underscores the permanence of Christ's reign. The melisma on "non" drives home the essence of the text, and the placement of melismas at the beginning, middle, and end of the phrase results in a balanced musical line that reflects the symmetry of the text.

Example 6.
The trope Et regni eius, Pa 1121, f. 3r.

Et regni eius non erit finis ET VOCABITUR
The tropes in Example 7 demonstrate a primarily structural use of melismas. The three melismas of \textit{Qui sedebit} are distributed at the beginning, middle, and end of the trope, where they coincide with the syntactic boundaries of the text. The words with melismas seem to have been chosen more for their position than for their semantic importance. This is particularly true for "et" at the beginning of the second phrase. It should be noted, however, that the melismas do fall on the accented syllables of the two multisyllabic words. The melismas in the tropes \textit{Sacro fonte} and \textit{Quod permanet}, which lie in the middle of their texts, emphasize relatively insignificant words ("sui" and "et") and seem to contribute more to a balanced musical structure than to an emphasis of text.

Example 7.
The tropes \textit{Qui sedebit} (f. 3r), \textit{Sacro fonte} (f. 7r), and \textit{Quod permanet} (f. 9v), in Pa 1121.
Tropes also employ melismas to draw attention to specific words (see Example 8). In *Quo compos*, a trope for the Easter introit, melismas on "hominis" and "victor" (on the accented syllable in each case) coincide with the two words most significant for the meaning of the trope text. In "Factus homo," melismas emphasize many of the important words—"factus," "secutus," "ligno," "mortis," and "auctore" (only the melisma on "ligno" fails to coincide with an unaccented syllable).

Example 8.

The tropes *Quo compos* (f. 12r) and *Factus homo* (f. 13r) in Pa 1121.

\[\text{Quo compos hominis caelos iam victor adirem POSUISTI}\]

\[\text{Factus homo de matre pater tua iussa secutus}\]

\[\text{in qua crucis ligno mortis auctore perempeto RESUR}\]

It is clear from the above examples that the placement of melismas on accented syllables is of minor importance compared to their placement on important words and at syntactic boundaries of text, and also compared to their contribution to musical structure. Accent therefore plays a much less significant role in the construction of melody in Aquitaine than it does in the East-Frankish realm, where it directly affects melodic contour.
Melody and Textual Accent in Pa 1235

It will be enlightening at this point to compare the Aquitanian and East-Frankish repertories to that from Nevers. Like the East-Frankish manuscripts, the notation at Nevers was originally non-diastematic, although by the time Pa 1235 was copied a diastematic notational system was in use. The Nevers manuscripts share many concordances with the Aquitanian manuscripts, but the melodic versions are often quite different. They also share many tropes with the so-called Rhenish manuscripts, some of which transmit a number of tropes found at St. Gall. The Nevers tropers themselves transmit several tropes from

Table 4

<table>
<thead>
<tr>
<th>Antepenult</th>
<th>Penult</th>
<th>Ultima</th>
<th>Proparoxytones</th>
<th>Paroxytones</th>
</tr>
</thead>
<tbody>
<tr>
<td>pes</td>
<td>1</td>
<td>x</td>
<td>8 % (11)</td>
<td>13 % (20)</td>
</tr>
<tr>
<td>1</td>
<td>pes</td>
<td>x</td>
<td>23 % (32)</td>
<td>13 % (21)</td>
</tr>
<tr>
<td>clivis</td>
<td>1</td>
<td>x</td>
<td>3 % (4)</td>
<td>6 % (10)</td>
</tr>
<tr>
<td>1</td>
<td>clivis</td>
<td>x</td>
<td>11 % (15)</td>
<td>14 % (22)</td>
</tr>
<tr>
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<td>x</td>
<td>9 % (13)</td>
<td>8 % (13)</td>
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<tr>
<td>pes</td>
<td>clivis</td>
<td>x</td>
<td>10 % (14)</td>
<td>13 % (20)</td>
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<tr>
<td>pes</td>
<td>pes</td>
<td>x</td>
<td>2 % (3)</td>
<td>2 % (3)</td>
</tr>
<tr>
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<td>clivis</td>
<td>x</td>
<td>7 % (10)</td>
<td>3 % (5)</td>
</tr>
<tr>
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<td>x</td>
<td>x</td>
<td>15 % (21)</td>
<td>2 % (4)</td>
</tr>
<tr>
<td>x</td>
<td>melisma</td>
<td>x</td>
<td>2 % (4)</td>
<td>17 % (27)</td>
</tr>
<tr>
<td>torculus</td>
<td>x</td>
<td>x</td>
<td>19 % (14)</td>
<td>9 % (15)</td>
</tr>
</tbody>
</table>

100 % 141
100 % 160
the St. Gall orbit of monasteries. An analysis of the relation between textual accent and melody at Nevers therefore casts light on the stylistic affinities of Northern-French tropes. The frequencies of occurrence of various musical figures for paroxytones and proparoxytones in Pa 1235 are given in Table 4 (previous page).

The statistics differ somewhat from those of Table 3 (Pa 1121), primarily because the trope melodies from Nevers use fewer melismas than Example 9.

Tropes Qui adstat (f.187v) and Fons et origo (f.191v) in Pa 1235.

Qui adstat candida concio omnisque exspectat caterva dare

evoces in excelsu optamus regi regum dicere o-das

qui sic in suo milite triumphant hocdie

laudabile est cristo psallere

dic cum prophetata paraphonista dic domne [ETENIM]

Fons et e-ri-go sa-pi-en-ci-e

ad propalanda sue divinitatis archa- na IN MEDIO
the tropes from Aquitaine. Still, the trend indicated by Table 4 agrees closely with that established above for Pa 1121: There is little coincidence between accent and melodic inflection, except in the case of melismas, which tend to fall on accented syllables. These tendencies can be seen in *Qui adstat*, an introit trope for St. Stephan, and *Fons et origo*, an introit trope for St. John the Evangelist (Example 9 above).

It is interesting also to consider several tropes from the Nevers manuscripts which appear in East-Frankish manuscripts. *Deus pater filium* exists in two somewhat different melodic versions in Pa 1235 and Be 11 (see Example 10). The differences reflect differing concepts about musical inflection of text. The words "filium" and "misit" are set to descending sequences of notes found commonly over dactyls and trochees in Be 11, while they receive ascending sequences in Pa 1235. The accented syllable of "mundum" receives a descending neume in a descending melodic line in Be 11. At Nevers, the word is set to an ascending melodic line. The accented syllable of "gratulantes" receives a descending neume (a liquescent pressus) in Be 11, but an ascending neume in Pa 1235. These variants support the observation that accented syllables coincided with downward musical inflection in the East-Frankish repertory, but received random treatment elsewhere.²⁴

²⁴Treitler and Jonsson confirm one aspect of the relation between accent and music in the Aquitantian repertory in a note to their article *Medieval Music and Language*. "The one factor that might be thought to require consideration—the reflection of prosodic accent through elevated pitch or tonic accent in the melody—is so inconsistent (even in our one example) that it cannot be considered a controlling influence on melody" (p. 21, fn. 33).
Example 10.

Deus pater filium. Pa 1235, f. 184r; Be 11, f. 4v.

Deus pater filium suum hodie misit in mundum

Another trope that appears both at Nevers and St. Gall is Hodie cantandus. The trope has been ascribed to Tuotilo, a monk at St. Gall, and there seems no reason to doubt at least the place of origin for this piece. It may therefore be assumed that the melodic contours of Hodie cantandus reflect the melodic conceptions of the East. Example 11 gives Hodie cantandus est with its East-Frankish neumes above the diastematic version from Nevers.

With a few minor exceptions, the notated versions of Hodie cantandus agree in Pa 1235 and Be 11. Not much can be said, therefore, about stylistic contrast since the East-Frankish version of the trope has been preserved at Nevers. But, the illustration helps to demonstrate a few structural implications of the principle of melodic inflection.

Much has been written about Hodie cantandus because of its dramatic character and apparent modal disagreement with the introit for Christmas, Puer natus. Recently, Ellen Reier has made an interesting structural analysis of the trope. She identifies four basic motives from which the piece is composed and labels these "mode 1 idioms."
Example 11.

Hodie cantandus est in versions from Nevers and Minden.

Moreover, she demonstrates several musical parallelisms that reinforce the syntactic structure of the text—the three textual units of the first line end with similar cadences on "puer," "pater," and "mater." Reier's analysis is given in Example 12.
Ellen Reier's structural analysis of Hodie cantandus.

Reier is certainly correct about the coincidence of musical and textual syntax. However, her "mode 1 idioms that furnish the motivic material for the intricate repetitive structure which organizes the three lines" of Hodie cantandus may also be directly linked to accentual patterns of the text rather than to independent musical building blocks. In order to demonstrate this, it is necessary to consider the poetic and accentual structure of the trope text.

Hodie cantandus consists of three lines similarly constructed. Each line begins with a simple clause—"Hodie cantandus est," "Quis est iste puer," and "Hic enim est"—followed by a relative clause introduced by "quem." Each line concludes with a clause belonging to either the relative or main clause. With one slight exception ("symmista dei"),

all of the internal clauses end with the same rhythmic cadence—the so-called "cursus planus." This cadence, which was the most popular rhythmic cadence of the ninth through eleventh centuries, consists of two unaccented syllables between the clause's last two accents, and one unaccented syllable after the final accent (e.g., "tempora pater" and "esse possimus").

Because of the consistency with which textual accent is inflected musically, the musical patterns for the rhythmically equivalent closes are similar throughout Hodie cantandus—a clivis on the first accented syllable and a pes on the syllable before the final accent: "tempora pater," "inclyta mater," "vociferatis" (assuming a secondary accent), "esse possimus," and "sicque predixit." "Symmista dei," the one exceptional rhythmic cadence, employs a musical figure similar to the other cadences, but in this case the appearance of a pes on the accented syllable of "dei" may be explained by the single unaccented syllable before the final accent. The abbreviated cursus may have precluded the use of a pes before "dei."

There is rhythmic consistency elsewhere in the internal clauses of Hodie cantandus. "Quem gignebat," "et eundem," "quam tam magnis," and "quem presagus" all employ the same pattern of textual accents, and essentially the same neumatic pattern—a rising neume before the final accent and a clivis on the final accent.

In one word with three or more syllables—"prenotavit"—a pes coincides with an accent. All other multisyllabic words have configurations that are consistent with the inflectional rules of East-Frankish tropes, e.g., "cantandus", "gignebat", "inclyta", "electus," and "venturum" (pes on unaccented syllables, clivis on accented syllable).
It seems evident, therefore, that the consistent use of rhythmic texts at the beginning and end of internal clauses exerts a strong influence over the musical structure of the trope. Analyzing musical structure with insufficient regard for text and text underlay can lead to undue emphasis on the independence of motivic patterns and to incomplete diagrams of structural hierarchy. In the case of Reier's analysis, "quem ginebat," "quis est iste," "est quem presagus," "symmista dei," and "venturum previdens" are grouped under the same motive, even though they are dissimilar in rhythmic structure and position within clauses ("est quem presagus" transcends the syntactic break after "est.") Her analysis reaches beyond poetic structure into an abstraction of melody divorced from text. The mistake arises from a reliance on diastematic patterns of melody. If the non-diastematic East-Frankish notation provided sufficient information for the singer to reconstruct a trope, the inflectional patterns of words must have supplied structural building blocks that contributed to musical coherence. A musical analysis that coincides with textual structure presents a more realistic picture of the compositional process at St. Gall than an analysis of melody alone.

**East-Frankish Offertory Tropes**

The preceding study of relations between musical inflection and textual accent encompassed the Proper tropes—introit, offertory, and communion—from a typical East-Frankish manuscript, Be 11. The method that was used employed a certain amount of statistical analysis in order to establish trends among East-Frankish tropes and to contrast those
trends with others from Aquitaine and northern France. The primary aim of the study was to demonstrate that musical inflection was closely tied to textual stress in the East-Frankish tropes (upward inflection corresponding with unaccented syllables, downward inflection with accented syllables) and that the East-Frankish style differed in this regard from the Western styles. Several examples of introit and offertory tropes were analyzed as confirmation of the difference in style.

The motivation for developing a theory of melodic inflection lay in establishing a means for commenting on the music of nondiastematically notated tropes, especially offertory tropes. The next task of this chapter is therefore to examine the East-Frankish offertory tropes with an eye to associating their music and text.

The largest repertory of East-Frankish offertory tropes resides in the oldest trope manuscripts from St. Gall, SG 381 and SG 484. These two manuscripts provide material for the ensuing discussion. Two groups of tropes do not appear in this discussion, however. Ab increpatione, the widely popular set of tropes for the antiphon of the Easter offertory, warrants individual attention and will be treated in Chapter 3. The paraphrase tropes, which follow their own melodic and inflectional rules, provide important evidence about the early history of troping, and form the basis of Chapter 5.

The principle of musical inflection in the Eastern realm contributes to what might be called a grammar of singing; it provides information about how a text might help to generate its own melody. Apart from the significance of this principle for theories of notation and transmission, it suggests several techniques for the analysis of individual
tropes: musical reinforcement of textual syntax; and musical reinforcement of poetic structure. The following analyses of offertory tropes from St. Gall demonstrate various ways in which music and text achieve mutual support.

Musical and Textual Syntax

As demonstrated in the statistical tables given earlier in this chapter, a large proportion of the words in East-Frankish tropes follow what will be referred to here as the Rule of Inflection: accented syllables are inflected by downward melodic motion, while unaccented syllables tend to be inflected by upward melodic motion. The Rule of Inflection provided a means for comparing musical styles of various geographical regions. It also suggested a method for interpreting musical structure based on recurring patterns of textual accents.

The Rule of Inflection can also be used to evaluate musical syntax. An analysis of individual tropes indicates that exceptions to the Rule of Inflection follow an orderly pattern—upward inflections of accented syllables generally occur at points of syntactic pause. That is, normal melodic flow, as indicated by conformity to the Rule of Inflection, is interrupted by inverse inflections only at points of textual repose. The interruption of melodic continuity indicates the presence of a musical cadence; it suggests a means of analyzing melody as the superstructure of textual syntax.

The obvious point of departure for demonstrating the use of inverse inflection lies at the end of a trope, where a musical cadence usually occurs. For example, each of the following tropes complies with the Rule of Inflection until its final word, where an ascending neume
aligns with an accented syllable (see Example 13). *Docti per spiritum* (Pentecost) follows the Rule of Inflection until the *pes* on the accented syllable of "omnes." The neumes of *Solemnitatem dilecti* (St. John the Evangelist) also follow closely the accential patterns of text until "dicentes," where a *pes* sets the accented second syllable. In the other examples—*Nunc cognoscimus* (Ascension), and *Omnes sancti* (All Saints)—"eia" occupies the final position of text and receives a *pes* over its accented syllable.

Example 13.
Ascending neumes on accented syllables of final words (SG 484).

```
Docti per spiritum et succensi igne eius
supplicamus domino in hac sancta solemnitate
canentes atque dicentes pariter omnes CONFIRMA (p. 137)
```

```
Solemnitatem dilecti specialiter xpecti
hodie devotis laudibus celebremus dicentes IUSTUS UT PALMA (p.43)
```

```
Nunc cognoscimus et noverimus quia xpectuc in polum scandit eia ASCENDIT
Omnes sancti dei orate pro nobis eia
precibus assiduis eia LETAMINI AL assiduis eia (p.194)
```
Inverse inflection may also punctuate internal syntactic breaks. For instance, the first phrase of Omnes sancti (above), just as the last phrase, ends with a pes on the accented syllable of "eia." Each half of the text concludes with this acclamation and supports the syntactic division with an inverse inflection.

Many other tropes utilize similar forms of internal musical punctuation. There are three instances of this device in Regi regum (Epiphany, see Example 14). The initial phrase, "Regi regum" (the object of "iteremus") ends with a pes on the first syllable of "regum." The phrase is followed by the ablative absolute "nato . . . unigenito," and then by a relative clause, "cui stella luxit ingens," which ends with an epiphonus on the accented syllable of "ingens." The main clause ends with an epiphonus on "dicentes."

Example 14.
Regi regum nato, SG 484, p. 73.

```
Regi regum nato potentissimi regis unigenito

\textit{cui stella luxit ingens.}

\textit{nos propheticas iteremus laudes pariter dicentes. REGES}
```

Two tropes for Epiphany in Example 15 provide an interesting contrast in inflectional punctuation because they are based on the same music. Coram illo divides into two phrases—"Coram illo procident
ethiopes" and "et inimici eius terram lingent"—each ending with an inverse inflection of the final word. O redemptor begins with precisely the same pattern of accents as Coram illo (see underlined syllables in Example 15), and the two tropes coincide almost neume for neume, including the inverse inflection of the accented syllables of "ethiopes" and "reges." However, the inverse inflection of "reges" does not coincide with a syntactic break.

Example 15.
Coram illo procident and O redemptor omnium cui reges, SG 484, p. 88.

It is difficult to determine which of the two tropes is the earlier. O redemptor omnium has a more widespread group of sources, and appears in Lo 19768, a manuscript at least as old as the earliest source of Coram illo (SG 484). In addition, the melismatic setting of "lingent" at the end of Coram illo coincides almost exactly with the neumatic setting of "munera sancta" at the end of O redemptor. These two shreds of evidence may indicate that Coram illo has been adapted to the melody of O redemptor. However, the fact that the melody of Coram illo follows the syntactic divisions of its text better than that of O redemptor suggests that Coram illo may, in fact, be older.
As a final illustration of syntax and musical inflection, Example 16 contains several relatively short tropes that employ internal musical punctuation. *Annua festis*, a trope for the feast of Dedication of a Church, is divided into two phrases, the first of which ends with a *pes* on the accented syllable of "dies." *Orate pro nobis*, a trope for All Saints, is divided into two phrases, each ending with "eia." The first phrase ends with inverted inflections of the accented syllables of its final two words, "sancti eia."

Example 16.

*Annua festis*, SG 484, p. 45; and *Orate pro nobis*, SG 484, p. 194.

Musical Reinforcement of Poetic Structure

In the above examples, inverse musical inflections provide a means of punctuating textual syntax: At points of syntactic repose, East-Frankish melodies often inflect accented syllables with ascending motion (i.e., inverse inflection). Inverse inflections can also be used to help demarcate important structural points of poetic texts. It is difficult to classify the techniques in which inflection supports poetry since each poem employs structural devices particularly suited to the text. The following analyses, therefore, consider the poetic nature
of each text and describe how melodic inflection buttresses each poetic device.

Patris eterni (Christmas) consists of four lines, the first three of which have words linked by final assonance, e.g., "eterni" and "fili" in the first line (see Example 17). Inverse inflections reinforce this structure in three places. A pes on the accented syllable of "eterni" marks the first assonant word of line one. The division is particularly strong here because of the chiastic nature of the text—Father ("patris") and Son ("fili") begin and end the line, with the synonymous adjectives "eterni" and "sempiterne" meeting in the middle. The same technique—a pes on the accented syllable of "matris"—marks the midpoint of line three. The second line ends with an ascending figure on the accented syllable of "orbis," an inverse inflection that separates this parenthetical line from the rest of the trope.

Example 17.

Patris eterni sempiterne fili, SG 484, p. 18.

\[ \text{Patris eterni sempiterne fili} \]
\[ \text{conditor lucis et fundator orbis} \]
\[ \text{hodie matris prodite secretis} \]
\[ \text{nos miserere.} \]
Inverse inflections also mark structural points of quantitative verse. The first element of Quos dedit hunc mundum devincere, a set of tropes for All Saints, is an elegiac couplet (see Example 18). A diaeresis pause in the third foot of the second line constitutes a regular feature of this metrical form. An inverted inflection of "polis" in the pentameter line of Quos dedit coincides with the requisite metrical pause, thereby reinforcing the poetic structure of the line.

Example 18.

Quos dedit hunc mundum, SG 484, p. 191.

\[
\begin{align*}
\text{Quos dedit hunc mundum devincere gratia xpecti} \\
\text{associando polis civibus angelicis LAETAMINI IN DOMINO}
\end{align*}
\]

The use of inverse inflection in this example reflects the abstract nature of accent in Medieval poetry—musical inflection of a stress accent can be used to designate an important structural point in a line of quantitative verse. Even though quantitative accent provides the rhythmic organization for the poem, stress accent governs the contour of poem's melody.

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Another pair of tropes provide evidence that on rare occasions quantitative accents were inflected musically. *O fratres cari*, an introductory trope for the birth of St. Agnes, consists of four leonine hexameters, with final assonance at the caesura and end of each line. The trope does not appear in the main body of SG 484 and SG 381, but it was added at the end of SG 381 (p. 321). It appears in the main section of tropes in SG 376, 378, and Be 11. *Inclyta virgo dei*, a similar trope with final assonance at the caesuras and line endings, occurs for the communion of St. Agnes. Because of the similarity of their construction, both tropes are given in Example 19.

The four lines of *Inclyta virgo dei* are clearly modeled on a single melody, with differences caused by varying numbers of syllables.

Example 19.

*O fratres cari* and *Inclyta virgo dei*, Be 11, f. 21r.

**O fratres cari**

\[\text{Multimodas laudes // depromite vocibus altis} \]

\[\text{Sposnoque ecclesie // qui virginitatis amore} \]

\[\text{Mandat per psalmum // carmen hoc dulce canendum OFFERENTUR REGI} \]

**Inclyta virgo dei**

\[\text{Agnes accenso // studet obvia lampade xplicto} \]

\[\text{Virginibus comitata piis // quis [equibus] carmine laudes} \]

\[\text{Concinit iste chorus // recolens pia facta benignus QUINQUE PRUDENTES} \]
and by shifting metric rhythms. Every descending neume coincides with a quantitative accent, even when the accented syllables are unstressed, e.g., "coniuncta" in the first line (the quantitatively long and short syllables of the hexameters are marked by  and , and the stressed syllables are underlined.) The second halves of lines two and four are metrichally and musically identical, but they differ in textual stress--"studet obvia lampade xpiicto" and "recolens pia facta benignus." In the latter case, the first accent after the caesura falls on an unstressed syllable--(reco)lens--and receives a cephalicus. The corresponding syllable of the second line--ob(via) also receives a cephalicus, but here the syllable is stressed. In the words preceding caesuras the penultimate syllable is stressed. Only in the second line is this syllable long--accenso; it receives a descending pressus. In the other lines the short (but stressed) syllable is given an ascending neume.28

The musical inflection of stressed syllables has been applied in this set of tropes to quantitatively long syllables of hexametric poetry.

As seen in the above examples, poetic structure is clarified in a number of ways by inflection of accented syllables. Poetic structure

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28 The relation between poetry and music is less clear in O fratres cari. The four lines show greater variation than the four lines of Inclita virgo dei. Furthermore, many long syllables of O fratres cari receive a pes, e.g., "fratres," "ecclesie," "mandat," etc., while no long syllables of Inclita virgo dei have ascending inflections. It appears that stress accent determines musical inflection in this trope. Lines three and four adhere to the rule of inflection throughout. Lines one and two contain three instances of inverse inflection--"sacrate," "laudes," and "depromite"--which may perform structural functions since they occur near the caesura. They may also result from an adaptation of a melodic line to different texts (lines one and two resemble each other to some degree). A third explanation also looms possible—that the inversions are unintentional. The relatively late date of this piece adds credibility to this third alternative.
can also be reinforced by the recurrence of melodic patterns on words with similar accentual patterns. As discussed above in the analysis of *Hodie cantandus*, reinforcement of poetic structure results directly from the Rule of Inflection and testifies to the close relation between melody and poetry in the East-Frankish trope.

The internal elements of *Quos dedit hunc mundum* further illustrate how recurring musical patterns can be generated by the Rule of Inflection (see Example 20). *In quo omnes* and *Qui praecepta* are linked to the introductory line of the set (Ex. 18) by similar opening gestures, both musically and textually. Each element begins with a relative clause referring to the "just" ("iusti") and "upright in heart" ("recti corde") of the offertory antiphon. The melodic shapes of the three relative clauses—\[\text{Example 20,}
\]

*Internal elements of Quos dedit hunc mundum, SG 484, p. 191.*

\[
\text{In quo omnes qui laetantur gratulari iugiter oportet ET EXULTATE IUSTI}
\]

\[
\text{Qui praecepta eius pertimescentes fideliter}
\]

\[
\text{coram eo conversati estis ET GLORIAMINI}
\]

\[
\text{Non vobismet ipsis quicquam boni vindicantes}
\]

\[
\text{sedolummodo in domino gloriantes. OMNES RECTI CORDE}
\]
another, and provide a certain amount of internal coherence to the set of tropes. The similarity of phrase can be partially attributed to the Rule of Inflection and to internal punctuation: Accented syllables of the initial portion of the second and third relative clauses receive a pes, creating an inverse inflection that tends to isolate these brief phrases and helps the listener to connect them musically and textually.

The tropes Solemnitatem dilecti and Nativitatem venerandi provide another illustration of how recurring accentual patterns can generate similar melodic patterns (see Example 21). The two are clearly based on the same melody, and share identical second halves. The melodic and poetic structures of Solemnitatem dilecti appear to grow out of a single structural idea. Each line consists of rhythmically similar halves—"Solemnitatem dilecti" and "specialiter xpicti"; "hodie devotis" and "laudibus celebremus." The two word-pairs of the first line are additionally linked by assonance. The assonance and rhythmic parallelism are reflected in the similarity of musical settings, particularly of "solemnitatem" and "specialiter." (In Nativitatem venerandi musical parallelism between "nativitatem" and "precursoris" is less

In the St. Gall tropers, and in Be 11, Ka 25, and Ox 27, Nativitatem venerandi belongs to the feast of St. John the Baptist, and introduces a set whose internal elements are Inter summos excelsus and Inter virtutum precipuos. The trope appears alone in Mu 14083. Solemnitatem dilecti, a solitary trope in SG 484, SG 381, Ka 25, Ox 27, and Mu 14083, belongs to the feast of St. John the Evangelist. In the other St. Gall tropers and in Be 11, Solemnitatem dilecti appears for St. John the Evangelist with the two internal elements listed above, and at St. Gall for St. Othmar as Solemnitatem venerandi confessoris xpicti. Nativitatem venerandam sanctam genetricis dei, a trope very similar to the two offertory tropes under discussion, occurs for the introit of the nativity of Mary in SG 380 (p. 73) and 382 (p. 46). Another trope, Sollemnitatem venerandam omnium sanctorum dei, occurs in Ka 25 (f. 117) for the introit of All Saints.
pronounced, perhaps because the two words are not related by assonance.

Similar musical settings also reflect the rhythmic parallelism of "hodie devotis" and "laudibus celebremus." (The clivis over the first syllable of "devotis" is split into a virga and punctum over the first syllables of "celebremus." ) The two tropes end with an inverse inflection of the final word, "dicentes." 30

Example 21.

Solemnitatem dilecti (p.43) and Nativitatem venerandi (p.147), SG 484.

