

# **Historiae Trevirenses: The Medieval Office Chants for the Saints of Trier**

**Volume I**

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# Chapter 1

## Introduction

### I. Rationale and Aims of the Present Study

In the Middle Ages, saints were heroes. Crowds flocked to the shrines of popular saints; preachers filled their sermons with stirring tales of saintly heroism. In times of trouble, men and women prayed to these human intercessors and lavished on their cults both love and money. The stories of their sufferings and heroic contests against the forces of evil inspired men and changed their lives.<sup>1</sup>

The idea of the saint, or holy person, as an intermediary between man and a higher deity has been around since antiquity. Although the term “saint” only came into use in the Middle Ages, holy men and women have been playing a role in society for hundreds of years, interceding on behalf of the populace in times of strife, famine and flood.

Early Christians were elevated to sainthood through martyrdom; later others found their way to the holy circle surrounding God through a life of piety and asceticism. These were both men and women, although blessed women are certainly in the minority. Many miracles were attributed to these holy people, in some cases even during their lifetimes, but mostly after their deaths, at the saint’s gravesite or when in contact with a sacred relic. Relics associated with such a person became valuable during the Middle Ages; many altars were built around relics, some as small as a finger bone or a tooth; churches were dedicated to the saints whose bones were housed in the sacred walls, bringing protection to the community.

The present work focuses on the liturgical chants written in honour of the saints of Trier – the city which claims to be the oldest bishopric north of the Alps. The legend surrounding Eucharius, Valerius and Maternus, the first three bishops of Trier, tells how these three disciples were sent by Saint Peter himself to Trier, to convert the heathens to the True Faith.<sup>2</sup> The city of Trier is well-known for its importance as a Roman city – under the Emperor Constantine it functioned as an Imperial City. This could be a reason why a Christian community flourished here so early.<sup>3</sup>

Much has been written about the rich history of Trier.<sup>4</sup> During the second century, Trier became the administrative capital of the *Belgica Prima* province of the Roman Empire, and in the third century, the city received the right to mint coins. In the era of Constantine the Great, Trier was regarded as the fourth-biggest city in the Roman Empire after Rome, Constantinople and Alexandria.<sup>5</sup> The city’s influence started to decline at the end of the fourth century, due to repeated attacks by barbarians, the Franks and the Huns. Trier lost its functions as *préfecture*

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<sup>1</sup> Elliott, *Roads to Paradise: Reading the Lives of the Early Saints*, 1.

<sup>2</sup> AA. SS. Jan. II, 918-922.

<sup>3</sup> Gauthier, *L'évangélisation des Pays de la Moselle*, 35.

<sup>4</sup> See Ewig, *Trier im Merowingerreich*; Ewig, *Die Merowinger und das Frankenreich*; Anton, *Trier im frühen Mittelalter*; Heinen, “Trier und das Trevererland”; Anton & Haverkamp (eds.), “Trier im Mittelalter”; Gauthier, “Province ecclesiastique de Trèves”; Matheus, “Trier am Ende des Mittelalters”; Pundt, “Metz und Trier”.

<sup>5</sup> Krönert, *La construction du Passé*, 21.

of Gaul, and was no longer used as imperial residence. The city fell into decline. During this period, Trier Cathedral was heavily damaged. Trier was finally conquered by the Franks around the year 475. Only in the year 800 did Trier regain power once more. The city officially became an archbishopric, with Metz, Toul and Verdun having suffragan bishops. The monasteries of St. Maximinus and St. Irmin-Oeren became royal monasteries, and started following the rule of St. Benedict. This period of prosperity, however, was not due to last long. In 882, the Normans raided Trier and her monasteries, destroying much of the city. Order and discipline were restored under the Ottonian dynasty, which took power in the year 918. During this period, the archbishops of Reims and Trier were always competing for royal favour.<sup>6</sup>

The history of Trier Cathedral has never been the subject of a comprehensive study, and the same is true of bigger monasteries of the city,<sup>7</sup> although a number of publications have been dedicated to the ecclesiastical history of the city.<sup>8</sup> According to archaeological finds under the present cathedral site, the first cathedral in Trier was built on the same location during the time of Bishop Agritius at the beginning of the fourth century.<sup>9</sup> After the Norman raids in 882, reconstruction started under Archbishop Egbert (977-993), but it was really under Archbishop Poppo, in the first half of the eleventh century, that the cathedral grew in splendour. Scant information concerning the clergy, the cathedral library and the scriptorium exists. Concerning the Trier liturgy and information about the local saints' traditions, one must refer to the work published by Andreas Heinz, although most of his work is concerned with the liturgy from the fifteenth century onwards.<sup>10</sup>

The evidence for the liturgical veneration of the saints is generally found in liturgical books such as antiphoners, breviaries, and libri ordinarii. Many of the books containing the chants for the Office from before the tenth and eleventh centuries were lost. This is very much the case in Trier as well. Three of the oldest European antiphoners have been edited: the gradual and antiphoner of Mont-Renaud,<sup>11</sup> the so-called Hartker antiphoner from St. Gallen,<sup>12</sup> and the Quedlinburg antiphoner.<sup>13</sup>

Comprehensive studies of later office repertories are not numerous. The purpose of the present work is to try to provide insight into the office chants sung at Trier Cathedral. This study will focus on the newly composed chants for the local Trier saints in particular. A comprehensive

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<sup>6</sup> Krönert, *La construction du Passé*, 24-27.

<sup>7</sup> The history of the monasteries of St. Simeon (Heyen, "Das Stift St. Simeon in Trier"), St. Eucharius-Matthias (Becker, "Die Benediktinerabtei St. Eucharius-St. Matthias vor Trier") and St. Paulinus (Heyen, "Das Stift St. Paulin vor Trier") are amongst those that have been documented. See also Jürgensmeier "Die Männer- und Frauenklöster der Benediktiner in Rheinland-Pfalz und Saarland", 902-1088.

<sup>8</sup> Marx, *Geschichte des Erzstifts Trier*; Pauly, "Aus der Geschichte des Bistums Trier"; Kisky, "Die Domkapitel der geistlichen Kurfürsten"; Bastgen, "Die Geschichte des Trierer Domkapitels"; Becker, "Das frühe Trierer Mönchtum"; Wisplinghoff, "Untersuchungen zur frühen Geschichte der Abtei S. Maximin bei Trier"; Zimmer, "Das Kloster St. Irminen-Oeren in Trier".

<sup>9</sup> According to legend, Helena gave part of her palace to Bishop Agritius to use as a church (Krönert, *La construction du Passé*, 22).

<sup>10</sup> For example: Heinz, "Liturgie und Frömmigkeit"; Heinz, *Trierer Fürbittbuch*; Heinz, *Heilige im Saarland*; Heinz, *Die gedruckten liturgischen Bücher der Trierischen Kirche*; Heinz, *Lebendiges Erbe*.

<sup>11</sup> Gayard, ed. *Paléographie Musicale*, XVI.

<sup>12</sup> Froger, ed. *Paléographie Musicale*, II/I.

<sup>13</sup> Möller, *Quedlinburger Antiphonar*.



study of the liturgical sources from the city and diocese of Trier is sorely lacking. Max Keuffer<sup>14</sup> and Petrus Siffrin<sup>15</sup> have compiled catalogues of the liturgical manuscripts currently housed in the Trier Stadtbibliothek and Trier Bistumsarchiv, respectively, containing brief descriptions of each liturgical source.<sup>16</sup>

The focal point of this thesis is the antiphoner Trier, Bistumsarchiv, Ms. Nr. 480. This source is the oldest surviving antiphoner from the diocese of Trier with staff notation, dating from the fourteenth century. In its present state, the manuscript contains chants for the *Temporale*, *Sanctorale* and the *Commune Sanctorum*. However, this is not the oldest liturgical source from the Cathedral. The oldest source that can shed some light on the liturgical practices at Trier Cathedral is the Liber Ordinarius, London, British Museum, Harley 2958, dating to the beginning of the fourteenth century. This manuscript has been edited by Adalbert Kurzeja.<sup>17</sup> Kurzeja describes the chants included in this source in detail. The chants are, however, without notation. As the oldest source from the Trier Cathedral with notation, Trier, Bistumsarchiv, Ms. Nr. 480 provides a unique key to the liturgical musical traditions at this institution, which can be combined with the Liber Ordinarius.

A large number of local Trier saints' offices are included in Trier, Bistumsarchiv, Ms. Nr. 480. The main aim of this study is to discuss and analyse these office chants and to determine why there was a need to create them. The majority of the offices for these local saints are unknown to the scholarly community; they have never been transcribed and musically analysed. This situation will be rectified in this work. This thesis also seeks to provide insight into the liturgical calendar of Trier, its evolvment ant the liturgical veneration of the saints.

The investigation of the chants for the local Trier saints is based on need and human interest. Each newly composed saint's office can contain between thirty and forty chants. These chants are representative of a regional musical style. This newer compositional style differs from that of chants for older, Roman saints. In order to determine how this style differs from region to region, and even from composer to composer within the same region, it is important first to transcribe these new chants and then analyse the musical style. The chants, however, first had to be found. For this, indices of liturgical sources had to be compiled in order to identify new office chants. A number of musical characteristics of this newer style have been identified by scholars, based on the chants already examined. These, for the moment, act as a standard guideline to help determine where an office might be placed on the timeline of the evolution of office chant style. However, it is not at all certain that these musical characteristics can be applied to all new local chant repertories. For this, many more office chants need to be studied. The purpose of this study is to make a contribution to this field by means of the many new local compositions that originate from the city and diocese of Trier.

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<sup>14</sup> Keuffer, *Beschreibendes Verzeichnes der Handschriften der Stadtbibliothek zu Trier*.

<sup>15</sup> Siffrin, *Die liturgischen Handschriften im Bistumsarchiv Trier*.

<sup>16</sup> The manuscript studied by Ewerhart, *Die Handschrift 322/1994* contains mainly motets and organa, and does not constitute a substantial liturgical source.

<sup>17</sup> Kurzeja, *Der Älteste Liber Ordinarius der Trierer Domkirche*.

The second reason for the investigation of local saints' offices is that it gives a human "face" to the ecclesiastical institution in question. To try to understand why a certain saint is venerated in a specific place means that one must attempt to grasp the ecclesiastical, social, and sometimes even political context. The veneration of a specific saint is a deeply personal matter. Even if the local populace did not hear the majority of the chants sung in honour of a specific saint, the knowledge that it was done would nonetheless have brought the people much solace. Every saint has a certain "domain of influence": Saint Cecilia is the patron saint of music and musicians, Saint Andrew the patron of fishermen, and Saint Isidore the patron saint of farmers. It is very unlikely that a fisherman would pray to Cecilia for help with his catch. This "purpose" is also reflected in the chant texts – it is possible to determine from the text narrative what role the saint played in the community where the chants were sung.

Another objective of this thesis is to place the chants of the Trier liturgy within a European context. The goal is to establish whether the tradition celebrated in Trier had any close or direct links to other major European centres.

In the early stages of this investigation, a comprehensive index of the content of Trier Bistumsarchiv Ms. Nr. 480, the oldest surviving antiphoner of the Trier diocese, was compiled. The study also considers six other liturgical sources from the diocese of Trier as comparative material. These antiphoners are all currently housed in the Trier Bistumsarchiv:

1. Trier, Bistumsarchiv, Ms. Nr. 484a and 484b;
2. Trier, Bistumsarchiv, Ms. Nr. 486;
3. Trier, Bistumsarchiv, Ms. Nr. 488a and 488b;
4. Trier, Bistumsarchiv, Ms. Nr. 490;
5. Trier, Bistumsarchiv, Ms. Nr. 491;
6. Trier, Bistumsarchiv, Ms. Nr. 498a and 498b.

## **II. Outline of Chapters**

Chapter 2 opens with an overview of the liturgical sources described in both Keuffer's and Siffrin's catalogues. This description of the liturgical manuscripts housed in the Trier Stadtbibliothek and Trier Bistumsarchiv not only gives a condensed outline of the available sources, but also establishes Trier, Bistumsarchiv, Ms. Nr. 480 as the oldest extant antiphoner from the Trier Cathedral. It is also the oldest source with musical notation through which access can be gained to the office liturgy at this institution.<sup>18</sup>

The chapter continues with a physical description of the manuscript in its present state, an overview of its contents and a survey of its palaeographical features. The section on palaeography identifies the different hands, and the styles of notation and script in the document. The remaining manuscripts are described in a similar manner. A catalogue of examples of the neumes used in each source provides supporting documentation.

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<sup>18</sup> An index of the complete content of Trier, Bistumsarchiv, Ms. Nr. 480, following the guidelines as set out on the Cantus website, can be found in the appendix, which is included in CD-ROM format, as part of this thesis.

The chapter concludes with tables cataloguing the numerous manuscript fragments with musical notation (both neumes and staff notation) housed in both the Trier Bistumsarchiv and Trier Stadtbibliothek. Each fragment is given a short description. The in-depth research of each fragment would result in a separate project, which is not the aim of this thesis. The hope is that these catalogues might provide the incentive for further research.

Chapter 3 examines the liturgical calendar of Trier, using a combination of information gained from Miesges's study,<sup>19</sup> *Der Trierer Festkalender*, and the liturgical calendar as reflected in the Sanctorale of the seven antiphoners that form part of this study. This examination aims not only to point out saints' offices that are unique to the diocese of Trier, but also offices that appear in a limited number of the sources studied and have links to other European sources.

Chapter 4 is devoted to the offices composed in honour of the local Trier saints, as well as offices for other local saints from the diocese of Trier. A particularly high number of local saints' offices are found in liturgical sources from Trier. In the Middle Ages, Trier was referred to as *Civitas Sancta*, and even proudly proclaimed it to the world on the city seal.<sup>20</sup>

Seven offices composed in the honour of Trier saints were found in Trier, Bistumsarchiv, Ms. Nr. 480. These are:

1. Matthias, Apostle (24.02);
2. Maximinus, fifth bishop of Trier (29.05);
3. Simeon, Hermit (01.06);
4. Helena, Mother of Emperor Constantine the Great (18.08);
5. Paulinus, sixth bishop of Trier (31.08);
6. Maternus, third bishop of Trier (14.09);
7. Eucharius, first bishop of Trier (8[9].12).

In order to provide points of comparison with the offices proper to the cathedral, offices for further saints celebrated in other churches in the diocese, but not in the cathedral, were also transcribed. (As explained below, the selection was made from a potentially very large number of offices. It was determined simply by consulting further sources in the Bistumsarchiv.) The saints are:

1. Castor, priest and patron saint of Koblenz (13.02);
2. Goar, priest (06.07);
3. Oswald, king of Northumbria (05.08);
4. Remacle, bishop of Maestricht (Tongern) (03.09);
5. Gorgonius, martyr (09.09);
6. Willibrord, bishop of Utrecht and Apostle of Frisia (07.11);
7. Florinus, priest (17.11);

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<sup>19</sup> Miesges, *Der Trierer Festkalender. Seine Entwicklung und seine Verwendung zu Urkundendatierungen*.

<sup>20</sup> Hirschmann, "Civitas Sancta – Religiöses Leben und sakrale Ausstattung im hoch- und spätmittelalterlichen Trier", 399.

8. Barbara, martyr (04.12).

Firstly, the chapter introduces the musical and textual features that characterises offices written in the new compositional style. These characteristics allow one to differentiate between late mediaeval compositional practice and the traditional layer of Gregorian chant. The chapter goes on to explore the seven local saints' offices found in Trier, Bistumsarchiv, Ms. Nr. 480. Each of the seven sub-chapters introduces the saint, reflecting on their role in the sociological situation in Trier. Next, the chant texts and their relationship to the *vita* written for that specific saint are discussed. It is important to remember that mediaeval hagiographers viewed the 'importance' of historical fact in a different light than today. Most *vitae* were written according to a formula and can be seen to conform to a pattern<sup>21</sup> – the aim of the *vita* was to portray the saint's virtues and strengths, with the result that historical accuracy was of secondary importance. In some cases, the chant texts repeat parts of the *vita* verbatim; other texts only paraphrase information gained from the *vita*; and in chant texts from another category, the *vita* does not play a role in the chant texts at all – the chants are of a general, laudatory nature.

A musical analysis follows this discussion. The chant melodies are investigated to determine whether any musical characteristics of the new compositional style feature in a specific office.

The other eight offices are analysed musically in the same manner, but the chant texts are not analysed, nor compared to the *vita* of that particular saint.

A diplomatic edition of the plainchant melodies and texts in the offices of Sts. Maximinus, Maternus, Eucharius, Simeon, Paulinus, Helena, and Matthias, as well as the offices of Sts. Castor, Goar, Oswald, Remacle, Gorgonius, Willibrord, Florinus, and Barbara is included in the second volume of this dissertation.

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<sup>21</sup>Elliot, *Roads to Paradise*, 2.

## Chapter 2

### Primary sources and their musical notation

#### I. Chant books from the city and diocese of Trier

The majority of the liturgical books from the many ecclesiastical institutions (both monastic and secular) from the city and diocese of Trier are today housed in the Stadtbibliothek Trier and the Bistumsarchiv Trier. Max Keuffer started cataloguing all the manuscripts housed in the Stadtbibliothek Trier in 1888. He published his work under the title “Beschreibendes Verzeichnis der Handschriften der Stadtbibliothek zu Trier”. This work consists of ten volumes.