Solemnitatem dilecti specialiter xpicti

hodie devotis laudibus celebremus dicentes. IUSTUS UT PALMA

Nativitatem venerandi precursoris xpicti

hodie devotis laudibus celebremus dicentes. IUSTUS UT PALMA

Inter summos excelsus et magnus

summi imperatoris milites SICUT

Flores virtutum precipuos

et perennes meritorum coronas accipiens. MULTIPLICABITUR

30 The two internal elements of Nativitatem venerandi are based on a shared melody. The syntactic pause in Inter summos after the paired adjectives, "excelsus et magnus," is reinforced by the inverse inflection of the accented syllable of "magnus." An inverted inflection is avoided at the corresponding place of Flores virtutum (i.e., "perennes," which is not a syntactic break), by the conversion of the epiphenomenon of "magnus" into a liquescent torculus of "perennes."
Textual syntax and stress may work together in generating a melody which corresponds to poetic structure. The main clause of *Xpicti domini specialis dilecti*, for example, consists of rhythmically identical halves—"iohannis caste floridi" and "dicamus laudes strenue" (Let us sing briskly the praises of John, piously fresh)—set to nearly identical neumes (see Example 22). Melodic contour also helps to reinforce the poem's syntax. An inverse inflection marks the end of the trope's introductory adjectival phrase, "Xpicti domini specialis dilecti" (of [John,] the special one beloved of Christ the Lord), with an ascending neumatic figure over the accented syllable of "dilecti."

Example 22.

*Xpicti domini specialis dilecti*, SG 484, p. 43.

\[
\begin{align*}
/ \text{Xpicti domini specialis dilecti} & \quad / \text{-} \\
/ \text{iohannis caste floridi} & \quad / \text{dicamus laudes strenue eia} \\
\end{align*}
\]

The relation between musical contour and textual rhythms becomes elevated to a refined aspect of style in the rhythmic *cursus*. As discussed above (p. 40 and p. 53), the *cursus* were popular rhythmic patterns at the ends of clauses in prose texts from the Middle Ages. The most popular *cursus* were the *cursus planus*—two unaccented syllables between the final two accented syllables of a clause, and one unaccented syllable after—and the *cursus velox*—four unaccented syllables between the final two accented syllables, and one after. Prominent use of both was observed earlier in this chapter in two tropes for Christmas—the
introit trope *Hodie cantandus est* attributed to Tuotilo (p.51) and the offertory trope *Omnipotens yege* (p.40).

According to Tore Janson, the Germanic prose style of the ninth through eleventh centuries resembled that from the rest of Europe in its preference for *cursus planus* and *cursus velox*; it differed, however, in its secondary preferences. French and Italian authors preferred a third cadence, the so-called *cursus tardus* (e.g., "ira tentaverit") as well as proclytic and heteronomous variants of all three cadences. German writers preferred neighboring forms of the *cursus planus* and *cursus velox*. Many instances of these rhythmic cadences can be found among the offertory tropes that have been discussed above, and two more are given in Example 23.

*Regi celorum* uses the *cursus planus* at the end of each of its three clauses. The trope is generally syllabic, and the melodic contours indicated by sequences of *virgae* and *puncta* generally correspond with the accentual patterns of the words. There is one case of musical punctuation—the inverted inflection of "creata," the penultimate word in an example—"inverted cadence" or "inverted rhythm." *Regi celorum* uses the *cursus planus* at the end of each of its three clauses. The trope is generally syllabic, and the melodic contours indicated by sequences of *virgae* and *puncta* generally correspond with the accentual patterns of the words. There is one case of musical punctuation—the inverted inflection of "creata," the penultimate word

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31 Janson, *Prose Rhythm*, pp. 35-59, especially pp. 50-53.

32 Janson, *Prose Rhythm*. A proclytic variant substitutes a one-syllable word for one of the unaccented syllables of a standard cadence. A heteronymous variant is one in which the words are of non-standard length. By neighboring form Janson means a cadence whose last word conforms to that of a rhythmic *cursus*, but whose penultimate word differs from the normal pattern.

33 See, for example, *Solemnitatem dilecti* (Example 21) and *Docti per spiritum* (Example 13). See also *O rex regum* (Chapter 4, p. 127) which has four rhythmic cadences—"rector et reparator" (velox), "iustorum salvator" (planus), "benedictos benedicis" (neighboring form of velox), and "eosdem coronas" (planus).
Example 23.

Regi celorum, SG 484, p. 28; and Hac die fratres, SG 484, p. 123.

Regi celorum xpicto canamus

cuius virtute celestia et omnia creatae consistunt

hac in festivitate dicentes. IN VIRTUTE

Hac die fratres

ascendentem in celos dominum mente sequamur

vocibusque celebremus imitando angelorum verba canentes. VIRI GALILEI

of the relative clause, "cuius virtute . . . ." Hac die fratres, a trope that has been cautiously ascribed to Tuotilo, employs the cursus planus twice. In this case, the parallel rhythmic close is accompanied by a sort of musical rhyme, which proceeds directly from the Rule

34 Alejandro Planchart, The New Grove Dictionary. In his article on Tuotilo, Planchart cites the commentary of Ekkehardt IV in making this tenuous assignment. Ekkehardt names five tropes composed by Tuotilo, and refers to another indirectly by citing its parent chant—the Ascension offertory Viri galilei. There is only one other trope for the offertory Viri galilei in the St. Gall manuscripts, the diminutive Dominus ascendit, which belongs to the Communion for this feast, Psallite domino, in Be 11. Gautier has suggested that Ekkehardt was referring to an untexted trope that also appears in conjunction with Viri galilei in SG 484.
of Inflection: "Mente sequamur" and "verba canentes" each has a cephaliticus over the first accent and a pes over the unaccented syllable that precedes the final accent.

The cursus planus and cursus velox, along with their neighboring forms, figure as a primary stylistic feature of Omnium virtutum gemmis, another trope allegedly composed by Tuotilo, this for the feast of St. Stephan (see Example 24). Each of the five clauses of the first two trope-elements ends with a partial rhyme which employs one of the preferred rhythmical cadences. Three employ the "cursus velox"—"populo coruscantem," "nomine coronandum," and "nomine consignandum;" one employs the "cursus planus"—"domini ponendum"—and one employs a

Example 24.

Omnium virtutum gemmis, SG 484, p. 33.

---/ / ---
Omnium virtutum gemmis adornatum
---/ / ---
atque miraculorum signis in populo coruscantem
---/ / ---
palmaque martyrii pro ihecu nomine coronandum ELEGERUNT

---/ / ---
Co- lumnam in templo domini ponendum
eiusque nomine consignandum PLENUM

---/ / ---
Terre positis genibus suppliciter deum pro facinoribus ipsorum ORANTEH
neighbor of the *cursus velox*—"gemmis adornatum." As seen in Example 24, all of these rhythmic cadences are set to essentially the same neumatic formula (the pitch content is unknown). A musical rhyme is created which reinforces and parallels the scheme of partial rhymes and rhythmic *cursus* upon which the trope depends for its basic structure.

Most of the offertory tropes discussed thus far probably date from the end of the ninth and first half of the tenth centuries. They display a unity of musical and textual style, and appear in the earliest manuscripts from St. Gall. Several tropes contained in SG 484 do not conform to the style of the tropes already investigated. These exceptional tropes do not belong to the same tradition that created such typical examples as *Hodie cantandus* and *Omnipotens ygie*, and therefore provide negative evidence corroborating the uniformity of the main repertory of tropes in this manuscript.

*Deus orbis reparator*, a trope for the birth of St. Lawrence, consists of two stanzas from a hymn by Rabanus Maurus (see Example 25). In Be 11 the hymn is broken into three separate lines interspersed among the lines of the offertory *Confessio*. The three lines are consolidated in SG 484 and SG 381 as an introduction to the offertory, but each begins with a capital letter just as in Be 11. The text bears no relation to the offertory, and the repeated melody for each stanza typifies a hymn. It is probable, therefore, that *Deus orbis reparator* was not originally a trope, but rather a setting of Maurus's hymn.

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Indeed, what might be construed as inverse inflections appear twice in each stanza, but none seems to serve a syntactic or structural function, and suggests that the hymn was not intended to conform to the rules that apply to the larger repertory of tropes at St. Gall.

Example 25.

**Deus orbis reparator**, SG 484, p. 159.

\[
\begin{align*}
\text{Deus orbis reparator lux aeternae gloriae} \\
\text{mihi quaeso penitenti praebi pius veniam} \\
\text{Ut admissi delitescunt facinoris cumuli} \\
\text{Quorum gravimole cogor anxiari spiritu.}
\end{align*}
\]

Several tropes are late additions to SG 484, and were clearly imported from other locations. These tropes also display a lack of conformity to the Rule of Inflection. **Gloriosus es rex deus noster** (All Saints), for example, appears predominantly in manuscripts from northern France and Italy (see Example 26). Its only East-Frankish source is

Example 26.

**Gloriosus es rex deus noster**, SG 484, p. 46.

\[
\begin{align*}
\text{Gloriosus es rex deus noster qui triumphat in sanctis suis} \\
\text{iubilemus illi eia MIRABILIS DEUS}
\end{align*}
\]
SG 484, where it resides as a marginal addition on page 46, below tropes for Holy Innocents. (The offertory tropes for All Saints begin on page 191.) Ascending neumes on the accented syllabes of "Gloriosus," "triumphat," and "suis" contradict the Rule of Inflection, and place this trope, with its West-Frankish and Italian concordances, outside the musical style of tropes from St. Gall.

Conclusion

A significant portion of the repertory of offertory tropes remains inaccesible because of its nondiastematic notation. These tropes, along with others of the East-Frankish realm, attract the researcher because of their poetic charm and their theological poignancy, and also because of their historical importance. It has been the goal of the present study to gain some insight into these pieces by considering their music and text together, and thus to comment on the music of tropes whose exact melodies cannot be recreated.

The presumption behind the investigation has been that trope texts can tell us something about how they were sung; that textual syntax and structure contribute to the formation of melody. In order to study the non-diastematic music of the East-Frankish repertory, however, it has been necessary to assume a coordination of text and music that does not depend upon an exact knowledge of the pitch content. The approach in this case was to hypothesize a relation between textual stress and musical inflection.

A study of the three-syllable words in Be 11 led to two observations concerning the inflection of trope texts. On the one hand,
highness and lowness of pitch correlate weakly with textual stress. On the other hand, rising and falling melodic figures correlate strongly with textual stress. This observation allowed the formulation of a Rule of Inflection that characterizes Proper tropes of the East-Frankish repertory—stressed syllables tend to be inflected with descending figures, unstressed syllables with ascending figures.

The Rule of Inflection constitutes a stylistic feature that distinguishes East-Frankish Proper tropes from those of the West. In the Western repertories, rising and falling melodic figures do not correlate with textual stress. The only relation between accent and music in Aquitanian and other French repertories involves the use of melismas, which occur predominantly on stressed syllables. In these repertories the placement of melismas within the trope melodies plays a structural role and also assists in the coordination of musical and textual syntax. Textual stress does not exert the direct influence on musical contour that can be observed in East-Frankish tropes.

Not only does the Rule of Inflection demonstrate a clear stylistic disparity between East and West, it also provides a means for describing the coordination of musical and textual syntax. In general, East-Frankish tropes follow the Rule of Inflection religiously except at points of textual repose. At points of syntactic division, the Rule of Inflection is often interrupted with an ascending neume inflecting a stressed syllable. The inversion of the normal inflectional pattern creates a form of musical punctuation that helps to coordinate musical and textual phrasing. This sort of musical punctuation was used often at the ends of tropes. It was also use to articulate internal syntax.
and to strengthen points of poetic structure, e.g., caesuras and textual parallelism.

The Rule of Inflection generates musical contours that reinforce textual structure. Many of the East-Frankish tropes, whether prose or poetry, employ recurring patterns of textual stress. At the ends of phrases these patterns usually conform to one of the popular Latin cursus, either velox or planus. A recurring rhythmic pattern generates a distinctive melodic contour based on inflection and thus creates a musical form parallel to the structure of the text.

It is necessary, in light of the foregoing conclusions, to review and evaluate Treitler's observations about melodic inflection. The essential role of early notations, according to Treitler, was to coordinate "musical inflection with syllables of text," and to indicate the "directions of melodic movement within the inflections." The competence to supply information about the size of intervals "would have come from the singer's mastery of the grammar of the modes and melodic types." Treitler's formulation is persuasive to this point and fits well with the musical analyses presented throughout this chapter.

Treitler errs, it seems to me, in his attempt to dismiss a relation between notational scripts and grammatical accent signs, and ultimately between musical inflection and textual accent. The origins of notational signs are not clear, but it is obvious that Aurelian had something in mind when he used grammatical terminology to refer to musical inflection. It is probable that by the late ninth

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36 Treitler, "Early History," p. 245.
century, music at St. Gall was sung with melodic inflections that followed closely the stressed and unstressed syllables of text. St. Gall notation must have been a novelty in the ninth century, and may very well have originated at about the same time as the St. Gall repertory of tropes. Such a chronological coincidence suggests the possibility that the musical style, the relation between inflection and accent, and the notational principles evolved out of a flurry of artistic activity. A central aspect of Treitler's "musical grammar," by which singers were able to sing non-diastematically notated melodies, may have been the Rule of Inflection, even if it lacked formulation as such. The local musical style and musical notation may have emerged, therefore, out of the close relation between musical inflection and textual accent, in which case the murky waters of our historical fishing hole are clearing.
Chapter 3

AB INCREPATIONE

Two attributes are generally held sufficient for assigning a trope to the early layers of troping: breadth of concordance and inclusion in the earliest sources. By these standards, Ab increpatione, a set of offertory tropes for Easter, must be dated among the most ancient members of the trope family. With at least seventy-three concordances, Ab increpatione exceeds all proper tropes in number of sources (excepting the Easter drama, Quem queritis). Its sources are spread throughout Europe, from Minden to Benevento, from Winchester to Regensburg, and include both Pa 1240 and Lo 19768, the oldest complete tropers extant. Ab increpatione even appears in the tropers from St. Gall, and in this regard stands alone among Proper tropes: not one of the most widely dispersed introit tropes can claim a concordance from St. Gall.

1By way of comparison, Ecce adest de quo, the most popular set of introit tropes, possesses about fifty-three sources.

2Sixty-four sources for Ab increpatione, predominantly from the tenth and eleventh centuries, are cited in Corpus Troporum III. One eleventh-century source may be added to this list: Milan, bibl. Ambr. E 68 s, f. 25r. Several later sources cataloged by Jacques Handschin in his papers at the University of Erlangen may also be mentioned: Milan, bibl. Ambr. D 25 s (12th century flyleaf); Autun S. 183, f. 6r (13th c.?); Pa 17329, f. 223r; Pa 1107, f. 145r (David Hiley brought this manuscript to my attention); Chartres 1058 (thirteenth-century Ordinary with cues to tropes throughout the liturgical year). To the list of later sources also belong several manuscripts which I have not seen: Vatican 10645 (a collection of fragments), f. 64v; Donau 137, f. 78v (15th c.); Cambridge University Library, add. 4080, f. 26v (12th c.?).
Because of its age and dissemination, *Ab increpatione* provides valuable information about the early history and development of troping and about the function and transmission of tropes. It is therefore necessary to submit this set of tropes to close scrutiny in order to determine its original configuration and intent, and its subsequent alterations. A preliminary task in this endeavor must be a short examination of *Terra tremuit*, the offertory for Easter mass (see Figure 6).

Figure 6.

*Terra tremuit*, offertory antiphon for Easter.

Ps 75.9  *Terra tremuit et quievit*  
The earth trembled and was quiet
Ps 75.10  *dum resurgeret in iudicio deus*  
when God arose in judgment

*Terra tremuit* derives from Psalm 75 (Roman Psalter), a psalm permeated by eschatological references, several of which appear in the antiphon. The verb "resurgeret" suggests Christ's resurrection, but the notion of his rising in judgment ("in iudicio deus") after an earthquake ("terra tremuit et quievit") evokes passages from apocalyptic literature. Chapters six and seven of Revelation, for example, describe the opening of the seven seals. After the sixth seal is opened, a tremor shakes the earth and the righteous are identified.

When he opened the sixth seal, I looked, and behold, there was a great earthquake; . . . After this I saw four angels standing at the four corners of the earth, holding back the four winds of the earth, that no wind might blow on the earth or sea or against any tree. Then I saw another angel ascend from the rising of the sun, with the seal of the living God, and he called with a loud voice to the four angels who had been given power to harm earth and sea, saying, "Do not harm the
earth or sea or the trees till we have sealed the
servants of our God upon their foreheads.

In a subsequent account (chapter 11), an earthquake also portends
judgment.

And at that hour there was a great earthquake. . . . Then the seventh angel blew his trumpet, and there were loud voices in heaven saying, "The kingdom of the world has become the kingdom of our Lord and of his Christ, and he shall reign for ever and ever." And the twenty-four elders who sit on their thrones before God fell on their faces and worshiped God, saying, "... the nations raged, but thy wrath came, and the time for the dead to be judged."

The theme of wrath and judgment appears, on first inspection, inappropriate at the Easter mass. Easter commemorates the resurrection of Christ, the innocent paschal lamb who died for the sins of the world. The Easter introit speaks of Christ's continuing presence in the lives of the faithful: "Resurrexi et adhuc tecum sum, alleluia." The Gradual refers to the Lord's goodness and mercy: "Confitemini Domino, quoniam bonus: quoniam in saeculum misericordia eius." The Alleluia and Communion cite the famous passage from Paul's first letter to the Corinthians, "Pascha nostrum immolatus est." The lesson for Easter, 1 Corinthians 5:6b–8, exhorts the faithful to turn over a new leaf, to "cleanse out the old leaven that you may be fresh dough. . . . Let us, therefore celebrate the festival . . . with the unleavened bread of sincerity and truth." The offertory text, with its emphasis on judgment rather than on redemption, presents an enigma in the context of the rest of the Easter celebration.

On closer inspection, one can trace a thread of eschatological references, woven among the more common themes of humility, innocent sacrifice, and redemption, in lessons from the masses of Holy Week. A
lesson for Wednesday of Holy week, Isaiah 62:11; 63:1-7, foretells the "day of vengeance." A lesson for Thursday, 1 Corinthians 11:20-32, warns against false belief, "for any one who eats and drinks [the Eucharist] without discerning the true body, eats and drinks judgment upon himself." A lesson from the Easter vigil, Isaiah 4:2-6, describes the cleansing of Jerusalem "by a spirit of judgment and a spirit of burning." A passage from the lesson for the Vigil mass, Colossians 3:1-4, mentions the second advent and indirectly the last judgment: "When Christ who is our life appears, then you also will appear with him in glory." These references provide a background against which the text of the Easter offertory makes sense in the context of Holy Week.

But one must ask, how intentional was the choice of the phrase "in iudicio deus" when the text of the offertory antiphon was selected? Antiphon texts were often chosen for key words, not necessarily for the context of these words in the psalms. It is likely that the antiphon for the Easter offertory was adapted from Psalm 75 because verse nine contains the word "resurgeret"—a reference to resurrection offered sufficient grounds for selecting a text of otherwise dubious connection to Easter. For singers and composers of tropes the cloudy reference to judgment must have been troublesome. Their task was to sing tropes that

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3Ritva Jonsson has discussed this topic in her paper "Latinska Bibelöversättningar och Liturgisk Poesi" (Latin Bible Translations and Liturgical Poetry), Proceedings of the University of Stockholm's research seminar Översättning av Litteræ Texter (Translation of Literary Texts), 1981, pp.147-77. The antiphon for the Easter introit, for example, employs the word "resurrexi." In its original setting (Psalm 138:18), "resurrexi" refers simply to waking up in the morning.
embellished, either exegetically or ornamentally, the texts of mass chants, and hence to clarify the propriety of an antiphon for its feast. One of the primary functions of Ab increpatione was to relate the mysterious passages of Terra tremuit to the Easter celebration. The various ways in which propriety—both textual and musical—was achieved form the basis of the ensuing discussion.

Textual Traditions of Ab Increpatione

Ab increpatione consists of a core group of three elements found in almost every source, but the basic set is subject to nearly endless variation through addition, substitution, and alteration. Without making a claim of precedence, Figure 7 contains an illustration of the core group as found in Be 11.4

Figure 7.
Ab increpatione, Be 11, f. 51r.

OF Ab increpatione et ira furoris domini TERRA TREMUIT ET QUIEVIT

Monumenta aperta sunt et multa corpora sanctorum surrexerunt

DUM RESURGERET IN IUDICIO DEUS

Xpistus surrexit a mortuis venite adoremus eum omnes

una voce dicentes ALLELUIA

4Similar three-element sets are found in the following manuscripts: Cdg 473, Ox 775, Lo 14, Pa 9448, Me 452, Pa 13252, Ba 30, Pa 1084, Pa 779, Pa 1871, Pa 495, Ox 27, To 18, To 20, Ben 34,35,38,39,40, and Milan E68s. The sets differ primarily in the form of the verb "surrexit" in the third element: French sources generally give some form of the ablative absolute "christo surgente."
The first element of this set, with its fearsome introduction—"By the rebuke and wrath of the furious lord"—anticipates the apocalyptic nature of the offertory. The thrust of the trope is enhanced by its first two words, "Ab increpatione," which derive from the psalm verse immediately preceding the antiphon text, and which therefore call forth the eschatological sense of the entire psalm.

The second trope element, Monumenta aperta sunt, quotes directly from Matthew's account of the passion story (Matthew 27:51-53) thereby turning the antiphon into a paraphrase of Christ's death and resurrection. The issue of judgment is assimilated into the events accompanying Christ's crucifixion, particularly the earthquake at the time of death and the mysterious description of saints arising from their tombs. In Matthew's words,

The earth quaked; the rocks were split; the tombs opened and the bodies of many saints who were sleeping arose. After his resurrection, they left the tombs and went into the holy city.

The troped antiphon reads:

The earth trembled and was quiet. The tombs opened and the bodies of many saints arose when he arose as God in judgment.

The third element of the set is a common sort of hortatory trope, in this case reminiscent of the Invitatory for Matins, Psalm 94 (Venite exultemus domino). The resurrection of Christ is announced, and the people are asked to worship him by proclaiming "alleluia."

In many ways, then, this is a typical trope set. Each of the elements precedes a syntactic unit of the antiphon, and the psalm text relates to an appropriate passage from the New Testament. Nevertheless, several aspects of the set contribute to the enigma of the antiphon.
The notion of a wrathful and furious lord tends to recall the eschatological overtones of the antiphon. And the conception of saints arising from their tombs, when Christ arose as a judging God, suggests the Last Judgment and contradicts the humility of the sacrificed lamb. As St. Augustine says, Christ "spared them, since he had not yet come to judge them but to be judged by them."^5

The version of Ab increpatione found in most Swiss and south-German manuscripts reduces the apocalyptic sense of the troped antiphon by replacing the opening trope with a typical acclamation for Easter—"Rejoice and sing because the Lord arose today from the sepulcher" (see Figure 8).^6 Gaudete et Cantate (attributed by Ekkehard IV to Tuotilo of St. Gall) focuses attention on the resurrection, which even today occurs symbolically in the Eucharist. The hortatory emphasis of the trope and the reference to resurrection balance the similar element at the end of the trope set, and together the two elements frame the paraphrase of St. Matthew. The trope composer achieves a cohesive bond between trope and antiphon that not only simplifies the meaning of the offertory text, but also results in a balanced and coherent whole.


^6 Compare, for example, "Gaudete et laetamini quia surrexit dominus alleluia iocundemur cum illo dicentes eia," a popular trope for the Easter introit found in many French and Italian manuscripts. B̅a 5 contains the typical south-German set of offertory tropes, beginning with Gaudete et cantate. A fourth trope—Christus iudicaturus est—has been added, without rubrics, by a different hand in the margin at the bottom of f. 48v. This element is found primarily in Italian and northern French (see Examples 5 and 6.)
Although the concept of judgment by a furious God may have seemed inappropriate at Easter mass, and indeed was downplayed in the Swiss form of *Ab increpatione*, the resurrection of the dead and the Last Judgment are mentioned, sometimes obliquely, in lessons of Holy Week (see above, pp 81-82). These themes are tied directly to the Resurrection of Christ in several Epistles of Paul as well. In the first letter to the Corinthians, Paul draws a parallel between Christ's resurrection and the ultimate resurrection of the dead.

But in fact Christ has been raised from the dead, the first fruits of those who have fallen asleep. For as by a man came death, by a man has come also the resurrection of the dead. For as in Adam all die, so also in Christ shall all be made alive. But each in his own order: Christ the first fruits, then at his coming those who belong to Christ. Then comes the end, when he delivers the kingdom to God the Father after destroying every rule and every authority and power.  

The resurrection of Christ guarantees the eventual resurrection of the faithful because it proves the resurrection of the dead. Easter celebrates the first event in the process of salvation, but it also

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foreshadows the final resurrection and judgment, when those who belong to Christ "shall be made alive."

The northern-Italian version of *Ab increpatione* confronts the troublesome antiphon by adding a trope that recalls the sequence of events described in the above passage from Paul (see Figure 9). *Christus iudicaturus est*—Christ is going to judge the living and the dead when he comes—shifts the time into the future, and refers specifically to the second coming and last judgment. It serves to separate the description of Christ's death and resurrection from the idea of judgment, yet ties the concept of judgment to a second resurrection. The final element of the set remains unaltered, returning to the past tense, perhaps to remind the listeners that salvation is only possible because Christ died and rose from the dead.

**Figure 9.**

*Ab increpatione, Vce 146, f. 103v.*

*Ab increpatione et ira furoris domini* TERRA TREMUIT

Monumenta aperta sunt et multa corpora sanctorum surrexerunt

DUM RESURGERET

Christus iudicaturus est vivos et mortuos quando venerit

IN IUDICIO DEUS

Christus resurrexit a mortuis venite adoremus eum omnes

una voce procamantes ALLELUIA

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8 This trope recalls the passage from the *Credo*, "Et iterum venturus est in gloria judicare vivos et mortuos" (He will come again in glory to judge the living and the dead).
Manuscripts from Nevers and Autun (Pa 9449, Pa 1235, PaA 1169), and southern-French manuscripts from Auch (Pa 1118), Yrieix (Pa 903) and Apt (Apt'17, Apt 18),\textsuperscript{9} transmit versions of \textit{Ab increpatione} similar to those from northern Italy, except for a slight but significant difference in the set's concluding element (see Figure 10).

Figure 10.
\textit{Ab increpatione}, Pa 9449, f. 38r.

\begin{center}
\textit{Ab increpatione et ira furoris domini OF TERRA TREMIUIT}

Monumenta aperta sunt et multa corpora sanctorum surrexerunt

\textit{DUM RESURGERET}

Xpistus iudicaturus est vivos et mortuos quando venerit

\textit{IN IUDICIO DEUS}

Xpisto resurgente a mortuis venite adoremus eum omnes

una voce proclamantes \textit{ALLELUIA}
\end{center}

"Christus surrexit" becomes "Christo resurgente," an ablative absolute that imparts a different emphasis to the trope: "Because Christ is rising from the dead, come let us worship him. . . ." The exegetical significance of the third trope element now stands in a different light. As St. Augustine explains, there are two resurrections.\textsuperscript{10} The first,

\textsuperscript{9}The two manuscripts from Apt introduce the troped antiphon with an additional trope that ends with a summons to sing \textit{Terra tremuit}, much in the vein of a paraphrase trope: "Iam surrexit dominus salvator mundi hodie apparuit mundo xpistus hiesus cantate illi terra tremuit."