Other contributors to this project were Adolf Becker and Gottfried Kentenich, who completed the project after Keuffer’s death. The sources interesting for the present study are mainly described in volume IV, *Die Liturgischen Handschriften der Stadtbibliothek zu Trier. No. 354 – 522 des Handschriftenkatalogs*. The following table gives an overview of the sources included in that volume. The list excludes the following type of sources: Necrologia, Collectaria, Pontificalia, Lectionaria, Diurnalia, or sources containing sermons or discourses. The sources are arranged in ascending siglum number. The first column gives the siglum of that specific manuscript; the following column contains the information regarding the type of source; the third and fourth columns give the possible provenance and approximate date of the respective source. Roman numerals signify the century, whilst numerals contained in brackets refer to the first half (I) or the second half (II) of the specific century. “Beg.” implies that the manuscript possibly dates from the beginning of that century, and “End” that the manuscript was conceivably written towards end of the century. The last column gives the catalogue and page number where a description of the manuscript in question can be found. A number of manuscripts were already missing when Keuffer wrote the catalogue – they are also included in the table.

## 2. Primary sources. I. Chant books

**Table 1: Liturgical sources housed in the Stadtbibliothek, Trier**

<b>Signum</b>	<b>Type</b>	<b>Provenance</b>	<b>Date</b>	<b>Catalogue</b>
Trier, Stadtbibliothek, Ms. Nr. 356	Missing			Keuffer IV, 4
Trier, Stadtbibliothek, Ms. Nr. 358	Missal	Jesuits, Trier	XV	Keuffer IV, 5-7
Trier, Stadtbibliothek, Ms. Nr. 359	Missing			Keuffer IV, 7
Trier, Stadtbibliothek, Ms. Nr. 360	Missal	Jesuits, Trier	Beg. XIII	Keuffer IV, 7
Trier, Stadtbibliothek, Ms. Nr. 361	Missal	Springiersbach	1495	Keuffer IV, 8
Trier, Stadtbibliothek, Ms. Nr. 364	Breviary	St. Alban, Trier	XV	Keuffer IV, 9f.
Trier, Stadtbibliothek, Ms. Nr. 365	Breviary	Dominican?	Beg. XIV	Keuffer IV, 10
Trier, Stadtbibliothek, Ms. Nr. 366	Antiphoner (Pars aestivalis)	St. Simeon, Trier	Beg. XIV	Keuffer IV, 11
Trier, Stadtbibliothek, Ms. Nr. 367	Missal	Carmelites, Trier	XV	Keuffer IV, 11
Trier, Stadtbibliothek, Ms. Nr. 368	Missal	Franciscans?	Beg. XIV	Keuffer IV, 12
Trier, Stadtbibliothek, Ms. Nr. 369	Gradual	St. Alban, Trier	Beg. XV	Keuffer IV, 12f.
Trier, Stadtbibliothek, Ms. Nr. 370	Psalter	St. Simeon, Trier	Beg. XV	Keuffer IV, 13f.
Trier, Stadtbibliothek, Ms. Nr. 372	Missale fratrum Minorum	St. Maria ad Martyres, Trier	1431	Keuffer IV, 14f.
Trier, Stadtbibliothek, Ms. Nr. 373	Antiphoner	St. Maria ad Martyres, Trier	XV	Keuffer IV, 15
Trier, Stadtbibliothek, Ms. Nr. 374	Missal	St. Matthias, Trier	End XV	Keuffer IV, 15
Trier, Stadtbibliothek, Ms. Nr. 375	Missal	St. Alban, Trier	XV	Keuffer IV, 16
Trier, Stadtbibliothek, Ms. Nr. 378	Breviary	St. Alban, Trier	1460	Keuffer IV, 17
Trier, Stadtbibliothek, Ms. Nr. 379	Breviary	St. Alban, Trier	1493	Keuffer IV, 18f.
Trier, Stadtbibliothek, Ms. Nr. 380	Breviary	St. Matthias, Trier	1489	Keuffer IV, 19f.
Trier, Stadtbibliothek, Ms. Nr. 381	Breviary	St. Matthias, Trier	End XV	Keuffer IV, 20
Trier, Stadtbibliothek, Ms. Nr. 382	Breviary	?	XV	Keuffer IV, 21
Trier, Stadtbibliothek, Ms. Nr. 383	Breviary	St. Matthias, Trier	XV	Keuffer IV, 21f.
Trier, Stadtbibliothek, Ms. Nr. 385	Breviary	St. Agneten, Trier	XV (II)	Keuffer IV, 23f.
Trier, Stadtbibliothek, Ms. Nr. 386	Psalter	St. Alban, Trier	1479	Keuffer IV, 24f.
Trier, Stadtbibliothek, Ms. Nr. 387	Breviary	Collegiatstift Pfalz	1445	Keuffer IV, 25f.
Trier, Stadtbibliothek, Ms. Nr. 391	Breviary (Pars aestivalis)	St. Matthias, Trier	End XV	Keuffer IV, 28
Trier, Stadtbibliothek, Ms. Nr. 392	Breviary	St. Alban, Trier	XVI	Keuffer IV, 28f.
Trier, Stadtbibliothek, Ms. Nr. 393	Antiphoner (Pars aestivalis)	St. Matthias, Trier	Beg. XVI	Keuffer IV, 29
Trier, Stadtbibliothek, Ms. Nr. 394	Responsoriale	St. Martin, Trier	Beg. XVII	Keuffer IV, 30
Trier, Stadtbibliothek, Ms. Nr. 395a	Antiphoner (Pars hiemalis)	Seminarium Clementinum	XV	Keuffer IV, 30f.
Trier, Stadtbibliothek, Ms. Nr. 395b	Antiphoner (Pars aestivalis)	Seminarium Clementinum	XV	Keuffer IV, 31
Trier, Stadtbibliothek, Ms. Nr. 396	Missing			Keuffer IV, 31
Trier, Stadtbibliothek, Ms. Nr. 397	Missing			Keuffer IV, 31
Trier, Stadtbibliothek, Ms. Nr. 398	Missing			Keuffer IV, 31
Trier, Stadtbibliothek, Ms. Nr. 399	Missing			Keuffer IV, 31

## 2. Primary sources. I. Chant books

<b>Siglum</b>	<b>Type</b>	<b>Provenance</b>	<b>Date</b>	<b>Catalogue</b>
Trier, Stadtbibliothek, Ms. Nr. 400	Missing			Keuffer IV, 31
Trier, Stadtbibliothek, Ms. Nr. 401	Missing			Keuffer IV, 31
Trier, Stadtbibliothek, Ms. Nr. 402	Antiphonarium de tempore	?	Beg. XVI	Keuffer IV, 32
Trier, Stadtbibliothek, Ms. Nr. 403	Antiphonium dominicanum cum responsoriis	Dominicans, Trier	XIII (II)	Keuffer IV, 32
Trier, Stadtbibliothek, Ms. Nr. 404	Officium defunctorum	St. Maximinus, Trier	Beg. XV	Keuffer IV, 32f.
Trier, Stadtbibliothek, Ms. Nr. 405	Breviary	Dominicans, Trier	End XIII	Keuffer IV, 33
Trier, Stadtbibliothek, Ms. Nr. 406	Psalter	St. Simeon, Trier	1440	Keuffer IV, 33f.
Trier, Stadtbibliothek, Ms. Nr. 407	Psalter	St. Alban, Trier	XV	Keuffer IV, 34
Trier, Stadtbibliothek, Ms. Nr. 408	Psalter	St. Matthias, Trier	XV	Keuffer IV, 34f.
Trier, Stadtbibliothek, Ms. Nr. 409	Psalter	Carthusians, Trier	Beg. XV	Keuffer IV, 35
Trier, Stadtbibliothek, Ms. Nr. 411	Antiphonarium cisterciense	Himerode	XIII	Keuffer IV, 36
Trier, Stadtbibliothek, Ms. Nr. 412	Antiphonarium cisterciense (Pars aestivalis)	Himerode	XIII	Keuffer IV, 36
Trier, Stadtbibliothek, Ms. Nr. 413	Antiphoner (Pars hiemalis)	Trier Dominicans?	1513	Keuffer IV, 37
Trier, Stadtbibliothek, Ms. Nr. 414	Antiphoner	Trier Dominicans?	Beg. XVI	Keuffer IV, 37
Trier, Stadtbibliothek, Ms. Nr. 416a	Antiphoner (Pars aestivalis)	St. Marien, Trier	End XV	Keuffer IV, 38
Trier, Stadtbibliothek, Ms. Nr. 416b	Antiphoner (Pars hiemalis)	St. Marien, Trier	End XV	Keuffer IV, 38f.
Trier, Stadtbibliothek, Ms. Nr. 417	Prayer book	St. Alban, Trier	Beg. XVI	Keuffer IV, 39
Trier, Stadtbibliothek, Ms. Nr. 418	Missing			Keuffer IV, 39
Trier, Stadtbibliothek, Ms. Nr. 419	Missing			Keuffer IV, 39
Trier, Stadtbibliothek, Ms. Nr. 420	Psalter	?	XV (I)	Keuffer IV, 40
Trier, Stadtbibliothek, Ms. Nr. 421	Missing			Keuffer IV, 40
Trier, Stadtbibliothek, Ms. Nr. 422	Missing			Keuffer IV, 40
Trier, Stadtbibliothek, Ms. Nr. 423	Missal	St. Alban, Trier	XII-XV	Keuffer IV, 40f.
Trier, Stadtbibliothek, Ms. Nr. 424	Psalter	St. Alban, Trier	XIII	Keuffer IV, 42
Trier, Stadtbibliothek, Ms. Nr. 425	Breviary	Cologne	XIV (I)	Keuffer IV, 43
Trier, Stadtbibliothek, Ms. Nr. 426	Psalter	Eberhardsklausen	XIII (XV)	Keuffer IV, 43f.
Trier, Stadtbibliothek, Ms. Nr. 427	Breviary (Breviarium treverense)	?	XIV (II)	Keuffer IV, 44f.
Trier, Stadtbibliothek, Ms. Nr. 428	?	Augustinian monastery	Beg. XIII	Keuffer IV, 46-49
Trier, Stadtbibliothek, Ms. Nr. 429	Psalter	St. Eucharius-Matthias, Trier	XIII (II)	Keuffer IV, 49
Trier, Stadtbibliothek, Ms. Nr. 430	Psalter (and Hymnarium)	St. Agneten, Trier	XV (II)	Keuffer IV, 50
Trier, Stadtbibliothek, Ms. Nr. 431	Breviary (aestivalis)	Eberhardsklausen	Beg. XIV	Keuffer IV, 51f.
Trier, Stadtbibliothek, Ms. Nr. 432	Prayer Book	Eberhardsklausen	1570	Keuffer IV, 52f.
Trier, Stadtbibliothek, Ms. Nr. 433	Breviary (aestivalis)	St. Matthias, Trier	1489	Keuffer IV, 53f.
Trier, Stadtbibliothek, Ms. Nr. 434	Breviary	St. Alban, Trier	XIV	Keuffer IV, 54f.
Trier, Stadtbibliothek, Ms. Nr. 435	Psalter	St. Maximinus, Trier	Beg. XIII	Keuffer IV, 55
Trier, Stadtbibliothek, Ms. Nr. 436	Breviary	St. Matthias, Trier	End XV	Keuffer IV, 56f.

## 2. Primary sources. I. Chant books

<b>Siglum</b>	<b>Type</b>	<b>Provenance</b>	<b>Date</b>	<b>Catalogue</b>
Trier, Stadtbibliothek, Ms. Nr. 437	Psalter	Eberhardsklausen	XIII	Keuffer IV, 57f.
Trier, Stadtbibliothek, Ms. Nr. 438	Psalter	Cologne; Eberhardsklausen	XIII (I)	Keuffer IV, 58f.
Trier, Stadtbibliothek, Ms. Nr. 439	Breviary	Eberhardsklausen	XV	Keuffer IV, 59
Trier, Stadtbibliothek, Ms. Nr. 440	Breviary	St. Alban, Trier	1514	Keuffer IV, 60
Trier, Stadtbibliothek, Ms. Nr. 441	Breviary	St. Matthias, Trier	XIV (I)	Keuffer IV, 60f.
Trier, Stadtbibliothek, Ms. Nr. 442	Psalter	Cologne; Eberhardsklausen	XIII	Keuffer IV, 61f.
Trier, Stadtbibliothek, Ms. Nr. 443	Breviary	St. Maximinus, Trier	XVI	Keuffer IV, 62
Trier, Stadtbibliothek, Ms. Nr. 444	Psalter	St. Alban, Trier	1486	Keuffer IV, 63
Trier, Stadtbibliothek, Ms. Nr. 445	Psalter	St. Alban, Trier	XIV	Keuffer IV, 63
Trier, Stadtbibliothek, Ms. Nr. 446	Breviary	St. Matthias, Trier	End XV	Keuffer IV, 63f.
Trier, Stadtbibliothek, Ms. Nr. 447	Psalter	St. Alban, Trier	XV	Keuffer IV, 64f.
Trier, Stadtbibliothek, Ms. Nr. 450	Diversi cursus	St. Matthias, Trier	Beg. XIII	Keuffer IV, 67
Trier, Stadtbibliothek, Ms. Nr. 451	Breviary	St. Maximinus, Trier	XV (II)	Keuffer IV, 67f.
Trier, Stadtbibliothek, Ms. Nr. 452	Breviary	St. Maximinus, Trier	XV	Keuffer IV, 68
Trier, Stadtbibliothek, Ms. Nr. 453	Breviary (monastic)	St. Alban, Trier	Beg. XV	Keuffer IV, 68f.
Trier, Stadtbibliothek, Ms. Nr. 455	Breviary	St. Matthias, Trier	XV	Keuffer IV, 70
Trier, Stadtbibliothek, Ms. Nr. 456	Breviary	Jesuits College	End XIII	Keuffer IV, 70f.
Trier, Stadtbibliothek, Ms. Nr. 457	Breviary (aestivalis)	Echternach	XV	Keuffer IV, 71
Trier, Stadtbibliothek, Ms. Nr. 458	Psalter	?	End XIV	Keuffer IV, 71f.
Trier, Stadtbibliothek, Ms. Nr. 460	Breviary	St. Alban, Trier	XV (I)	Keuffer IV, 72f.
Trier, Stadtbibliothek, Ms. Nr. 461	Breviary	Italy?	XIII	Keuffer IV, 73
Trier, Stadtbibliothek, Ms. Nr. 464	Antiphoner	St. Alban, Trier	Beg. XV	Keuffer IV, 75
Trier, Stadtbibliothek, Ms. Nr. 465	Breviary	St. Alban, Trier?	XIV	Keuffer IV, 75
Trier, Stadtbibliothek, Ms. Nr. 467	Breviary	St. Matthias, Trier	XV (I)	Keuffer IV, 76f.
Trier, Stadtbibliothek, Ms. Nr. 469	Breviary	St. Irminen, Trier?	Beg. XIV	Keuffer IV, 77f.
Trier, Stadtbibliothek, Ms. Nr. 470	Breviary	Jesuits, Trier	Beg. XV	Keuffer IV, 78f.
Trier, Stadtbibliothek, Ms. Nr. 471	Breviary	Jesuits, Trier	XIII (II)	Keuffer IV, 79f.
Trier, Stadtbibliothek, Ms. Nr. 472	Psalter	Niederrhein, Klausen?	Beg. XIII	Keuffer IV, 80f.
Trier, Stadtbibliothek, Ms. Nr. 474	Psalter	St. Alban, Trier	XV	Keuffer IV, 81f.
Trier, Stadtbibliothek, Ms. Nr. 475	Book of Hours	Picardie/Flanders	XV	Keuffer IV, 82f.
Trier, Stadtbibliothek, Ms. Nr. 476	Psalter	St. Matthias, Trier?	XIV (II)	Keuffer IV, 83
Trier, Stadtbibliothek, Ms. Nr. 477	Breviary	St. Martin, Trier	1474	Keuffer IV, 83f.
Trier, Stadtbibliothek, Ms. Nr. 478	Psalter	St. Matthias, Trier	XVI	Keuffer IV, 84f.
Trier, Stadtbibliothek, Ms. Nr. 480	Breviary	St. Alban, Trier	XV	Keuffer IV, 85f.
Trier, Stadtbibliothek, Ms. Nr. 481	Breviary	St. Alban, Trier	XV-Beg. XVI	Keuffer IV, 86-88
Trier, Stadtbibliothek, Ms. Nr. 482	Missing			Keuffer IV, 88



## 2. Primary sources. I. Chant books

<b>Signum</b>	<b>Type</b>	<b>Provenance</b>	<b>Date</b>	<b>Catalogue</b>
Trier, Stadtbibliothek, Ms. Nr. 483	Psalter	Eberhardsklausen?	1497	Keuffer IV, 88
Trier, Stadtbibliothek, Ms. Nr. 484	Sanctorale	St. Matthias, Trier	End XV	Keuffer IV, 88f.
Trier, Stadtbibliothek, Ms. Nr. 485	Breviary	St. Maximinus, Trier	1581	Keuffer IV, 89
Trier, Stadtbibliothek, Ms. Nr. 486	Sanctorale	St. Matthias, Trier	1749	Keuffer IV, 90
Trier, Stadtbibliothek, Ms. Nr. 487	Missing			Keuffer IV, 90
Trier, Stadtbibliothek, Ms. Nr. 488	Missing			Keuffer IV, 90
Trier, Stadtbibliothek, Ms. Nr. 489	Missing			Keuffer IV, 90
Trier, Stadtbibliothek, Ms. Nr. 490	Missing			Keuffer IV, 90
Trier, Stadtbibliothek, Ms. Nr. 494	Prayer Book	Carthusians, Trier	Beg. XIV	Keuffer IV, 94
Trier, Stadtbibliothek, Ms. Nr. 495	Sanctorale	St. Matthias, Trier	XV	Keuffer IV, 94
Trier, Stadtbibliothek, Ms. Nr. 496	Prayer Book	St. Matthias, Trier	XV	Keuffer IV, 95
Trier, Stadtbibliothek, Ms. Nr. 497	Prayer Book	Himerode	XV	Keuffer IV, 95
Trier, Stadtbibliothek, Ms. Nr. 498	Prayer Book	Jesuits, Trier	Beg. XV	Keuffer IV, 96
Trier, Stadtbibliothek, Ms. Nr. 499	Prayer Book	Eberhardsklausen	XV	Keuffer IV, 96
Trier, Stadtbibliothek, Ms. Nr. 500	Prayer Book	Eberhardsklausen	1576	Keuffer IV, 96f.
Trier, Stadtbibliothek, Ms. Nr. 501	Prayer Book	?	XV	Keuffer IV, 97
Trier, Stadtbibliothek, Ms. Nr. 502	Prayer Book	Augustinian monastery, Trier	End XV	Keuffer IV, 97f.
Trier, Stadtbibliothek, Ms. Nr. 504	Prayer Book	Eberhardsklausen	XVI	Keuffer IV, 98f.
Trier, Stadtbibliothek, Ms. Nr. 517	Prayer Book	St. Alban, Trier	XVI	Keuffer IV, 106
Trier, Stadtbibliothek, Ms. Nr. 518	Precationes	St. Matthias, Trier	1559	Keuffer IV, 106f.
Trier, Stadtbibliothek, Ms. Nr. 519	Missing			Keuffer IV, 107
Trier, Stadtbibliothek, Ms. Nr. 521	Prayer Book	?	XV	Keuffer IV, 107
Trier, Stadtbibliothek, Ms. Nr. 522	Prayer Book	St. Agneten, Trier	Beg. XVI	Keuffer IV, 107f.

## 2. Primary sources. I. Chant books

In 1969, Petrus Siffrin compiled a catalogue of the liturgical manuscripts housed in the Bistumsarchiv Trier. The following table gives an overview of the sources included in that volume. The table outlines and limitations are the same as mentioned above.

**Table 2: Liturgical sources housed in the Bistumsarchiv, Trier**

<b>Siglum</b>	<b>Type</b>	<b>Provenance</b>	<b>Date</b>	<b>Catalogue</b>
Trier, Bistumsarchiv, Ms. Nr. 403	Missal		XIII/XIV	Siffrin, 12
Trier, Bistumsarchiv, Ms. Nr. 404	Missal	Hildesheim	XIII (II)	Siffrin, 14
Trier, Bistumsarchiv, Ms. Nr. 405	Missal	Diocese of Cologne	1319	Siffrin, 15
Trier, Bistumsarchiv, Ms. Nr. 406	Missal		XIV	Siffrin, 16
Trier, Bistumsarchiv, Ms. Nr. 407	Missal	Merten	XIV (II)	Siffrin, 17
Trier, Bistumsarchiv, Ms. Nr. 408	Missal	St. Florinus, Koblenz	XIV (II)	Siffrin, 19
Trier, Bistumsarchiv, Ms. Nr. 409	Missal	Diocese of Trier	End XIV	Siffrin, 20
Trier, Bistumsarchiv, Ms. Nr. 410	Missal (Fragment)	?	Beg. XV	Siffrin, 21
Trier, Bistumsarchiv, Ms. Nr. 411	Missal	Diocese of Cologne	Beg. XV	Siffrin, 22
Trier, Bistumsarchiv, Ms. Nr. 412	Missal	Trier?	Beg. XV	Siffrin, 23
Trier, Bistumsarchiv, Ms. Nr. 413	Missal	St. Florinus, Koblenz	XV, Beg. XVI	Siffrin, 24
Trier, Bistumsarchiv, Ms. Nr. 414	Missal	St. Maria de Castello, Genoa	1456	Siffrin, 25
Trier, Bistumsarchiv, Ms. Nr. 415	Missal	Hildesheim	End XV	Siffrin, 26
Trier, Bistumsarchiv, Ms. Nr. 416	Missal	Trier	1765	Siffrin, 27
Trier, Bistumsarchiv, Ms. Nr. 450	Gradual	Cologne/Trier	End XIV	Siffrin, 72
Trier, Bistumsarchiv, Ms. Nr. 451	Gradual	Liebfrauenkirche, Trier	Beg. XV	Siffrin, 73
Trier, Bistumsarchiv, Ms. Nr. 452	Gradual	Liebfrauenkirche, Trier	Beg. XV	Siffrin, 74
Trier, Bistumsarchiv, Ms. Nr. 453	Gradual	Trier Cathedral	Beg. XV	Siffrin, 75
Trier, Bistumsarchiv, Ms. Nr. 454	Gradual	Liebfrauenkirche, Trier	1435	Siffrin, 76
Trier, Bistumsarchiv, Ms. Nr. 455	Gradual	Trier Cathedral	Beg. XV	Siffrin, 78
Trier, Bistumsarchiv, Ms. Nr. 456	Gradual	Trier Cathedral	XV	Siffrin, 79
Trier, Bistumsarchiv, Ms. Nr. 457	Gradual	St. Gangolf, Trier	XV	Siffrin, 80
Trier, Bistumsarchiv, Ms. Nr. 458	Gradual	St. Gangolf, Trier	XV	Siffrin, 81
Trier, Bistumsarchiv, Ms. Nr. 459	Gradual	St. Gangolf, Trier	XV (II)	Siffrin, 82
Trier, Bistumsarchiv, Ms. Nr. 460	Gradual	Trier Cathedral	End XV	Siffrin, 83
Trier, Bistumsarchiv, Ms. Nr. 461	Gradual	Trier Cathedral	1500	Siffrin, 84
Trier, Bistumsarchiv, Ms. Nr. 462	Gradual	Trier Cathedral	1500	Siffrin, 85
Trier, Bistumsarchiv, Ms. Nr. 463a	Gradual	Trier Cathedral	1512-1515	Siffrin, 88
Trier, Bistumsarchiv, Ms. Nr. 463b	Gradual	Trier Cathedral	1512-1515	Siffrin, 87
Trier, Bistumsarchiv, Ms. Nr. 464a	Gradual (Pars hiemalis)	Augustinian monastery, Mühlheim, Koblenz	1500	Siffrin, 86
Trier, Bistumsarchiv, Ms. Nr. 464b	Gradual (Pars aestivalis)	Augustinian monastery, Mühlheim, Koblenz	1500	Siffrin, 90

## 2. Primary sources. I. Chant books

<b>Siglum</b>	<b>Type</b>	<b>Provenance</b>	<b>Date</b>	<b>Catalogue</b>
Trier, Bistumsarchiv, Ms. Nr. 465	Gradual	St. Castor, Koblenz	1540	Siffrin, 91
Trier, Bistumsarchiv, Ms. Nr. 466	Gradual	Servite Order	1692	Siffrin, 92
Trier, Bistumsarchiv, Ms. Nr. 467	Gradual	Trier Cathedral	XIX (I)	Siffrin, 93
Trier, Bistumsarchiv, Ms. Nr. 468	Gradual	St. Florinus, Koblenz	XVIII	Siffrin, 94
Trier, Bistumsarchiv, Ms. Nr. 469	Gradual	St. Florinus, Koblenz	1770	Siffrin, 95
Trier, Bistumsarchiv, Ms. Nr. 470	Gradual	St. Gangolf, Trier	1773	Siffrin, 96
Trier, Bistumsarchiv, Ms. Nr. 471	Gradual	Order of St. Clare, later St. Gangolf, Trier	1777	Siffrin, 97
Trier, Bistumsarchiv, Ms. Nr. 472	Gradual	St. Matthias, Trier	1737	Siffrin, 98
Trier, Bistumsarchiv, Ms. Nr. 473	Gradual	Springiersbach	End XII	Siffrin, 99
Trier, Bistumsarchiv, Ms. Nr. 474	Gradual	Plaidt	XV	Siffrin, 100
Trier, Bistumsarchiv, Ms. Nr. 475	Gradual	Niederweiler	1741	Siffrin, 100a
Trier, Bistumsarchiv, Ms. Nr. 476	Gradual	Briedel	Beg. XVIII	Siffrin, 100b
Trier, Bistumsarchiv, Ms. Nr. 477	Gradual	Briedel	Beg. XVIII	Siffrin, 100b
Trier, Bistumsarchiv, Ms. Nr. 478	Gradual	Lütz	XVIII	Siffrin, 100c
Trier, Bistumsarchiv, Ms. Nr. 480	Antiphoner	Trier Cathedral	XIV	Siffrin, 102
Trier, Bistumsarchiv, Ms. Nr. 481	Antiphoner	Dietkirchen	XIV	Siffrin, 103
Trier, Bistumsarchiv, Ms. Nr. 482	Antiphoner	Trier Cathedral	Beg. XV	Siffrin, 104
Trier, Bistumsarchiv, Ms. Nr. 483	Antiphoner	Trier Cathedral	Beg. XV	Siffrin, 105
Trier, Bistumsarchiv, Ms. Nr. 484a	Antiphoner (Pars hiemalis)	Augustinian monastery, Eberhardsklausen	XV	Siffrin, 106
Trier, Bistumsarchiv, Ms. Nr. 484b	Antiphoner (Pars aestivalis)	Augustinian monastery, Eberhardsklausen	XV	Siffrin, 107
Trier, Bistumsarchiv, Ms. Nr. 485	Antiphoner (Pars aestivalis)	Trier?	XV	Siffrin, 109
Trier, Bistumsarchiv, Ms. Nr. 486	Antiphoner	St. Castor, Koblenz	End XIV	Siffrin, 110
Trier, Bistumsarchiv, Ms. Nr. 487	Antiphoner	Liebfrauenkirche, Trier	XV	Siffrin, 112
Trier, Bistumsarchiv, Ms. Nr. 488a	Antiphoner (Pars hiemalis)	Dietkirchen	XV	Siffrin, 114
Trier, Bistumsarchiv, Ms. Nr. 488b	Antiphoner (Pars aestivalis)	Dietkirchen	XV	Siffrin, 115
Trier, Bistumsarchiv, Ms. Nr. 489	Antiphoner (Pars aestivalis)	Trier Cathedral	End XV	Siffrin, 117
Trier, Bistumsarchiv, Ms. Nr. 490	Antiphoner	St. Florinus, Koblenz	XV	Siffrin, 118
Trier, Bistumsarchiv, Ms. Nr. 491	Antiphoner	St. Castor, Koblenz	XV	Siffrin, 119
Trier, Bistumsarchiv, Ms. Nr. 492	Antiphoner	St. Castor, Koblenz	XV	Siffrin, 121
Trier, Bistumsarchiv, Ms. Nr. 493	Antiphoner	Oberwesel	XV	Siffrin, 123
Trier, Bistumsarchiv, Ms. Nr. 494	Antiphoner	St. Florinus, Koblenz	XV	Siffrin, 125
Trier, Bistumsarchiv, Ms. Nr. 495	Antiphoner	St. Florinus, Koblenz	XV	Siffrin, 127
Trier, Bistumsarchiv, Ms. Nr. 496	Antiphoner	Trier ?	XV	Siffrin, 129
Trier, Bistumsarchiv, Ms. Nr. 497	Antiphoner	St. Gangolf, Trier	XV	Siffrin, 130
Trier, Bistumsarchiv, Ms. Nr. 498a	Antiphoner (Pars hiemalis)	Trier Cathedral	XV	Siffrin, 131
Trier, Bistumsarchiv, Ms. Nr. 498b	Antiphoner (Pars aestivalis)	Trier Cathedral	XV	Siffrin, 132

## 2. Primary sources. I. Chant books

<b>Siglum</b>	<b>Type</b>	<b>Provenance</b>	<b>Date</b>	<b>Catalogue</b>
Trier, Bistumsarchiv, Ms. Nr. 499	Antiphoner	St. Castor, Koblenz	XV	Siffrin, 133
Trier, Bistumsarchiv, Ms. Nr. 500a	Antiphoner (Pars hiemalis)	Trier Cathedral	c. 1500	Siffrin, 134
Trier, Bistumsarchiv, Ms. Nr. 500b	Antiphoner (Pars aestivalis)	Trier Cathedral	c. 1500	Siffrin, 135
Trier, Bistumsarchiv, Ms. Nr. 501a	Antiphoner (Pars hiemalis)	Trier Cathedral	c. 1500	Siffrin, 136
Trier, Bistumsarchiv, Ms. Nr. 501b	Antiphoner (Pars aestivalis)	Trier Cathedral	c. 1500	Siffrin, 137
Trier, Bistumsarchiv, Ms. Nr. 502	Antiphoner (Pars hiemalis)	Halberstadt	Beg. XVI	Siffrin, 139
Trier, Bistumsarchiv, Ms. Nr. 503	Antiphoner	Hildesheim	XVI (I)	Siffrin, 140
Trier, Bistumsarchiv, Ms. Nr. 504	Antiphoner	St. Castor, Koblenz	1539	Siffrin, 142
Trier, Bistumsarchiv, Ms. Nr. 505	Antiphoner	St. Castor, Koblenz	1539	Siffrin, 144
Trier, Bistumsarchiv, Ms. Nr. 506	Antiphoner	?	XVI (I)	Siffrin, 146
Trier, Bistumsarchiv, Ms. Nr. 508	Antiphoner	St. Marcus, Trier	1697	Siffrin, 148
Trier, Bistumsarchiv, Ms. Nr. 509	Antiphoner	Trier Cathedral	XVIII	Siffrin, 149
Trier, Bistumsarchiv, Ms. Nr. 510	Antiphoner	St. Florinus, Koblenz	XVIII	Siffrin, 150
Trier, Bistumsarchiv, Ms. Nr. 514	Antiphoner	St. Florinus, Koblenz	1766	Siffrin, 154
Trier, Bistumsarchiv, Ms. Nr. 515	Antiphoner	St. Paulinus, Trier	1772	Siffrin, 155
Trier, Bistumsarchiv, Ms. Nr. 518	Antiphoner	St. Paulinus, Trier	1779	Siffrin, 158
Trier, Bistumsarchiv, Ms. Nr. 520	Psalter	St. Castor, Koblenz	XIII	Siffrin, 161
Trier, Bistumsarchiv, Ms. Nr. 521	Breviary	Andernach	Beg. XIV	Siffrin, 162
Trier, Bistumsarchiv, Ms. Nr. 522	Prayer Book	?	XIV	Siffrin, 163
Trier, Bistumsarchiv, Ms. Nr. 523	Breviary	St. Florinus, Koblenz	XIV (II)	Siffrin, 164
Trier, Bistumsarchiv, Ms. Nr. 524	Psalter	Wegeleben	1345	Siffrin, 165
Trier, Bistumsarchiv, Ms. Nr. 525	Breviary (Pars aestivalis)	Trier ?	XIV	Siffrin, 166
Trier, Bistumsarchiv, Ms. Nr. 526	Breviary	Premonstratensians Rommersdorf/Altenberg	XIV	Siffrin, 167
Trier, Bistumsarchiv, Ms. Nr. 527	Breviary	St. Gangolf, Trier	XIV	Siffrin, 168
Trier, Bistumsarchiv, Ms. Nr. 528	Prayer Book	Cistercians, Lüneburg	c. 1350	Siffrin, 169
Trier, Bistumsarchiv, Ms. Nr. 529	Prayer Book	Lüneburg	c. 1380	Siffrin, 171
Trier, Bistumsarchiv, Ms. Nr. 530	Prayer Book	Hildesheim	End XIV	Siffrin, 173
Trier, Bistumsarchiv, Ms. Nr. 533	Prayer Book	Flanders	Beg. XV	Siffrin, 177
Trier, Bistumsarchiv, Ms. Nr. 535	Breviary	Trier Cathedral	XV	Siffrin, 179
Trier, Bistumsarchiv, Ms. Nr. 536	Prayer Book	?	XV	Siffrin, 180
Trier, Bistumsarchiv, Ms. Nr. 537	Prayer Book	?	XV	Siffrin, 181
Trier, Bistumsarchiv, Ms. Nr. 538	Prayer Book	?	XV	Siffrin, 182
Trier, Bistumsarchiv, Ms. Nr. 539	Prayer Book	?	XV	Siffrin, 183
Trier, Bistumsarchiv, Ms. Nr. 540	Prayer Book	East Saxony	XV	Siffrin, 184
Trier, Bistumsarchiv, Ms. Nr. 541	Book of hours	Flemish area	c. 1450	Siffrin, 185
Trier, Bistumsarchiv, Ms. Nr. 542	Prayer Book	?	XIV	Siffrin, 186