\textsuperscript{10}St. Augustine, \textit{The City of God}. See Book 20 for Augustine's commentary on The Book of Revelation. Chapters nine and ten deal specifically with the first and second resurrections. In Pa 1233, the trope-set is preceded by an antiphon whose text is drawn from The Book of Revelation—"Ego sum A + W [alpha and omega], primus et novissimus."
which began with the resurrection of Christ, is the resurrection of the souls of the faithful. This is the "millenium," during which, as stated in Revelation, the saints will reign with Christ for a thousand years. Augustine interprets this figurative expression to mean the reign of the Church of Christ until the end of the world. The second resurrection—the resurrection of the body—will occur when Christ comes in judgment. The two resurrections, alluded to indirectly in the core group of tropes, now become explicit. The tombs opened and the saints arose, marking the beginning of the first resurrection. When Christ comes to judge the living and the dead, the second resurrection begins. The faithful worship Christ today because he arose from the dead ("dum resurget"), is rising in them even now ("Christo surgente"), and will rise finally in judgment ("Christus iudicaturus est").

Most Aquitanian manuscripts contain a different third element—"Quando venit iudicare vivos ac mortuos"—from that found in Italy and northern France (see Figure 11 for a typical case). The syntax of Figure 11.

Ab increpatione, Pa 1121, f 13v.

Ab increpatione et ira furoris domini TERRA
Monumenta aperta sunt et multa corpora sanctorum surrexerunt DUM
Quando venit iudicare vivos ac mortuos IN IUDICIO
Xpisto surgente a mortuis venite adoremus eum omnes
una voce proclamantes ALLE
Quando venit is somewhat ambiguous because the verb "venit" can be read as either perfect tense (long "e") or present tense (short "e"). It is best understood when taken in the present tense in conjunction with the fourth trope element:11 "Come let us worship him, since he is coming to judge the living and the dead."12 The second coming and last judgment assume a sense of immediacy in this interpretation, which may even reflect a literal millenarianism that was increasingly popular in medieval Europe during the ninth and tenth centuries.13 Several manuscripts resolve the syntax and soften the imminence of final judgment by changing "venit" to its future form, "veniet" (Pa 887, Pa 13252), or its future-perfect form, "venerit (Autun S 183)—"Come let us worship him, since he will come (will have come) to judge the living and the dead."14

11 See, however, p. 107 for a discussion of the alternative interpretation and the significance of the music of this element.

12 The version of Ab increpatione in the earliest Aquitanian source, Pa 1240, differs somewhat from that in Pa 1121. The set consists of the first element plus cues to the final three elements, the last of which begins "Christus surrexit"—the form of the trope in Italian and German sources.

13 Quando venit probably dates from early in the tenth century, when the first millennium after Christ was drawing to a close. It was widely believed that Christ would return a thousand years after his birth and do battle against the factions of the Antichrist. As Walter Nigg puts it, "the apocalyptic excitement reached its highpoint in the year 1000. The end of the one-thousand year reign of the church, and the setting free of Satan for a short time, was approaching, according to [a literal interpretation of] Augustine." Walter Nigg, Das Ewige Reich: Geschichte einer Sehnsucht und einer Enttäuschung (Erlenbach: Eugen Rentsch Verlag, 1944), p. 142.

14 The "e" has been added above "venit" in Pa 887, but no extra neume is added for the additional syllable. In Pa 13252, Quando veniet is not part of the set Ab increpatione, but instead follows the introductory trope, Christo commendante. The extra syllable is notated in this version. In Autun S 183, the final element of the set begins with an accusative participle, "Christum resurgentem."
The versions of *Ab increpatione* described above stem from subtly different interpretations of the offertory antiphon and from differing attempts to tie the antiphon to the New Testament and patristic commentary. The core set provides the least "unified" approach. It begins with a short quotation from Psalm 75, which vaguely reinforces the eschatological overtones of the antiphon. The second element relates the antiphon to a passage in Matthew, and the third element closes the set with an exhortation of a very general character. *Gaudete et cantate*, attributed to Tuotilo, downplays the notion of judgment by providing an acclamatory first element. It also emphasizes the connection to the Gospel account of Christ's death by framing the central element of the set, *Monumenta aperta sunt*. The three versions from Italy, Northern France, and Aquitaine, relate Christ's resurrection in various ways to the resurrection of the dead and to the concept of judgment.

The differences in subtlety among the various forms of *Ab increpatione* suggest that the earliest form of the set was the three-element core group. The conclusion gains support from the geographical distribution of sources: the core group appears in manuscripts throughout Europe, while other versions of the set are confined to circumscribed regions of the continent. Further evidence concerning the original form of *Ab increpatione* will be presented below, where the dating of these venerable tropes is considered in greater detail.

**Dating and Chronology**

It is natural for researchers to seek knowledge about the history of troping in the ninth and tenth centuries. We possess a handful
of tropers from the middle and end of the tenth century, and a few fragmentary collections from late in the ninth century, yet these manuscripts suggest that early in the tenth century tropes were widely spread and very diverse. Many scholars have come to the conclusion that tropes were known even in the early ninth century, and that the most widely disseminated examples originated before the fragmentation of the Carolingian empire.

Following this reasoning, we might place a date of origin for Ab increpatione sometime in the ninth century. Its earliest source, however, is Pa 1240, which dates from the fourth decade of the tenth century. Mu 14843, a source that antedates Pa 1240 by as much as fifty years, contains several proper tropes for Easter, but not Ab increpatione. Is it safe, therefore, to assign a ninth-century date to Ab increpatione? Several pieces of evidence suggest an affirmative answer.

The first shred of evidence comes from Ekkehard IV, the notorious commentator on the history of St. Gall. In attempting to glorify the abbey of St. Gall, Ekkehard manufactured many facts and stories crediting St. Gall with, for example, the introduction of Roman chant into Gall. ¹⁵ Ekkehard identifies Tuotilo (d. circa 913), a monk at St. Gall, as the composer of six tropes, among them the famous introit

¹⁵Ekkehard IV claims that two Roman singers, at the request of Charlemagne, brought copies of the Gregorian Antiphonary from Rome. One of the singers, having become ill while crossing the Alps, came to St. Gall, while the other continued on to the original destination of Metz. Ekkehard IV, Die Geschichte des Klosters St. Gallen, in Die Geschichtsschreiber der Deutschen Vorzeit, ed. Karl Langosch, vol. 102, trans. Hanno Helbling (Cologne: Böhlau Verlag, 1958), p.97.
trope, Hodie cantandus, and the offertory trope Gaudete et cantate. Whether or not this attribution is correct, the general time-frame of the reference can be accepted. St. Gall was a major cultural center in the late ninth century and was the home of several renowned musicians, among them Notker Balbulus. As demonstrated in Chapter 2, the tropes from St. Gall display a stylistic unity, both musical and textual, and a refined use of poetic devices and prose rhythms, all of which supports the hypothesis that these tropes originated during a period of intense artistic endeavor.

Gaudete et cantate conforms in general to the same stylistic rules as the other tropes from St. Gall (see Example 27). It follows the Rule of Inflection, with a pes on unaccented syllables of "gaudete," "quia," "hodie," and "surrexit." The single exception occurs on the accented syllable of the trope's final word, "sepulchro," which provides an example of syntactically generated inverse inflection. The acccentual pattern of this cadence follows the popular cursus velox—"dominus de

Example 27.
Gaudete et cantate, SG 484, p. 132.

Gaudete et cantate quia hodie surrexit dominus de sepulchro TERRA

16The other tropes attributed to Tuotilo are: Omnium virtutum gemmis for the offertory of St. Stephan (Elegerunt apostolii), Quoniam dominus Jesus Christus, for the introit of St. John the Evangelist (In medio), Omnipotens genitor fons et origo for the introit of the Purification of Mary (Susceplimus deus), and an unnamed trope for the Ascension offertory (Viri et gallei)—Ekkehard IV, p. 95.
sepulchro"—one of the two favored cadences in other tropes attributed to Tuotilo. There seems little reason to doubt that Gaudete et cantate dates at the latest from the beginning of the tenth century.

Even if an early tenth-century date be granted for Gaudete et cantate, it is not certain that the trope was composed as a substitute for the first element of Ab increpatione. It could have been inserted some time later but before the compilation of SG 484 in the second half of the tenth century. Yet, there is other evidence which suggests that Ab increpatione was known at St. Gall in the ninth century.

As Chapter 5 will detail at length, two graduais from Bobbio, To 18 and To 20, share a number of paraphrase tropes with SG 484 and SG 381. The mere presence of these tropes suggests an early link between Bobbio and St. Gall, and the melodic and textual variants from the two monasteries imply a relation between the versions. Since the paraphrase tropes are among the most ancient of tropes, and since Bobbio and St. Gall had close relations throughout the ninth century, it is probable that these tropes date from the ninth century. This seems even more likely in view of the complete lack of later St. Gall tropes in the Bobbio manuscripts.

St. Gall and Bobbio share similar versions of Ab increpatione (see Example 28). The manuscripts from Bobbio are the only northern-Italian sources that do not contain the element Christus iudicaturus est. Rather, they transmit the three-element core group introduced by the paraphrase trope Terra tremuit. Ab increpatione also appears with Terra tremuit in SG 484, immediately before the trope Gaudete et cantate, as if to retain the older and outdated tropes for posterity.
Example 28.

Easter Tropes from To 20, f. 100v, To 18, f. 89r, and SG 484, p. 114.

**To 20**

\[
\begin{align*}
\text{Terra tremuit et quievit leo fortis resurrexit hodie deo gratias} \\
\text{Ab indignatione et ira furoris domini TERRA} \\
\text{Monumenta aperta sunt et multa corpora sanctorum surrexerunt DUM} \\
\text{Xpistus resurgens ex mortuis venite adoremus eum omnes} \\
\text{una voce proclamantes ALLELUIA}
\end{align*}
\]

**To 18**

\[
\begin{align*}
\text{Terra tremuit et quievit leo fortis resurrexit hodie deo gratias} \\
\text{Ab indignatione et ira furoris domini TERRA} \\
\text{Monumenta aperta sunt et multa corpora sanctorum surrexerunt DUM} \\
\text{Xpistus resurgens ex mortuis venite adoremus eum omnes} \\
\text{una voce proclamantes ALLELUIA}
\end{align*}
\]

**SG 484**

\[
\begin{align*}
\text{Ab incipitiatione et ira furoris domini TERRA} \\
\text{Terra tremuit et quievit leo fortis resurrexit hodie deo gratias} \\
\text{eia TERRA} \\
\text{Gaudete et cantate quia hodie surrexit dominus de sepulchro TERRA}
\end{align*}
\]
Example 28, continued.

Monumenta aperta sunt et multa corpora sanctorum surrexerunt DUM
Xpictus surrexit ex mortuis venite adoremus eum

The music of these tropes reinforces the hypothesis of a relation between Bobbio and St. Gall, although the evidence must remain tentative owing to the obscure nature of musical transmission. Versions from the two monasteries share a number of unique variants, but they also differ in several places. The similarities may result from a common heritage, but they may also be coincidental, the product of independent musical development. In Ab increpatione, the first syllable of "ira" receives a torculus (a clivis in To 18). The common variants in manuscripts from all over Europe are either a clivis or a single note.17 In Monumenta aperta sunt, the first syllable of "multa" receives an epiphonus. The Italian and French versions transmit a clivis.18 In the

17 The single exception is Ivr 60, which gives the following neume over the first syllable of "ira": .

18 The exceptions in this instance are Vercelli 146 and 161, Metz 452, and Paris 13252, all of which have links to St. Gall. Notker dedicated his collection of sequences to Liutward, Bishop of Vercelli and chancellor of Charles the Fat. Metz and St. Gall had ties in the ninth century as two prominent cultural centers in the Carolingian empire (see "L'École sangallienne et l'École messine avaient la même tradition, Paléographie musicale, 10, p. 177). Me 452 and Pa 13252 contain the three-element core group of offertory tropes, beginning with the version Ab indignatione, and do not contain the northern-French element, Christus iudicaturus est.
The texts from Bobbio and St. Gall differ in several instances, which causes no great surprise considering the lapse of time between the ninth-century contact of the monasteries and the dates of the sources: SG 484 dates from the late tenth century and To 20 from the second half of the eleventh century. The primary differences occur in the last trope of the set. One set of manuscripts gives "resurgens," the other "surrexit." One has "eum omnes" and "proclamantes," the other "eum" and "dicentes." Still, manuscripts from both localities transmit the prepositional phrase "ex mortuis" (rather than "a mortuis") which is a variant unique to Bobbio, St. Gall, and Pistoia that might tend to withstand change during the course of time more tenaciously than words such as "surrexit" or "proclamantes."

One textual variation between Bobbio and St. Gall is of special significance. SG 484 contains the common version of the first element,
beginning "Ab increpatione," while To 18 and To 20 have the text "Ab indignatione." The variant is uncommon, but it is found in many of the early trope manuscripts. Pa 1240 and Pa 887 contain typical Aquitanian versions of the Easter offertory tropes, but each begins with Ab indignatione. Ka 15, a manuscript from Regensburg, whose liturgy was very close to that of St. Gall, contains the element Gaudete et cantate and introduces the East-Frankish form of the set with Ab indignatione. Lo 19768, transmitting a Rhenish version of the trope set, also begins with this variant. The Winchester tropers, along with the Rhenish tropers Me 452 and Pa 13252, contain a three element set with the variant "Ab indignatione."

This evidence is quite jarring, for it suggests that the uncommon variant "Ab indignatione" antedates the more common form of the trope, "Ab increpatione." The conclusion appears reasonable. Eschatological literature, as shown above, helps to account for the phrasing of the Easter offertory and played an important role in the formation of different versions of Ab increpatione. The word "indignatione" occurs often in scriptural texts of eschatological intent. Representative passages may be found in Jeremiah, 10:10—"Ab indignatione eius commovebitur terra" (By his indignation the earth will be shaken)—and Isaiah, 63:6—"Conculcavi populos in furore meo et inebriavi eos in indignatione mea" (I trampled the people in my fury and made them drunk with my indignation). The wine image recurs in Revelation 16:19—"Et Babylon

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20 The passage from Isaiah is part of the lesson for the mass on Wednesday of Holy Week, Isaiah 62: 11; 63:1-7.
magna venit in memoriam ante deum dare ei calicem vini indignationis irae eius" (The great Babylon came into memory before God, [who] gave her the wine cup of his indignant wrath).

Since the word "indignatione," in conjunction with "ira" and "furoris" of the trope element, has richer scriptural connotations in relation to the apocalyptic literature than does "increpatione," "Ab indignatione" probably represents the original form of the trope. It is easily imagined that a cantor performing Ab indignatione might sing "increpatione" since it appears in Psalm 75 immediately before the text of the antiphon. It is more difficult to imagine that a singer would intentionally replace "increpatione" with "indignatione." The earliest manuscripts corroborate this apparent chain of events.

It appears, therefore, that the three tropes found in manuscripts from Bobbio represent a very early form of Ab increpatione, a form possibly shared by Bobbio and St. Gall in the middle of the ninth century. These tropes were subject to local alteration, and the set was given a new introductory line at St. Gall, probably during the first few years of the tenth century but perhaps as early as 883.21 During the subsequent centuries of its transmission, the set underwent further alteration and received additional elements that helped to explain the significance of the offertory antiphon. The texts of the original members of the set were only loosely unified. Subsequent changes to the set made the relation between trope and chant more explicit and internally consistent.

The textual evidence and distribution of the sources suggest that the three-element version of *Ab indignatione* represents the set's original text. In a parallel case, however, O. B. Hardison points out that the simplest form of *Quem queritis*--the dramatic introit trope for Easter--may not be its earliest version. A four-line set in Pa 1240 antedates the sparse three-line form of the dialogue contained in *SG 484*, and sources contemporary with *SG 484* transmit the trope-set considerably expanded. Hardison suggests that these configurations may derive from an earlier, now lost version of *Quem queritis*: the version at St. Gall could have been simplified from a more complex original.

With regard to *Ab increpatione*, however, musical evidence supports a "simplest is oldest" hypothesis. A melodic paradigm underlies each of the three core elements of the set, whereas the melodic traditions of the additional elements diverge from the model. As seen in melodic versions from several geographical locations, each of the three core elements has essentially the same melodic structure (see Example 29). They all begin on D, continue with a leap of a fifth, prolong and ornament the pitch A, and then proceed in predominantly stepwise motion to a medial cadence on D. The second half of the melody begins on C, continues with a leap of a third, D-F, rises to G or A, and then descends to the final cadence on D.

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23 Only the core elements are given here. Three of the manuscripts have additional fourth elements, which will be discussed below.
Example 29.

Musical Structure of Core Elements of *Ab increpatione*
Pa 1121, f. 13v; RoC 1741, f. 79r; Pa n.a. 1235, f. 210r; Ben 38, f. 5iv.

Ab increpatione et ira furoris domini

Monumenta aperta sunt et multa corpora sanctorum surrexerunt
Example 29, continued.

The differences between the melodies of the three core elements can be attributed to the syntax of their texts. The first element consists of two segments: "Ab increpatione et ira" (By the rebuke and wrath), and "furoris domini" (of the furious lord). These two units of text coincide with the two halves of the prototype melody. The first
unit of text is comparatively long and is set syllabically, while the shorter second unit incorporates a melisma on "domini." Monumenta aperta sunt also consists of two sense units (divided by the conjunction "et") that coincide with the halves of the prototype melody. In this case the second part of the trope is longer than the first and is set predominantly with one note per syllable. The third trope element contains three sense units: "Christus surrexit a mortuis" (Christ rose from the dead), "venite adoremus eum omnes" (come let us all worship him), and "una voce proclamantes" (proclaiming in one voice, [Alleluia]). The prototype melody is expanded to fit the longer text by dividing the first musical phrase into two parts. The initial phrase prolongs, ornaments, and finally cadences on the pitch A ("mortuis"), following the melody's opening leap of a fifth. The subsequent movement to a medial cadence on D ("omnes") is also embellished to fit the second clause.\textsuperscript{24} The final phrase of music remains essentially intact.

The underlying musical structure of Ab increpatione plays a central role in the transmission of this trope set. The surface details of the individual tropes vary, but in all versions of the set, the paradigmatic structure provides a framework upon which the superficial character of the melodies is based. Treitler labels this phenomenon as "transmission by reconstruction," in which a melody is continuously

\textsuperscript{24}The placement of the medial cadence in Xpistus surrexit is ambiguous since "omnes" can be taken either as the last word of the second phrase, modifying "adoremus" (let us all worship) or as the first word of the third phrase, modifying "proclamantes" (all proclaiming). As seen in the examples, it is not easy to identify the musical cadence either. A cadence on D seems to fall on "eum," but it is possible to place a cadence on C ("omnes") in Pa 1121, RoC 1741, and Ben 38.
reactualized according to an underlying musical structure. He calls the underlying structure a "matrix"—"a set of constraints that establishes a range of options." The matrix that underlies the three elements of Ab increpatione consists of the trope texts and the basic structure of the melody: an opening leap of a fifth, a prolongation of the pitch A, etc. These constraints result in three different actualizations of the matrix, each adapted to the syntactic needs of its text.

The theory of "transmission by reconstruction" helps to explain the many variants that are encountered in Ab increpatione. A trope may undergo substantial variation from manuscript to manuscript, and no version necessarily represents the original melody. Only the underlying structure may be safely considered an original attribute of the trope. The opening half of the set's first element demonstrates clearly the extent of variation among different "actualizations," all of which retain the essential characteristics of the set's underlying melodic structure (see Example 30).

The first constraint of the underlying matrix is a leap of a fifth on "increpatione"—the leap may occur on the first, second, or fourth syllable. The second constraint is a prolongation of the pitch A. The pitch may be stated two, three, or four times; in Pa 1235 it is not only stated four times, but the melody returns to A a fifth time on the penultimate syllable of "increpatione." The final constraint is the

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25 Leo Treitler, "Observations on the Transmission of some Aquitanian Tropes," in Forum Musicologicum, vol. 3 (Winterthur, 1982), pp. 11-60. The actualization of a matrix "may occur in the act of performance (oral transmission), or in the act of writing down."
Example 30.

Versions of the element Ab increpatione.

Pa 1121 f. 13v
Ab in-cre-pa-ti-one et i-ra

Pa na 1235 f. 210v
Ab in-cre-pa-ti-one et i-ra

RoC 1741 f. 79r
Ab in-cre-pa-ti-one et i-ra

Ben 38 f. 31v
Ab in-cre-pa-ti-one et i-ra

Me 452* f. 27v
Ab indig-na-ti-one et i-ra

Ka 15* f. 170r
Ab indig-na-ti-one et i-ra

To 18 f. 89r
Ab indig-na-ti-one et i-ra

Mod 7 f. 108v
Ab in-cre-pa-ti-one et i-ra

*Approximation from non-diastematic notation
descent to a medial cadence on D. It may descend directly to D, as it does in Mod 7 and Pa 1235. It may ornament any of the intervening syllables, e.g., "et" (RoC 1741) or "ira." It may descend to C (Ben 38), D (Me 452), or E, and then rise again before the cadence on D. The process of reactualizing the melody each time it is written down results in a number of different versions of one basic structure.

The later additions to the set Ab increpatione do not conform well to the melodic structure that underlies the core elements. The dissimilarity between the core group and "added" tropes supports the theory that the original version of Ab increpatione consisted of three elements related by melodic structure but without close textual bonds. Other tropes were added to the set in order to clarify the relation between the Easter celebration, the offertory antiphon for Easter, and the loosely connected trope texts. An analysis of the additional tropes must therefore consider their musical and textual significance for the entire complex of the troped antiphon.

Pa 1240 is the earliest source of a four-element set of Ab increpatione. In it the final three elements are indicated by cues. The set coincides in general with the Aquitanian version, whose third element is given in Example 31. The melody of Quando venit vaguely resembles the paradigm upon which the other tropes are based, but it differs in a number of significant ways. It does not begin with a leap of a fifth. The medial cadence is approached by a descending leap of a fifth rather than by stepwise motion, and the cadence is on C rather than D ("iudicare"). The second half of the melody begins on E, not C. It lacks the characteristic leap from D to F, nor does it rise above F.
Example 31.

The trope Quando venit, Pa 1121, f. 13v.

Antiphon:

\[ \text{DUM RE- SUR- GE- RET} \]

Trope:

\[ \text{Quando venit iu-di-ca-re vivos ac mor-tu-os} \]

Antiphon:

\[ \text{IN IU- DI- CIO DE- US} \]

It is important to consider, however, the relation between trope and antiphon. The syntactic placement of Quando venit is uncertain because of the ambiguity of "venit": it can be taken either as present or perfect tense. If we read "venit" with a short "e" (i.e., present tense), it belongs with the final trope of the set--"Come let use worship him, since he is coming to judge the living and the dead." This interpretation is indicated in several manuscripts, which change "venit" to one of its future tenses, "veniet" or "venerit." If, however, we read "venit" with a long "e" (i.e., perfect tense), it belongs to the preceding phrase of the troped antiphon--"The saints arose when he arose, since he came to judge the living and the dead." The second meaning lacks credibility since it interprets Matthew's description of Christ's resurrection and the opening of the saints' tombs as symbols

26 The interpretation of this element was discussed earlier in this chapter, p. 89.
for the last judgment. Still, the music supports this interpretation. The trope melody functions as a consequent phrase to the preceding phrase of the antiphon. It flows smoothly from the chant, continuing easily and directly from the cadence on A ("resurgeret") to its own cadence on D. The music compels us to connect the trope text to its antecedent—"Dum resurgeret quando venit iudicare vivos ac mortuos." Quando venit imposes itself on the troped antiphon, clarifying the troublesome offertory by the coordination of text and music. At the same time it stands outside the musical unity of the core group of trope elements.

The evidence regarding the other common addition to Ab increpatione is complex. Christus iudicaturus est first appears in Lo 19768, but as part of an aberrant three-element set—the final element of the core group, Xpistus surrexit, is missing. The tropes are unnotated and hardly seem to represent an original form of the set. The earliest notated version of Christus iudicaturus est in Italy appears in Vro 107, an early eleventh-century troper from Mantova. Non-diastematic notation prevents transcription of this trope, but a diastematic version from Nonantola coincides exactly with Vro 107 (see Example 32). The melody resembles the paradigmatic melody in some respects. The opening leap of a fifth, ascent to C, intermediate cadence on A, and descent back to D recall the opening of the element Christus resurgens from the core group of trope elements. The second half of the trope diverges from the paradigm altogether.
Example 32.

Xpistus iudicaturus est, RoC 1741, f. 79r.

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Textual factors again play a role in the construction of this melody. In order to demonstrate the significance of the trope, the construction of the antiphon must be inspected briefly. The music for "Dum resurgeret in iudicio deus," within which the trope is inserted, consists of tightly bound antecedent and consequent phrases. "Dum resurgeret" begins on D, closes with a soaring F-major triad to the highest pitch of the phrase, and comes to a medial cadence on A. The next phrase, "in iudicio deus," begins with another soaring ascent to C, this time opening with a leap from D to A, and again settles back on A before moving to the final cadence on D. The repetition of a highly distinctive musical phrase—the rapid ascent to C—cements the two halves of the melody together, and underscores the textual bond between resurrection and judgment.

The composers of tropes were forced to confront this musical bond when they inserted a trope between "resurgeret" and "in iudicio deus." Quando venit, the Aquitanian trope, solves the problem by sub-
stituting a new consequent phrase after "Dum resurgeret." Christus iudicaturus est, unlike Quando venit, is syntactically unrelated to the preceding phrase of the antiphon. The composer therefore joins the trope to the succeeding phrase of the antiphon by substituting a new antecedent melody. He incorporates into "quando venerit" an almost exact musical quotation from the beginning of "In iudicio deus" and brings the trope to a cadence on A, thereby imitating the antecedent-consequent relationship of the two phrases of the untroped antiphon.

The earliest source to transmit a notated version of Christus iudicaturus est is Pa 1118, a late tenth-century troper from the south of France. The trope melody in this source, and in Pa 903 and Apt 17, differs significantly from that in Vro 107 (see Example 33). It begins directly on A, without a leap of a fifth, and moves to a medial cadence on C ("mortuos"), creating a melodic structure similar to that of the Example 33.

Xpistus iudicaturus est, Apt 17, p. 144.
other Aquitanian addition, *Quando venit*. In this case, however, the smooth melodic connection between "resurgeret" and "Christus iudicaturus est" veils the lack of textual connection between antiphon and trope. One wonders, in fact, if the Aquitanian version of *Christus iudicaturus est* may have been influenced in its melodic shape by *Quando venit*. In any event, a desire for melodic continuity between trope and chant seems to have outweighed the sense of textual flow in this version of *Christus iudicaturus est*.

A third melodic version of *Christus iudicaturus est* is transmitted in many Italian and northern-French manuscripts, and in a single East-Frankish source, Ba 5 (see Example 34).\(^{28}\) This version resembles Example 34.

*Xpistus iudicaturus est*, Pa n.a. 1235, f. 210r.

\[\begin{align*}
&\text{Xpistus iu-di-ca-tu-rus est vivos et mortuos quando ve- ne- rit} \\
&\text{closely the melodic paradigm underlying the core group of tropes. The possibility cannot be discounted, therefore, that this element was an original member of *Ab increpatione*, particularly since it appears in the early source Lo 19768. Still, the earliest sources of the melody, Pa 1118 and Vro 107, transmit considerably different versions from that} \\
\end{align*}\]

\(^{28}\) The trope has been added in Ba 5 by a new hand in the margin of f. 48v. It is possible that this is the version that belongs in Lo 19768, although the trope-set is unnotated in that source. Lo 19768 has close ties to northern sources, such as those from Nevers, and to East-Frankish sources such as Ba 5, both of which contain the present version of *Christus iudicaturus est*. 
found in the Rhenish zone, and these regional differences suggest a later date of origin for the variable element than for the stable core elements.