## 2. Primary sources. I. Chant books

<b>Siglum</b>	<b>Type</b>	<b>Provenance</b>	<b>Date</b>	<b>Catalogue</b>
Trier, Bistumsarchiv, Ms. Nr. 543	Prayer Book	Hildesheim	End XV	Siffrin, 187
Trier, Bistumsarchiv, Ms. Nr. 544	Book of hours	?	End XV	Siffrin, 189
Trier, Bistumsarchiv, Ms. Nr. 545	Breviary (Pars hiemalis)	St. Castor, Koblenz	End XV	Siffrin, 191
Trier, Bistumsarchiv, Ms. Nr. 546	Breviary (Pars aestivalis)	St. Castor, Koblenz	End XV	Siffrin, 192
Trier, Bistumsarchiv, Ms. Nr. 547	Breviary	Hildesheim	1490/Beg. XVI	Siffrin, 193
Trier, Bistumsarchiv, Ms. Nr. 548	Psalter	Gandersheim	1503	Siffrin, 194
Trier, Bistumsarchiv, Ms. Nr. 549	Psalter	?	c. 1500	Siffrin, 195
Trier, Bistumsarchiv, Ms. Nr. 550	Breviary	?	c. 1500	Siffrin, 196
Trier, Bistumsarchiv, Ms. Nr. 552	Psalter	Hildesheim	Beg. XVI	Siffrin, 198
Trier, Bistumsarchiv, Ms. Nr. 553	Breviary	?	1509	Siffrin, 199
Trier, Bistumsarchiv, Ms. Nr. 554	Psalter	Magdeburg	Beg. XVI	Siffrin, 201
Trier, Bistumsarchiv, Ms. Nr. 555	Prayer Book	Brakel	XV	Siffrin, 202
Trier, Bistumsarchiv, Ms. Nr. 556	Prayer Book	Hildesheim	Beg. XVI	Siffrin, 203
Trier, Bistumsarchiv, Ms. Nr. 557	Prayer Book	?	Beg. XVI	Siffrin, 204
Trier, Bistumsarchiv, Ms. Nr. 558	Prayer Book	Bamberg	c. 1525	Siffrin, 205
Trier, Bistumsarchiv, Ms. Nr. 559	Prayer Book	Northern Germany	XV	Siffrin, 207
Trier, Bistumsarchiv, Ms. Nr. 561	Breviary	Trier	Beg. XVII	Siffrin, 209
Trier, Bistumsarchiv, Ms. Nr. 562	Breviary	St. Florinus, Koblenz	1767	Siffrin, 210
Trier, Bistumsarchiv, Ms. Nr. 563	Breviary	St. Florinus, Koblenz	1770	Siffrin, 211
Trier, Bistumsarchiv, Ms. Nr. 564	Prayer Book	?	XVIII	Siffrin, 212
Trier, Bistumsarchiv, Ms. Nr. 565	Prayer Book	Koblenz?	XVIII	Siffrin, 213
Trier, Bistumsarchiv, Ms. Nr. 566	Prayer Book	Kührenhof	1795	Siffrin, 214
Trier, Bistumsarchiv, Ms. Nr. 567	Prayer Book	?	1804	Siffrin, 215
Trier, Bistumsarchiv, Ms. Nr. 568	Prayer Book	St. Gangolf, Trier	XV?	Siffrin, 215a
Trier, Bistumsarchiv, Ms. Nr. 569	Prayer Book	?	1801	Siffrin, 215a
Trier, Bistumsarchiv, Ms. Nr. 582	Stationale	Trier Cathedral	1774	Siffrin, 230
Trier, Bistumsarchiv, Ms. Nr. 583	Stationale	St. Paulinus, Trier	1774	Siffrin, 231
Trier, Bistumsarchiv, Ms. Nr. 584	Ordinarius Trevirensis	Trier Cathedral	1863	Siffrin, 232
Trier, Bistumsarchiv, Ms. Nr. 587	Processional	St. Florinus, Koblenz	1770	Siffrin, 235
Trier, Bistumsarchiv, Ms. Nr. 600	Antiphoner	Nehren?	1725	Siffrin, 238
Trier, Bistumsarchiv, Ms. Nr. 601	Antiphoner	Nehren	1731	Siffrin, 239
Trier, Bistumsarchiv, Ms. Nr. 602	Antiphoner	Nehren	1746	Siffrin, 240
Trier, Bistumsarchiv, Ms. Nr. 603	Antiphoner	Farschweiler	XVIII	Siffrin, 241
Trier, Bistumsarchiv, Ms. Nr. 604	Antiphoner	?	1764	Siffrin, 242
Trier, Bistumsarchiv, Ms. Nr. 607	Antiphoner	Oberwesel	XIV	Siffrin, 245
Trier, Bistumsarchiv, Ms. Nr. 608	Excerpts from Antiphoner	Oberwesel	XVIII	Siffrin, 276

## 2. Primary sources. I. Chant books

<b>Signum</b>	<b>Type</b>	<b>Provenance</b>	<b>Date</b>	<b>Catalogue</b>
Trier, Bistumsarchiv, Ms. Nr. 609	Gradual	Oberwesel	1720	Siffrin, 276
Trier, Bistumsarchiv, Ms. Nr. 610	Gradual	Oberwesel	1775	Siffrin, 276
Trier, Bistumsarchiv, Ms. Nr. 611	Antiphoner	Oberwesel	1840	Siffrin, 276
Trier, Bistumsarchiv, Ms. Nr. 613	Antiphoner	Oberwesel	XVIII?	Siffrin, 276
Trier, Bistumsarchiv, Ms. Nr. 614	Antiphoner	Oberwesel	XVIII?	Siffrin, 276
Trier, Bistumsarchiv, Ms. Nr. 616a	Antiphoner	Lehmen	1731	Siffrin, 277b
Trier, Bistumsarchiv, Ms. Nr. 617a	Antiphoner	Klotten	1629	Siffrin, 278
Trier, Bistumsarchiv, Ms. Nr. 618	Gradual	Klotten	1629	Siffrin, 279

The following table gives an overview of the liturgical sources in both the Stadtbibliothek Trier and Bistumsarchiv Trier, arranged according to the type of manuscript and their possible date, in ascending order.

**Table 3: Liturgical sources housed in the Stadtbibliothek Trier and Bistumsarchiv Trier**

<b>Signum</b>	<b>Type</b>	<b>Provenance</b>	<b>Date</b>	<b>Catalogue</b>
Trier, Stadtbibliothek, Ms. Nr. 411	Antiphonarium cisterciense	Himerode	XIII	Keuffer IV, 36
Trier, Stadtbibliothek, Ms. Nr. 412	Antiphonarium cisterciense (Pars aestivalis)	Himerode	XIII	Keuffer IV, 36
Trier, Stadtbibliothek, Ms. Nr. 402	Antiphonarium de tempore	?	Beg. XVI	Keuffer IV, 32
Trier, Stadtbibliothek, Ms. Nr. 373	Antiphoner	St. Marien ad Martyres, Trier	XV	Keuffer IV, 15
Trier, Stadtbibliothek, Ms. Nr. 414	Antiphoner	Trier Dominicans?	Beg. XVI	Keuffer IV, 37
Trier, Stadtbibliothek, Ms. Nr. 464	Antiphoner	St. Alban, Trier	Beg. XV	Keuffer IV, 75
Trier, Bistumsarchiv, Ms. Nr. 480	Antiphoner	Trier Cathedral	XIV	Siffrin, 102
Trier, Bistumsarchiv, Ms. Nr. 481	Antiphoner	Dietkirchen	XIV	Siffrin, 103
Trier, Bistumsarchiv, Ms. Nr. 482	Antiphoner	Trier Cathedral	Beg. XV	Siffrin, 104
Trier, Bistumsarchiv, Ms. Nr. 483	Antiphoner	Trier Cathedral	Beg. XV	Siffrin, 105
Trier, Bistumsarchiv, Ms. Nr. 486	Antiphoner	St. Castor, Koblenz	End XIV	Siffrin, 110
Trier, Bistumsarchiv, Ms. Nr. 487	Antiphoner	Liebfrauenkirche, Trier	XV	Siffrin, 112
Trier, Bistumsarchiv, Ms. Nr. 490	Antiphoner	St. Florinus, Koblenz	XV	Siffrin, 118
Trier, Bistumsarchiv, Ms. Nr. 491	Antiphoner	St. Castor, Koblenz	XV	Siffrin, 119
Trier, Bistumsarchiv, Ms. Nr. 492	Antiphoner	St. Castor, Koblenz	XV	Siffrin, 121
Trier, Bistumsarchiv, Ms. Nr. 493	Antiphoner	Oberwesel	XV	Siffrin, 123
Trier, Bistumsarchiv, Ms. Nr. 494	Antiphoner	St. Florinus, Koblenz	XV	Siffrin, 125
Trier, Bistumsarchiv, Ms. Nr. 495	Antiphoner	St. Florinus, Koblenz	XV	Siffrin, 127
Trier, Bistumsarchiv, Ms. Nr. 496	Antiphoner	Trier ?	XV	Siffrin, 129
Trier, Bistumsarchiv, Ms. Nr. 497	Antiphoner	St. Gangolf, Trier	XV	Siffrin, 130
Trier, Bistumsarchiv, Ms. Nr. 499	Antiphoner	St. Castor, Koblenz	XV	Siffrin, 133
Trier, Bistumsarchiv, Ms. Nr. 503	Antiphoner	Hildesheim	XVI (I)	Siffrin, 140
Trier, Bistumsarchiv, Ms. Nr. 504	Antiphoner	St. Castor, Koblenz	1539	Siffrin, 142
Trier, Bistumsarchiv, Ms. Nr. 505	Antiphoner	St. Castor, Koblenz	1539	Siffrin, 144
Trier, Bistumsarchiv, Ms. Nr. 506	Antiphoner	?	XVI (I)	Siffrin, 146
Trier, Bistumsarchiv, Ms. Nr. 508	Antiphoner	St. Marcus, Trier	1697	Siffrin, 148
Trier, Bistumsarchiv, Ms. Nr. 509	Antiphoner	Trier Cathedral	XVIII	Siffrin, 149
Trier, Bistumsarchiv, Ms. Nr. 510	Antiphoner	St. Florinus, Koblenz	XVIII	Siffrin, 150
Trier, Bistumsarchiv, Ms. Nr. 514	Antiphoner	St. Florinus, Koblenz	1766	Siffrin, 154
Trier, Bistumsarchiv, Ms. Nr. 515	Antiphoner	St. Paulinus, Trier	1772	Siffrin, 155
Trier, Bistumsarchiv, Ms. Nr. 518	Antiphoner	St. Paulinus, Trier	1779	Siffrin, 158

## 2. Primary sources. I. Chant books

<b>Siglum</b>	<b>Type</b>	<b>Provenance</b>	<b>Date</b>	<b>Catalogue</b>
Trier, Bistumsarchiv, Ms. Nr. 600	Antiphoner	Nehren?	1725	Siffrin, 238
Trier, Bistumsarchiv, Ms. Nr. 601	Antiphoner	Nehren	1731	Siffrin, 239
Trier, Bistumsarchiv, Ms. Nr. 602	Antiphoner	Nehren	1746	Siffrin, 240
Trier, Bistumsarchiv, Ms. Nr. 603	Antiphoner	Farschweiler	XVIII	Siffrin, 241
Trier, Bistumsarchiv, Ms. Nr. 604	Antiphoner	?	1764	Siffrin, 242
Trier, Bistumsarchiv, Ms. Nr. 607	Antiphoner	Oberwesel	XIV	Siffrin, 245
Trier, Bistumsarchiv, Ms. Nr. 611	Antiphoner	Oberwesel	1840	Siffrin, 276
Trier, Bistumsarchiv, Ms. Nr. 613	Antiphoner	Oberwesel	XVIII?	Siffrin, 276
Trier, Bistumsarchiv, Ms. Nr. 614	Antiphoner	Oberwesel	XVIII?	Siffrin, 276
Trier, Bistumsarchiv, Ms. Nr. 616a	Antiphoner	Lehmen	1731	Siffrin, 277b
Trier, Bistumsarchiv, Ms. Nr. 617a	Antiphoner	Klotten	1629	Siffrin, 278
Trier, Stadtbibliothek, Ms. Nr. 366	Antiphoner (Pars aestivalis)	St. Simeon, Trier	Beg. XIV	Keuffer IV, 11
Trier, Stadtbibliothek, Ms. Nr. 393	Antiphoner (Pars aestivalis)	St. Matthias, Trier	Beg. XVI	Keuffer IV, 29
Trier, Stadtbibliothek, Ms. Nr. 395b	Antiphoner (Pars aestivalis)	Seminarium Clementinum	XV	Keuffer IV, 31
Trier, Stadtbibliothek, Ms. Nr. 416a	Antiphoner (Pars aestivalis)	St. Marien, Trier	End XV	Keuffer IV, 38
Trier, Bistumsarchiv, Ms. Nr. 484b	Antiphoner (Pars aestivalis)	Augustinian monastery, Eberhardsklausen	XV	Siffrin, 107
Trier, Bistumsarchiv, Ms. Nr. 485	Antiphoner (Pars aestivalis)	Trier?	XV	Siffrin, 109
Trier, Bistumsarchiv, Ms. Nr. 488b	Antiphoner (Pars aestivalis)	Dietkirchen	XV	Siffrin, 115
Trier, Bistumsarchiv, Ms. Nr. 489	Antiphoner (Pars aestivalis)	Trier Cathedral	End XV	Siffrin, 117
Trier, Bistumsarchiv, Ms. Nr. 498b	Antiphoner (Pars aestivalis)	Trier Cathedral	XV	Siffrin, 132
Trier, Bistumsarchiv, Ms. Nr. 500b	Antiphoner (Pars aestivalis)	Trier Cathedral	c. 1500	Siffrin, 135
Trier, Bistumsarchiv, Ms. Nr. 501b	Antiphoner (Pars aestivalis)	Trier Cathedral	c. 1500	Siffrin, 137
Trier, Stadtbibliothek, Ms. Nr. 395a	Antiphoner (Pars hiemalis)	Seminarium Clementinum	XV	Keuffer IV, 30f.
Trier, Stadtbibliothek, Ms. Nr. 413	Antiphoner (Pars hiemalis)	Trier Dominicans?	1513	Keuffer IV, 37
Trier, Stadtbibliothek, Ms. Nr. 416b	Antiphoner (Pars hiemalis)	St. Marien, Trier	End XV	Keuffer IV, 38f.
Trier, Bistumsarchiv, Ms. Nr. 484a	Antiphoner (Pars hiemalis)	Augustinian monastery, Eberhardsklausen	XV	Siffrin, 106
Trier, Bistumsarchiv, Ms. Nr. 488a	Antiphoner (Pars hiemalis)	Dietkirchen	XV	Siffrin, 114
Trier, Bistumsarchiv, Ms. Nr. 498a	Antiphoner (Pars hiemalis)	Trier Cathedral	XV	Siffrin, 131
Trier, Bistumsarchiv, Ms. Nr. 500a	Antiphoner (Pars hiemalis)	Trier Cathedral	c. 1500	Siffrin, 134
Trier, Bistumsarchiv, Ms. Nr. 501a	Antiphoner (Pars hiemalis)	Trier Cathedral	c. 1500	Siffrin, 136
Trier, Bistumsarchiv, Ms. Nr. 502	Antiphoner (Pars hiemalis)	Halberstadt	Beg. XVI	Siffrin, 139
Trier, Stadtbibliothek, Ms. Nr. 403	Antiphonium dominicanum cum responsoriis	Dominicans, Trier	XIII (II)	Keuffer IV, 32
Trier, Stadtbibliothek, Ms. Nr. 475	Book of Hours	Picardie/Flanders	XV	Keuffer IV, 82f.
Trier, Bistumsarchiv, Ms. Nr. 541	Book of hours	Flemish area	c. 1450	Siffrin, 185
Trier, Bistumsarchiv, Ms. Nr. 544	Book of hours	?	End XV	Siffrin, 189
Trier, Stadtbibliothek, Ms. Nr. 364	Breviary	St. Alban, Trier	XV	Keuffer IV, 9f.



## 2. Primary sources. I. Chant books

<b>Siglum</b>	<b>Type</b>	<b>Provenance</b>	<b>Date</b>	<b>Catalogue</b>
Trier, Stadtbibliothek, Ms. Nr. 365	Breviary	Dominican?	Beg. XIV	Keuffer IV, 10
Trier, Stadtbibliothek, Ms. Nr. 378	Breviary	St. Alban, Trier	1460	Keuffer IV, 17
Trier, Stadtbibliothek, Ms. Nr. 379	Breviary	St. Alban, Trier	1493	Keuffer IV, 18f.
Trier, Stadtbibliothek, Ms. Nr. 380	Breviary	St. Matthias, Trier	1489	Keuffer IV, 19f.
Trier, Stadtbibliothek, Ms. Nr. 381	Breviary	St. Matthias, Trier	End XV	Keuffer IV, 20
Trier, Stadtbibliothek, Ms. Nr. 382	Breviary	?	XV	Keuffer IV, 21
Trier, Stadtbibliothek, Ms. Nr. 383	Breviary	St. Matthias, Trier	XV	Keuffer IV, 21f.
Trier, Stadtbibliothek, Ms. Nr. 385	Breviary	St. Agneten, Trier	XV (II)	Keuffer IV, 23f.
Trier, Stadtbibliothek, Ms. Nr. 387	Breviary	Collegiatstift Pfalzel	1445	Keuffer IV, 25f.
Trier, Stadtbibliothek, Ms. Nr. 392	Breviary	St. Alban, Trier	XVI	Keuffer IV, 28f.
Trier, Stadtbibliothek, Ms. Nr. 405	Breviary	Dominicans, Trier	End XIII	Keuffer IV, 33
Trier, Stadtbibliothek, Ms. Nr. 425	Breviary	Cologne	XIV (I)	Keuffer IV, 43
Trier, Stadtbibliothek, Ms. Nr. 434	Breviary	St. Alban, Trier	XIV	Keuffer IV, 54f.
Trier, Stadtbibliothek, Ms. Nr. 436	Breviary	St. Matthias, Trier	End XV	Keuffer IV, 56f.
Trier, Stadtbibliothek, Ms. Nr. 439	Breviary	Eberhardsklausen	XV	Keuffer IV, 59
Trier, Stadtbibliothek, Ms. Nr. 440	Breviary	St. Alban, Trier	1514	Keuffer IV, 60
Trier, Stadtbibliothek, Ms. Nr. 441	Breviary	St. Matthias, Trier	XIV (I)	Keuffer IV, 60f.
Trier, Stadtbibliothek, Ms. Nr. 443	Breviary	St. Maximinus, Trier	XVI	Keuffer IV, 62
Trier, Stadtbibliothek, Ms. Nr. 446	Breviary	St. Matthias, Trier	End XV	Keuffer IV, 63f.
Trier, Stadtbibliothek, Ms. Nr. 451	Breviary	St. Maximinus, Trier	XV (II)	Keuffer IV, 67f.
Trier, Stadtbibliothek, Ms. Nr. 452	Breviary	St. Maximinus, Trier	XV	Keuffer IV, 68
Trier, Stadtbibliothek, Ms. Nr. 455	Breviary	St. Matthias, Trier	XV	Keuffer IV, 70
Trier, Stadtbibliothek, Ms. Nr. 456	Breviary	Jesuits College	End XIII	Keuffer IV, 70f.
Trier, Stadtbibliothek, Ms. Nr. 460	Breviary	St. Alban, Trier	XV (I)	Keuffer IV, 72f.
Trier, Stadtbibliothek, Ms. Nr. 461	Breviary	Italy?	XIII	Keuffer IV, 73
Trier, Stadtbibliothek, Ms. Nr. 465	Breviary	St. Alban, Trier?	XIV	Keuffer IV, 75
Trier, Stadtbibliothek, Ms. Nr. 467	Breviary	St. Matthias, Trier	XV (I)	Keuffer IV, 76f.
Trier, Stadtbibliothek, Ms. Nr. 469	Breviary	St. Irminen, Trier?	Beg. XIV	Keuffer IV, 77f.
Trier, Stadtbibliothek, Ms. Nr. 470	Breviary	Jesuits, Trier	Beg. XV	Keuffer IV, 78f.
Trier, Stadtbibliothek, Ms. Nr. 471	Breviary	Jesuits, Trier	XIII (II)	Keuffer IV, 79f.
Trier, Stadtbibliothek, Ms. Nr. 477	Breviary	St. Martin, Trier	1474	Keuffer IV, 83f.
Trier, Stadtbibliothek, Ms. Nr. 480	Breviary	St. Alban, Trier	XV	Keuffer IV, 85f.
Trier, Stadtbibliothek, Ms. Nr. 481	Breviary	St. Alban, Trier	XV-Beg. XVI	Keuffer IV, 86-88
Trier, Stadtbibliothek, Ms. Nr. 485	Breviary	St. Maximinus, Trier	1581	Keuffer IV, 89
Trier, Bistumsarchiv, Ms. Nr. 521	Breviary	Andernach	Beg. XIV	Siffrin, 162
Trier, Bistumsarchiv, Ms. Nr. 523	Breviary	St. Florinus, Koblenz	XIV (II)	Siffrin, 164