In summary, the original form of Ab increpatione was probably a three-element set with the infrequent variant "Ab indignatione," and with a trope preceding each line of the antiphon. The set not only related the antiphon to Matthew's account of Christ's death, but also accented the eschatological tone of the psalm text. Later additions helped to clarify the relation between Christ's resurrection, the resurrection of saints, and God's judgment. Singers of these additions felt several constraints. Their melody had to conform to some degree with the paradigm of the three-element set, but it also had to preserve the antecedent-consequent relationship of the second line of the antiphon. Two different texts and four different melodies resulted from this attempt to clarify the troped Easter offertory.

An important corollary follows from the conclusion that the three-element core group represents the original form of Ab increpatione: musical unity within a set of tropes may be found at a very early stage in the history of troping. Scholars have debated the issue of unity in tropes for many years, but they have never considered offertory tropes in the discussion. It is therefore necessary to reconsider the issue in light of evidence provided by tropes to the offertory. A discussion of musical unity in offertory tropes, and subsequently in early tropes of other genera, forms the basis of Chapter 4.
Chapter 4

STRUCTURAL RELATIONS BETWEEN TROPE AND BASE CHANT

The closed, self-sufficient musical form of some tropes has attracted considerable scholarly attention during the past several decades. Bruno Stäblein discussed this phenomenon in reference to the trope set *Quod prisco vates*, which he considered to be an example of the "classical" stage of troping. The tropes of this set are structurally independent of their introit, and are so lengthy that the introit itself seems almost superfluous. Richard Crocker carries the judgment a step further by arguing that the artistic merits of tropes can best be appreciated by separating the tropes from their host chants. He observes that "some sets of tropes actually show relatively clear, closed musical form when considered by themselves, apart from their introit."^2

Paul Evans, in his study of the Aquitanian tropers, concurs to some extent with Crocker's view of musical structure in tropes, although he

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^1 Bruno Stäblein, "Zum Verständnis des 'klassischen' Tropus," *Acta Musicologica* 35 (1963) pp. 84-95. Stäblein did not consider structurally independent tropes to be the only representatives of the "classical" stage of troping. *Quem nasci mundo*, a second trope which he discusses in this article, is distinguished by its artful blending with the host chant. Ellen Reier discusses *Quem nasci mundo* at length in "The Introit Trope Repertory at Nevers," (Ph.D. dissertation, University of California at Berkeley, 1981), p. 143-154.

tempers the attitude by recalling the essential indivisibility of trope and chant.

We are faced with a paradoxical situation in which a trope displays a symmetrical organization which stands outside the framework of the chant which it is adorning. . . . The lines of a trope have a certain degree of autonomy and may develop up to a point according to their own melodic laws. But as a complete composition they must stand within the framework of the chant, and in the final analysis the desire to create a harmonious whole becomes the dominating principle.

More recently, Ellen Reier has suggested that "the use of melodic motives and phrase repetition to give an intricate structure to a series of trope lines is far more common than Stäblein and Evans noticed and is a feature of many of the tropes found in the earliest manuscripts." Moreover, "in addition to providing stylistic contrast, the new structures give the tropes, in many instances, a coherence quite independent from the antiphon melody."

The scholarship cited above deals mainly with introit tropes. As might be expected, sets of offertory tropes display cohesive internal structures as well. In several early trope sets the musical structures are not independent from their offertory antiphons. Instead, they reflect more or less closely the internal structure of the host chants. This structural parallelism between trope and offertory suggests that

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3 Evans, Early Trope Repertory, p. 107, 111.


5 Ibid. Reier uses this structural independence as supporting evidence for her thesis that introit tropes, from the earliest stages, were often modally independent, or at least uncharacteristic, of their introits.
from an early date trope composers not only attempted to give sets of tropes a structural identity, but in so doing often imitated the structures of base chants. This phenomenon will be demonstrated below, first with respect to several offertory tropes, then in its wider context in tropes of other repertories.

**Structural Parallelism Between Trope and Offertory**

As discussed in Chapter 3, *Ab increpatione* is among the most widespread of all tropes. The set consists of a core group of three elements, plus a variety of additional elements that differ from manuscript to manuscript. The argument set forth earlier, based on textual, musical, and manuscript evidence, indicates that the core elements represent the original form of the trope set and that the other items comprise later additions to the set. 6

The text of *Ab increpatione* is closely bound with that of its offertory, but the music of the core elements displays an internal coherence that sets the individual elements apart from the music of the offertory—each of the core elements is based on a melodic prototype. Still, the trope's musical structure is not as unrelated to the offertory as it may appear at first glance. The musical structure of *Ab increpatione*—three melodies with the same essential outline—closely resembles that of its antiphon, *Terra tremuit*.

As seen in Example 35, *Terra tremuit* consists of three interrelated phrases roughly equal in length. Each phrase begins with an

6 For a summary of these arguments, see pp. 97-100.
ascending third, D-F, a repetition of the pitch F, a dip to E, and an ascent to A and above. The first two phrases move to medial cadences on A at a point of syntactic repose (on "tremuit" and "resurget"), after which the melodies leap up to the melodic climax on C, descend a third to A, and move to final cadences on D. The third phrase departs from the pattern of the first two phrases after its opening figure but retains several points of similarity (marked by asterisks) with them. The divergence may be explained by a desire to maintain melodic flow in a phrase of text with no syntactic division—the entire phrase of music is sung to the one word "Alleluia." The divergence may also represent a desire for variation after the two similar opening melodic phrases.

Example 35.

*Terra tremuit. To 18, f. 89r.*
The trope set, with its three core elements each based on a melodic prototype, reflects the overall structure of the offertory, even to the point that the third trope element—like the final phrase of the offertory—diverges from the prototype due to the requirements of the text. Certainly the trope's structure remains coherent and self-sufficient without its antiphon, but it should be considered parallel to, and even dependent on, the musical structure of the offertory, just as its text is closely associated with the offertory text. The result is an artistic whole whose parts retain a degree of internal coherence while participating in a vital interrelationship with each other.\(^7\)

*Ab increpatione* belongs to a very early layer of troping. The musical interrelationship described above may therefore be considered a feature of trope composition from its early stages. The obvious question, nevertheless, is how often does this sort of structural imitation occur. The answer: tropes frequently imitate their host chant when the chant exhibits a clear and organized structure. The difficulty in proving such an assertion lies in the fact that relatively few troped chants exhibit such an organization. The following examples, however, demonstrate the principle.

*Salus deo nostro* is a set of tropes for the offertory of St. Michael, *Stetit angelus* (see Example 36). This trope set is relatively ancient. It is contained in many of the earliest trope manuscripts,

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\(^7\)The parallelism between *Terra tremuit* and the core elements of *Ab increpatione* adds credibility to the theory that the original form of this trope set consisted of the three core elements alone.
Example 36.

Trope set Salus deo nostro with offertory antiphon Stetit angelus
Pa 1235, f. 235v and f. 106v.

Salus de- o nostro cui angeli assistunt ordine miro
testante qui ait iohanne beato

STE- TIT AN-GE-LUS IUXTA A- RAM TEM- PLI

Fun-gens of- fi- ci-o divine maiestatis

HA- BENS THURIBU- LUM AU- RE-UM IN MANU SU- A

Ad sum- mi li-ba-men po-nen-di o-do-ris

ET DATA SUNT E- I IN-CEN-SA MUL- TA

Mi- ri-fi-co odo- re fla-gran-ci-a

ET ASCEN- ... DIT FU- MUS A- RO- MA- TUM

IN CON- SPEC- TU DE- I AL- LE- ... LUI- IA
including Lo 19768, Cdg 473, Pa 9448, and Pa 1118 (first element only). Its principal locus is northern France, England, and the Rhineland, although it also appears in Aquitaine and Italy.\(^8\)

The set consists of four elements that are syntactically related to the offertory text. The first element refers to the author of the offertory text (Revelation 8:3-4) in the phrase "testando qui ait iohanne beato" (with the blessed John testifying, who said:).\(^9\) The succeeding elements of the trope set embellish the offertory text and relate the apocalyptic vision of the angel—who holds a golden censer—to the celebration of mass. The angel stands beside the altar "performing the office of divine majesty" ("fungens officio divinae maiestatis"). The golden censer is carried for the purpose of "placing a libation of the highest fragrance" ("ad summi libamen ponendum odoris"). The trope text is thus syntactically dependent on its antiphon and becomes an integral part of the antiphon's symbolic content.

The musical form of the trope set possesses a certain degree of internal coherence, although the structural logic is obtuse. The first trope element is motivically unrelated to the rest of the set, but the

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\(^8\) The following manuscripts contain Salus deo nostro: Ba 5, f. 55r; Lo 19768, f. 43v; Cdg 473, f. 46v; Ox 775, f. 52v; Pa 9448, f. 59r; Me 452, f. 38v; Pa 9449, f. 69r; Pa 1235, f. 235v; Pa 13252, f. 15r (first element); Pa 779, f. 105r (first element); Pa 1084, f. 83v (first element); Apt 17, p. 312 (second, third, and fourth elements); Pa 1118, f. 91v (first element); Ivr 60, f. 1171 (first element); Vat 222, f. 99r.

\(^9\) The unusual word order of this phrase, in which the relative clause "qui ait" is separated from the offertory, is explained by the assonance of the trope text: Its three phrases end with the words "nostro," "miro," and "beato" respectively.
second, third, and fourth elements share several melodic phrases. They each cadence with the same figure (labeled B in Example 36). In addition, the fourth trope begins with a figure identical to an internal figure of the second trope (labeled A in Example 36). There is little apparent logic to the resulting musical structure. Rather, it seems to be the result of an arbitrary formulaic procedure. Furthermore, the lack of melodic similarity between the introductory and internal elements suggests the possibility that the three internal elements were later additions to the single element Salus deo nostro.

When compared with the structure of the offertory antiphon, however, the structure of the entire trope set makes perfect sense. The antiphon's three internal phrases, which are introduced by the three internal elements of the trope set, end with similar melodic figures on "in manu sua," "incensa multa," and "in conspectu dei" (labeled C in Example 36). The three tropes, as mentioned above, also end with a common melodic figure, albeit different from that of the offertory (B in Example 36). A textual parallelism reinforces the musical similarity. The second and third phrases of the antiphon, and second and third elements of the trope set are each connected by a final-syllable assonance—"in manu sua"/"incensa multa" (antiphon) and "divine maiestatis"/"ponendi odoris" (trope).

The second and fourth phrases of the antiphon are further related by the assonant words "aureum" and "aromatum" preceding the final cadence of each phrase. These words are set to similar musical figures (labeled D in Example 36). In the second and fourth trope
elements, the words preceding the cadential figures—"mirifico" and "officio"—are connected by assonance. They are set to the same music (A in Example 36), and are therefore exactly parallel to the antiphon.

Finally, the opening melodic figure of the third trope element (labeled E) closely resembles the opening figure of the third phrase of the antiphon (also labeled E). Salus deo nostro appears superficially to possess a self-contained musical form, but in fact is parallel to, and integrated with, the musical form of the offertory antiphon. This musical dependence is very much in keeping with the close relation between the text of the trope set and that of the offertory. The parallelism exemplifies the way in which a composer perceived the music of a base chant and the care with which he molded his trope to the chant's musical structure.

As mentioned above, the issue of structural parallelism between trope and chant relies upon the existence of structurally organized chants. In the preceding two examples, organization of the base chants consisted of recognizable patterns of repeated phrases and motives. These repetitive structures provided the basis upon which trope composers modeled their sets of tropes. In cases where the structure of a base chant is less clear-cut, one finds more subtle evidence of structural imitation.

In the following sets of tropes for the offertory Posuisti (various feasts of saints, martyrs, and confessors) a variety of stable and wandering trope elements are combined into many overlapping sets (see Figure 12). The flexible arrangement of these elements is made
Figure 12.

The offertory *Posuisti* and selected tropes.

Of Posuisti domine in capite eius coronam de lapide precioso
vitam petiti a te tribuisti ei alleluia.

V Desiderium animae eius tribuisti ei et voluntate labiorum eius
non fraudasti eum *Vitam*

V Magna est gloria eius in salutari tuo gloriam
et magnum decorum inpone super eum *Vitam*

Ba 5
f. 52v
Munere xpiste tuo benedictum magnificasti eia
Celse deus precibus benedicti plebibus adsis eia
*Posuisti*

To 18
f. 140v
Munere xpiste tuo columbani magnificasti eia eia
Celse deus precibus columbani plebibus adsis eia
*V Desiderium*

Tu deus magne tribuisti ei vitam canite
*Vitam*

Pa 1121
f. 41v
Celse deus precibus martini plebibus adsis eia
*Magnae est

Muere nanque tuo martinin magnificasti quia
Celse deus precibus stephani plebibus adsis eia
*V Desiderium*

Cdg 473
f. 5v
Martiirii viam vim caritatis pandens stephanus
testando te mundo lapidatur ideo iure *Posuisti*

Lauream regni cum triumpho laudis eia
*Vitam*

Levitarum summo eia eia eia Alleluia

Muere nanque tuo stephanum magnificasti eia
V *Magna est*

Celse deus precibus stephani plebibus adsis eia
*V Desiderium*

Pa 13252
f. 19v
Gloriosus es deus qui tanta premia confessori tuo contulisti
quae iam canite voce sonora *Posuisti*

Premium operum bonorum tribuisti ei canite eia
*Coronam*

Tu deus magne tribuisti ei vitam canite eia
*Vitam*

Celse deus precibus maglorii plebibus adsis eia
*V Magnae est*

Pa 1240
f. 20r
Martyrii viam vim caritatis pandens stephanus
testando te mundo lapidatur ideo iure
*Magnae est*

Munere xpiste tuo stephanem magnificasti quia
*Posuisti*

Celse deus precibus stephani plebibus assis eia *Posuisti*
possible by a lack of syntactic connection with the offertory. Indeed, the tropes to *Posuisti* display some of the most extensive reorderings in the entire trope repertory.

It is clear from the diversity shown in Figure 12 that an underlying musical structure among these tropes would fall short of the cohesion displayed in *Salus deo nostro* or *Ab increpatione*. In fact, it is difficult to imagine any kind of closed or self-sufficient musical form at all. Still, a certain musical logic does connect the structure of the trope sets with that of the offertory.

The antiphon *Posuisti* and verse *Magna est gloria eius* begin with identical melodic figures (see Example 37). The two wandering hexameter tropes *Munere christe* (or *Munere namque*) and *Celse deus* begin with this same figure, and are similar to each other throughout. These tropes are often associated with those parts of the offertory which they resemble. Thus, in Aquitanian manuscripts, *Celse deus* introduces the antiphon and

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8 For a concordance of these tropes, see Planchart, *Repertory*, vol. 1, pp. 227-232, and vol. 2, pp. 209-213. Example 4 gives only those sets that contain *Munere xpiste* and *Celse deus*. There are a number of other tropes for this offertory. Planchart has not included the tropes found at St. Gall and in related manuscripts since they do not share any elements with those found at Winchester. These tropes will be discussed below (p. 126).

9 The most stable element among these trope sets is "Tu deus magne tribuisti ei vitam canite," which always precedes the phrase of the offertory that it paraphrases, "vitam petiiit a te tribuisti ei." *Tu deus* ends like a typical paraphrase trope with an exhortation to the choir—"canite" (sing). The trope introduces the part of the offertory antiphon sung as a respond after the verses, and in several manuscripts it actually appears after the last verse of the offertory with a cue to the respond (Pa 1118, f. 98r, To 20, f. 148v, and To 18, f. 140v).
Example 37.

The trope set Munere xpiste and the offertory Posuisti, To 18, f. 140v

Tr

Mu-ne-re xpi-ste tu-os co-lum-ba-ni mag-ni-fi-cas-ti e-ia

Of

Po-su-i-sti do-mi-ne in ca-

pi-te e-ius co-ro-

nam de la-pi-de

pre-ti-o-

so. Vi-tam pe-

ti-it

a te tri-bu-i-sti e-

al-

le-

lu-

ia

V

De-si-de-ri-um a-ni-mae etc.

Tr

Cel-se de-us pre-ci-bus co-lum-ba-ni ple-bi-bus ad-sis e-

ia

V

Mag-na est glo-

e tc.

Tr

Tu de-us mag-ne tri-bu-is-ti e-i vi-tam c-ni-te VITAM
Munere namque introduces the verse Magne est gloria eius. In the Bobbio graduais, To 20 and To 18, the Nevers graduais, Pa 9449 and Pa 1235, and the Autun troper, PaA 1169, Munere xpiste introduces the antiphon, while Celse deus introduces Magna est gloria. In each of these configurations, the two similar trope elements are associated with the two phrases of the offertory whose melodic introduction they borrow. We may conclude with some confidence, therefore, that the musical recurrence between offertory antiphon and verse stimulated singers to arrange their tropes in imitation of the preexisting musical structure of the offertory Posuisti.

Other manuscripts conform less closely to the scenario discussed above. In Ba 5 (f. 52v—St. Benedict) and Lo 19768 (f. 41v—St. Alban), Munere xpiste introduces the antiphon but Celse deus is an internal trope introducing the antiphon’s text "vitam petii." This order is reversed in Pa 903 (f. 160v—St. Martin), where Celse deus is the introductory trope and Munere Namque the internal trope. In several manuscripts, both tropes serve as introductions to verses of the offertory—Munere xpiste before the verse Magne est gloria and Celse deus before the verse Desiderium. This configuration may have been the original intention in Pa 1240 (f. 20r—St. Stephan) as well; the cue Posuisti

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10 Pa 1121, f. 41v; Pa 909, f. 54v; Pa 1120, f. 63v; Pa 1119, f. 77v; Pa 1084, f. 88v; Pa 887, f. 42v. All are tropes for St. Martin.

11 To 20, f. 148v—St. Saturninus; To 18 f. 140v; Pa 9449, f. 12r—St. Stephan; Pa 1235, f. 191r; PaA 1169, f. 16r—St. Vincent. Celse deus is a marginal addition in PaA 1169.

12 Cdg 473, f. 15r; Ox 775, f. 34v; Lo 14, f. 4v; Pa 887, f. 13v; Iv 60, f. 170r. These are tropes for St. Stephan and appear as a set with the element Martyrii viam introducing the offertory antiphon.
following Celse deus has been written over an erasure that once may have been a cue to Desiderium. Four other Aquitanian manuscripts contain this same set, but with Munere namque as the only verse trope.\footnote{Pa 1121, f. 6r; Pa 1119, f. 9r; Pa 1084, f. 58r; Pa 1118, f. 21r. These manuscripts contain the Aquitanian form of the trope Munere namque, whereas Pa 1240 contains the northern form Munere xpiste.}

It is not easy to determine the earliest placement for these tropes since even the older manuscripts disagree. Textually the placement of Celse deus makes the best sense either before "vitam petiit" or before the verse Desiderium. Both of these texts mention indirectly the prayers of a saint ("He has asked for life from you" and "You have granted him the desire of his spirit") and therefore conform with the text of Celse deus: "O lofty God, assist the people through the prayers of Benedict [or some other saint]." On the other hand, the trope Munere xpiste ("O Christ, you have magnified Benedict with your gift") makes sense as an introduction to the offertory antiphon, since it supplies the subject (Christ) for "Posuisti" and alludes to the gift of a "crown of precious stones" in the phrase "munere tuo." The version of this set in Lo 19768 and Ba 5 offers a convincing textual placement of these two tropes, while it seemingly disregards the musical parallelism between trope and base chant. One would guess that the musical parallelism between trope and chant, evident in some manuscripts, was created sometime after the inception of these tropes.

In this regard, however, it is interesting to consider a set of tropes for the feast of St. Gallus contained in the St. Gall tropers and
in several related manuscripts (see Example 38). No diastematic version of this set exists. Nevertheless, the first element, O rex regum, clearly begins with the opening melodic figure of the offertory, as does the trope Munere xpiste. The result is very effective since the verb "posuisti" is related to the subject of the trope, "O rex regum" (O king of kings), by a common melodic figure. Although there is no apparent connection between O rex regum and Munere xpiste, the use of a musical quotation to connect the subject ("rex regum" or "xpiste") and verb ("posuisti") in both tropes is striking.

Example 38.

The trope set O rex regum in SG 484, p. 186.

\[ \text{O rex regum omnium rector et reparator et iustorum salvator} \]

\[ \text{qui omnes benedictos benedicis qui eosdem coronas Posuisti} \]

\[ \text{Illius inquam qui devotus ac providus in laude tua sedula} \]

\[ \text{permanendo floruit Coronam de lap} \]

\[ \text{Quem lapidem non vident oculi carnei nec terreus obtutus} \]

\[ \text{potis est intueri Vitam petii} \]

\[ \text{SG 484, p. 186; SG 376, p. 61; SG 378, p. 94; SG 380, p. 75; SG 382, p. 48; Be 11, f. 70r; Zu 97, p. 24; Ox 27, f. 78v; Mu 18043, f. 97r (The translation of St. Benedict); Vro 107, f. 68r, Ivr 60, f. 17v (St. Stephan); RoA 123, f. 211r (for the birth of a martyr). As the discussion in Chapter 2 shows (p. 69, n. 32), the four syntactic units of O rex regum end with one of the popular rhthmic cursus, either planus or velox.} \]
Each of the preceding examples of structural parallelism between a trope and its base chant depends on one essential prerequisite: the base chant must possess an intelligible formal pattern, e.g., a scheme of repeated motives or phrases that can be imitated by a set of tropes. Such a feature is by no means common among the antiphonal Proper chants of the mass (those Proper chants most often troped). The three examples cited earlier in this chapter constitute the few troped offertories with repetitive structures. In each case the singer or trope composer strove to imitate in some way the offertory's inherent form. This sort of imitation was not limited to offertory tropes. One encounters it, for example, among tropes to the introit, Gloria, and Kyrie, and often in some of the oldest trope sets. The rest of this chapter will discuss some of these tropes in order to demonstrate both the presence and the historical significance of structural imitation throughout the repertory of tropes.

Structural Imitation in other Trope Repertories

The earliest Gloria tropes were associated with the chant melody known today as Gloria A.\(^{15}\) Gloria A was found throughout Europe, and its "archaic" melody led Stäblein to suggest a connection with Gallican chant.\(^{16}\) An obvious structural feature of Gloria A is the recurring

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\(^{15}\) For a survey of relevant literature and a discussion of style and modal characteristics of Gloria A, see Klaus Rönnau, Die Tropen zum Gloria in excelsis Deo (Wiesbaden: Breitkopf & Härtel, 1967), pp. 201-206.

\(^{16}\) Bruno Stäblein, "Gallikanische Liturgie" and "Gloria" in Musik in Geschichte und Gegenwart (Bärenreiter: Kassel, 1955).
melody for each of the four acclamations, "Laudamus te, benedicimus te, adoramus te, glorificamus te." (See Example 39 for a transcription of the opening of Gloria A. The setting of "glorificamus te" is expanded by a lengthy melisma on "te".) The four acclamations were frequently troped, often with texts derived from the four acclaiming verbs.

Example 39.

The Opening of Gloria A, Pa 1871, f. 60r.

According to Rönna, one of the earliest sets of tropes to Gloria A is Laudabile tribuens (see Example 40). The set consists of four stable elements, plus a variety of wandering tropes that differ in the three manuscript sources: Pa 1240, Pa 1084, and Pa 887. The entire array of tropes probably dates from the ninth century. The stable elements of this set, with their restricted ambitus and lack of later trope

17 Rönna, Die Tropen zum Gloria. pp. 94-96, 222-224, and 248.
formulas, are melodically archaic, and resemble the style of wandering verses that Rönnaau considers among the oldest of tropes to the Gloria. He also observes that of all the Gloria tropes in the oldest section of Pa 1240, Laudabile tribuens is the only set that does not appear in later St. Martial tropers. He suggests that this set may have been dropped from the repertory toward the end of the tenth century because of its obsolete melodic style.

Example 40.

Four stable elements of the trope set Laudabile tribuens, Pa 887.

As seen in Example 40, the four stable elements of Laudabile tribuens are tropes to the four acclamations of Gloria A. Each element begins with a word derived from the ensuing acclamation, e.g., "Laudabile" from "Laudamus" or "Benedicti" from "Benedicimus." The four elements are based on a common melody, which is altered, expanded, or
contracted to fit the four texts. The resulting musical structure parallels that of Gloria A with its four acclamations set to four versions a single melody.

Other early tropes to this Gloria imitate the musical structure of the acclamations. *Laudat in excelsis* is one of the most widespread sets of tropes for the Gloria, and its central core of five elements "belongs among the oldest tropes in the repertory." The first four tropes paraphrase the Gloria's four acclamations, and the fifth relates to the acclamations through the relative pronoun "qui" (see Example 41). These five tropes, like those of *Laudabile tribuens*, are based on a single melodic model, and almost certainly stem from a structural imitation of the recurring melody of Gloria A.

Example 41.

Five Core Elements of the Trope Set *Laudat in excelsis*, Pa 1235.

17 Planchart, *Repertory of Tropes*, p. 273. The tropes are contained in Pa 1240 and in the ninth-century fragmentary source, Vro 90.
Pax sempiterna, unlike the sets described above, does not have a series of wandering tropes. Rather, it consists of at least seven fixed elements interspersed throughout the Gloria (see Example 42).

Example 42.

The Trope Set Pax sempiterna in Pa 10508 (Transcription after Rönna, Die Tropen zum Gloria, pp. 215-216).

19 Among the other early tropes that imitate the melodic recurrence of the four acclamations, see Ut possimus consequi, whose early date is attested by its presence in Pa 1240 and Vro 90, and Laus tua deus, which is one of two trope sets that appears not only throughout Europe, but also at St. Gall.
The texts do not paraphrase the Gloria; they consist of general introductory elements that relate the base chant to Christ's nativity. The tropes are lengthy, and those preceding the four acclamations far outweigh the base text. These four tropes are based on a common melody, unrelated to the melodies of the set's other three elements. The trope set therefore conforms, in the same way as the Gloria tropes cited above, to the melodic structure established by the melody of Gloria A.

The previously discussed examples of offertory and Gloria tropes demonstrate that imitation of the musical structure of base chants guided singers during the very early stages of troping. Contributing to the clarity of this imitation is the well-defined formal structure of the base chants themselves. In each case, a recurrence of melodic material within the base chant inspires a similar recurrence within the sets of tropes. The situation is less clear for introits, primarily because introit antiphons rarely exhibit the kinds of formal organization encountered in the above examples. Sets of introit tropes do occasionally display significant recurrence of melodic material. This fact has led a number of scholars to comment on the apparent structural independence of introit tropes. In light of the obvious structural dependence of some offertory and Gloria tropes on their host chants, a reappraisal of the independence of introit tropes seems called for.

**Dulciter agnicolae**, a set of Aquitanian introit tropes for Feria II after Easter, has been cited several times in the literature because
of its extensive internal coherence. Example 43 gives this set in its most common form. The first element is divided into two parts. The music of the first part (A) forms the basis for the set's second element, while the music of the second part (B) forms the basis for the set's third and fourth elements. Figure B consists of two parts, the second of which is essentially a repetition of A. This yields a musical form that can be labeled as follows: Element 1: A B (A)  
Element 2: A  
Element 3: B (A)  
Element 4: B (A)

Example 43.
The Trope Set Dulciter agnicolae, Pa 909, f. 25v.