## 2. Primary sources. I. Chant books

<b>Siglum</b>	<b>Type</b>	<b>Provenance</b>	<b>Date</b>	<b>Catalogue</b>
Trier, Bistumsarchiv, Ms. Nr. 526	Breviary	Premonstratensians Rommersdorf/Altenberg	XIV	Siffrin, 167
Trier, Bistumsarchiv, Ms. Nr. 527	Breviary	St. Gangolf, Trier	XIV	Siffrin, 168
Trier, Bistumsarchiv, Ms. Nr. 535	Breviary	Trier Cathedral	XV	Siffrin, 179
Trier, Bistumsarchiv, Ms. Nr. 547	Breviary	Hildesheim	1490/Beg. XVI	Siffrin, 193
Trier, Bistumsarchiv, Ms. Nr. 550	Breviary	?	c. 1500	Siffrin, 196
Trier, Bistumsarchiv, Ms. Nr. 553	Breviary	?	1509	Siffrin, 199
Trier, Bistumsarchiv, Ms. Nr. 561	Breviary	Trier	Beg. XVII	Siffrin, 209
Trier, Bistumsarchiv, Ms. Nr. 562	Breviary	St. Florinus, Koblenz	1767	Siffrin, 210
Trier, Bistumsarchiv, Ms. Nr. 563	Breviary	St. Florinus, Koblenz	1770	Siffrin, 211
Trier, Stadtbibliothek, Ms. Nr. 431	Breviary (aestivalis)	Eberhardsklausen	Beg. XIV	Keuffer IV, 51f.
Trier, Stadtbibliothek, Ms. Nr. 433	Breviary (aestivalis)	St. Matthias, Trier	1489	Keuffer IV, 53f.
Trier, Stadtbibliothek, Ms. Nr. 457	Breviary (aestivalis)	Echternach	XV	Keuffer IV, 71
Trier, Stadtbibliothek, Ms. Nr. 427	Breviary (Breviarium treverense)	?	XIV (II)	Keuffer IV, 44f.
Trier, Stadtbibliothek, Ms. Nr. 453	Breviary (monastic)	St. Alban, Trier	Beg. XV	Keuffer IV, 68f.
Trier, Stadtbibliothek, Ms. Nr. 391	Breviary (Pars aestivalis)	St. Matthias, Trier	End XV	Keuffer IV, 28
Trier, Bistumsarchiv, Ms. Nr. 525	Breviary (Pars aestivalis)	Trier ?	XIV	Siffrin, 166
Trier, Bistumsarchiv, Ms. Nr. 546	Breviary (Pars aestivalis)	St. Castor, Koblenz	End XV	Siffrin, 192
Trier, Bistumsarchiv, Ms. Nr. 545	Breviary (Pars hiemalis)	St. Castor, Koblenz	End XV	Siffrin, 191
Trier, Stadtbibliothek, Ms. Nr. 450	Diversi cursus	St. Matthias, Trier	Beg. XIII	Keuffer IV, 67
Trier, Bistumsarchiv, Ms. Nr. 608	Excerpts from Antiphoner	Oberwesel	XVIII	Siffrin, 276
Trier, Stadtbibliothek, Ms. Nr. 369	Gradual	St. Alban, Trier	Beg. XV	Keuffer IV, 12f.
Trier, Bistumsarchiv, Ms. Nr. 450	Gradual	Cologne/Trier	End XIV	Siffrin, 72
Trier, Bistumsarchiv, Ms. Nr. 451	Gradual	Liebfrauenkirche, Trier	Beg. XV	Siffrin, 73
Trier, Bistumsarchiv, Ms. Nr. 452	Gradual	Liebfrauenkirche, Trier	Beg. XV	Siffrin, 74
Trier, Bistumsarchiv, Ms. Nr. 453	Gradual	Trier Cathedral	Beg. XV	Siffrin, 75
Trier, Bistumsarchiv, Ms. Nr. 454	Gradual	Liebfrauenkirche, Trier	1435	Siffrin, 76
Trier, Bistumsarchiv, Ms. Nr. 455	Gradual	Trier Cathedral	Beg. XV	Siffrin, 78
Trier, Bistumsarchiv, Ms. Nr. 456	Gradual	Trier Cathedral	XV	Siffrin, 79
Trier, Bistumsarchiv, Ms. Nr. 457	Gradual	St. Gangolf, Trier	XV	Siffrin, 80
Trier, Bistumsarchiv, Ms. Nr. 458	Gradual	St. Gangolf, Trier	XV	Siffrin, 81
Trier, Bistumsarchiv, Ms. Nr. 459	Gradual	St. Gangolf, Trier	XV (II)	Siffrin, 82
Trier, Bistumsarchiv, Ms. Nr. 460	Gradual	Trier Cathedral	End XV	Siffrin, 83
Trier, Bistumsarchiv, Ms. Nr. 461	Gradual	Trier Cathedral	1500	Siffrin, 84
Trier, Bistumsarchiv, Ms. Nr. 462	Gradual	Trier Cathedral	1500	Siffrin, 85
Trier, Bistumsarchiv, Ms. Nr. 463a	Gradual	Trier Cathedral	1512-1515	Siffrin, 88
Trier, Bistumsarchiv, Ms. Nr. 463b	Gradual	Trier Cathedral	1512-1515	Siffrin, 87

## 2. Primary sources. I. Chant books

<b>Siglum</b>	<b>Type</b>	<b>Provenance</b>	<b>Date</b>	<b>Catalogue</b>
Trier, Bistumsarchiv, Ms. Nr. 465	Gradual	St. Castor, Koblenz	1540	Siffrin, 91
Trier, Bistumsarchiv, Ms. Nr. 466	Gradual	Servite Order	1692	Siffrin, 92
Trier, Bistumsarchiv, Ms. Nr. 467	Gradual	Trier Cathedral	XIX (I)	Siffrin, 93
Trier, Bistumsarchiv, Ms. Nr. 468	Gradual	St. Florinus, Koblenz	XVIII	Siffrin, 94
Trier, Bistumsarchiv, Ms. Nr. 469	Gradual	St. Florinus, Koblenz	1770	Siffrin, 95
Trier, Bistumsarchiv, Ms. Nr. 470	Gradual	St. Gangolf, Trier	1773	Siffrin, 96
Trier, Bistumsarchiv, Ms. Nr. 471	Gradual	Order of St. Clare, later St. Gangolf, Trier	1777	Siffrin, 97
Trier, Bistumsarchiv, Ms. Nr. 472	Gradual	St. Matthias, Trier	1737	Siffrin, 98
Trier, Bistumsarchiv, Ms. Nr. 473	Gradual	Springiersbach	End XII	Siffrin, 99
Trier, Bistumsarchiv, Ms. Nr. 474	Gradual	Plaidt	XV	Siffrin, 100
Trier, Bistumsarchiv, Ms. Nr. 475	Gradual	Niederweiler	1741	Siffrin, 100a
Trier, Bistumsarchiv, Ms. Nr. 476	Gradual	Briedel	Beg. XVIII	Siffrin, 100b
Trier, Bistumsarchiv, Ms. Nr. 477	Gradual	Briedel	Beg. XVIII	Siffrin, 100b
Trier, Bistumsarchiv, Ms. Nr. 478	Gradual	Lütz	XVIII	Siffrin, 100c
Trier, Bistumsarchiv, Ms. Nr. 609	Gradual	Oberwesel	1720	Siffrin, 276
Trier, Bistumsarchiv, Ms. Nr. 610	Gradual	Oberwesel	1775	Siffrin, 276
Trier, Bistumsarchiv, Ms. Nr. 618	Gradual	Klotten	1629	Siffrin, 279
Trier, Bistumsarchiv, Ms. Nr. 464b	Gradual (Pars aestivalis)	Augustinian monastery, Mühlheim, Koblenz	1500	Siffrin, 90
Trier, Bistumsarchiv, Ms. Nr. 464a	Gradual (Pars hiemalis)	Augustinian monastery, Mühlheim, Koblenz	1500	Siffrin, 86
Trier, Stadtbibliothek, Ms. Nr. 358	Missal	Jesuits, Trier	XV	Keuffer IV, 5-7
Trier, Stadtbibliothek, Ms. Nr. 360	Missal	Jesuits, Trier	Beg. XIII	Keuffer IV, 7
Trier, Stadtbibliothek, Ms. Nr. 361	Missal	Springiersbach	1495	Keuffer IV, 8
Trier, Stadtbibliothek, Ms. Nr. 367	Missal	Carmelites, Trier	XV	Keuffer IV, 11
Trier, Stadtbibliothek, Ms. Nr. 368	Missal	Franciscans?	Beg. XIV	Keuffer IV, 12
Trier, Stadtbibliothek, Ms. Nr. 374	Missal	St. Matthias, Trier	End XV	Keuffer IV, 15
Trier, Stadtbibliothek, Ms. Nr. 375	Missal	St. Alban, Trier	XV	Keuffer IV, 16
Trier, Stadtbibliothek, Ms. Nr. 423	Missal	St. Alban, Trier	XII-XV	Keuffer IV, 40f.
Trier, Bistumsarchiv, Ms. Nr. 403	Missal		XIII/XIV	Siffrin, 12
Trier, Bistumsarchiv, Ms. Nr. 404	Missal	Hildesheim	XIII (II)	Siffrin, 14
Trier, Bistumsarchiv, Ms. Nr. 405	Missal	Diocese of Cologne	1319	Siffrin, 15
Trier, Bistumsarchiv, Ms. Nr. 406	Missal		XIV	Siffrin, 16
Trier, Bistumsarchiv, Ms. Nr. 407	Missal	Merten	XIV (II)	Siffrin, 17
Trier, Bistumsarchiv, Ms. Nr. 408	Missal	St. Florinus, Koblenz	XIV (II)	Siffrin, 19
Trier, Bistumsarchiv, Ms. Nr. 409	Missal	Diocese of Trier	End XIV	Siffrin, 20
Trier, Bistumsarchiv, Ms. Nr. 411	Missal	Diocese of Cologne	Beg. XV	Siffrin, 22
Trier, Bistumsarchiv, Ms. Nr. 412	Missal	Trier?	Beg. XV	Siffrin, 23

## 2. Primary sources. I. Chant books

<b>Siglum</b>	<b>Type</b>	<b>Provenance</b>	<b>Date</b>	<b>Catalogue</b>
Trier, Bistumsarchiv, Ms. Nr. 413	Missal	St. Florinus, Koblenz	XV, Beg. XVI	Siffrin, 24
Trier, Bistumsarchiv, Ms. Nr. 414	Missal	St. Maria de Castello, Genoa	1456	Siffrin, 25
Trier, Bistumsarchiv, Ms. Nr. 415	Missal	Hildesheim	End XV	Siffrin, 26
Trier, Bistumsarchiv, Ms. Nr. 416	Missal	Trier	1765	Siffrin, 27
Trier, Bistumsarchiv, Ms. Nr. 410	Missal (Fragment)	?	Beg. XV	Siffrin, 21
Trier, Stadtbibliothek, Ms. Nr. 372	Missale fratrum Minorum	St. Marien ad Martyres, Trier	1431	Keuffer IV, 14f.
Trier, Stadtbibliothek, Ms. Nr. 404	Officium defunctorum	St. Maximinus, Trier	Beg. XV	Keuffer IV, 32f.
Trier, Bistumsarchiv, Ms. Nr. 584	Ordinarius Trevirensis	Trier Cathedral	1863	Siffrin, 232
Trier, Stadtbibliothek, Ms. Nr. 417	Prayer book	St. Alban, Trier	Beg. XVI	Keuffer IV, 39
Trier, Stadtbibliothek, Ms. Nr. 432	Prayer Book	Eberhardsklausen	1570	Keuffer IV, 52f.
Trier, Stadtbibliothek, Ms. Nr. 494	Prayer Book	Carthusians, Trier	Beg. XIV	Keuffer IV, 94
Trier, Stadtbibliothek, Ms. Nr. 496	Prayer Book	St. Matthias, Trier	XV	Keuffer IV, 95
Trier, Stadtbibliothek, Ms. Nr. 497	Prayer Book	Himerode	XV	Keuffer IV, 95
Trier, Stadtbibliothek, Ms. Nr. 498	Prayer Book	Jesuits, Trier	Beg. XV	Keuffer IV, 96
Trier, Stadtbibliothek, Ms. Nr. 499	Prayer Book	Eberhardsklausen	XV	Keuffer IV, 96
Trier, Stadtbibliothek, Ms. Nr. 500	Prayer Book	Eberhardsklausen	1576	Keuffer IV, 96f.
Trier, Stadtbibliothek, Ms. Nr. 501	Prayer Book	?	XV	Keuffer IV, 97
Trier, Stadtbibliothek, Ms. Nr. 502	Prayer Book	Augustinian monastery, Trier	End XV	Keuffer IV, 97f.
Trier, Stadtbibliothek, Ms. Nr. 504	Prayer Book	Eberhardsklausen	XVI	Keuffer IV, 98f.
Trier, Stadtbibliothek, Ms. Nr. 517	Prayer Book	St. Alban, Trier	XVI	Keuffer IV, 106
Trier, Stadtbibliothek, Ms. Nr. 521	Prayer Book	?	XV	Keuffer IV, 107
Trier, Stadtbibliothek, Ms. Nr. 522	Prayer Book	St. Agneten, Trier	Beg. XVI	Keuffer IV, 107f.
Trier, Bistumsarchiv, Ms. Nr. 522	Prayer Book	?	XIV	Siffrin, 163
Trier, Bistumsarchiv, Ms. Nr. 528	Prayer Book	Cistercians, Lüneburg	c. 1350	Siffrin, 169
Trier, Bistumsarchiv, Ms. Nr. 529	Prayer Book	Lüneburg	c. 1380	Siffrin, 171
Trier, Bistumsarchiv, Ms. Nr. 530	Prayer Book	Hildesheim	End XIV	Siffrin, 173
Trier, Bistumsarchiv, Ms. Nr. 533	Prayer Book	Flanders	Beg. XV	Siffrin, 177
Trier, Bistumsarchiv, Ms. Nr. 536	Prayer Book	?	XV	Siffrin, 180
Trier, Bistumsarchiv, Ms. Nr. 537	Prayer Book	?	XV	Siffrin, 181
Trier, Bistumsarchiv, Ms. Nr. 538	Prayer Book	?	XV	Siffrin, 182
Trier, Bistumsarchiv, Ms. Nr. 539	Prayer Book	?	XV	Siffrin, 183
Trier, Bistumsarchiv, Ms. Nr. 540	Prayer Book	East Saxony	XV	Siffrin, 184
Trier, Bistumsarchiv, Ms. Nr. 542	Prayer Book	?	XIV	Siffrin, 186
Trier, Bistumsarchiv, Ms. Nr. 543	Prayer Book	Hildesheim	End XV	Siffrin, 187
Trier, Bistumsarchiv, Ms. Nr. 555	Prayer Book	Brakel	XV	Siffrin, 202
Trier, Bistumsarchiv, Ms. Nr. 556	Prayer Book	Hildesheim	Beg. XVI	Siffrin, 203