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Is this trope set structurally independent from its antiphon, *Introduxit*? The answer is an equivocal one. *Introduxit* possesses a musical form which, although not of crystalline clarity, may have provided a structural basis for its tropes (see the analysis in Example 44). The antiphon is divided into two halves that end with similar musical figures (C) on the word *Alleluia*. The antiphon's two halves are further subdivided into two parts. The opening phrase of the first half, "*Introduxit vos dominus,*" ends with figure C on the words "*vos dominus.*" The opening phrase of the second half ends with the text "*in ore vestro*" set to a figure similar to C, but altered to produce a cadence on A. Furthermore, the second and third sub-phrases begin with another melodic figure (D). The resulting musical structure can be labeled as follows: Phrase 1a: x C
1b: D C
2a: D C'
2b: y C

Example 44.
Introit Antiphon *Introduxit*, Pa 1235, f. 77r.
There is a certain degree of structural parallelism here between trope set and antiphon. Each consists of four musically related phrases that cadence with the same (or similar) figures, and that share a motive within internal phrases.

A discrepancy within several manuscripts clouds the issue of structural imitation. The form of the trope set from St. Martial (Ex. 44) disguises the parallelism by the placement of tropes within the antiphon. The four trope elements do not introduce the musically analogous phrases of the antiphon. Instead, the last three elements are inserted into the antiphon's second half. The result is problematic from a textual point of view, since the second and third elements in this configuration are related to the phrases of the antiphon which they follow, not, in the more common manner, to the phrases which they precede.\(^{22}\)

Whether or not the tropes from St. Martial represent the original position of the four elements is impossible to determine. Other versions conform more closely to the musical structure of the antiphon, and may represent an earlier version of the trope set (see Figure 13). The second and third elements, Civibus and Dixerat, precede "in terram" and "et ut lux" respectively in Pa 1118, Pa 1084, Apt 18 and Apt 17, a

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\(^{22}\) The participial phrase "manantem manna decoris" (exuding a manna of beauty) of the trope element Civibus refers to "terram." (In pa 1084 and Apt 18, Civibus is inserted between "in terram" and "fluentem.") The antiphon's subjunctive clause "et ut lex . . ." depends on the trope Dixerat hoc moyes.
placement conforming to the musical structure of *Introduxit*. The structural parallelism between *Introduxit* and this version of *Dulciter agnicolae* suggests a significantly greater degree of dependence of the trope set upon its antiphon than has previously been claimed, and indicates that introit tropes may have been subject at times to the same kind of structural imitation encountered in other genres of tropes.

Figure 13.

Placement of *Dulciter agnicolae* within the introit *Introduxit* in Pa 1118, Pa 1084, Apt 18, and Apt 17.

<table>
<thead>
<tr>
<th>Dulciter agnicolae</th>
<th>Introduxit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Civibus aethereis</td>
<td>In terram</td>
</tr>
<tr>
<td>Dixerat hoc myres</td>
<td>Et ut lux</td>
</tr>
<tr>
<td>Aether humus pariter</td>
<td>Alleluia</td>
</tr>
</tbody>
</table>

In light of the possible structural relation between trope and introit for Feria II after Easter, it is instructive to consider a second set of tropes for this feast. *Promissionis suae memor* is a widely dispersed set of tropes whose sources include, among others, the Aquitanian tropers, as well as those from Winchester, Nevers, and Benevento. As seen in Example 45, the three elements of this set are based on a single melodic prototype that forms the basis of a recurring

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23 The element *Civibus* actually precedes "fluentem" in Apt 18 and Pa 1084 (bis). This makes the best sense textually, since the particle "manentem" of the trope refers to "terram" of the antiphon. Apt 17 transmits this trope set with an entirely different set of melodies. The overall structure of the set still conforms to that of the introit, since the four melodies are based on a single model.
melodic structure parallel to that of the antiphon. This is another indication that the introit *Introduxit* fostered the composition of internally unified trope sets, the stimulus being in all likelihood the introit's own internal structure.

Example 45.
The Trope Set *Promptissimus suae memor*, Pa. 1235, f. 211r.

```
| Pro-mis-si-o-nis su-e me-mor fi-li-i |
| is-ra-hel rex ve-ster et dux INTRODUXIT |
| Ce-ri-mo-ni-a-rum e-ius si-tis me-mo-res et pre-cep-ta |
| pa-ren-tum ET UT LUX |
| Tri-pu-di-an-tes cor-de te-nus gra-ci-a-rum |
| psal-li-te pre-co-ni-a ALLELUIA ALLELUIA |
```
Another set of tropes used by Evans to exemplify internal coherence likewise shows a degree of structural parallelism with its antiphon. *Iubilent omnes* consists of three elements interrelated by the use of three melodic figures, labelled A, B, and C in Example 46. The resulting musical form can be labelled as follows:

Example 46.

The Trope Set *Iubilent Omnes*, Pa 1121, f. 33v.

```
Iu-bi-lent om- nes fi-de-les ca- ter-va-tim

de-pro-mant psal-len- ter

So-ci-us su-per-na-rum vir-tu-tum ef-fec-tus

at-que an-ge-li-cis cho-ris con- iunc-tus est

Xpis-ti se-que-ns ves-ti-gia ip-se ver-o il-li

red-dens su- a pro-mis-sa i-de-o
```
The introit for this set, Os iusti, exhibits a rounded form like that of the tropes (see Example 47). After the intonation, "Os iusti," the first and third phrases of the antiphon are essentially the same, with small variations to accommodate the different syntax of the two phrases. "Meditabitur sapientiam" ([The mouth of the just] speaks wisdom) is an unbroken syntactic unit, and the melody for this text moves without interruption to its cadence on F. "Lex dei eius in corde ipsius" (The law of his god [is] in his heart) contains the subject ("Lex dei eius") and predicate ("in corde ipsius"), which are divided by the medial cadence on A. Otherwise, the melodies of the two phrases are virtually the same. This recurrence of melodic material in the first and last phrases of the antiphon corresponds to the similar recurrence in the trope set. The musical form of the Jubilent omnes may be considered a structural expansion of Os iusti that achieves a degree of internal coherence while maintaining a parallelism with the introit.

Example 47.
The Introit Os iusti

![Musical notation]

Os iusti meditabitur sapientiam

et lingua eius loqueitur iudicium

lex dei eius in corde ipsius
As a final example of structural imitation between chant and trope, an instance from the repertory of Kyrie tropes nicely encapsulates the thesis of this chapter. According to David Bjork, sets of Kyrie tropes "tend to be through-composed, with no repetition of phrases and with little exact motivic correspondence between them." Nevertheless, Bjork cites Omnipotens genitor lumenque, "the most widespread" set of Kyrie tropes, as an example of a trope that "has structural features of the type one identifies with Kyries rather than with tropes[:]. . . the nine-unit form found in Italy; the melodic repetition of entire phrases, and the resulting tripartite form; even the integration of Kyrie and trope, with so many details of one being borrowed by another" (see Example 48). As Bjork notes, these characteristics "are not representative of the repertory." Nevertheless, they help substantiate the hypothesis of the present chapter--structural imitation begins during a very early stage of troping, but is limited by and large to some of the most widespread tropes, and disappears rather early in the history of troping.

In describing how tropes imitate the structure of their host chants, one cannot ignore the formal innovations encountered in tropes. There can be no doubt that the musical style and formal devices of

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24 Ibid, p. 36.


26 Ibid.
Example 48.

Trope Omnipotens genitor lumenque with Kyrie M. 39, RoC 1741, f. 6v.
tropes differ from those of their "Gregorian" forerunners. Just as trope texts employ prose and poetic devices different from those of their base chants, the musical style of tropes diverges from that of the older repertory. Nevertheless, it is dangerous to pursue excessively the musical autonomy of tropes, whose texts might be likened to the weft of a tapestry, giving the warp of their base chant shape and focus. If we attempt to isolate the artistic merits of trope melodies from those of their host chants, the result can become anachronistic. As demonstrated by the examples in this chapter, trope composers imitated the formal characteristics of existing base chants (sometimes in a very general way), and they did so from a very early stage in the history of troping. To ignore this practice is to overlook one of the fascinating aspects of tropes, the vital and variegated interrelation between trope and base chant.
Chapter 5

THE PARAPHRASE TROPE

One of the most unusual, variable, and perplexing of all genera of tropes is the so-called paraphrase trope. These tropes are unusual because their texts consist of quotations from the chants they introduce. They are variable in arrangement of words, types of melody, and disposition of elements within sets of tropes. They are perplexing because they do not serve the same function as other tropes.

An example provides the clearest introduction to paraphrase tropes. The following set of tropes for the antiphon of the Christmas offertory, Tui sunt caeli, comes from the Prüm gradual, Pa 9448.

Figure 14.
Paraphrase tropes for the Christmas offertory at Prüm, Pa 9448, f. 9r.

[Tr] Tui sunt caeli canite socii eia

[Of] TUI SUNT CAELI ET TUA EST TERRA

Orbem terrarum et plenitudinem eius

ORBEM TERRARUM ET PLENITUDINEM EIUS

TU FUNDASTI IUSTITIAM ET IUDICIUM

Preparatio sedis tuae

PREPARATIO SEDIS TUAE

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Three tropes introduce the three phrases of the antiphon from which the trope texts are derived. The first trope can be considered an exhortation to sing the offertory—"Sing Tui sunt caeli, companions; Eia!" The second and third tropes consist only of quotations from the antiphon.

Widespread tropes such as these occur in all regions of Europe except England and appear predominantly in conjunction with the offertory, although occasionally with the communion, and rarely with the introit. They are undoubtedly very old. One of the oldest manuscripts containing tropes, Mu 14843, transmits four paraphrase tropes for the offertories of Palm Sunday and Easter, along with one for the Easter communion. Many other of the oldest sources contain paraphrase tropes for the offertories of Christmas, Easter, and Pentecost, and over one third of all offertory tropes in Italy are of the paraphrase type.

A paraphrase trope begins with a quotation from its base chant and ends with an acclamation or exhortation. The exhortation may employ either a singular or plural verb, e.g., "dic" or "dicite," and refer to such bodies as "filii," "socii," and "fratres" (ostensibly the choir), or to an individual, "domne" (the celebrant or cantor). If their texts are taken literally, and there is good reason to do so, these exhortations provide some of the best information available about how the offertory was performed in the ninth and tenth centuries.

The melodies of paraphrase tropes can be divided into several categories. The first category, generally associated with tropes to the offertory antiphons, consists of recitations. The text borrowed from the offertory is declaimed on a single pitch, or with stepwise inflections on accented syllables of important words. A cadential figure,
usually setting the text of the acclamation, joins the trope to the succeeding phrase of the antiphon. The second melodic category includes most tropes to offertory verses. These tropes are based on a single melodic prototype with a standardized opening, a central section fitted to the length and syntactic divisions of the text, and a cadential figure on the acclamation.

Paraphrase tropes do not fit the image of the "classical" stage of troping, namely, that tropes served to relate their base texts more closely to daily feasts. How are we to interpret these unusual pieces? It will be shown below that the textual and melodic procedures of paraphrase tropes occur in antiphons and short responsories from the Office. The antiphonal precursors probably belong to an early layer of chant, and may have served the practical function of cueing the recitation of psalms. Paraphrase tropes probably played a similar role in the Mass. They provided a formal signal for the choir or celebrant to begin the offertory chant. The practical function and apparent age of these tropes suggest that they played an important role in the early history of troping.

The Earliest Source of Paraphrase Tropes

One of the most important manuscripts for our understanding of the early history of troping is Munich, Bayerische Staatsbibliothek, Clm 14843 (Mu 14843). The manuscript probably dates from the end of the ninth century. It is one of the earliest witnesses of troping and may be the oldest trope source extant. Mu 14843 is not a complete troper--most of the folios are devoted to patristic commentary--but it does
contain about a dozen pages of sequence texts and one page of unnotated tropes (f. 94v). The texts on folio 94v are unusual and difficult to interpret (see Figure 15). Many of them are probably cues to mass antiphons, i.e., they consist of the first several words of the mass chants themselves. Other texts would seem to be cues, except for the closing acclamations that reveal their true identity as tropes. Sometimes a text that is clearly a trope is followed by a cue to its antiphon, sometimes the cue is missing or ambiguous.

The lines of text are cramped and abbreviated on folio 94v, giving one the impression that this page is a worksheet. The final lines on the page strengthen the impression. They seem neither to be trope text nor cue, but a prayer written by the scribe thanking God for recognizing his efforts—"Alleluia, excipias nostra studia et gaudia manentia largiaris nobis deus" (Alleluia, may you receive our devotion and grant us lasting joy, O God.)

\[1\]Some texts that seem to be cues to antiphons are problematic. They appear sporadically, and at times may indicate tropes. The scribe gives us some help in determining the identity of at least one text. He supplies punctuation within his trope texts: periods delimit sense units, as in the communion trope for Easter, "Pascha nostrum immolatus est christus. ipse est enim verus agnus. eia." Here the quotation from the communion antiphon, "Pascha nostrum immolatus est christus," is separated from added trope text, "ipse est enim verus agnus," which in turn is separated from the acclamation, "eia." In an analogous way, the apparent cue to the second verse of the Easter offertory is followed by two periods with a wide space between them—"Et factus est in pace locus eius. eia." The scribe seems to indicate that a text should be filled in here. The space may indicate the remainder of the offertory verse, or the acclamation from the trope to the first offertory verse, "gratias agamus deo illi eia eia." In the second case, the text in question is not a cue to the offertory's second verse, but an abbreviated trope. The possibility cannot be discounted, then, that other texts are tropes, particularly those that correspond to tropes in other manuscripts ("Ibi confregit" and "Confirma hoc deus").
Figure 15.
Paraphrase tropes in Mu 14843, f. 94v.

IN PALMIS.

Hodie fratres karissimi. adoremus / chistum filium dei cum ramis palmarum. DOMINE NE LONGE /

Improprium expectavit cor meum et sustinui / dicite filii eia. PATER SI NON POTEST HIC CALIX TRANS/IRE. NISI BIBAM ILLUM FIAT VOLUNTAS TUA.

IN PASCHA/

Hodie exultent iuisti resurrexit leo fortis deo gra/tias dicite. RESURREXI.

Terra tremuit et quie/vit leo fortis. resurrexit dominus deo gratias eia. Notus / est dominus in iudea salus aeterna. gratias agamus deo illi/ eia eia.

Et factus est in pace locus eius. /. Offertory verse (trope?) IBI CONFREGIT.

Pascha nostrum immolatus est christus. ip/se est enim verus agnus. eia.

(Ascension)

VIRI GALILEI./ ASCENDIT DEUS IN IUBILATIONE. PSALLITE DOMINO QUI AS/CENDIT SUPER CAELOS CAELORUM.

(Pentecost)

Spiritus sanctus descendit / super apostolos deo gratias dicite CONFIRMA HOC DEUS./ Alleluia excipias nostra studia et gaudia manentia / largiariis nobis deus In secula ..
The introit tropes for Palm Sunday and Easter in Example 2 resemble "Hodie" antiphons. The introit trope for Pentecost, "Spiritus sanctus descendit super apostolos," paraphrases the introit antiphon, "Spiritus domini replevit orbem terrarum." The offertory and communion tropes consist of a quotation from their antiphons, then an added text (except for the trope for Palm Sunday, Improperium), and finally an acclamation. Tropes constructed in this way have been labeled paraphrase tropes, but the term conceals some aspects of the textual procedure. To avoid confusion, it is necessary briefly to review the use of paraphrase in the trope repertory.

Paraphrase is "a rewording of the thought or meaning expressed in something that has been said or written before." A good example is the Pentecost introit trope in Mu 14843. By using one of the words in the introit antiphon ("spiritus") and substituting others ("descendit" for "replevit," "apostolos" for "orbem"), the trope provides a Christian setting for the introit, whose text is drawn from Wisdom 1:7.

Many tropes utilize paraphrase in order to provide a Christological background for their antiphons. The words of base chants are rearranged and incorporated into phrases that give the older chants a new meaning. Heinrich Husmann discusses this practice at some length.

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2 Ritva Jonsson discussed these tropes in her paper "Trope as a Genre," presented at the sixteenth International Congress on Medieval Studies, Kalamazoo, May, 1981.


One example will suffice to illustrate his findings. Figure 16 gives a set of tropes to the Christmas introit, *Puer natus est*. (Words and phrases borrowed from the antiphon are underlined in the example to make clear how they have been rearranged.) The first trope makes explicit the reference to Christ as the boy "who is born unto us" ("qui natus est nobis"). The third and fourth tropes address the boy as "Emmanuel", the Messiah, "whose name shall be called great counselor of angels." In each case the tropes incorporate words from the antiphon, giving them a meaningful context for the Christmas mass.

Klaus Rönnau describes the same technique in tropes to the Gloria: "A trope verse often takes a characteristic word of the

Figure 16.

Tropes to the Christmas introit (after Husmann).

<table>
<thead>
<tr>
<th>Trope:</th>
<th>Hodie salvator mundi per virginem nasci dignatus est. Gaudeamus omnes de christo domino, qui natus est nobis. Eia et eia.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introit:</td>
<td>Puer natus est nobis et filius est datus nobis</td>
</tr>
<tr>
<td>Trope:</td>
<td>Quem virgo maria genuit</td>
</tr>
<tr>
<td>Introit:</td>
<td>Cuius imperium super humerum eius</td>
</tr>
<tr>
<td>Trope:</td>
<td>Nomen eius emmanuel vocabitur</td>
</tr>
<tr>
<td>Introit:</td>
<td>Et vocabitur nomen eius</td>
</tr>
<tr>
<td>Trope:</td>
<td>Magni consilii angelus eia, iste vocabitur nomen emmanuel. Psallite domino iubilate dicentes</td>
</tr>
<tr>
<td>Introit:</td>
<td>Magni consilii angelus</td>
</tr>
<tr>
<td>Trope:</td>
<td>Today the saviour of the world thought it worthy to be born of a virgin. Let us all rejoice in Christ the Lord, who is born unto us. Eia and Eia!</td>
</tr>
<tr>
<td>Introit:</td>
<td>A child is born unto us, and a son is given unto us,</td>
</tr>
<tr>
<td>Trope:</td>
<td>whom the virgin Mary begot,</td>
</tr>
<tr>
<td>Introit:</td>
<td>whose dominion shall be upon his shoulders</td>
</tr>
<tr>
<td>Trope:</td>
<td>His name shall be called Emmanuel</td>
</tr>
<tr>
<td>Introit:</td>
<td>and his name shall be called</td>
</tr>
<tr>
<td>Trope:</td>
<td>great counselor of angels, eia!, his name shall be called Emmanuel. Sing to the Lord, rejoice, singing</td>
</tr>
<tr>
<td>Introit:</td>
<td>Great counselor of angels.</td>
</tr>
</tbody>
</table>
following, or more seldom of the preceding, verse of the Gloria, and paraphrases it. We will call such verses 'paraphrase verses'.

In the offertory and communion tropes of Mu 14843, the paraphrase technique is slightly different. The tropes begin with a quotation from the opening clause of their base chants, and continue with added text or acclamations. In other paraphrase tropes, the added text and acclamation may be entirely lacking, as in the paraphrase tropes for the Christmas offertory discussed above (Fig. 14). Technically this is not paraphrase. The procedure might be more appropriately labeled "anaphora," the rhetorical device in which successive clauses begin with the same word or phrase. Still, the term "paraphrase trope" is in common usage and it will be used here, but with the restricted meaning of tropes that begin with a quotation from their base chant.

Geographical Distribution of Paraphrase Tropes

Paraphrase tropes (in the sense of anaphora) were widely disseminated throughout Europe and were transmitted in many of the earliest trope sources. Since much of the ensuing discussion utilizes examples from a number of manuscripts, it is necessary at this point to give an overview of the geographical distribution of the sources.

By far the largest collection of paraphrase tropes is contained in the two early tropers from St. Gall, MSS SG 484 and SG 381. These two sources transmit paraphrase tropes for the offertories of nearly every major feast, often in two or three different versions and

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occasionally for several different offertories on one feast day. The second largest collection is found in the troper from Mainz, Lo 19768, the oldest complete Rhenish trope manuscript. The repertory of paraphrase tropes in this source coincides closely with that in the two St. Gall tropers. Another Rhenish source, Pa 9448, is an important, if somewhat unusual, troper-gradual from Prüm dated 990-995. Two East-Frankish tropers, Be 11 (1024-27) and Ka 25 (first half of the eleventh century), contain only one set of paraphrase tropes each.

Several northern-French manuscripts contain paraphrase tropes. These sources tend to be later than the St. Gall and Rhenish tropers, and contain a more limited repertory. They include the two manuscripts from Nevers, Pa 9449 (1059-1069) and Pa 1235 (twelfth century), the troper from St. Magloire of Paris, Pa 13252 (second half of the eleventh century), and the eleventh-century manuscript from Arras, Cai 75.

The St. Martial tropers contain few paraphrase tropes, but four southern-French trope manuscripts outside the St. Martial orbit are important repositories of the genre. Pa 1118 (end of the tenth century) contains the largest Aquitanian collection, with sixteen paraphrases for the feasts of Christmas, St. John the Evangelist, and Christmas. In seculorum secula" (Purification of Mary) was probably borrowed from a northern-French trope set for All Saints, Gloriosus est rex deus, where it is not a paraphrase trope. Praeparatio, for the offertory of the third Christmas mass, may not be a trope at all. For a detailed study of "Praeparatio," see my paper entitled "Beyond a Chant: Tui sunt caeli and its Tropes," Studies in the History of Music, vol. 1, Music and Language (New York: Broude Brothers, 1983), pp. 24-37.

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6 Two tropes from St. Martial appear to be paraphrase tropes, but in both cases their origin is problematic. "In seculorum secula" (Purification of Mary) was probably borrowed from a northern-French trope set for All Saints, Gloriosus est rex deus, where it is not a paraphrase trope. Praeparatio, for the offertory of the third Christmas mass, may not be a trope at all. For a detailed study of "Praeparatio," see my paper entitled "Beyond a Chant: Tui sunt caeli and its Tropes," Studies in the History of Music, vol. 1, Music and Language (New York: Broude Brothers, 1983), pp. 24-37.
Purification of Mary, and Easter. The earlier of the two manuscripts from Apt Cathedral, Apt 18 (end of the tenth century), also contains many paraphrase tropes, but these are more closely related to the East-Frankish tropes than to those in Pa 1118. The later manuscript from Apt, Apt 17 (end of the eleventh century), and the troper from Aurillac, Pa 887 (beginning of the eleventh century), transmit collections of paraphrase tropes that are closely related to that in Pa 1118.

The repertory of Italian tropes for the offertory is small, and few of them are unique to Italy. Of this limited repertory, one third of the tropes are paraphrases. The sources of Italian paraphrase tropes are the two Bobbio graduals, To 18 (twelfth century) and To 20 (second half of the eleventh century), the Monza gradual, Mza 76 (eleventh century), Ivr 60 (end of the eleventh century), the beautifully illustrated Bologna gradual, RoA 123 (eleventh century), Vce 186 (end of the eleventh century), the two twelfth-century graduals, Pia 65 and Pst 120, and the eleventh-century gradual Milan, bibl. Ambr. E 68 s, from Como.

In general the Italian tropers conform most closely to the East-Frankish repertory of offertory tropes, and in sheer weight of paraphrase tropes recall most closely the early St. Gall manuscripts. This is not surprising, since a number of Italian institutions had ties with St. Gall during the Middle Ages. Bobbio, in particular, was closely affiliated with St. Gall. The close relations between the two monasteries lasted into the ninth or tenth century, and as late as 846 the two houses were joined by a "confraternitas."

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The similarity between the Italian and St. Gall repertories of offertory tropes is significant in view of the relative paucity of concordances between St. Gall and Italy in the repertory of introit tropes. A likely conclusion seems to be that the repertory of Italian offertory tropes was frozen early in the history of troping, while the repertory of introit tropes continued to flourish and grow. Of special interest is the relation among tropes in the Bobbio graduals, the St. Gall tropers, and Mu 14843. To 18 and To 20 contain more concordances with Mu 14843 than do any other manuscripts, and their probable relation to St. Gall suggests that these manuscripts may provide important information about the early offertory trope. 8

Paraphrase Tropes to Offertory Antiphons

Paraphrase tropes can be divided into two categories—antiphon tropes and verse tropes—that roughly correspond to two melodic styles: recitation and non-recitation. In an approximate way this reflects the difference in melodic style between offertory antiphons and verses, the latter being among the most florid chants in the "Gregorian" repertory. Since the melodic types and patterns of transmission of the two groups are quite different, I shall consider them separately here.

The most widely disseminated paraphrase tropes to offertory antiphons are those for the Christmas offertory, Tui sunt caeli. A

8 It was shown in Chapter 3 that To 18 and To 20 transmit what is probably the earliest form of the Easter trope set Ab indignatione, one of the earliest and most widespread tropes. This only helps to confirm the significance of these manuscripts for our understanding of the early stages of troping.
single diastematic version of the complete set is extant in the later
Bobbio gradual, To 18 (see Example 49). The set contains four elements,
each quoting an entire phrase from the antiphon. Three of the elements
include an acclamation or exhortation, one does not.

Example 49.

Paraphrase tropes to the offertory antiphon Tui sunt caeli,
SG 484, p. 17; To 18, f.14v; Ivr 60, f. 14v; and Mza 76, f. 20v

\[ Tui sunt caeli et tua est terra dicite filii eia \]
\[ TUI SUNT CAELI ET TUA EST TERRA \]

\[ Orbem terrarum et plenitudinem eius tu fundasti \]
\[ ORBEM TERRARUM ET PLENITUDINEM EIUS TU FUNDasti \]

\[ Iustitiam et iudicium iubilate domino \]
\[ IUSTITIAM ET IUDICiUM \]

\[ Preparatio sedis tuae eia eia et eia \]
\[ PREPARATIO \]
Melodically the four elements are related. They are all essentially static melodies with one note per syllable except for the final cadences and the pes on stressed syllables of important words—'celi,' 'terra,' 'terrarum,' 'plenitudinem,' 'iustitiam,' 'preparatio.' In the last three elements of this set a descending fifth precedes the cadential figures. These figures set the acclamation of the last two elements—'iubilate domino' and 'eia eia eia.' In the second trope, which has no acclamation, the recurring cadential figure is sung to the final two words—'tu fundasti'—of the quotation from the antiphon. In addition to the elements listed in Example 49, four manuscripts (SG 484, SG 381, Lo 19768, and Vce 186) transmit an alternative acclamation with a singular verb—'Dic domne eia'—for the first trope element. It may be inferred from this optional acclamation that the beginning of the offertory chant was occasionally intoned by a soloist, 'domne,' the celebrant or cantor. This certainly seems indicated by the Vercelli manuscript, Vce 186, in which the first element of the set is given twice—first with a singular acclamation at the beginning of the offertory, then with a plural acclamation before the second half of the offertory's opening phrase (see Figure 17). In this source the elements of the set are transmitted in an abbreviated form without notation.

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9 It is perhaps not out of place to conjecture about the lack of acclamation for this element. The syntax of this antiphon is ambiguous due to the accusative form of 'justitiam;' both 'justitiam' and 'judicium' can be taken as objects of the verb 'fundasti' in the previous line of the antiphon. By omitting an acclamation after 'fundasti' in the second trope element, the tropist strengthens this connection. An acclamation is only sung at the end of syntactically complete units, e.g., 'Tui sunt celi et tua est terra' or 'Orbem terrarum et plenitudinem eius tu fundasti justitiam et judicium.'
Paraphrase tropes to the offertory *Tui sunt caeli* in Vce 186, f. 7v.

Paraphrase tropes to the offertory *Tui sunt caeli* in Vce 186, f. 7v.