## 2. Primary sources. I. Chant books

<b>Siglum</b>	<b>Type</b>	<b>Provenance</b>	<b>Date</b>	<b>Catalogue</b>
Trier, Bistumsarchiv, Ms. Nr. 557	Prayer Book	?	Beg. XVI	Siffrin, 204
Trier, Bistumsarchiv, Ms. Nr. 558	Prayer Book	Bamberg	c. 1525	Siffrin, 205
Trier, Bistumsarchiv, Ms. Nr. 559	Prayer Book	Northern Germany	XV	Siffrin, 207
Trier, Bistumsarchiv, Ms. Nr. 564	Prayer Book	?	XVIII	Siffrin, 212
Trier, Bistumsarchiv, Ms. Nr. 565	Prayer Book	Koblenz?	XVIII	Siffrin, 213
Trier, Bistumsarchiv, Ms. Nr. 566	Prayer Book	Kührenhof	1795	Siffrin, 214
Trier, Bistumsarchiv, Ms. Nr. 567	Prayer Book	?	1804	Siffrin, 215
Trier, Bistumsarchiv, Ms. Nr. 568	Prayer Book	St. Gangolf, Trier	XV?	Siffrin, 215a
Trier, Bistumsarchiv, Ms. Nr. 569	Prayer Book	?	1801	Siffrin, 215a
Trier, Bistumsarchiv, Ms. Nr. 587	Processional	St. Florinus, Koblenz	1770	Siffrin, 235
Trier, Stadtbibliothek, Ms. Nr. 370	Psalter	St. Simeon, Trier	Beg. XV	Keuffer IV, 13f.
Trier, Stadtbibliothek, Ms. Nr. 386	Psalter	St. Alban, Trier	1479	Keuffer IV, 24f.
Trier, Stadtbibliothek, Ms. Nr. 406	Psalter	St. Simeon, Trier	1440	Keuffer IV, 33f.
Trier, Stadtbibliothek, Ms. Nr. 407	Psalter	St. Alban, Trier	XV	Keuffer IV, 34
Trier, Stadtbibliothek, Ms. Nr. 408	Psalter	St. Matthias, Trier	XV	Keuffer IV, 34f.
Trier, Stadtbibliothek, Ms. Nr. 409	Psalter	Carthusians, Trier	Beg. XV	Keuffer IV, 35
Trier, Stadtbibliothek, Ms. Nr. 420	Psalter	?	XV (I)	Keuffer IV, 40
Trier, Stadtbibliothek, Ms. Nr. 424	Psalter	St. Alban, Trier	XIII	Keuffer IV, 42
Trier, Stadtbibliothek, Ms. Nr. 426	Psalter	Eberhardsklausen	XIII (XV)	Keuffer IV, 43f.
Trier, Stadtbibliothek, Ms. Nr. 429	Psalter	St. Matthias, Trier	XIII (II)	Keuffer IV, 49
Trier, Stadtbibliothek, Ms. Nr. 435	Psalter	St. Maximinus, Trier	Beg. XIII	Keuffer IV, 55
Trier, Stadtbibliothek, Ms. Nr. 437	Psalter	Eberhardsklausen	XIII	Keuffer IV, 57f.
Trier, Stadtbibliothek, Ms. Nr. 438	Psalter	Cologne; Eberhardsklausen	XIII (I)	Keuffer IV, 58f.
Trier, Stadtbibliothek, Ms. Nr. 442	Psalter	Cologne; Eberhardsklausen	XIII	Keuffer IV, 61f.
Trier, Stadtbibliothek, Ms. Nr. 444	Psalter	St. Alban, Trier	1486	Keuffer IV, 63
Trier, Stadtbibliothek, Ms. Nr. 445	Psalter	St. Alban, Trier	XIV	Keuffer IV, 63
Trier, Stadtbibliothek, Ms. Nr. 447	Psalter	St. Alban, Trier	XV	Keuffer IV, 64f.
Trier, Stadtbibliothek, Ms. Nr. 458	Psalter	?	End XIV	Keuffer IV, 71f.
Trier, Stadtbibliothek, Ms. Nr. 472	Psalter	Niederrhein, Klausen?	Beg. XIII	Keuffer IV, 80f.
Trier, Stadtbibliothek, Ms. Nr. 474	Psalter	St. Alban, Trier	XV	Keuffer IV, 81f.
Trier, Stadtbibliothek, Ms. Nr. 476	Psalter	St. Matthias, Trier?	XIV (II)	Keuffer IV, 83
Trier, Stadtbibliothek, Ms. Nr. 478	Psalter	St. Matthias, Trier	XVI	Keuffer IV, 84f.
Trier, Stadtbibliothek, Ms. Nr. 483	Psalter	Eberhardsklausen?	1497	Keuffer IV, 88
Trier, Bistumsarchiv, Ms. Nr. 520	Psalter	St. Castor, Koblenz	XIII	Siffrin, 161
Trier, Bistumsarchiv, Ms. Nr. 524	Psalter	Wegeleben	1345	Siffrin, 165
Trier, Bistumsarchiv, Ms. Nr. 548	Psalter	Gandersheim	1503	Siffrin, 194

## 2. Primary sources. I. Chant books

<b>Siglum</b>	<b>Type</b>	<b>Provenance</b>	<b>Date</b>	<b>Catalogue</b>
Trier, Bistumsarchiv, Ms. Nr. 549	Psalter	?	c. 1500	Siffrin, 195
Trier, Bistumsarchiv, Ms. Nr. 552	Psalter	Hildesheim	Beg. XVI	Siffrin, 198
Trier, Bistumsarchiv, Ms. Nr. 554	Psalter	Magdeburg	Beg. XVI	Siffrin, 201
Trier, Stadtbibliothek, Ms. Nr. 430	Psalter (and Hymnarium)	St. Agneten, Trier	XV (II)	Keuffer IV, 50
Trier, Stadtbibliothek, Ms. Nr. 394	Responsoriale	St. Martin, Trier	Beg. XVII	Keuffer IV, 30
Trier, Stadtbibliothek, Ms. Nr. 484	Sanctorale	St. Matthias, Trier	End XV	Keuffer IV, 88f.
Trier, Stadtbibliothek, Ms. Nr. 486	Sanctorale	St. Matthias, Trier	1749	Keuffer IV, 90
Trier, Stadtbibliothek, Ms. Nr. 495	Sanctorale	St. Matthias, Trier	XV	Keuffer IV, 94
Trier, Bistumsarchiv, Ms. Nr. 582	Stationale	Trier Cathedral	1774	Siffrin, 230
Trier, Bistumsarchiv, Ms. Nr. 583	Stationale	St. Paulinus, Trier	1774	Siffrin, 231

## 2. Primary sources. II. Description of primary sources

As is clear from the information above, the majority of the sources housed in the Stadtbibliothek Trier are from monastic institutions in and around the city of Trier, such as St. Simeon, St. Maximinus and St. Eucharius-Matthias. Only the Bistumsarchiv Trier currently houses sources from Trier Cathedral. The following table shows the sources of which the provenance has been identified as Trier Cathedral:

**Table 4: Sources from Trier Cathedral**

<b>Siglum</b>	<b>Type</b>	<b>Provenance</b>	<b>Date</b>	<b>Catalogue</b>
Trier, Bistumsarchiv, Ms. Nr. 480	Antiphoner	Trier Cathedral	XIV	Siffrin, 102
Trier, Bistumsarchiv, Ms. Nr. 482	Antiphoner	Trier Cathedral	Beg. XV	Siffrin, 104
Trier, Bistumsarchiv, Ms. Nr. 483	Antiphoner	Trier Cathedral	Beg. XV	Siffrin, 105
Trier, Bistumsarchiv, Ms. Nr. 489	Antiphoner (Pars aestivalis)	Trier Cathedral	End XV	Siffrin, 117
Trier, Bistumsarchiv, Ms. Nr. 498a	Antiphoner (Pars hiemalis)	Trier Cathedral	XV	Siffrin, 131
Trier, Bistumsarchiv, Ms. Nr. 498b	Antiphoner (Pars aestivalis)	Trier Cathedral	XV	Siffrin, 132
Trier, Bistumsarchiv, Ms. Nr. 500a	Antiphoner (Pars hiemalis)	Trier Cathedral	c. 1500	Siffrin, 134
Trier, Bistumsarchiv, Ms. Nr. 500b	Antiphoner (Pars aestivalis)	Trier Cathedral	c. 1500	Siffrin, 135
Trier, Bistumsarchiv, Ms. Nr. 501a	Antiphoner (Pars hiemalis)	Trier Cathedral	c. 1500	Siffrin, 136
Trier, Bistumsarchiv, Ms. Nr. 501b	Antiphoner (Pars aestivalis)	Trier Cathedral	c. 1500	Siffrin, 137
Trier, Bistumsarchiv, Ms. Nr. 509	Antiphoner	Trier Cathedral	XVIII	Siffrin, 149
Trier, Bistumsarchiv, Ms. Nr. 535	Breviary	Trier Cathedral	XV	Siffrin, 179
Trier, Bistumsarchiv, Ms. Nr. 453	Gradual	Trier Cathedral	Beg. XV	Siffrin, 75
Trier, Bistumsarchiv, Ms. Nr. 455	Gradual	Trier Cathedral	Beg. XV	Siffrin, 78
Trier, Bistumsarchiv, Ms. Nr. 456	Gradual	Trier Cathedral	XV	Siffrin, 79
Trier, Bistumsarchiv, Ms. Nr. 460	Gradual	Trier Cathedral	End XV	Siffrin, 83
Trier, Bistumsarchiv, Ms. Nr. 461	Gradual	Trier Cathedral	1500	Siffrin, 84
Trier, Bistumsarchiv, Ms. Nr. 462	Gradual	Trier Cathedral	1500	Siffrin, 85
Trier, Bistumsarchiv, Ms. Nr. 463a	Gradual	Trier Cathedral	1512-1515	Siffrin, 88
Trier, Bistumsarchiv, Ms. Nr. 463b	Gradual	Trier Cathedral	1512-1515	Siffrin, 87
Trier, Bistumsarchiv, Ms. Nr. 467	Gradual	Trier Cathedral	XIX (I)	Siffrin, 93
Trier, Bistumsarchiv, Ms. Nr. 584	Ordinarius Trevirensis	Trier Cathedral	1863	Siffrin, 232
Trier, Bistumsarchiv, Ms. Nr. 582	Stationale	Trier Cathedral	1774	Siffrin, 230

## 2. Primary sources. II. Description of primary sources

As can be seen from the table, the oldest known, surviving antiphoner from Trier Cathedral is Trier, Bistumsarchiv, Ms. Nr. 480. Only eight antiphoners, ranging from the fourteenth to the eighteenth century (with the majority from the fifteenth century), have survived from Trier Cathedral. The situation surrounding the breviary is much worse – only one source, Trier, Bistumsarchiv, Ms. Nr. 535 has survived, and this manuscript dates from the fifteenth century. No Missal from Trier Cathedral has remained, although nine Graduals give some insight into the liturgical practices for Mass at this ecclesiastical institution. Trier, Bistumsarchiv, Ms. Nr. 584 is a copy made of Balduin's Liber Ordinarius (fourteenth century), which no longer exists. Another copy is currently housed at the Stadtbibliothek (Trier, Stadtbibliothek, Ms. Nr. 1737/66), from the beginning of the fifteenth century.

As the oldest existent antiphoner from Trier Cathedral, Trier, Bistumsarchiv, Ms. Nr. 480 serves as the point of departure for this study about the Office chants for the saints of Trier. Six other antiphoners from the diocese of Trier (Trier, Bistumsarchiv, Mss. Nos. 484a, 484b, 486, 488a, 488b, 490, 491, 498a and 498b) serve as comparative material.

The following part of this chapter aims to give a description of the sources that form the basis of this study. The description of each source includes date and provenance, as well as information concerning the writing style and notation. The contents of each source are given in table form with folio numbers.

### **II. Description of primary sources**

#### **1. Trier, Bistumsarchiv, Ms. Nr. 480**

##### **a) Provenance of Trier 480**

Trier, Bistumsarchiv, Ms. Nr. 480<sup>22</sup> is the oldest known surviving antiphoner from the city of Trier and its diocese. The manuscript was possibly used at Trier Cathedral, and dates to the mid-fourteenth century. The Sanctorale of Trier 480 supports this assumption – all local saints featured in the Sanctorale have a direct connection to Trier Cathedral. According to Siffrin<sup>23</sup> and Keuffer,<sup>24</sup> this is also, in all probability, the oldest known source from Trier Cathedral, excluding the Liber Ordinarius, which was edited by Kurzeja<sup>25</sup> and dates from the beginning of the fourteenth century. Lipphardt refers to Trier 480 in his study, speculating that this source's provenance is either Trier Cathedral or an Augustinian monastery in Trier.<sup>26</sup>

##### **b) Description of Trier 480**

Trier 480 has two wooden boards with a leather covering. At one point the leather was white in colour, but time and use have turned the leather brown. On both the back and front leather covers, decorative images have been pressed into the leather. These are, however, almost

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<sup>22</sup> Hereafter referred to as Trier 480.

<sup>23</sup> Siffrin, *Die liturgischen Handschriften im Bistumsarchiv Trier*.

<sup>24</sup> Keuffer, *Beschreibendes Verzeichnis der Handschriften der Stadtbibliothek zu Trier*.

<sup>25</sup> Kurzeja, *Der älteste Liber Ordinarius der Trierer Domkirche*.

<sup>26</sup> Lipphardt, *Lateinische Osterfeiern und Osterspiele*, 437-438.



indistinguishable. According to Siffrin (who looked at this manuscript almost fifty years ago), these images include floral patterns, as well as portrayals of Adam and Eve, Abraham and Christ on the Cross.<sup>27</sup> The front cover has come loose in the top left-hand corner, exposing the wooden board and the bookbinding (consisting of two pieces of cord). The top part of the leather cover of the spine of the book has been torn away, leaving the manuscript's bindings exposed. The back cover is decorated with two metal ornaments, in the top left-hand corner, and the bottom right-hand corner, both decorated with two birds, facing each other. There is also a metal ornament in the middle of the back cover, in the form a flower. These ornaments also act as protection for the manuscript, so that the manuscript never touches the surface on which it rests. The manuscript was originally fastened with two metal straps and clasps at the front – the top metal strap, however, has been lost.

This manuscript consists of 314 folios. Arabic pagination, in pencil, begins on fol. 1v with the number 2. It continues in the middle at the top of the page to fol. 187v. From here onwards, the Arabic pagination is in a different hand, still in pencil, but written in the top left/right-hand corner of the respective page. An older numbering continued with the foliation, on the recto side of each folio. This is scratched out by the writer of the corner foliation. From fol. 192v onwards, the foliation only appears in the top corner of the recto side of the folio. The numbering continues up to the last page (fol. 314v or p. 630). The numbers continue without taking any lacuna in the manuscript into account. Siffrin uses this folio numbering in his description of the source, but does not mention any lacunae in the chants.

The folios of the manuscript are relatively unadorned, and therefore the manuscript was probably intended for daily use. The dimensions, including the binding, are 33 x 23,7 cm. The dimensions of most folios are 30,9 x 22,4 cm. Each folio contains fourteen staves; each stave consists of four lines, ruled in black ink. Both f- and c-clefs are used, but rarely together. The f-line is coloured red, drawn over the black line. In some cases, the g-clef is used. When this occurs, an extra line in red is drawn in the space to indicate the f-line. Trier 480 contains the Office chants organised according to the secular cursus.

### c) Content

The manuscript is divided into sections of the liturgical year (*Temporale* and *Sanctorale*) with a separate *Venitorium* and *Hymnal* at the end (*Temporale*: folios 1r-144v, *Sanctorale*: folios 145r-285v, *Commune*: folios 290r-303v). The chants sung during summer and autumn, are not presented in groups, but appear to be divided among the other feasts. These are not always accompanied by rubrics, and when they are, the rubrics often mention the wrong feast (for example, fol. 126v, where the rubric “Dominica viii ant.” accompanies a responsory for the Summer Histories from Wisdom). Each antiphon is accompanied by a *differentia*, and, in some cases, psalm incipits with their psalm intonation, although this does not occur consistently.

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<sup>27</sup> Siffrin, *Die liturgischen Handschriften im Bistumsarchiv Trier*, 102.

## 2. Primary sources. II. Description of primary sources

The following table provides an overview of the different feasts in Trier 480 and the folio numbers on which they appear. The table also includes the dates of the saints' feast days. Local saints' offices are marked in bold:

001r	Dom. 1 Adventus <sup>28</sup>		038v	Die 3 p. Epiphaniam
003v	Fer. 2 Hebd. 1 Adv.		039r	Die 4 p. Epiphaniam
004r	Fer. 3 Hebd. 1 Adv.		039r	Epiphania,8
004r	Fer. 4 Hebd. 1 Adv.		039r	Die 5 p. Epiphaniam
004r	Fer. 5 Hebd. 1 Adv.		039r	Epiphania,8
004r	Fer. 6 Hebd. 1 Adv.		039r	Die 6 p. Epiphaniam
004r	Sabbato Hebd. 1 Adv.		039r	Epiphania,8
004r	Dom. 2 Adventus		039v	Octava Epiphaniae
006r	Fer. 2 Hebd. 2 Adv.		040v	Dom. p. Epiphaniam
006r	Fer. 3 Hebd. 2 Adv.		042v	Dom. per annum
006r	Fer. 4 Hebd. 2 Adv.		042v	Feria 2 per annum
006r	Fer. 5 Hebd. 2 Adv.		044r	Feria 3 per annum
006r	Fer. 6 Hebd. 2 Adv.		045r	Feria 4 per annum
006v	Sabbato Hebd. 2 Adv.		045v	Feria 5 per annum
006v	Dom. 3 Adventus		046v	Feria 6 per annum
008r	Fer. 2 Hebd. 3 Adv.		047v	Sabbato per annum
008v	Fer. 3 Hebd. 3 Adv.		048v	Dom. per annum
009r	Fer. 4 Hebd. 3 Adv.		049r	Feria 2 per annum
009v	Fer. 5 Hebd. 3 Adv.		049v	Feria 3 per annum
010v	Fer. 6 Hebd. 3 Adv.		049v	Dom. 3 p. Epiph.
011r	Sabbato Hebd. 3 Adv.		050r	Dom. 4 p. Epiph.
012r	Antiphonae Majores		050r	Dom. Septuagesimae
013r	Dom. 4 Adventus		053r	Hebd. Septuagesimae
015r	Vigilia Nat. Domini	December 24	053v	Dom. Sexagesimae
016r	Nativitas Domini	December 25	053v	Hebd. Sexagesimae
020r	Stephani	December 26	054r	Dom. Quinquagesimae
023v	Joannis Evang.	December 27	056r	Fer. 2 Quinquages.
026v	Nat. Innocentium	December 28	056v	Fer. 3 Quinquages.
029r	Dom. p. Nat. Dom.		057r	Fer. 4 Cinerum
030v	Nativitas Domini,8		057r	Fer. 5 post Cineres
031r	Hebd. Nat. Dom.		057r	Fer. 6 post Cineres
032r	Octava Nat. Domini		057v	Sabbato post Cineres
033r	Octava Stephani		057v	Dom. 1 Quadragesimae
034r	Oct. Joannis Evang.		060v	Ad Suffragium
035r	Oct. Nat. Innocent.		060v	Fer. 2 Hebd. 1 Quad.
035r	Vigilia Epiphaniae		060v	Fer. 3 Hebd. 1 Quad.
035r	Epiphania	January 6	061r	Fer. 4 Hebd. 1 Quad.
038r	Die 2 p. Epiphaniam		061v	Fer. 5 Hebd. 1 Quad.

<sup>28</sup> All feast names are in accordance with the guideines for CANTUS indexes: Lacoste, ed., "Cantus: A database for Latin ecclesiastical chant", <http://cantusdatabase.org/>.

## 2. Primary sources. II. Description of primary sources

061v	Fer. 6 Hebd. 1 Quad.	099r	Octava Paschae
061v	Sabb. Hebd. 1 Quad.	099r	Fer. 2 p. Oct.Pasch.
062r	Dom. 2 Quadragesimae	099v	Fer. 3 p. Oct.Pasch.
064r	Fer. 2 Hebd. 2 Quad.	099v	Fer. 4 p. Oct.Pasch.
064r	Fer. 3 Hebd. 2 Quad.	099v	Fer. 5 p. Oct.Pasch.
064r	Fer. 4 Hebd. 2 Quad.	100r	Fer. 6 p. Oct.Pasch.
064r	Fer. 5 Hebd. 2 Quad.	100r	Sabb. p. Oct. Pasch.
064v	Fer. 6 Hebd. 2 Quad.	100r	Hebd. 3 p. Pascha
064v	Sabb. Hebd. 2 Quad.	100v	Fer. 2 Hebd. 3 Pasc.
065r	Dom. 3 Quadragesimae	101r	Fer. 3 Hebd. 3 Pasc.
067v	Fer. 2 Hebd. 3 Quad.	102r	Fer. 4 Hebd. 3 Pasc.
068v	Fer. 3 Hebd. 3 Quad.	102v	Fer. 5 Hebd. 3 Pasc.
068v	Fer. 4 Hebd. 3 Quad.	103r	Fer. 6 Hebd. 3 Pasc.
068v	Fer. 5 Hebd. 3 Quad.	103v	Sabbato 3 p. Pascha
069r	Fer. 6 Hebd. 3 Quad.	104r	Hebd. 4 p. Pascha
069r	Sabb. Hebd. 3 Quad.	104r	Fer. 2 Hebd. 4 Pasc.
069r	Dom. 4 Quadragesimae	104r	Fer. 3 Hebd. 4 Pasc.
071v	Fer. 2 Hebd. 4 Quad.	104r	Fer. 4 Hebd. 4 Pasc.
072r	Fer. 3 Hebd. 4 Quad.	104r	Fer. 5 Hebd. 4 Pasc.
072v	Fer. 4 Hebd. 4 Quad.	104r	Fer. 6 Hebd. 4 Pasc.
073r	Fer. 5 Hebd. 4 Quad.	104r	Sabbato 4 p. Pascha
073r	Fer. 6 Hebd. 4 Quad.	104v	Hebd. 5 p. Pascha
073r	Sabb. Hebd. 4 Quad.	104v	Fer. 2 Hebd. 5 Pasc.
073v	Dom. de Passione	105r	Fer. 3 Hebd. 5 Pasc.
076v	Fer. 2 de Passione	105v	Fer. 4 Hebd. 5 Pasc.
077r	Fer. 3 de Passione	106r	Fer. 5 Hebd. 5 Pasc.
077r	Fer. 4 de Passione	106v	Fer. 6 Hebd. 5 Pasc.
077v	Fer. 5 de Passione	106v	Sabbato 5 p. Pascha
077v	Fer. 6 de Passione	106v	Dom. 6 p. Pascha
078r	Sabb. de Passione	106v	Fer. 2 in Letaniis
078r	Dom. in Palmis	106v	Fer. 3 in Letaniis
081r	Fer. 2 Maj. Hebd.	106v	Ascensio Domini
082r	Fer. 3 Maj. Hebd.	108r	Fer. 6 p. Ascensio.
083v	Fer. 4 Maj. Hebd.	109r	Sabb. p. Ascensionem
084r	Fer. 5 in Cena Dom.	109v	Dom. p. Ascensionem
087v	Fer. 6 in Parasceve	110r	Fer. 2 p. Ascensio.
090r	Sabbato Sancto	110r	Fer. 3 p. Ascensio.
092v	Dom. Resurrectionis	110r	Fer. 4 p. Ascensio.
095r	Fer. 2 p. Pascha	110v	Oct. Ascens. Domini
096r	Fer. 3 p. Pascha	110v	Sabb. p. Ascensionem
097r	Fer. 4 p. Pascha	110v	Vigilia Pentecostes
098r	Fer. 5 p. Pascha	111r	Dom. Pentecostes
098r	Fer. 6 p. Pascha	112v	Fer. 2 Pent.
098v	Sabbato in Albis	113r	Fer. 3 Pent.

## 2. Primary sources. II. Description of primary sources

114r	Fer. 4 Pent.	142v	Dom. 23 p. Pent.	
114r	Fer. 5 Pent.	143r	De Prophetis	
114v	Fer. 6 Pent.	144r	Dom. 24 p. Pent.	
114v	Sabbato Pent.	144r	De Prophetis	
114v	De Trinitate	144r	Dom. 25 p. Pent.	
118r	Corporis Christi	144v	De Prophetis	
122r	De Regum	144v	Dom. 26 p. Pent.	
123r	Sabbato per annum	145r	Andreae	November 30
125r	De Regum	148r	Barbarae	December 4
126	Dom. 1 p. Pent.	151v	Nicolai	December 6
126	Dom. 2 p. Pent.	154v	Conceptio Mariae	December 8
126r	Dom. 3 p. Pent.	<b>159v</b>	<b>Eucharri</b>	<b>December 8</b>
126r	Dom. 4 p. Pent.	163r	Luciae	December 13
126v	Dom. 5 p. Pent.	164r	Thomae Apost.	December 21
126v	Dom. 6 p. Pent.	164v	Thomae Cantuariensis	Dec 29
126v	Dom. 7 p. Pent.	167r	Fabiani, Sebastiani	January 20
126v	De Sapientia	170r	Agnetis	January 21
128r	Dom. 8 p. Pent.	173r	Conversio Pauli	January 25
128r	De Sapientia	176v	Purificatio Mariae	February 2
129r	Dom. 9 p. Pent.	179v	Agathae	February 5
129v	De Sapientia	182v	Cathedra Petri	February 22
129v	Dom. 10 p. Pent.	<b>185v</b>	<b>Matthiae</b>	<b>February 24</b>
129v	De libro Sapientia	188v	Gregorii	March 12
129v	Dom. 12 p. Pent.	192r	Annuntiatio Mariae	March 25
130r	De Job	194v	De Sanctis TP	
132r	Dom. 13 p. Pent.	196v	Philippi, Jacobi	May 1
132r	De Job	197r	Alexandri et Soc.	May 3
133v	Dom. 14 p. Pent.	197r	Inventio Crucis	May 3
134r	De Job	199r	De Corona Spinea	May 4
134r	Dom. 15 p. Pent.	200r	Joannis port. Lat.	May 6
134v	De Tobia	<b>200r</b>	<b>Maximini</b>	<b>May 29</b>
136r	Dom. 16 p. Pent.	<b>204r</b>	<b>Symeoni</b>	<b>June 1</b>
136r	De Judith	206v	Acacii et Soc.	June 22
137r	Dom. 17 p. Pent.	210v	Joannis Baptistae	June 24
137v	De Esther	213v	Joannis, Pauli	June 26
138r	De Machabeis	214v	Petri, Pauli	June 29
139v	Dom. 19 p. Pent.	218r	Pauli	June 30
139v	Hebd. De Machabaeis	220r	Benedicti	July 11
140v	Dom. 20 p. Pent.	223r	Margaritae	July 13
140v	De Machabeis	225r	Divisio Apostolorum	July 15
141r	Dom. 21 p. Pent.	228r	Mariae Magdalenae	July 22
141r	De Machabeis	230v	Annae	July 26
141r	Dom. 22 p. Pent.	233v	Vincula Petri	August 1
141r	De Prophetis	234v	Inventio Stephani	August 3

## 2. Primary sources. II. Description of primary sources

238r	Mariae Aegyptiacae	August 7	273r	Martini	November 11
240v	Laurentii	August 10	276r	Briccii	November 13
243v	Tiburtii, Susannae	August 11	276v	Elisabeth Hungaricae	November 19
243v	Hippolyti	August 13	279v	Caeciliae	November 22
244r	Assumptio Mariae	August 15	282r	Clementis	November 23
<b>247r</b>	<b>Helenae</b>	<b>August 18</b>	283r	Catharinae	November 25
249r	Bernardi	August 20	285v	XI milium Virginum	October 21
252v	Augustini	August 28	290r	Comm. Apostolorum	
256v	Decoll. Joannis Baptistae	Aug 29	292v	Comm. unius Mart.	
<b>257v</b>	<b>Paulini</b>	<b>August 31</b>	295v	Comm. plur. Mart.	
259r	Nativitas Mariae	September 8	298r	Comm. unius Confess.	
<b>262v</b>	<b>Materni</b>	<b>Sep 14</b>	301r	Comm.un.Con.non.Pon.	
263v	Matthaei	September 21	301v	Comm. Virginum	
267r	Mauritii	September 22	303v	In Dedicatione Ecclesiae	
268r	Michaelis	September 29	306v	Invitatorium	
271r	Omnium Sanctorum	November 1	310r	Hymni	

### d) Palaeography

Trier 480 is not a particularly elegant or neatly written manuscript. One notator (Notator I) and one scribe (Scribe I) were chiefly responsible for the manuscript. A second notator (Notator II) added lines to chants on certain folios, dividing the notation into “word-sizes”.<sup>29</sup> Notator I left a large number of chants without notation.<sup>30</sup> Scribe I also had to add a number of words which push into the musical stave at a later stage, where the words in the respective chant had been forgotten.<sup>31</sup>

### i) The Musical Notation

The neumes of Trier 480 are written in Messine notation on staff lines.<sup>32</sup> The monks of Solesmes, in their study of the *Graduel Romain*,<sup>33</sup> include a map of the general dissemination of the different styles of notation:

<sup>29</sup> For examples, see fols. 7r, 38r, 43r, 44r, 44v, 45r, 45v, 47v, 57v, 60r, 66r, 78r, 117r, 120v, 248v, 306v, 307r, 307v, 308r, 308v, 309r, 309v, 310r and 311r.

<sup>30</sup> For examples, see fols. 33v, 35r, 39r, 39v, 40r, 50r, 56v, 57r, 93v, 95v, 99v, 110v, 111r, 124v, 220r, 240v, 242v, 243v, 267r, 292r, 293r, 293v, 302v and 303r.

<sup>31</sup> For examples, see fols. 34r, 41r, 42r, 43r, 50v, 51r, 55v, 73r, 147v, 186r, 283r.

<sup>32</sup> Siffrin erroneously identifies the type of notation as Gothic notation (Hufnagelneumen) (Siffrin, *Die liturgischen Handschriften im Bistumsarchiv Trier*, 102).

<sup>33</sup> Sources, 231.

## 2. Primary sources. II. Description of primary sources

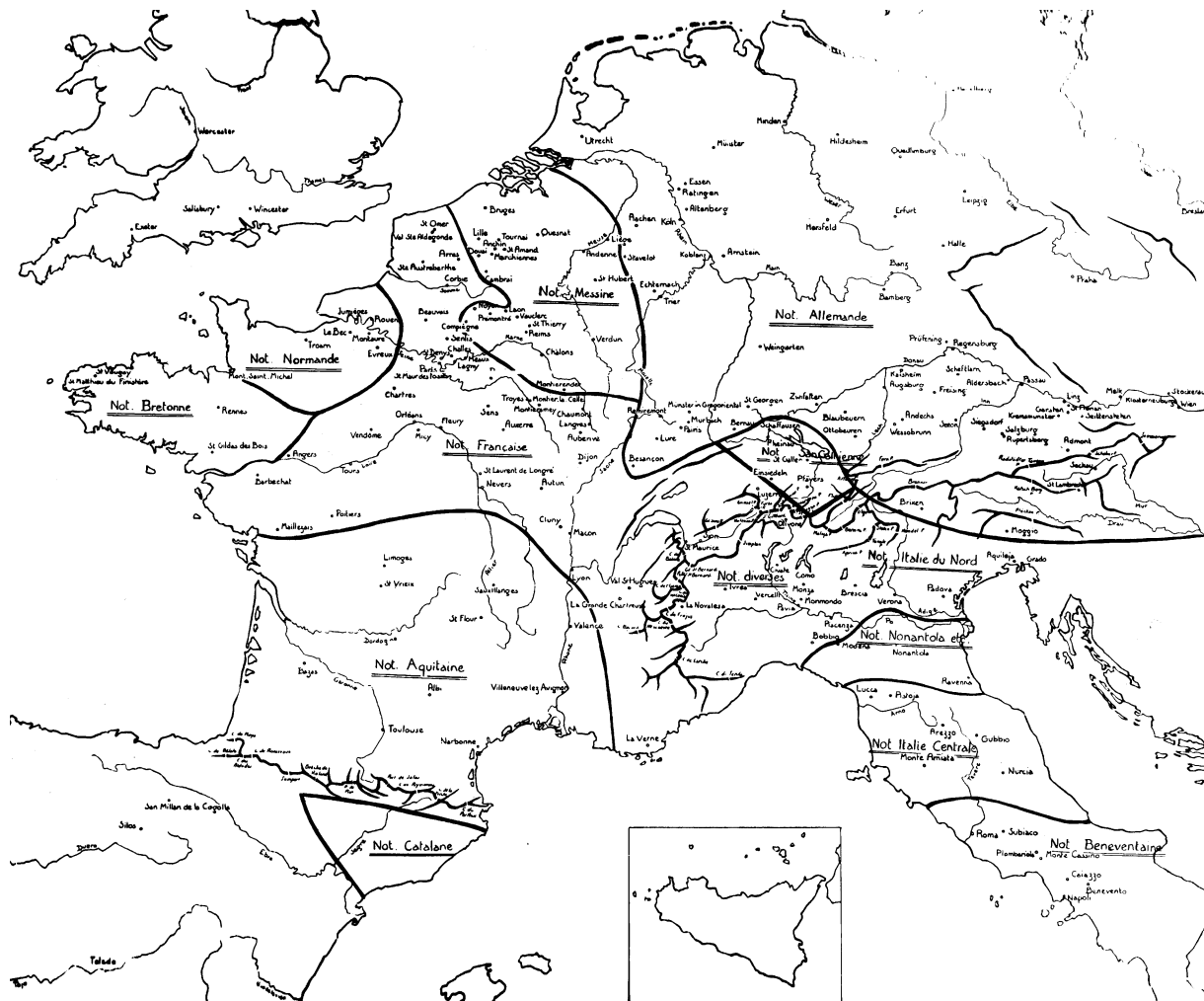


Figure 1: General dissemination of notation styles

On this map, Trier is just to the right of the border between the area of Messine and German notation. This, however, is a very generalised way of seeing the dissemination of the different writing styles, since Messine notation has been found in sources as far east as Leipzig and Austria,<sup>34</sup> and as far afield as Spain.<sup>35</sup> The oldest source with this notation is Laon, Bibliothèque Nationale, Ms. 239. This style of notation is named after the city from whence it is thought to have originated; the rule of Chrodegang (who was Bishop of Metz, 748-766) spread from this city and could have played a role in the dissemination of this type of notation.<sup>36</sup> Dom Mocquereau was the first to use the term “messine” to describe this style of writing, in the third volume of *Paléographie Musicale*, published in 1892. Hourlier speculates that the reputation of the Metz writing school, since the end of the ninth century, probably influenced Mocquereau’s choice of terminology.<sup>37</sup>

This style of notation is characterised by the uncinus, the neume resembling a hook or barb. In Trier 480, the neume had evolved to almost resemble a small square block, with a tail to the

<sup>34</sup> Hourlier, “Le Domaine de la Notation Messine”, 154.

<sup>35</sup> Hourlier, “Le Domaine de la Notation Messine”, 156.



<sup>36</sup> Wagner, “Neumenkunde”, 195; Corbin, *Die Neumen*, 3.87.

<sup>37</sup> Hourlier, “Le Domaine de la Notation Messine”, 99.

## 2. Primary sources. II. Description of primary sources

left: The scribe of Trier 480, however, does not use this neume consistently. In some cases he changes to an uncinus with a much shorter tail, sometimes within a single chant. This shorter tail neume resembles the adiastematic neume much more closely:<sup>38</sup>

**Table 5: Examples of the *uncinus* in Trier 480**


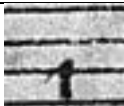





Uncinus	Uncinus with shorter tail
Folio 32r	Folio 32r
	

Hourlier identifies five sources, three originating from Trier, with Messine notation.<sup>39</sup> A further fourteen Trier sources do not have Messine notation, but German Gothic notation, evolving from earlier German adiastematic notation. Hourlier concludes that Messine notation was introduced to Trier at the monasteries of St. Maximinus and Eucharius in the eleventh century, while the cathedral and the monastery of St. Simeon employed a German style of notation.<sup>40</sup> This is not the case in the example of Trier 480, the oldest existent antiphoner from Trier Cathedral. Although the notation in Trier 498a and Trier 498b, a fifteenth century antiphoner from the Cathedral, is German Gothic notation, this is not the case in Trier 480, indicating that in the fourteenth century, and perhaps even earlier, another style of notation was used at the Cathedral. Unfortunately, no fragments from Trier Cathedral have yet been identified from the period before Trier 480, for comparison.