Four manuscripts—Pia 65, RoA 123, and the two Nevers manuscripts, Pa 9449 and Pa n.a. 1235—transmit only the first element of the set of paraphrase tropes for Christmas. The two Italian tropes differ significantly from those described above (see Example 50).

Example 50.
Paraphrase tropes to the offertory *Tui sunt caeli*.
Pia 65, f. 230v; and RoA 123, f. 194v

The version in Pia 65 begins with a leap of a fourth (D–G), and continues with monotone recitation; none of the accented syllables of the offertory quotation is inflected melodically. This trope agrees in its use of a singular exhortation with those in SG 484, Lo 19768, and Vce
186. The version in RoA 123 seems to be a different melody altogether. The melody is quite active, even for the quotation from the offertory, and the trope ends with a lengthy acclamation instead of the exhortation found in the other versions.

The two Nevers manuscripts transmit a version of this element similar to that from St. Gall, but it has been combined with three other elements to form a unique trope set (see Example 51). The second and

Example 51.

Tropes to the offertory *Tui sunt caeli.*
Pa 9449, f. 9r; and Pa 1235, f. 186v.

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Tui sunt celi et tua est terra dicite filii eya Of TUI SUNT CELI

---

Hec sunt etenim prima et precipua divine creationis opera ORBEM

---

Omnia in sapiencia mirabiliter condidisti IUSTITIAM ET IUDICIAM

---

*Preparatio* PREPARATIO SEDIS TUE
third elements are borrowed from the internal lines of the northern-
French set "Concentu parili," which is found complete in all its sources except those from Nevers. The word "Preparatio," left unnotated in Pa 1235, concludes the set. It would seem at first that "Preparatio" is a cue to the corresponding element, "Preparatio sedis tuae alleluia," of the East-Frankish paraphrase set. Indeed, Nancy Van Deusen reached this conclusion in her edition of Pa 1235. However, the notated version of the trope in Pa 9449 indicates that "Preparatio" is the fourth member of the Aquitanian trope set for Christmas, "Qui es sine principio." It is clear, then, that the set of tropes for the Christmas offertory at Nevers constitutes a hybrid of elements from various trope repertories, one element from Aquitaine, another from northern France, and a third from the vicinity of St. Gall.

It will be helpful at this point to refer to tropes such as those in the above series of examples as Type A paraphrase tropes. Tropes of this category consist of texts quoted from their base chants, and often conclude with an exhortation. There is no text added between the quotation and the exhortation. The quoted text is sung to a

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11 The opening element of this Aquitanian set, "Qui es sine principio," introduces a second set of tropes at Nevers. It also consists of a fanciful recombination of elements from various sources. For example, the second element, "De caelo rex domine per secla futurus ut omnem iudices orbem," is found only in the two Apt tropers, but as a trope to the first verse of the offertory. Oddly enough, at Nevers the last word of the trope, "orbem," replaces the first two words of the antiphon phrase "Orbem terrarum et plenitudinem." This suggests that the trope is out of its original context. It was adopted for the offertory antiphon at Nevers because of a fortuitous textual similarity.
recitation formula in which accented syllables are melodically inflected by a rising figure, usually a pes. The closing exhortation receives a more active melody.

A set of Type A paraphrase tropes for Easter is transmitted in SG 484 and SG 381 (see Example 52). The stressed syllables of "tremuit," "resurgeret," and "Alleluia" receive upward melodic inflections. Each of the tropes ends with a cadential melisma similar to the melisma ending the first paraphrase trope for Christmas, and also similar to the setting of "alleluia" in the fourth element of the Christmas set (see Example 3). The transcription in Example 8 is therefore based on the diastematic version of the Christmas paraphrase tropes in To 18. The singular acclamation "eia dic domne" of the first element in Example 52.

Example 52.

Paraphrase Tropes to the Offertory Terra tremuit, SG 484, p. 134. Transcription based on Christmas paraphrase tropes from To 18.
provides further evidence that, at times, a soloist intoned the opening phrase of the offertory.

A rather different paraphrase trope for Easter, "Terra tremuit et quievit leo fortis resurrexit dominus deo gratias eia," appears in five manuscripts—Mu 14843, SG 484, Cai 75, To 18, To 20, and Pa 1118 (see Example 53). The trope text in Mu 14843 differs slightly from the later versions; it reads "resurrexit dominus" instead of "resurrexit Hodie." As mentioned earlier (note 1, p. 146), this manuscript uses dots to separate syntactic units of text. A dot appears in this trope between "leo fortis" and "resurrexit dominus," indicating a syntactic break after "fortis." The trope should be translated as follows: "The earth shook and the brave lion was quiet; the Lord has risen; thanks be to God." The resulting interpretation is elegant, alluding to a Christ submissive as he died ("quievit"), yet a brave lion who, as the offertory says, will rise in judgment ("Dum resurget in iudicio deus"). The sense is different at St. Gall: "The earth shook and was quiet; the brave lion has risen today; thanks be to God." This version retains the original syntax of the offertory antiphon and links the resurrection more directly with the final judgment, but it loses the subtle distinction between the resurrection of the submissive Christ and the eventual judgment by the "brave lion."

The versions in Pa 1118 (unnotated) and Cai 75 omit all or part of the quotation, "Terra tremuit et quievit," of the offertory antiphon. (In Pa 1118 the trope follows a cue to the first phrase of the antiphon as if this text substitutes for the opening of the trope. In both manuscripts the paraphrase trope has been incorporated into the
popular set for Easter, *Ab increpatione*. It is not clear why the trope has been decapitated in Pa 1118; the lack of notation suggests that the trope was not even sung. Nevertheless, these versions may confirm the interpretation of the trope text at St. Gall. By omitting "Terra tremuit et quievit" (or simply "et quievit") the scribe insists that "leo fortis" be taken as the subject of "surrexit" rather than of "quievit."

The melodic versions of the trope in SG 484, To 18, and To 20 are very close. The melody differs from those of the Christmas and

Paraphrase tropes to the offertory antiphon *Terra tremuit*,
Mu 14843, f.94v; SG 484, p.114; To 20, f.97r; To 18, f.98v;
Pa 1118, f. 45v; Cai 75, f.12r

Mu 14843

*Terra tremuit et quievit leo fortis resurrexit dominus deo gratias eia*

To 18

Sg 484

To 20

Terra tremuit et quievit leo fortis resurrexit hodie deo gratias eia

Pa 1118

*Ab increpatione et ira furoris domini TERRA TREMUIT*

*Leo fortis surrexit hodie deo gratias TERRA TREMUIT*

*Monumenta aperta sunt . . .*

*Xpistus iudicaturus est . . .*

*Xpisto surgente a mortuis . . .*

Cai 75

*Terra tremuit leo fortis resurrexit hodie deo gratias eia*

*Monumenta aperta sunt . . .*

*Xpistus surrexit a mortuis . . .*
Easter tropes discussed above: it is completely static over the antiphon quotation, "Terra tremuit et quievit." Although there is a pes on the first syllable (unstressed) of "quievit" in SG 484, it is not analogous to the inflection of stressed syllables in the Christmas tropes. In this case the melodic figure appears to be a medial cadence.

Tropes such as the Easter trope in Example 53 will be labeled Type B paraphrase tropes. These tropes begin with a quotation of their antiphon's opening words, just as Type A paraphrase tropes, but additional text is inserted before the concluding acclamation. The quoted text is sung to a recitation formula, but without inflections on accented syllables of important words. Both the added text and the acclamation receive active melodic material.

Confirma hoc deus, the trope to the Pentecost antiphon in To 20 and To 18, is a Type B paraphrase trope (see Example 54). Recitation

Example 54.

Paraphrase tropes to the offertory Confirma hoc deus.

SG 484, p. 138; To 20, f. 118v; and To 20, f. 108v.

SG 484 Confirma hoc deus quod operatus es in nobis dic domne eia

To 18

To 20

Confirma hoc deus quod operatus es in nobis
carissimi eia eiaque nec non et eia
begins and remains on G for the entire quotation of the antiphon text "Confirma hoc deus quod operatus es in nobis." The melody of the acclamation is unique, and is characterized by the series of descending thirds (F-D) on each word or pair of words. The version of this trope in SG 484 and SG 381, with its static recitation, its pes on the accented syllable of "deus", and lack of additional text, is a Type A paraphrase trope (see Example 54). A singular exhortation precedes the antiphon in this trope, again suggesting that a soloist intoned the offertories of major feasts at St. Gall.

Two other offertory tropes unique to St. Gall appear to be Type B paraphrase tropes (see Example 55). Each trope begins with a quotation from its offertory antiphon—"Iustus ut palma florebit" and "Anima nostra"—after which additional text is inserted. The quotation in each case begins with a recitation figure, after which the melody becomes more active. Both tropes employ plural acclamations, suggesting that these offertories were performed throughout by the choir.

Example 55.

Paraphrase tropes for St. John the Evangelist and Holy Innocents. SG 484, p. 44 and p. 59.

Iustus ut palma florebit quia deo placuit
ideoque omnes dicamus illi laudes eia

Anima nostra domine sicut passer erepta est psallite et dicite eia
Paraphrase tropes with melodies similar to those discussed above for the offertory occasionally introduce communion antiphons. The St. Gall and Bobbio manuscripts contain, for example, a Type B paraphrase trope for the Pentecost communion, *Factus est repente* (see Example 56). These tropes begin on G with recitation terminated by a liquescent scandicus on "sonus." (The offertory trope for Pentecost in To 20 also ends the recitation with a liquescent scandicus. See Example 54.) The remainder of the trope text, "in adventu spiritus," which paraphrases the antiphon "Factus est repente de caelo sonus *advenientis spiritus vehementis*," is set more actively. This conforms to the observation that only quoted material from the antiphon was set to a recitation formula in Type B tropes.

Example 56.

Paraphrase tropes for the Pentecost communion *Factus est repente*. SG 484, p. 139; To 20, f. 118v; To 18, f. 108v.

SG 484

To 20

To 18

*Factus est repente de caelo sonus in adventu spiritus*

SG 484

Agios Agios Agios
eia.

To 20

To 18

aius aius idem spiritus aius.
Several other paraphrase tropes to communion antiphons appear in SG 484 and SG 381 (see Example 57). The trope Vox in rama for Holy Innocents is a Type A paraphrase trope. There is no added text after the quotation from the antiphon, "Vox in rama audita est," and the Example 57.

Communion paraphrase tropes for Holy Innocents, Easter, and St. Stephan in SG 484.

Vox in rama audita est dicite eia filii eia VOX IN RAMA AUD

Vidit beatus stephanus celos apertos

et filium hominis stantem ad dexteram patris et dixit eia VIDEO [CAELOS APERTOS ET IESUM STANTEM A DEXTRIS VIRTUTIS DEI]

Pascha nostrum immolatus est xpictus ipse est enim verus agnus

eia dicte filii karissimi PASCHA NOSTRUM [IMMOLATUS EST CHRISTUS]

accented syllable of "audite" is melodically inflected. Vidit beatus stephanus, a trope to the communion for St. Stephan, is somewhat unusual. Its text, "Vidit beatus stephanus celos apertos et filium hominis stantem ad dexteram patris et dixit," does not quote the communion antiphon, "Video caelos apertos, et idsum stantem a dextris virtutis dei," but parahrases it throughout. Melodically, however, the piece
appears to be a Type B paraphrase trope. The first phrase of text is recited and ends with a liquescent scandicus, while the rest of the trope is melodically active. Pascha nostrum, a trope to the Easter communion, also found in Mu 14843, does not fit the classification system either. The recitation, with its inflection of the first syllable of "nostrum," suggests a Type A paraphrase trope, but the added text "ipse est enim verus agnus eia," implies Type B paraphrase.

A few paraphrase tropes do not employ recitation formulas. A paraphrase for the Easter offertory, contained in SG 484, SG 381, Be 11, and Ka 25, textually resembles the other paraphrase tropes for Easter, but the quotation from the offertory, "Terra tremuit et quievit," is not set to a recitation formula (see Example 58). The singular exhortation once again suggests a solo intonation of the offertory, however.

Example 58.

Paraphrase trope to the offertory Terra tremuit in Be 11, f. 53r.

\[ \text{Terra tremuit et quievit dic domne eia} \]

A trope Pascha nostrum is also transmitted in the Bobbiograduals, but for the introit, not the communion. The text of this trope—"Pascha nostrum xpistus est immolatus agnus est etenim pascha nostrum immolatus est xpistus"—differs from that in SG 484 and Mu 14843. The two tropes may be related, however. The added texts of the two versions are similar—"agnus est etenim" from Bobbio and "ipse est enim verus agnus" from St. Gall. The trope in the Bobbio manuscripts precedes another trope, Hodie exultent iusti, not the introit antiphon itself. Hodie exultent iusti is one of the three introit tropes transmitted by Mu 14843. The Bobbiograduals, along with SG 484 and SG 381, have the most concordances with the Mu 14843 of all trope manuscripts, and it seems likely that Pascha nostrum came to Bobbio as the communion trope found in SG 484 and Mu 14843, and was altered at some point in order to join the ranks of Easter introit tropes.
Another set of paraphrase tropes for Easter comes from the Prüm gradual, Pa 9448. The tropes resemble the Christmas tropes from the same manuscript that were cited in the introduction to this chapter. In order to facilitate comparison of these two sets, they are both given with notation in Example 59.

Example 59.

Paraphrase tropes for Christmas and Easter in Pa 9448, f. 9r and f. 35v.

Christmas

\[
\begin{align*}
Tui sunt caeli canite socii eia & \quad \text{TUI SUNT CAELI ET TUA EST TERRA} \\
Orbem terrarum et plenitudinem eius & \quad \text{ORBEM TERRARUM ET PLENITUDINEM EIUS} \\
Preparatio sedis tuae & \quad \text{PREPARATIO SEDIS TUAE}
\end{align*}
\]

Easter

\[
\begin{align*}
Ab increpatione et ira furoris domini & \quad \text{TERRA TREMUIT ET QUIEVIT} \\
Monumenta aperta sunt et multa corpora sanctorum surrexerunt & \quad \text{DUM RESURGERET IN IUDITIO DEUS} \\
Xpistus surrexit a mortuis venite adoremus eum omnes una voce proclamantes & \quad \text{ALLELUIA}
\end{align*}
\]
The tropes for Easter in Pa 9448 constitute a double trope set: two tropes precede each phrase of the antiphon. The first trope of each pair belongs to the widespread set Ab increpatione; the second element is a paraphrase trope. The arrangement preserves one of the most venerable of all tropes, Ab increpatione, at the same time adding a local trope set to the offertory.¹³

The Christmas and Easter paraphrase tropes from Prüm employ similar melodic and textual procedures. This is most clearly demonstrated in the first element of each set. The tropes end with the same acclamation, "canite socii eia," and begin with textual quotations from their antiphons set to identical neumes. The second element in each set has no acclamation. In both cases, the accented syllables of the first two words (Orbem terrarum and Dum resurgeret) are inflected melodically with a pes. The third elements are set syllabically with a short cadential melisma. None of the melodies appears to be a recitation, so these paraphrase tropes stand apart from the paraphrase technique encountered in other manuscripts.

A word about the texts of these tropes is in order. In the Christmas set, there is no trope to the phrase "iustitiam et iudicium." It was mentioned above that the paraphrase trope "orbem terrarum et plentudinem eius" at St. Gall and Bobbio does not end with an acclamation (see p. 156, fn. 9). An explanation was posited based on the syntactic link between "tu fundasti" and "iustitiam et iudicium." At

¹³ The practice is not unique to Prüm. Other manuscripts add tropes to Ab increpatione, e.g., the addition of the trope Terra tremuit in Pa 1118 and the Bobbio graduais, and the addition of an introduction in the Apt tropers.
Prüm the antiphon phrase "Orbem terrarum et plenitudinem eius tu fundasti iustitiam et iudicium" is unbroken and is separated from the following phrase of the antiphon, "preparatio sedis tuae," by a trope. This arrangement reinforces the interpretation of "iustitiam et iudicium" as objects of "fundasti."

The Easter trope "Dum resurgeret in iudltlum deus" differs slightly from the text of its offertory antiphon: the accusative "iudltlum" instead of the ablative "iuditio." This alteration can have no syntactic relevance; the trope is purely ornamental. However, the source of the variant is relevant. It comes from the version of Psalm 78 found in the Gallican psalter, whereas the offertory antiphon uses the Roman form of psalm 78. This point will be important in the discussion of precursors of the paraphrase technique.

**Liturgical Recitation**

In order to place the body of antiphon paraphrase tropes in historical perspective, one must view it in context of the larger body of chant known as liturgical recitation. Recitation is a term that describes a variety of chants, from the monotone singing of lessons to the elaborate system of psalm tones. An indication of the vastness of this repertory is Peter Wagner's devoting almost 300 pages to it in his "introduction" to Gregorian chant. Two types of recitation resemble the melodies of paraphrase tropes, namely, the relatively simple forms of recitation found both in versicles and short responsories.

---

Versicles are short pieces that function as introductions and conclusions to various parts of the Office. Their melodies are monotone recitations ending with short cadential figures. They resemble paraphrase tropes in two ways. First, they have no intonation figure, i.e., they begin on the pitch of recitation. In contrast to this, the more complex forms of recitation, e.g., psalm tones, generally begin with a short melodic figure ascending to the reciting tone. Second, versicles often end with a short melisma like that of the tropes. Psalm tones conclude with a short melodic figure as well, but it is adapted syllabically to the last word or words of each psalm verse. The similarities between versicle and paraphrase trope may be seen in Example 60.

Example 60.

The versicle *Emitte spiritum*, Lucca 601, f. 255; and the paraphrase tropes *Terra tremuit* and *Confirma hoc deus*, SG 484, p. 134, and p. 138.

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\[ \text{Emitte spiritum tu-um et cre-a-bun-tur} \]

\[ \text{Terra tre-mu-it et qui-e-vit e-ia die dom-ne} \]

\[ \text{Confirma hoc de-us quod operatus es in nobis die dom-ne e-ia} \]

\[ 15 \text{ For an overview of various types of recitation formulas associated with versicles, see Wagner, Einführung, vol. 3, pp. 31-36.} \]
Short responsories follow the chapter readings of Lauds and Vespers, and occasionally appear at Matins. A few standard recitation formulas, only slightly more active than those of the versicles, are adapted to many responsorial texts. Several of these formulas resemble melodies of paraphrase tropes. A striking similarity is the upward melodic inflection of stressed syllables. In some short responsories the pitch of recitation actually rises, as it does in paraphrase tropes.

Example 61 contains several recitation formulas commonly found in the short responsories. The first, a setting of the doxology, begins on F and rises to A with a pes on the stressed syllable of "patri." Recitation continues on A, interrupted only by the pes on the stressed syllable of "Filio." The second half of the doxology employs a similar formula, beginning on F, rising to G on the stressed syllable of "erat," and rising again to G on the stressed syllable of "principio."

The second example, another setting of the doxology, begins with a pes on the stressed syllable of "Gloria," continues with recitation on B that is ornamented with neumes over the stressed syllables of "patri" and "filio." After a medial cadence on C, the recitation continues on B with inflections on the stressed syllables of "erat" and "principio."

The rest of the items are examples of the respond portion of one standard formula. Recitation begins on F or C, and rises to G or D on the stressed syllable of important words, e.g., "Benedicam," "domine," "Exultate." The first half of each phrase cadences on D or G, usually with a pes on the stressed syllable of the final word, followed by a clivis on the final syllable. The second half of the phrase brings the music to a cadence on C or F.
Example 61.

Recitation formulas of short responsories in Lucca 601.

Glo-ri-a pa-tri et fi-li-o et spi-ri-tu-i sanc-to

si-cut e-rat in prin-ci-pi-o et nunc et sem-per (p. 86)

Glo-ria pa-tri et fi-li-o et spi-ri-tu-i sanc-to

si-cut e-rat in prin-ci-pi-o et nunc et sem-per (p. 90)

Benedicam do-mi-num in omni tem-pore (p. 87)

In te do-mi-ne spe-ra-vi non con-fun-dar in e-ter-num (p. 94)

Ex-ul-ta-te de-o ad-iu-to-ri no-stro (p. 97)
None of the above recitation formulas is identical to those found in paraphrase tropes: paraphrase tropes offer a special solution to the exigencies of the Mass. It is apparent, however, that the musical techniques encountered in paraphrase tropes resemble closely those found in chants of the office. The monotone recitation followed by a concluding melisma of the versicles, and the ornamentation and elevation of reciting pitch on accented syllables of short responsories both exhibit the recitation technique of the paraphrase tropes. It has been postulated that the short responsories are relatively late pieces, and may stem from a ninth-century Frankish reorganization of a prior repertory. If this hypothesis is true, it further supports the connection between these pieces and the Frankish paraphrase tropes.

Paraphrase Tropes to Offertory Verses

Paraphrase tropes to the verses of offertories differ sharply in melodic style from paraphrase tropes to offertory antiphons. The former group consists of melodies that are active and well proportioned, while the latter consists primarily of simple recitations. Furthermore, the melodies of at least seven paraphrase tropes to offertory verses are based on a common prototype. The remainder of this chapter will be devoted to an examination of these melodies. Of principal concern will be the ways in which the melodic model is adapted to various trope texts at different geographical locations. Two contrasting approaches to

melodic adaptation can be identified. In some manuscripts a fidelity to individual texts results in divergent melodies that are well adapted to textual phrasing, while in other manuscripts a desire for melodic fixity yields melodies that sometimes contradict textual syntax.

In order to prepare the ensuing discussion of the melodies of paraphrase tropes to offertory verses, it is necessary to examine their texts briefly. The procedure employed in these tropes is similar to that in other paraphrase tropes. The texts begin with a short quotation of the verse's opening phrase, although the quotations are sometimes reorganized and expanded into true paraphrases. They invariably conclude with an acclamation or exhortation. There is far more textual variety among paraphrase tropes to offertory verses than among paraphrase tropes to offertory antiphons. A sense of this diversity can be had with a glance at Tables 5-8, which list the variants and concordances of the tropes to the verses of the Easter and Christmas offertories.

The greatest textual diversity among tropes to the verses of the Easter and Christmas offertories occurs in the acclamations. Two factors lie behind the variety. First, it seems to have been a matter of local tradition to provide distinctive acclamations for tropes. This was particularly true in Aquitaine, where all elements of a set of paraphrase tropes often ended with the same acclamation. In Pa 887, for example, the phrase "dicite eia" concludes all of the paraphrase tropes for both Christmas and Easter. A second reason for the diversity among acclamations has to do with performance of the offertory itself. As suggested by the plural exhortations that end many of the tropes, some of the verses must have, on occasion, been performed chorally.
Table 5*

Verses and Paraphrase Tropes for the Easter Offertory

V1 Notus in iudea deus in israhel magnum nomen eius alleluia
   Tr 1.a. Notus est dominus in iudea salus eterna
          i gratias agimus illi eia et eia
          ii gratias agamus illi eia et eia
          iii gratias agamus illi eia eia
          iv gratias agamus deo ipsi eia et eia
          v gratias agamus deo illi eia eia
          vi dicite filii karissimi eia
   1.b. Notus in iudea deus in israhel magnum nomen eius
          i eia eia
          ii dicite eius
          iii eia dic dom eia
   1.b.iv Notus in iudea deus tantum in israhel magnum nomen eius
eia dic domne eia

V2 Et factus est in pace locus eius et habitatio eius in sion alleluia
   Tr 2.a. In pace factus est locus eius et in sion habitatio eius
          i eia dic domne eia
          ii dicite eia
          iii dic domne eia eia
          iv dic domne eia
   2.b.i Et factus est in pace locus eius
gloria laus et honor sit semper illi eia
   2.b.ii Factus est in pace locus eius resurrexit dominus
gloria laus et honor sit semper illi eia

V3 Ibi confregit cornu arcum scutum et gladium et bellum
   illuminans tu mirabiliter a montibus aeternis alleluia
   Tr 3.a.i Factus est in pace locus eius et habitatio eius in sion
          cantate et psallite domino
          3.b.i Ibi confregit dominus cornu arcum scutum et gladium
                 et bellum dicite et laudate dominum
            3.c.i Ibi confregit potentias arcum scutum gladium et bellum
                   dicite eia
            3.c.ii Ibi confregit potentias arcum et scutum et gladium
                   et bellum dic domne eia
            3.c.iii Ibi confregit arcum et scutum et gladium et bellum
                     dic domne eia eia
          3.d.i Ibi confregit arcum et bellum fortissimum
                 gratia sua feliciter illi eia
            3.d.ii Ibi confregit potentias arcum et bellum fortissimum
            3.d.iii Ibi confregit cornu et bellum fortissimum
                   gratia sua feliciter illi eia

*The labels in the left-hand column indicate offertory verse to which the tropes belong (1 to 3), distinct paraphrases (lower-case letters), and distinct acclamations (lower-case roman numerals).
### Table 6*

<table>
<thead>
<tr>
<th></th>
<th>Verses and Paraphrase Tropes for the Christmas Offertory</th>
</tr>
</thead>
<tbody>
<tr>
<td>V1</td>
<td>Magnus et metuendus super omnes qui in circuitu eis sunt</td>
</tr>
<tr>
<td></td>
<td>tu dominaris potestates maris motum autem fluctuum eis tu mitigas</td>
</tr>
<tr>
<td>Tr 1.a.</td>
<td>Magnus et metuendus est dominus</td>
</tr>
<tr>
<td>i</td>
<td>iubilate ei cantate eiad</td>
</tr>
<tr>
<td>ii</td>
<td>iubilate ei cantate laudate dominum eia et eia</td>
</tr>
<tr>
<td>iii</td>
<td>iubilate eia cantate domino eia eia</td>
</tr>
<tr>
<td>iv</td>
<td>illi cantate laudate iubilate domino eia et eia</td>
</tr>
<tr>
<td>1.b.1</td>
<td>Magnus et omnibus metuendus dominus</td>
</tr>
<tr>
<td></td>
<td>qui de celis in terris dignatus est nos visitare</td>
</tr>
<tr>
<td></td>
<td>deo gracias eia dic domne eia</td>
</tr>
<tr>
<td>1.c.1</td>
<td>Magnus et metuendus super omnes qui in circuitu eis sunt</td>
</tr>
<tr>
<td></td>
<td>dicite eia</td>
</tr>
<tr>
<td>V2</td>
<td>Misericordia et veritas preibunt ante faciem tuam</td>
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<td></td>
<td>et beneplacito tuo exaltabitur cornu nostrum</td>
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<tr>
<td>Tr 2.a.</td>
<td>Misericordia et veritas preibunt ante dominum</td>
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<tr>
<td>i</td>
<td>eia dic domne eia</td>
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<tr>
<td>ii</td>
<td>eia</td>
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<td>iii</td>
<td>dicite eia</td>
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<td>iv</td>
<td>eia</td>
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<tr>
<td>V3</td>
<td>Tu humiliasti sicut vulneratum superbum</td>
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<td>et in virtute brachii tui dispersisti inimicos tuos</td>
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<tr>
<td></td>
<td>firmetur manus tua et exaltetur dextera tua domine</td>
</tr>
<tr>
<td>Tr 3.a.</td>
<td>Tu humiliasti sicut vulneratum superbum humilem</td>
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<tr>
<td></td>
<td>quoque exaltasti</td>
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<tr>
<td>i</td>
<td>eia dic domne eia</td>
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<tr>
<td>ii</td>
<td>eia</td>
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<tr>
<td>iii</td>
<td>dicite eia</td>
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<tr>
<td>iv</td>
<td>eia</td>
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*The labels in the left-hand column indicate the offertory verse (1 to 3), distinct paraphrases (lower-case letters), and distinct acclamations (lower-case roman numerals).
Table 7
Manuscript Contents of Paraphrase Verse Tropes for the Easter Offertory

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<td>To 18</td>
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Table 8
Manuscript Contents of Paraphrase Verse Tropes for the Christmas Offertory

<table>
<thead>
<tr>
<th>1.a</th>
<th>1.b</th>
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The main texts of the paraphrase tropes also display significant variation. At the core of this variation is the degree of faithfulness with which the texts of the offertory verses have been taken over by their tropes. Some trope texts quote the offertory exactly, while others utilize varying degrees of paraphrase. The alterations can be traced to several causes. Some are taken from different versions of the psalter. For example, the version of the trope to the third verse of the Easter offertory found in Aquitanian sources, "Ibi confregit potencias arcuum scutum gladium et bellum," derives from the Gallican Psalter. The version of the same trope at St. Gall, "Ibi confregit dominus cornu arcum scutum et gladium et bellum," derives from the Roman Psalter and the offertory itself (see Figure 18).

Figure 18.
Derivation of trope Ibi confregit from Gallican and Roman Psalters.

Ps. 75:3--Roman Psalter  Ps. 75:3--Gallican Psalter
Ibi confregit potencias arcuum Ibi confregit cornu arcum
scutum gladium et bellum scutum et gladium et bellum
Trope--Pa 887, f. 21r Trope--Sg 484, p. 134
Ibi confregit potencias arcum Ibi confregit dominus cornu arcum
scutum gladium et bellum scutum et gladium et bellum
dicite eia dicite et laudate dominum

The trope "In pace factus est locus eius et in sion habitatio eius," which paraphrases the second verse of the Easter offertory, "Et factus est in pace locus eius et habitatio eius in sion," employs the
text of an office antiphon for matins of Holy Saturday.\textsuperscript{16} A second version of this trope, "Et factus est in pace locus eius gloria laus et honor sit semper illi," faithfully reproduces the first part of the offertory text, but adds an extended acclamation in place of the second half of the psalm verse.\textsuperscript{17} Other tropes paraphrase their verses in different ways. The tropes to the first verse of the Christmas offertory, "Magnus et metuendus" and the first verse of the Easter offertory, "Notus in iudea," simply add the phrase "est dominus" to the opening words of their verses.\textsuperscript{18} Other versions of these tropes quote the exact texts of the verses—"Magnus et metuendus super omnes qui in circuitu eius sunt" in Pa 887, and "Notus in iudea deus in israel magnum nomen eius" in all the Aquitanian tropers.\textsuperscript{19}

Paraphrase Verse Tropes in Pa 887

Melodic similarity between paraphrase tropes makes their textual diversity even more intriguing. As seen in Example 62, the melodies of the six paraphrase tropes for the Christmas and Easter offertories are virtually identical in the Aquitanian manuscript, Pa 887. Each of the melodies is divided into similar halves. The first half begins with the

\begin{itemize}
\item \textsuperscript{16}See column 2.a in Table 3 for the sources of this trope. The antiphon for matins of Holy Saturday, "In pace factus est locus eius et in sion habitatio eius," is number 3264 in Renato-Joanne Hesbert, \textit{Corpus Antiphonalium Officii} (Rome: Herder, 1968).
\item \textsuperscript{17}See column 2.b in Table 3 for trope sources of this trope.
\item \textsuperscript{18}See column 1.a in Tables 3 and 4 for trope sources.
\item \textsuperscript{19}See column 1.b in Tables 3 and 4 for trope sources.
\end{itemize}
Example 62.

Paraphrase tropes to the offertory verses for Christmas and Easter.
Pa 887, f. 11v and f. 21r.

\[ \text{Magnus et mete-en-dus super omnes} \]

\[ \text{qui in circumitu e-ius sunt dici-te e-ia MAGNUS} \]

\[ \text{Misericordia} \]

\[ \text{ante minimum dici-te e-ia MISERICORDIA} \]

\[ \text{Tu humiliasti sicut vulneratum superbum humilem} \]

\[ \text{quoque exaltasti dici-te e-ia TU HUMILIASTI} \]

\[ \text{Notus in iudea de-us in israel} \]

\[ \text{magnum no-men e-ius dici-te e-ia NOTUS} \]

\[ \text{In pace factus est locus e-ius et in sion} \]

\[ \text{magnum no-men e-ius dici-te e-ia IN PACE} \]

\[ \text{Ibi confregit poten-cias arcum scutum} \]

\[ \text{gla-dium et bel-lum dici-te e-ia IBI CONFREGIT} \]
figure A–G–A–C, continues with the repeated descending figure A–G–F, and cadences on D. The second half opens with a similar figure, D–A–G–A–C, repeats the descending figure A–G–F, and cadences on F.

Melodic recurrence among paraphrase tropes in Pa 887 creates difficulties in the matching of text and music. The quotation from the first verse of the Easter offertory, for example, contains two sense units: "Notus in iudea deus" (God is known in Judea) and "in israhel magnum nomen eius" (in Israel his name is great). The cadence on D falls on the word "israhel" thereby breaking up the continuity of the second phrase of text. (A similar difficulty arises in the trope to the second verse of the same offertory.)

Musical and textual phrasing coincide better in other cases. In the trope for the first verse of the Christmas offertory, the cadence on D falls on the word "omnes," thus separating the main clause, "Magnus et metuendus super omnes," from the relative clause, "qui in circuitu eius sunt." In the trope to the last verse, the first word of the second clause, "humilem," coincides with what would be the medial cadence on D. Since this would separate "humilem" from its enclitic conjunction, "quoque," the composer has brought the first half of the melody to a cadence on E coinciding with the final word of the trope's first clause, "Tu humiliasti sicut vulneratum superbum."

Paraphrase Verse Tropes at St. Gall and Bobbio

In contradistinction to the musical uniformity of paraphrase tropes in Pa 887, the paraphrase tropes to offertory verses from St. Gall and Bobbio display a significant degree of musical variety and a
corresponding sensitivity for textual phrasing. It would be exaggerating the case to claim that these tropes employ the same melody. Instead, the composers (singers) seem to have used a common procedure for creating melodies, a procedure that supplied general melodic guidelines, but allowed great personal freedom in setting different texts.

As seen in Example 63, the melodies of five paraphrase tropes for Easter, Christmas, and Pentecost are related by a degree of structural congruence. First, the opening figures of all five tropes are very much alike, although in one trope (Cantate domino) the figure has been transposed down a fourth. Second, each melody moves to a medial cadence on E, except in one case (In pace factus est) where the cadential figure has been transposed up a fourth. Third, all of the tropes have a leap of a fourth or fifth shortly after the medial cadence, and three of the tropes have the same acclamation ("Eia dic domne eia").

The reason for variation among these tropes can be traced to the varying syntax and phrase structure of their texts. Notus est dominus, for the first verse of the Easter offertory, is divided into two sense units: the paraphrase of the verse, "Notus est dominus in iudea salus eterna," and the acclamation, "gracias agamus illi eia et eia." These are separated by the medial cadence on E ("eterna"). The first of these textual units consists of three subunits—the main clause, "Notus est dominus," the prepositional phrase, "in iudea," and the appositive, "salus eterna." These three subunits of text coincide with three musical phrases that are delimited by internal cadences on D ("dominus"), on A ("iudea"), and the medial cadence on E ("eterna").
Example 63.

Paraphrase tropes to the offertory verses for Easter, Christmas, and Pentecost, SG 484, p. 115, p. 19, and p. 138; To 20, f. 100r, and f. 118v; To 18, f. 89r, f. 15r, and f. 108v.

SG 484

To 20

To 18

No-tus est do-mi-nus in iu-de-a sa-lus e-ter-na

gra-ti-as a-ga-mus de-o il-li e-ia e-a NOTUS

In Pa-ce fac-tus est lo-cus e-ius

et in si-on ha-bi-ta-ti-o e-ius

e-ia dic dom-pne e-ia ET FACTUS

Mi-se-ri-cor-di-a et ve-ri-tas pre-hi-bunt

an-te do-mi-num e-ia dic dompne e-ia MISERICORDIA
The second trope for Easter, *In pace factus est*, is divided into three sense units—the two clauses of the paraphrase, "In pace factus est locus eius" and "et in sion habitacio eius," plus the acclamation, "eia dic domne eia." The melody of this trope coincides with the trope's three units of text. A medial cadence on A ("eius") delimits the clause "In pace factus est locus eius." The second clause begins with the vigorous leap of a fifth, F-C, which separates it even more
clearly from the first clause. The coincidence of music and text penetrates the internal structure of each clause as well. The textual subunits of the first two clauses are delimited musically by internal cadences on D ("In pace factus est" / "locus eius") and on A ("et in sion" / "habitatio eius").

The Christmas tropes, Misericordia et veritas and Tu humiliasti, begin with a melodic figure similar to that of the Easter tropes, but instead of moving directly up to D for a momentary pause, they reach C and immediately retreat back to A. Textual considerations also provide an explanation for these melodic differences. The opening clauses of the Christmas tropes do not begin with short, self-contained phrases as do the opening clauses of the Easter tropes ("Notus est dominus" and "In pace factus est"). An immediate cadence on D would disrupt textual continuity of the opening phrases of the Christmas tropes. If, for example, Misericordia et veritas opened with movement up to D on the last syllable of "misericordia," the textual bond fastening "Misericordia" and "veritas" would be weakened by the melody. Instead, the melody moves continuously to the medial cadence on E at "veritas."

Cantate domino, the paraphrase trope to the first verse of the Pentecost offertory, begins with the opening melodic figure of the Easter tropes transposed down a fifth. The gesture, with its momentary cadence on G, fits appropriately the opening, self-contained exhortation "Cantate domino." The shortness of the trope's text ("Cantate domino deo nostro") may explain the melodic transposition. If the melody began on A, and rose to D, the cadential movement to E over the text "deo nostro" would have been precipitous and abrupt.
There is another important difference between the paraphrase tropes for Easter and Christmas in Γa 887 and those in SG 484, To 20, and To 18. One trope in each set from Bobbio and St. Gall is not based on the prototype melody; the third trope for Easter and the first trope for Christmas are simply recitations (see Example 64). An explanation for this divergence may lie in how the paraphrase tropes functioned. The evidence suggests that one type of trope introduced solo performance of offertory verses, the other introduced choral performance.

Example 64.

Paraphrase tropes to the first verse of the Christmas offertory and third verse of the Easter offertory—SG 484, p.19; To 20, f. 110v; and To 18, f. 15r and f. 89r.

SG 484

\( \text{Magnus et me-tu-en-dus est do-mi-nus iu-bi-la-te e-i} \)

\( \text{can-ta-te lau-da-te do-mi-num e-ia et e-ia MAGNUS} \)

\( \text{I-bi con-fre-git cor-nu et bel-lum for-tis-si mum} \)

\( \text{gra-ti-a su-a fe-li-ci-ter il-li eia IBI} \)

To 20

To 18
This explanation contradicts the traditional view about performing the offertory.²⁰ According to tradition, the offertory was performed like responsorial chant. The choir sang both the antiphon and the responses, while a soloist sang the verses. As was noted earlier trope manuscripts offer conflicting evidence about how the offertory antiphon was performed in the tenth and eleventh centuries. Sometimes a soloist intoned the opening phrase of the antiphon, sometimes the antiphon was sung by the choir throughout.

Trope manuscripts provide evidence about performance of the offertory verses as well. The paraphrase tropes that are based on the melodic prototype end with a singular exhortation, most commonly "eia dic domne eia," which indicates solo performance of the offertory verse. The paraphrase tropes that are not based on the prototype, e.g., those that introduce the last verse of the Easter offertory and the first verse of the Christmas offertory, generally end with a plural exhortation, e.g., "iubilate ei cantate eia," indicating choral performance of the verse. These tropes are often recitations, and correspond stylistically to the paraphrase tropes that introduce choral singing of offertory antiphons. In fact, the trope to the first verse of the Christmas offertory—"Magnus et metuendus est dominus iubilate ei cantate laudate dominum eia et eia"—closely resembles musically the trope to the third phrase of the Christmas antiphon—"Iustitiam et iudicium iubilate domino" (see Example 65).

²⁰Apel, Gregorian Chant, p. 363; Wagner, Einführung, vol. 1, p. 108. It has often been suggested that the offertory chant originally consisted of an entire psalm sung antiphonally, and that it later developed into a responsorial chant. For a discussion of the evidence for and against this hypothesis, see Chapter 2, pp. 9-20.
Example 65.

Paraphrase tropes *Iustitiam et iudicium* and *Magnus et metuendus* To 18, f. 18r.

\begin{align*}
\text{Iu-sti-ti-am et iu-di-ci-um} & \quad \text{iu-bi-la-te} \quad \text{do-mi-no} \\
\text{Ma-g-nus et me-tu-en-dus} & \quad \text{est} \quad \text{do-mi-nus} \quad \text{iu-bi-la-te} \quad e-i \\
\text{can-ta-te lau-da-te} & \quad \text{do-mi-num} \quad \text{e-ia} \quad \text{et} \quad \text{e-ia}
\end{align*}

The above explanation helps to account for several unusual trope sets. Example 66 gives a set for Easter found in three East-Frankish manuscripts—SG 484, Be 11, and Ka 25. The set contains a paraphrase trope with singular exhortation for the offertory antiphon, and two paraphrase tropes with plural exhortations for the offertory's last verse.\footnote{The trope *Et factus est in pace locus eius* quotes the entire text of the second offertory verse, but each of the manuscripts clearly indicates that it precedes the third verse, not the second. The exhortations of both verse tropes are sung to the same melody.} The first trope requests the cantor or celebrant to intone the offertory, while the second and third tropes (probably alternatives) remind the choir to sing the final verse.
Example 66.

Paraphrase tropes to verses of the Easter offertory, Be 11, f. 53r.

Terra tremuit et quievit die domine eia TERRA TREMUIT

Factus est in pace locus eius et habitatio eius in sion

cantate et psallite domino IBI CONFREGIT

Ibi confregit dominus cornu arcum scutum et gladius et bellum
dicite et laudate dominum IBI CONFREGIT

A second unusual set appears in Pa 13252 (see Figure 19). This manuscript transmits two sets of tropes for the antiphon of the Christmas offertory, and paraphrase tropes for the offertory's second and third verses. A possible explanation for the omission of the first paraphrase trope, a recitation with the plural exhortation "iubilate ei cantate eia," is that at St. Magloire all of the offertory verses were sung by soloists, so the first trope of this set, with its plural exhortation, was inappropriate and simply omitted.

Figure 19.

Tropes to the Christmas offertory in Pa 13252.

Qui es sine principio ... TUI SUNT CAELI

Concentu parili choris omnis ... TUI SUNT

Misericordia et veritas preibunt ante dominum eya. ii. (MISERICORDIA)

Tu humiliasti sicut vulneratum superbum
humilem quoque exultasti eia dic domne eya TU HUMILIasti
Paraphrase Verse Tropes in Other Sources

The versions of paraphrase tropes from St. Gall and Bobbio on the one hand, and from Aurillac on the other, represent extremes of compositional procedure in adapting a melodic model to a variety of paraphrase trope texts. The East-Frankish composers were primarily concerned with freely adapting the prototype melody to conform to the subtleties of each text, whereas Aquitanian composers wished first to achieve musical uniformity, and second to adapt their melodies to the phrasing of the texts. The paraphrase tropes in other manuscripts are best evaluated in relation to these two extremes.

The gradual from Pistoia, Pst 120a, contains paraphrase tropes for the verses of the Easter offertory only. Similar melodic versions of these tropes are transmitted by Pia 65 and Ivr 60 (see Example 67). Although the melodies of the first two tropes resemble those from Pa 887, the melodic similarity between the three elements of the set in Pst 120a is much less pronounced than in the set from Aurillac. The texts are correspondingly better wedded to their music. As discussed above, in the Aurillac settings of the trope texts for Easter the medial cadences on D interrupt the textual continuity of the trope texts for Easter. This problem is carefully avoided in the Easter tropes of Pst 120a. By adding the adverb "tantum" to the first trope, the scribe alters the phrasing of the offertory text so that it better conforms to the musical phrasing of the trope. The word "tantum" joins with the trope's first clause—"Notus in iudea deus tantum" (God is very known in Judea) which is separated from the remainder of the trope by a medial cadence on E.
Paraphrase tropes to the verses of the Easter offertory. Pst 120, f. 72v; and Ivr 60, f. 74r.

The second trope also manages to avoid the discontinuity of the medial cadence on D by cadencing on E at the end of the first phrase of text—"In pace factus est locus eius." Comparison with the version of this trope in Pa 887 (Ex. 19) helps to reveal the compositional subtlety
displayed here. In Pa 887 the trope begins on A, and establishes an almost gravitational attraction to the medial cadence on D by descending from the high C on "factus." The second half of the melody begins with the leap of a fifth, D-A, on "magnum." In Pst 120a, the melody begins on D, a fifth lower than in Pa 887, thereby escaping the descent from high C and achieving a balanced musical phrase that cadences on E. The second phrase of music is then made cohesive by placing the leap of a fourth not on the first but on the third syllable of "habitatio," thus making for a smooth transition from "et in sion" to "habitatio eius."

There is a degree of musical uniformity among the paraphrase tropes in Example 24. The first two end with the same exhortation, "eia dic domne (eia)," while the first and last begin with similar recitation-like figures. This set therefore lies between those from St. Gall and Aurillac in the reconciliation of musical and textual structures.

The two manuscripts from Apt cathedral present an interesting contrast in the relation between music and text. The older of the two Apt 18, transmits paraphrase tropes for Christmas and Easter which are similar to those from St. Gall and Italy (see Example 68). Apt 17

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22 This trope recalls Cantate domino, the paraphrase trope to the first verse of the Pentecost offertory in To 18 and to 20, which also begins on D. The version of In pace factus est in Pia 65 is not transposed. There is, however, a fairly strong cadence on E at the end of the first clause on "eius," unlike the similar version in Pa 887.

23 The tropes for Christmas resemble those from St. Gall, Bobbio, Monza, and Ivrea (Pavia). The first trope of the set for Easter is that transmitted by SG 484 and To 18. The second trope is found in the two Italian manuscripts RoA 123 and Vce 186. The third trope is an abbreviated version of the tropes from Bobbio and other Italian monasteries. Like the sets from St. Gall and Bobbio, each set of paraphrase tropes in Apt 18 contains one trope sung to a recitation formula and two tropes sung to versions of the melodic prototype.
Example 68.

Paraphrase tropes for Christmas and Easter in Apt 17, f. 14v and f. 41v.

\begin{align*}
\text{Misericordia et veritas preibunt ante dominum eia} & \quad \text{MISERICORDIA ET VERITAS PREIBUNT ANTE DOMINUM EIA} \\
\text{Magnus et metuendus est dominus illi cantate laudate} & \quad \text{MAGNUS ET METUENDUS} \\
\text{Tu humiliasti sicut vulneratum superbum humilem quoque exaltasti} & \quad \text{TU HUMILIasti}
\end{align*}

\begin{align*}
\text{Notus es dominus in iudea salus etern} & \quad \text{NOTUS IN IUEDA DEUS} \\
\text{Factus est in pace locus eius resurrexit dominus} & \quad \text{ET FACTUS EST IN PACE}
\end{align*}

transmits one paraphrase trope for Christmas and three for Easter, which resemble the paraphrase tropes in the two Aquitanian manuscripts Pa 887 and Pa 1118 (see Example 69). Each of the paraphrase tropes in Apt 17 is set to essentially the same melody, whereas the melodies of the three Easter tropes in Apt 18 are clearly different from one another. The texts of the second and third tropes in Apt 17 differ from
their counterparts in Apt 18, while the texts of the first tropes in the two manuscripts are basically the same. The similarity does not extend to the music, however. Apt 18 transmits the version of the melody found in SG 484 and To 18. Apt 17 transmits the melodic version associated with a different version of the text—"Notus in iudea deus in israhel magnum nomen eius"—in Pa 887 and Pa 1118.

Example 69.
Paraphrase tropes to verses of the Easter offertory in Apt 17, p. 145.

\[\begin{align*}
\text{Notus est domi-nus i iu-de-a sa-lus ae-ter-na} \\
\text{gra-ti-as a-ga-mus il- li e- ia et e- ia NOTUS} \\
\text{In pa-ce fac-tus est lo-cus e- ius et in sion ha-bi-ta-ti-o e-ius} \\
\text{dic dom-ne e- ia IN PACE} \\
\text{I-bi con-fre-git po-ten-ti-as ar-cum et scu-tum} \\
\text{et gla-di- um et bel- lum dic dom-ne e- ia IBI}
\end{align*}\]
As pointed out several times earlier, musical and textual phrasing correspond poorly in the trope *Notus in iudea deus* as transmitted by Pa 887. The medial cadence on D occurs in the middle of the trope's second phrase of text, "in israhel magnum nomen eius." This is not the case in the version transmitted by Apt 17. The medial cadence coincides with the main syntactic break in the text, between the paraphrase "Notus est dominus in iudea salus aeterna" and the acclamation "gratias agamus illi eia et eia." In the second trope of this set, *In pace factus est*, the musical and textual phrasing do not coincide. The medial cadence on D falls on the word "sion," thereby interrupting the trope's second clause, "et in sion habitat eiu." 

It has been demonstrated that musical and textual phrasing coincide inconsistently in the many versions of paraphrase tropes to offer­tory verses. The earliest notated versions of these tropes, those in SG 484 and the related melodies in To 20 and To 18, elegantly reflect the phrasing and syntax of individual texts. In other manuscripts, there is a tendency to sacrifice a refined interplay between music and text for a musical uniformity between tropes. The tendency becomes more and more apparent in manuscripts less closely affiliated with St. Gall. Bruno Stäblein has suggested that structurally organized versions of chant melodies postdate more amorphous versions. This principle provides a chronology of paraphrase tropes, from the individually molded East-Frankish versions to the more regular Aquitanian versions.

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Melodic Adaptation

The procedure of adapting a melodic prototype to many texts is unusual in the general trope repertory. Occasionally elements within a trope set are melodically similar, but rarely does the likeness extend to elements of different sets. Paraphrase tropes, therefore, stand apart melodically just as they do textually from the entire repertory of tropes. In fact, they resemble most closely several bodies of chant that employ melodic adaptation—antiphons and Alleluia verses. In the following pages a number of chants similar to paraphrase tropes will be examined. None of these pieces necessarily engendered the paraphrase trope; such a lineage would be impossible to prove. Instead, these pieces, which probably antedate paraphrase tropes, provide a background against which to view the melodic style of some very early tropes.

One group of antiphons whose melodies resemble those of paraphrase tropes is found in the ferial offices, the weekly offices celebrated on non-feast days. Among the standard melodies of ferial antiphons is the following melody in mode 4, the mode of the Christmas, Easter, and Pentecost offertories (see Example 70).\(^{25}\) The melody is brief and divided into halves that coincide with the sub-units of the antiphon's text, "Oculi mei" and "semper ad dominum." As seen in Example 27, the melody closely resembles the opening segment of the paraphrase tropes for Easter and Pentecost at Bobbio and St. Gall, although the pitch level is different. The textual units of the antiphons are

\(^{25}\) The texts of ferial antiphons, which resemble those of the paraphrase tropes, will be considered in some detail at the conclusion of this chapter.
delimited melodically in precisely the same way as in the tropes. The medial cadence on A corresponds with the syntactic division of the antiphon's text, while the medial cadences on D (Easter) and G (Pentecost) coincide with the syntactic divisions of the trope texts.

Example 70.
Ferial antiphon Oculi mei, Lucca Antiphoner, p. 80.

\[O-cu-li\ \ me-i\ sem-per\ \ ad\ \ do-mi-num\]

A similar but more extensive melody occurs outside the ferial offices (see Example 71). In the Lucca antiphoner this melody begins and ends very much like the shorter melody of the ferial antiphons, but is more expansive in order to incorporate longer texts.

Example 71.
The antiphon Querite dominum et vivet, Lucca Antiphoner, p. 95.

\[Que-ri-te\ \ do-mi-num\ \ dum\ \ in-ve-ne-ri\ \ po-test\]

\[in-vo-ca-te\ \ e-\ um\ \ dum\ \ pro-pe\ \ est\ \ al-le-lu-ia\]

Querite dominum belongs to an exceptional group of more than eighty antiphons sung to a single melody that was carefully adapted to
adaptation process succinctly. 26

The melody consists of two periods each with two mem-
bers, and can be adapted to every antiphon text that
exhibits such an organization. . . . The melodic
material might be expanded or repeated, abbreviated
or contracted, or combined (in the case of one member
of text that replaces two) according to the length of
the members and the accent patterns of the words.

Wagner's description might just as well apply to the music of
paraphrase tropes. The likeness between this group of antiphons and
paraphrase tropes reaches even deeper than suggested by Example 71.
Querite dominum begins and ends on E in the Lucca antiphoner, and
thereby fits its assignment to mode 4. However, most manuscripts trans-
mit the melody a fourth higher, on A; the version at Lucca was appar-
ently a transposition from the original pitch level (see Example 72). A
fourth-mode antiphon that begins and ends on A is certainly unconven-
tional. 27 Wagner admired it.

"Everything about this soaring creation betrays its
non-liturgical origin, its fresh melodiousness, its
agreeable rhythm, its symmetrical construction, and
its tonal originality. It derives perhaps from folk
music." 28


27 Querite dominum and its related antiphons constitute Gevaert's
thème 29, the largest class of parapher antiphons. François Auguste
Gevaert, La Mélopée antique dans le chant de l'église latine (Paris,
1917). The unconventional nature of this melody is also reflected in
the use of B and B-flat, which yields a modal interpretation of tetradus
for the first three phrases, but a transposed deuterus for the last
phrase. This has led scholars to suggest that the melody was transposed
from its original deuterus mode, which would have had an "unpermissible"
F-sharp in the third phrase. For a more extensive treatment of these
antiphons, see Charles M. Atkinson, "The Parapheres: Nothi or Not?"

The fourth-mode paraphrase tropes also begin on A with a figure similar to the "tonally original" antiphons, and are symmetrically constructed adaptations of a prototype not so different from that of Thème 29.

Example 72.

Antiphons Representative of Gevaert's Thème 29.

Gau-de ma-ri-a vir- go cunc-tas hae-re-ses
so-la in-te-re-mi-sti in un-i-ver-so mun-do
Hie est prae-pos-i-tus pa-ra-di-si ar-chan-ge-lus Mi-cha-el qui non
di-mi-tit a-ni-mas do-nec as-sig-net e-as ante tri-bu-nal Chri-sti
Be-ne-dic-ta tu in mu-li-e-ri-bus
et be-ne-dic-tus fruc-tus ven-tris tu-i

Another melody that resembles that of the paraphrase trope occurs in the so-called "Frankish" Alleluias, altogether different melodies from the Roman Alleluias of Christmas, St. Stephan, St. John the Evangelist, and Epiphany. The Roman versions of these Alleluias are
all sung to essentially the same melody adapted to fit the individual texts. Dom Ugo Gaisser first drew attention to the "Frankish" Alleluia when he noticed a second melody for the traditional Roman version of the Christmas Alleluia, *Dies sanctificatus*, with a Greek text. Egon Wellesz concluded that the melody must be of Byzantine origin:

> The melody connected with the Greek text differs entirely from the Roman version and from all others we know. . . . It has a character of its own, with no parallel in the whole Gregorian repertory, as Dom Brou rightly points out. Its style differs from all other Gregorian melodies. We can therefore assume that this melody is of Eastern origin and was introduced into the Roman liturgy in the course of the eighth century.

Bruno Stäblein noticed the occurrence of this Alleluia melody in several trope manuscripts, where the text was transmitted in Latin and interspersed within the phrases of the "Roman" Alleluia as if it were a trope (see Figure 20). Stäblein doubted that this Alleluia was really a trope. He agreed with Wellesz both that the Greek text was original and that the piece was very old, and suggested that it was included in the tropers merely to preserve an obsolete chant.

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Stäblein observed two melodic traditions of this piece (see Example 73). One, transmitted in manuscripts from northern France, Germany, and England. He considered this the original form of the melody because of its "amorphous" shape. A second version was transmitted in manuscripts from northern Italy. This version showed signs of being reworked because the three melodic phrases were based on one model. Charlotte Roederer has also commented on these two traditions, and has suggested that the earlier form derives from the Gallican liturgy.  

32Charlotte Roederer, "The Frankish Dies Sanctificatus at St. Gall, Journal of the American Musicological Society 30 (1977) 96-105. This view conforms to some extent with that of Wellesz, since the Gallican liturgy probably had close ties to that of Byzantium. Roederer discusses three other "Frankish" Alleluias that employed the same melody as the Alleluia Dies sanctificatus, the Alleluias for St. Stephan, St. John the Evangelist, and Epiphany. These pieces occur in two other tropers besides the manuscripts that Roederer cites, Be 11 and Be 5. Olaf Marcusson does not include the "Frankish" Alleluia in his edition of Alleluia tropes (Prosules de la messe I. Tropes de l'alleluia. Corpus Troporum II. Studia Latina Stockholmiensis 23 (Stockholm: Almqvist & Wiksell, 1976)), because he did not consider them tropes.
"Frankish" Alleluia Dies sanctificatus.
SG 376, pp.100-101; Cai 61, ff. 76v-77r; and To 18, ff. 13v-14r,
(After Roederer).
"Frankish" Alleluia were indeed tropes. He reasons that their appearance in tropers was not unusual, since they represent the same technique as paraphrase tropes. It is impossible to prove any of the contentions presented above; each of them probably contains some of the truth. It is possible, however, to present additional evidence bearing on the case, evidence that may have as much significance for paraphrase tropes as for the Alleluia. The melody of the "Frankish" Dies Sanctificatus was not restricted to Alleluia verses. SG 484 contains a paraphrase trope to the introit for Pentecost that employs the same melody (see Example 74). This piece is probably a trope, although it may be an alternative version of the introit. Its text is essentially that of the introit, but it omits the introit's Alleluias and adds an acclamation at the end—"laus tibi sancta trinitas." It is conceivable that this piece represents a later and isolated use of the melody; the Alleluias were widespread, the introit trope was restricted to St. Gall. But it appears that the melody was at least considered appropriate for tropes.

Example 74.

Paraphrase Trope Spiritus domini for Pentecost Introit, SG 484, p. 137.

33Husmann, "Sinn und Wesen," p. 136. Husmann alludes only in passing to tropes with the same text as their base chants, and does not refer to them as paraphrase tropes.
The melody of the "Frankish" Alleluia bears a marked resemblance to that of the paraphrase tropes to the offertory verses for the Christmas, Easter, and Pentecost, not only in the use of adaptation for a series of melodies, but also in the melodic outlines themselves. In order to demonstrate this, the Alleluia melody must be examined briefly. As seen in Example 73, the text of the Alleluia verse is divided into three clauses: "Dies sanctificatus illuxit nobis"; "Venite gentes et adorate dominum"; and "Quia hodie descendit lux magna super terram." At Bobbio the three clauses are adapted to the same melody (the final clause is adapted to two statements of the melody.) The sub-units of each clause correspond to the two parts of the melody (marked with an asterisk in Example 73). The melody expands or contracts to fit the length of each subdivision of text. For example, the first half of the melody is adapted differently for the opening phrases of each clause, "Dies sanctificatus," "Venite Gentes," and "Quia hodie descendit."

The first clause of the "Frankish" Alleluia may be compared with the paraphrase tropes. As seen in Example 75, the Alleluia melody resembles the paraphrase tropes to the verses of the Easter offertory, although the first halves of the trope melodies are a fifth higher. The Pentecost trope, Cantate domino, which is a transposed version of the other paraphrase tropes, is almost identical to the Alleluia melody throughout.

What is the significance of this? If the "Frankish" Alleluia belongs to a lost repertory of chant, perhaps that of the Gallican liturgy, the paraphrase trope may belong to the same tradition, i.e., these tropes may have been composed in the style of Gallican chant or
they may even be preserved from that tradition. If either of these conclusions is accurate, it would be tempting to view these early tropes in the context of a theory proposed by Bruno Stäblein, in which he suggests that tropes were favorite Gallican melodies retained in the liturgy after the Roman Rite displaced the Gallican.  

Example 75.

"Frankish" Dies sanctificatus and paraphrase tropes for Easter and Pentecost, To 18, f. 13v, f. 89r, and f. 108v.

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34 Bruno Stäblein, "Tropus," in Musik in Geschichte und Gegenwart.
The Function of Paraphrase Tropes

As stated at the beginning of this chapter, paraphrase tropes are among the most unusual of all tropes. On the one hand, they do not conform to the traditional view that tropes served somehow to relate base chants to the specific contexts of their feast. On the other hand, these tropes form a diverse group of pieces that employ similar melodic principles (recitation in the case of tropes added to chant performed chorally; a melodic prototype in the case of tropes added to soloistic chant) and textual procedures (quotation from their antiphon followed by an acclamation). The mystery of the paraphrase trope is twofold: how did it function and from where did it come? Answers to these questions, if answers are to be found, must be sought outside the trope repertory.

The closest parallel to the paraphrase trope is encountered in Office antiphons, specifically in those antiphons provided for the weekly recitation of the psalter. As directed by St. Benedict, the psalter was recited entirely once each week in the daily offices.


36 Dom Paul Delatte, The Rule of St. Benedict, translated by Dom Justin McCann (New York: Benziger Brothers, 1921). St. Benedict discusses antiphonal singing and suggests a possible distribution of the psalter over the week's Offices, but allows for individual choice in the matter as well. During the Middle Ages two distributions became popular: one, conforming to St. Benedict's suggestion, was employed in monastic houses, a second, differing to some extent from monastic practice, was employed in secular churches. The two are described in Andrew Hughes, Medieval Manuscripts for the Mass and Office (Toronto: University of Toronto Press, 1982).
days without a specific Feast (most days at the time of St. Benedict), psalms were sung with ferial antiphons whose texts were drawn from the psalms themselves. The ferial antiphons were transmitted as a group in antiphoners or psalters. In antiphoners they appear for the week after Epiphany (the first week of the liturgical year without specific feasts) with rubrics such as "Diebus dominicis antiphonae" (Hartker codex) or "Officium in dominica post ephiphaniam" (Silensis). 37

Over half of the ferial antiphons quote from the first verse of the psalms they introduce. In many cases the psalm cue after these antiphons is no more than the word "ipsum" (itself), e.g., "Dominus in virtute tua letabitur rex. ipsum" (This is an antiphon to Psalm 21, "Dominus in virtute tua."). An acclamation sometimes follows the quotation from the psalm, e.g., "Ut non delinquam in lingua mea. Alleluia alleluia. Dixi custodiam." (Here the antiphon quotes the second half of verse one from Psalm 39, "Dixi custodiam vias meas, Ut non delinquam in lingua mea.") At times the antiphons appear to be true paraphrases (altered vocabulary or word order) but these discrepancies can be traced in all cases to different versions of the psalter: ferial antiphons employed the Roman Psalter, while the psalms themselves were taken from the Gallican (Vulgate) Psalter, e.g., "Ne in ira tua arguas me domine. Domine ne in furoris." (The antiphon quotes verse one of Psalm 38 in its Roman version, while the psalm cue indicates the Gallican version of Psalm 38, "Domine ne in furoris tuo arguas me.")

37 Renato-Joanne Hesbert, Corpus Antiphonalium Officii, vol. 1 (Rome: Herder, 1963). Several of the antiphoners cataloged by Hesbert contain no ferial antiphons, ostensibly because these antiphons would have been contained in psalters instead.
Scholars believe that the ferial antiphons belong to the oldest layer of the antiphon repertory. They are the most stable of any group of antiphons, showing no variation between manuscripts from monastic and secular houses. A given ferial antiphon is invariably associated with only one psalm, unlike even the most venerable of proper antiphons. The texts are drawn from the Roman psalter, like the Mass chants, and therefore predate the entry of the Roman liturgy into Gall.

Ferial antiphons provide the most convincing precedent for the paraphrase trope. What purpose did these antiphons serve? While the answer lies buried in antiquity, speculation about them may help us to understand the function of the paraphrase trope. As mentioned above, Benedict directs that on special feast days psalms, antiphons, and lessons suitable to the day are to be sung. For other days, Benedict prescribes a complex division of the psalter among the various daily offices. The psalms were recited from memory, but their order within the various offices must have caused some confusion, particularly at matins when the tired monks, having just risen from bed, faced a

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39 In his chapter on the sleep habits of monks ("Quomodo dormiant monachi") Benedict requests monks to "sleep clothed and girded with belts so that when the signal is given they rise without delay and hasten . . . in going to the Work of God" (Delatte, p. 202). He also requests the monks "to encourage one another, because of the excuses of the drowsy ("sommolentorum excusationes"). The monks did not have the opportunity to wash or "go out for the necessities of nature" ("ad necessaria naturae exeant") until after the Matins. Indeed, Benedict makes special allowance for these "necessities" during the summer when Lauds would have followed immediately after Matins owing to the early sunrise. He arranges for "a very short interval (after matins) during which the brethren may go out" before Lauds (Delatte, p. 143).
variety of psalms divided among several nocturns, each with its own lessons and responsories. Antiphons citing lines from the ensuing psalms (especially the opening lines) would have greatly facilitated the performance of the daily Offices.

Such a thesis finds support in the educational system and regimented life of the monasteries, under which the monks were trained to memorize large quantities of scripture by such techniques as frequent repetition and reading aloud. As Jean Leclercq describes it:

This way of uniting reading, meditation, and prayer . . . had vast influence on religious psychology. It occupies and engages the whole person in whom the scripture takes root, later on to bear fruit. It is this deep impregnation with the words of scripture that explains the extremely important phenomenon of reminiscence whereby verbal echoes so excite the memory that a mere allusion will spontaneously evoke whole quotations.

A "mere allusion" to each psalm by an antiphon that quoted from its opening verse would certainly have brought an entire psalm to mind, thus ensuring a smooth and confident recitation by the assembled monks.

The paraphrase trope may have served an equally practical function: to signal the choir or celebrant to begin the offertory. The Ordines Romani give few indications about when to begin these chants. Ordo I says nothing about commencing the offertory antiphon. Ordo IV tells us that the "pope descends to receive the offerings from the people and the archdeacon signals the choir that the offertory should be


sung. Ordo X indicates that "when the deacons have turned to him, after we have prayed, the pope says 'Dominus vobiscum' and 'Oremus.' And then, after a signal from the Pope, the choir sings the offertory. Ordo V says first that the offertory follows the salutation "Dominus vobiscum": "The bishop, saying 'Dominus vobiscum,' greets the people. After this he says 'oremus.' Then the offertory with its verses is sung." Later directions indicate that "while the singers sing the offertory with verses, the people give their oblations" to a priest.

The following is a composite picture of the offertory celebration drawn from these early ordines. After the Gospel had been read and the Evangelium had been returned to its proper place, the chalice and communion cloth were brought to the altar, where they were arranged by a deacon. The pope then descended from his throne to receive the offerings of several officials. Other offerings were then received by the archdeacon and the bishop ebdomadarius, who placed the gifts in containers. Subsequently, offerings were made by the women, the choir, 

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and by other officials, after which the pope returned to his throne. At some point during this ceremony, the offertory chant began, but precisely when this occurred is unclear, and may have differed from monastery to monastery and from Feast to Feast.

As indicated in several of the ordines cited above, a signaling procedure was necessary in order that the singing might begin at the correct time. The paraphrase trope may have become part of this procedure in the late ninth century. A cantor, alerted that the singing should begin, in turn might signal the choir ("canite socii eia") or celebrant ("dic domne eia") by singing a paraphrase trope. Such a procedure would be analogous to singing a trope that invites the pope or bishop to intone the Gloria, e.g., "Sacerdos dei excelsi, veni ante sanctum et sacrum altare et in laude regis regum vocem tuam emitte. Supplices te deprecamur. Eia dic domne. Gloria in excelsis deo." ("O bishop of the most exalted God, come before the holy and sacred alter and, in praise of the king of kings, sound your voice. We beg that you pray. Sing, O bishop, eia!" The bishop then intones "Gloria in excelsis deo.")

The paraphrase tropes to offertory verses may also have served as signals. A signaling procedure was necessary at the end of the offertory in order to indicate to the choir that all the gifts had been received and arranged, and that the alter had been prepared. For example, Ordo I indicates that "the pope, bowing slightly toward the alter, looks at the choir and indicates that they should be silent."\(^{45}\) The

\(^{45}\) Andrieu, Ordines Romani, vol. 2, p. 95: "Et pontifex, inclinans se paululum ad altare, respicit scolam et annuit ut sileant."
duration of the offertory ceremony apparently depended on the number of people offering gifts and the speed with which the preparations were accomplished. The offertory chant lasted until the ceremony was completed, and must, therefore, have been flexible in length. Offertory verses provided this flexibility.

The paraphrase trope would have been a convenient way to direct the singing of offertory verses. The cantor would introduce each verse with a paraphrase trope. Once he got a signal from the celebrant indicating that the offertory chant should cease, he had only to refrain from singing a trope, and the choir would know that the offertory was ended. The paraphrase trope may have served another function as well. The order of offertory verses was variable in the Middle Ages, as illustrated by the verses for the Christmas offertory. Many manuscripts give them in the following order: Magnus et metuendus, Misericordia et veritas, and Tu humiliasti. However, the second and third verses are interchanged in Pa 903 and SG 484, while the first and second verses are interchanged in Apt 18. Paraphrase tropes would have aided the flexibility with which offertory verses could be rearranged by acting as cues to each of the verses.

As an indication of the flexibility of the offertory chant, it is interesting to consider the Easter offertory in To 20. Between the second and third verses, the following insertion has been made:

IN PROCESSIONEM

Crucifixum in carne laudemus et sepultum
propter nos glorificemus resurgentem
demorte venite adoremus alleluia

A Surrerexit dominus de sepulchro.
Tr Ibi confregit cornu et bellum . . .
Before the last verse, *Ibi confregit*, there was a procession of some kind which interrupted the singing of the offertory. A hymn, *Crucifixum in carne*, and an antiphon, *Surrexit dominus*, accompanied the procession. After the procession, a paraphrase trope, *Ibi confregit*, signaled the last verse of the offertory, a verse that may have been sung by the choir (see pp. 185-86). The precise nature of the procession cannot be known, but it is clear that the offertory was an expansive celebration whose direction was facilitated by the singing of paraphrase tropes.

The above reasoning also accounts for the use of paraphrase tropes to introduce the communion antiphon. After the alter had been prepared for Communion during the offertory celebration, the Canon was said, followed by the breaking of the bread (Fraction) and the singing of the *Agnus dei*. Following the *Agnus dei*, the clergy received Communion. Then, "soon after the pope begins Communion in the senatorium [i.e., when the congregation receives Communion], the schola begins the antiphon for Communion and sings until all the people have communicated." (Ordo I). Once again a signaling procedure would facilitate beginning a chant whose exact placement in the service was indefinite.

The explanation that paraphrase tropes served a practical function of signaling the choir also accounts for the lack of paraphrase tropes to the introit antiphon. The introit begins the Mass, and requires no subtle cue to ensure its proper timing. The only part of the introit that does require timing is the doxology, since it must

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coincide with the end of the entrance procession. **Ordo I** indicates that the pope signals the prior of the schola when the doxology should be sung.\(^47\) Appropriately, the doxology may receive a paraphrase trope, although less frequently than the offertory or communion. The following tropes, for example, introduce the doxology of the Christmas introit: "Glorietur pater cum filio suo unigenito," and "Date gloriam deo nostro et dicite fratres eia et eia."\(^48\)

In order to accommodate the entrance procession, which probably varied in length on different occasions at different monasteries, the introit could be expanded by repetition of the antiphon with a different set of tropes each time. Many manuscripts include large complexes of introit tropes for major feasts and give the impression of great flexibility in how these tropes were combined on any given occasion.Planchart, in his analysis of the introit tropes for Christmas in Pa 1118 and Sg 381, summarizes the situation clearly. "If the liturgical shape of the Introit is barely discernible in BN lat. 1118, it is absolutely lost in the welter of alternate choices that the scribe of St. Gall 381 provides for the singer."\(^49\) If the cantor was lost in the "welter of choices," pity the choir. Their salvation was the doxology trope. When the cantor got the signal to begin the doxology, he had only to sing a


\(^{48}\) The concordances for the first trope are: Lo 19768, PaA 1169, Pa 887, Pa 903, Pa 1118, Apt 18, Vro 107, RoC 1741, Bo 2824, and RoN 1343. The second trope appears only in SG 484, SG 381, and Lo 19768.

\(^{49}\) Planchart, *Repertory*, vol. 1, p. 77.
trope that made clear reference to "Gloria" (e.g., "glorietur" or "glo- riam" in the examples cited above), and the choir would sing the appropriate phrases that brought the introit to an end.

It is at last appropriate to reconsider the paraphrase tropes in Mu 14843. An intriguing aspect of that manuscript was the intermingling of paraphrase tropes and cues to Mass chants. In several cases it was difficult to determine whether a text was trope or base chant. What seems important about this ambiguity is that the scribe made no effort to distinguish one genre from the other, as if he considered them essentially equivalent. This is one more shred of evidence that the paraphrase trope began as a solution to the practical problem of organizing and directing the performance of chant in the Mass, and that in its early stages, it was hardly distinguished from any other sort of musical cue.
The title of the present work—The Offertory Trope: Origins, Transmission, and Function—ought to be evaluated at this point in terms of the goals set out in Chapter 1. This evaluation must begin with a review of the scope of the research. As was stated early on, the study has not attempted to describe the entire repertory of offertory tropes, nor has it been restricted exclusively to tropes for the offertory. On the one hand, several important repertories of offertory tropes, including those from Winchester and St. Martial, have received limited treatment. On the other hand, a number of introit, communion, Gloria, Alleluia, and Kyrie tropes have been analyzed, among them examples from Aquitaine, Nevers, Bobbio, and St. Gall. The present work has endeavored to place the offertory trope in relation to the early developments of troping, and for this reason has concentrated on a number of hitherto poorly understood but important offertory tropes and upon the comparison of these tropes with others outside the offertory ceremony. The background for this orientation will be outline below.

In response to the many important studies of the Aquitanian repertory, much current research on tropes has focused on collections of tropes from geographical regions beyond Aquitaine, whether they be from
Italy, England, southern Germany and Switzerland, the Rhineland, or France itself. The need for such studies was recognized over a decade ago. Among those scholars calling for a decentralized investigation of tropes, David Hughes made the following comment in his review of The Early Trope Repertory by Paul Evans:

To go beyond such relatively trivial points [as the basic stylistic differences between trope and chant] much more needs to be known. Some attempt at systematic chronology must be made on the basis of the entire surviving trope repertoire. The style of Aquitanian tropes must be compared with those of tropes from the other centers—St. Gall, northern France, Italy, England. Differences in melodic tradition must be explored (a task already begun by Weiss) with a view to isolating specific local preferences.

As noted in the introduction to the present study, scholars quickly acted upon the call to expand the scope of trope research. Investigations of numerous centers of trope activity and of non-Aquitanian sources of various trope categories (e.g., the Agnus Dei tropes) made clear the diversity within this important family of tenth- and eleventh-century additions to the liturgy.

At the same time chant notation, transmission, and modality have inspired a number of recent studies, often with specific reference to tropes. These investigations have added a great deal of insight into the musical art as it flowered during and after the Carolingian Renaissance.

As a result of the intensely profitable scholarly activity in the area of tropes over the past fifteen years or so, much of the

repertory is gradually emerging in the form of editions and analyses. This endeavor is by no means complete, and their appears to be a continuing interest on the part of scholars to push ahead into new frontiers of trope research.

To return, then, to the nature of the present study, the purpose of investigating the offertory trope has been one of taking stock, of placing the tropes to the offertory within the greater context of trope research over the past decade. The music and texts of offertory tropes have been (and will continue to be) made available in a number of important works—the Aquitanian tropes by Evans's study of St. Martial, the Winchester tropes by Planchart, those from Apt by Gunilla Björkvall, and also the editions of offertory trope texts in Corpus Troporum. There seems little need to overlap these fine studies with an examination of the entire corpus of offertory tropes.

As an increasingly complete picture of the medieval trope develops, there arises a need to sharpen the picture's focus by investigating a portion of the body of tropes that has largely escaped attention—those early tropes to the offertory that flourished for the most part in the East-Frankish realm. It is this self-imposed limitation that has accounted for the avoidance of better-known (and to some extent more representative) offertory tropes from the Western repertories.

The concentration on East-Frankish tropes has led the present study in several directions. First, the approach to the music of these tropes has been through their texts, an emphasis that offers valuable insights not only into the nature of East-Frankish tropes but also into the difference between these tropes and those of the diastematically
notated tropes from the West.² It appears that the Proper tropes of the East-Frankish territory reflect a much closer relationship between textual accent (usually stress accent) and musical inflection than has been noticed previously. Musicologists have often assumed that if textual accent were to correspond with melody, the quantitative textual accent of classical Latin or the stress accent of medieval Latin ought somehow to correspond with highness of pitch, particularly in poetic texts whose meter depends on the quantity of syllables. As observed in these earlier studies, such a hypothesis fails to describe the melodic procedures found in tropes.

The present study suggests that the operative style trait of the East involves a musical inflection of syllables, not highness or lowness of pitch per se. This observation has led to the formulation of a Rule of Inflection, which hypothesizes a relationship between textual stress, not quantitative accent, and melodic direction. Such a theory makes an assumption exactly opposite to that made in earlier research. The Rule of Inflection involves the correspondence of descending neumes with stressed syllables of text and of ascending neumes with unstressed syllables. The aptness of this melodic principle can be demonstrated both statistically and in virtually every East-Frankish trope with a neumatic melody.

²I wish again to express my debt to Ritva Jonsson, Gunilla Iversen, and Gunilla Björkvall of Corpus Troporum, without whose kindness and scholarly assistance this study would never have achieved even a modest appreciation for the textual depth and complexity of the medieval trope.
Furthermore, a large majority of exceptions to the rule, particularly where a stressed syllable receives an ascending neume, occur at points of syntactic division in the text. These exceptions help to strengthen the Rule of Inflection by demonstrating that melodic flow is directly tied to the flow of the text, and that breaks in textual syntax foster an interruption of the normal relationship between musical inflection and textual accent.

The Rule of Inflection provides a method for comparing the musical style of East and West. In tropes of West-Frankish provenance, no correspondence between textual stress and melodic inflection can be identified. Rather, the correspondence between music and accent involves the placement of melismas on stressed syllables of text. The position of melismas within a melodic line has much more to do with a desire for melodic balance and emphasis of important words than with a fundamental correspondence between musical inflection and textual stress.

The significance, then, of an inflectional principle relating music and text is that it allows analysis and comparison of melodic style without knowledge of the specific pitch content of a melody. The present study has concentrated on three geographical repertories in the comparison of musical inflection—St. Gall, St. Martial, and Nevers. Clearly the study might have been expanded to include tropes from Winchester (whose offertory tropes are numerous, although predominantly unica), Italy (mainly introit tropes), and other locations of trope activity. These centers have not been included, principally because of the focus on East-Frankish tropes; the Aquitanian and northern-French
tropes provide sufficient contrast to those of St. Gall to firm the relevance of textual stress in the analysis of melody. Further study may very well show new relationships between accent and melody in other trope repertories.

Another aspect of the concentration on East-Frankish tropes has been the examination of a number of tropes that belong to the early layers of troping, many of which have gone largely unstudied because they are not tropes to the introit. We may cite as negative confirmation the melismatic tropes to the introit that have received frequent attention in theories about the origin of troping. Paraphrase tropes, which also provide some telling insights about the function of early tropes, are mainly associated with the offertory and have been conspicuously absent from previous research.

The paraphrase tropes stand outside the mainstream of trope style. Their texts essentially duplicate the base chants which they introduce, unlike more typical tropes that ornament or elaborate the thoughts expressed in their offertories. Nor do their melodies distinguish themselves for musical creativity. They are either simple recitations or adaptations of a single melodic prototype. What gives these tropes importance is their similarity to several types of earlier chants, both in terms of melodic and textual style. The practical function of the paraphrase trope adds even greater significance to these pieces. It would seem that their primary role in the mass consisted of helping to insure the proper timing of chants whose length depended on the duration of associated liturgical activities, e.g., the collection and preparation of offerings at the altar. Such a hypothesis suggests
that some early troping activity may have served pragmatic rather than artistic ends.

In contrast to the paraphrase trope, other early offertory tropes display a refined approach to exegetical commentary and musical structure. *Ab increpatione*, the widely disseminated set of tropes to the Easter offertory, can safely be attributed to a very early period in the history of tropes: its list of concordances exceeds that for virtually every other trope. Interestingly enough, *Ab increpatione* also outlasts all its fellow offertory tropes, a feat that testifies to the legendary quality of this complex set. It is significant, however, that the original three-element version of *Ab increpatione* is found in very few manuscripts, although its earliest sources agree on the original configuration. The reason for such widespread variation in this set lies in the nature of the Easter offertory, itself, whose cryptic text led tropists to alter the set in numerous ways in order to interpret the significance of the Easter offertory within the context of the Easter mass. The need for textual coherence, exegesis, and musical unity resulted in many different solutions to the elaboration of a chant whose connection to Easter was ambiguous.

The three core elements of *Ab increpatione* share a common melodic structure (or matrix, to use Treitler's vocabulary) that creates musical coherence within the set. The resulting tripartite structure parallels the melodic structure of the offertory, and probably resulted as a direct imitation of the host chant. Other offertory tropes and a number of the earliest Gloria and Kyrie tropes also display such parallelism with their base chants. This evidence tends to contradict a
prevailing attitude that considers tropes to be musically independent from their base chants. Even some of the introit tropes that have been cited as primary evidence in support of theories of musical independence imitate structural qualities of their host introits.

The basis for structural imitation of base chants rests firmly on the structure of the base chants themselves, and on the close relation between the trope texts and their hosts. In this regard, the above reappraisal of a musical conception of trope structure underscores the most important contribution of the present study—its concentration on music and text together. From the earliest stages of trope activity music and text drew upon one another for coherence and meaning. Melodies were designed to reflect virtually every aspect of their texts—accent, prosody, syntax, structure, and meaning. In turn the syntax and meaning of the trope texts, and the relation between base text and trope, were clarified and intensified by the melodies. This fundamental relation between text and music must be granted paramount importance in any study of tropes. It has been the purpose here to investigate some of the subtle and lovely ways that tropists enhanced their liturgy through the coordinated use of melody, prose, poetry, and exegesis. Only in this way can we begin to understand the true accomplishment embodied in the repertory of tropes.
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