The following table gives an overview of the uncinus form as found in Trier 480:

### ***Uncinus (and punctum)***

**Table 6: Examples of the *uncinus* in Trier 480**

Notator I	Notator I <sup>a</sup>	Notator I <sup>b</sup>	Notator II	Notator III	Notator IV	Modern transcription
Folio 5v	Folio 5v	Folio 145r	Folio 44r	Folio 45v	Folio 94v	
						

The first column represents the uncinus by Notator I, as it appears in most of the manuscript. The second column is still Notator I, but here he changes the slant of the uncinus from angular (left to right) to vertical, with a small, thin tail still visible on the left. Notator I changes his style in the course of one chant, without any reason, for example, the Lauds antiphon, *Urbs fortitudinus*, fol. 5v:

<sup>38</sup> Compare this form of uncinus with the adiastematic neume found in Trier, Stadtbibliothek Ms. Nr. 399 (end of thirteenth century) Paléographie Musicale III, plate 164B, 57.

<sup>39</sup> Of the three sources originating from Trier, two sacramentaries (eleventh century) came from the monastery of St. Maximinus, and the third, a processional (eleventh century) came from the monastery of St. Eucharius. The other two sources were used in Trier but originated from, respectively, Arnstein (Gradual, thirteenth century), and Luxemburg (Missal, twelfth century).

<sup>40</sup> Hourlier, "Le Domaine de la Notation Messine", 101.



Figure 2: Example of the different uncinus form in Trier 480

The colour of the ink remains consistent. It seems as if the notator wrote the uncinus in his “regular” way, and changed the neume afterwards, adding a downward, vertical stroke to the neume. It is possible to hypothesise that the added downward stroke signifies that that neume is higher or on the same pitch as the preceding neume, but this is not the case. The notator’s use of this downward stroke does not remain consistent.



Notators II, III and IV are later hands, using a lighter colour ink. These hands filled in notation that had been left blank by Notator I. Notator II’s script is rather untidy, whereas Notator III and IV’s scripts appear more controlled.

Notator III’s neumes are almost identical to that of a fourteenth-century source from Metz.<sup>41</sup> The uncinus and clivis are formed in the exact same way. Only the pes differs. Notator III forms the pes in one stroke, starting with a horizontal line, which turns into a vertical line, ending with a horizontal hook. The scribe of the Metz source forms the pes through a short horizontal line, joined to an uncinus. Bannister classifies this source under German notation.

The uncinus of Notator II is similar to that of a thirteenth-century source, provenance Hainaut, in modern Belgium, in Bannister’s study.<sup>42</sup> The uncinus’s hook has a slight downward angle, with a vertical line downwards.

In the case of Notator I and III, the punctum only appears in compound neumes and never alone. Only notator II uses a punctum as a single neume. It is almost a rectangular line drawn at a slight angle to the line it is written on:

Table 7: Example of the *punctum* in Trier 480

Notator II Folio 45v	Modern transcription
	

<sup>41</sup> Bannister, *Monumenti Vaticani di Paleografia Musicale Latina*, 168.







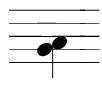
<sup>42</sup> Bannister, *Monumenti Vaticani di Paleografia Musicale Latina*, 165.



## 2. Primary sources. II. Description of primary sources

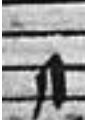

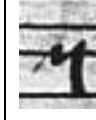

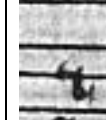


### *Pes*

**Table 8: Examples of the *pes* in Trier 480**

Notator I	Notator I	Notator I	Notator I	Notator I	Notator III	Modern transcription
Folio 6v	Folio 48v	Folio 148r	Folio 48v	Folio 112r	Folio 94v	
						

### *Clivis*





**Table 9: Examples of the *clivis* in Trier 480**

Notator I	Notator I	Notator I	Notator I	Notator III	Notator III	Modern transcription
Folio 6v	Folio 144v	Folio 7r	Folio 218v	Folio 94v	Folio 94v	
						

The notators of Trier 480 used two different forms of the *clivis*. The first form starts with a virga-like stroke, the second begins with an unicus. There is no consistency in the notator's use of either *clivis* form – both are used when the preceding neume is on the same pitch, or higher, or lower.





### *Torculus*

**Table 10: Examples of the *torculus* in Trier 480**

Notator I	Notator I	Notator III	Modern transcription
Folio 6r	Folio 217r	Folio 94v	
			

### *Porrectus*

**Table 11: Examples of the *porrectus* in Trier 480**



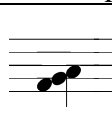
Notator I	Notator I	Notator III	Modern transcription
Folio 10r	Folio 154v	Folio 94v	
			

As with the *clivis*, there is no consistency as to when the notator uses a specific form of the *porrectus*.

## 2. Primary sources. II. Description of primary sources





### *Scandicus*

Table 12: Examples of the *scandicus* in Trier 480

Notator I Folio 48v	Notator I Folio 50v	Modern transcription
		

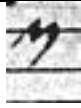

### *Climacus*

Table 13: Examples of the *climacus* in Trier 480

Notator I Folio 12v	Notator I Folio 118r	Notator I Folio 214v	Modern transcription
			

### Apostrophic neumes



Table 14: Example of an apostrophic neume following an uncinus in Trier 480

Notator I Folio 113v	Modern transcription
	

### Liquescence




### Epiphonus

Table 15: Example of the *epiphonus* in Trier 480

Notator I Folio 36r	Modern transcription
	

### Cephalicus

Table 16: Example of the *cephalicus* in Trier 480

Notator I Folio 7r	Notator I Folio 13v	Modern transcription
		

## ii) The Script

Scribe I is in Gothic *textualis rotunda*.<sup>43</sup> This script first appeared in c. 1250. *Textualis rotunda* favours the suppression of a break in letters in favour of roundness. In this script, words normally end in a thin hair stroke, especially on the letters *m* and *n*, also connecting the letters to those of the next line. It also makes use of the rectangular *a*.<sup>44</sup> This script can be recognised by the treatment of the bottoms of the minims, which are rounded off with a natural upward curve of the pen, instead of the specially applied ‘diamond-shaped’ feet.<sup>45</sup>

## iii) The use of abbreviations, initials and capitals

The abbreviations for the chant texts are *a* (antiphons), *y* or *hym* (hymns), *inv*t (invitatories) and *R* and *V* (responsories and versicles). The *incipit* of the relevant psalm text, together with notation, sometimes appears together with the notation of the *differentia*. The abbreviation *ps* precedes the psalm texts in most cases. Punctuation does not feature in this manuscript.

Capital letters and initials are important clues for the determination of the position and genre in liturgical manuscripts. The term ‘initial’ applies to those letters at the margin, while ‘capitals’ or ‘capital’ letter would refer to the kind of letter that begins this sentence.

A number of initials stretch over six, four or three staves. These larger initials represent major landmarks in the manuscript. These initials are, in most cases, decorated in red, blue and brownish-black colours. They are:

• E Ecce dies veniunt dicit	fol. 001r (Dom. 1 Adventus)	Six staves
• A Alleluia alleluia	fol. 092v (Dom. Resurrectionis)	Four staves
• M Mox ut vocem domini	fol. 145r (Andreae)	Four staves
• I In sanctorum devotionis	fol. 267r (Mauritii)	Four staves
• I In dedicatione temple	fol. 304r (In Dedicatione Eccl.)	Four staves
• H Hodie nobis caelorum rex	fol. 017r (Nativitas Domini)	Three staves
• B Benedictus dominus deus	fol. 040v (Dom. p. Epiphaniam)	Three staves
• V Veni sancta spiritus	fol. 110v (Vigilia Pentecostes)	Three staves
• G Gloria tibi trinitas	fol. 114v (De Trinitate)	Three staves
• E Ecce ego mitto vos sicut	fol. 290r (Comm. Apostolorum)	Three staves
• J Justorum autem animae	fol. 297v (Comm. plur. Mart.)	Three staves
• V Venite exsultemur domino	fol. 306v (Invitatorium)	Three staves
• C Conditor alme siderum	fol. 310r (Hymni)	Three staves

These initials are decorated with flowers, faces, and, in some cases, animals.

An initial over two staves is used to introduce a small number of feast days of the Temporale (Corporis Christi, fol. 118r; De Regum, fol. 122r; De Sapientia, fol. 126v; De Job, fol. 130r) and the majority of the feast days of the Sanctorale (Conceptio Mariae, fol. 154v; Eucharius, fol. 159v; Thomae Cant., fol. 164v; Fabiani, Sebastiani, fol. 167r; Conversio Pauli, fol. 173r;

<sup>43</sup> Oeser, “Das ‘A’ als Grundlage für Schrifvarianten in der gotischen Buchschrift”, 29. Bischoff describes the Gothic *textura textualis* style in general (Bischoff, *Latin Palaeography*, 127-136).

<sup>44</sup> Oeser, “Das ‘A’ als Grundlage für Schrifvarianten in der gotischen Buchschrift”, 28.

<sup>45</sup> Brown, *A guide to Western historical scripts*, 88.

## 2. Primary sources. II. Description of primary sources

Purificatio Mariae, fol. 176v; Agathae, fol. 179v; Cathedra Petri, fol. 182v; Matthiae, fol. 185v; Gregorii, fol. 189r; Annuntiatio Mariae, fol. 192r; De Sanctis TP, fol. 194v; De Corona Spinea, fol. 199r; Symeoni, fol. 204r; Acacii et Soc., fol. 206v; Joannis Baptistae, fol. 211r; Margaritae, fol. 223r; Divisio Apostolorum, fol. 225r; Mariae Magdalene, fol. 228r; Anna, fol. 230v; Inventio Stephani, fol. 234v; Mariae Aegyptiacae, fol. 238v; Laurentii, fol. 240v; Assumptio Mariae, fol. 244r; Bernardi, fol. 249r; Paulini, fol. 257v; Nativitas Mariae, fol. 259r; Materni, fol. 262v; Matthaei, fol. 264r; Michaelis, fol. 268r; Omnium Sanctorum, fol. 271r; Martini, fol. 273r; Elisabeth Hung., fol. 276v; Caeciliae, fol. 279v; Clementis, fol. 282r; Catharinae, fol. 283r; Comm. unius Mart., fol. 292v; Comm. plur. Mart., fol. 295v; Comm. unius Confess., fol. 298r; Comm. Virginum, fol. 301v; In Dedicatione Eccl., fol. 303v; De BMV TP, fol. 306r).

The chants commence with capital letters mostly written in black, sometimes in red or blue, ink. A large number of these capital letters are decorated with animals or faces; sometimes the faces play musical instruments.

### e) Scribal errors

Notator I made a number of errors, mostly concerning the differentiae and verse tones, sometimes putting the clef on the wrong line, thus indicating the wrong differentia for a specific mode, sometimes matching the wrong differentia with a certain mode, or just simply starting the differentia on the wrong line. Examples follow where the reading of Trier 480 are compared with those of Trier 486, representing the normal version.

For example, fol. 4r, the antiphon *Veniet fortiori me post me* (mode 8). The melodies from Trier 480 and Trier 486 are clearly similar. The notator of Trier 480 began the chant a fifth too high, moves to the correct tone on the word *post*, but then the melody moves a fifth too high again on the first syllable of *solvere*. This results in the chant ending on the high *d*, instead of *G*, but the notator still uses a differentia associated with mode 8:

T480 

A. Veni- et forti- or me post me cu-jus

T486 

A. Veni- et forti- or me post me cu-jus

T480 

non sum dingus sol-ve- re cor- ri- gi-am calci- amento-rum e-jus. Ps. Magnificat.

T486 

non sum dingus sol-ve- re cor- ri- gi-am calci- amento-rum e-jus. Ps. Magnificat.

## 2. Primary sources. II. Description of primary sources

Another example is the antiphon *Sion renovaberis et videbis* (fol. 6r). This antiphon, in the majority of sources from the diocese of Trier, is in the fourth mode transposed. The melodies in the two sources start in the same way. A line change occurs between *renovaberis* and *et*, and due to a clef change, the notator of Trier 480 continues the melody on the lower *D* (*et*) and from there continues the chant a fifth too low:

T480

A.Si- on re- no- vabe-ris et vi-debis justum tu- um

T486

A.Si- on re- no- vabe-ris et vi-debis justum tu- um

T480

qui ventu-rus est in te. E u o u a e.

T486

qui ventu-rus est in te. E u o u a e.

The responsory, *Sanctificamini hodie et* (Vigilia Nat. Domini), fol. 15r, is another example. In the majority of cases, this chant is in mode 7. When one compares the melody of this chant in Trier 480 with the version in Trier 486, the similar contours of the melody are immediately clear. The melody in Trier 480 is consistently either a tone or an interval of a fourth or fifth too low, which results in the melody of the responsory ending on *C*, which does not happen in any mode. The verse tone of the Trier 480 melody somewhat resembles the verse tone of the first mode, but the responsory melody does not resemble a chant in the first mode. The conclusion drawn must be that the notator of Trier 480 wrote the melody down incorrectly:

T480

R.Sancti- fi- ca-mi-ni ho- di- e et es-to- te pa- ra- ti

T486

R.Sancti- fi- cami-ni ho- di- e et esto- te pa- ra- ti

## 2. Primary sources. II. Description of primary sources

T480

quia di- e crasti- na vi- de-bi- tis

T486

quia di- e crasti- na vi- de-bi- tis

T480

ma- jes- ta- tem de- i in vo- bis.

T486

ma- jes- ta- tem de- i in vo- bis.

T480

V. Ho- di- e sci- e- tis quia ve- ni- et do- mi- nus

T486

V. Ho- di- e sci- e- tis quia ve- ni- et do- mi- nus

T480


et ma- ne vi- de- bi- tus glo- ri- am e- jus.


T486

et ma- ne vi- de- bi- tus glo- ri- am e- jus. In [vobis].

The antiphon, *Sit nomen domini benedictum* (Dom. per annum), fol. 42v, is an example of an antiphon which is incorrect due to a clef mistake. For most of the chant, the melody in Trier 480 is a fifth lower than that of Trier 486, which is in mode 7. The differentia is an interval of a seventh too low.

## 2. Primary sources. II. Description of primary sources

T480 

T486 

An antiphon from the office for the Finding of the Cross, *Helena Constantini mater*, fol. 197v, is another example of where a clef error led to the wrong differentia:





Another example is the chant, *Ascendo ad patrem meum et* (Ascensio Domini), fol. 108r, where the chant ends in a strange way and with a differentia that simply does not exist:

T480 

T486 


T480 


T486 

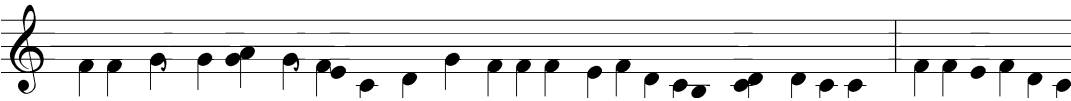
With the line change at *deum*, the melody in Trier 480 jumps a fifth too low, and ends on *C*.


An example from the Sanctorale is the antiphon *Beatus es et bene* from the office for the martyrs Fabian and Sebastian (fol. 169v). The melody in Trier 480 is consistently a fifth too low; the melody remains steady through line changes. Again, the differentia simply does not exist.

## 2. Primary sources. II. Description of primary sources

T480  A.Be-a-tus es et be-ne ti-bi e-rit e-gregi-e martyr Se-bas-ti-a-ne

T486  A.Be-a-tus es et be-ne ti-bi e-rit e-gregi-e martyr Se-bas-ti-a-ne

T480  quia cum sanctis gaude-bis et cum angelis ex-ul-ta-bis in e-ter-num. E u o u a e.

T486  quia cum sanctis gaude-bis et cum angelis ex-ul-ta-bis in e-ter-num. E u o u a e.

In the antiphon, *Domine qui operati* (Omnium Sanctorum), fol. 271v, mode 6 transposed, the scribe suddenly starts notating the melody from *requiescent* onwards a tone too high, consequently ending on *d* not *c*, but notates the differentia associated with this mode correctly:

T480  A.Domine qui o-pe-ra-ti sunt jus-ti-ti-am ha-bi-ta-bunt

T486  A.Domine qui o-pe-ra-ti sunt jus-ti-ti-am ha-bi-ta-bunt

T480  in- ta-ber- na-cu- lo tu- o

T486  in- ta-ber- na-cu- lo tu- o

T480  et re-ques-cent in monte sancto tu-o. Ps. Domine quis h[abitabit].

T486  et re-ques-cent in monte sancto tu-o. Ps. Domine quis h[abitabit].



These examples represent just a small number of scribal errors from Trier 480. Unfortunately, others occur in both the Sanctorale and the Temporale. The chants are never completely wrong, but a large number of small mistakes occur, for example, writing the differentia on the wrong line, or not checking that the melodic line flows from one stave to the next. This could point to either scribal carelessness or that the scribe did not have the knowledge to complete his task adequately. Whatever the reason, a singer using this book would have been confronted with these mistakes. This source would have been very unsatisfactory to use. Due to the scribal errors, the accuracy and worth of this book regrettably are diminished.

## **2. Trier, Bistumsarchiv, Ms. Nr. 484a and Ms. Nr. 484b**

Trier, Bistumsarchiv, Ms. Nr. 484a (pars hiemalis) and Trier, Bistumsarchiv, Ms. Nr. 484b<sup>46</sup> (pars aestivalis) most probably originate from the Augustinian monastery at Eberhardsklausen and both date from the fifteenth century.

Trier 484a has two wooden boards with brown leather covering in a relatively good condition. Both the back and front covers have decorative floral patterns pressed into the leather. Furthermore, the manuscript is decorated with seven metal ornaments in each of the corners (one metal corner is missing on the back cover). These metal ornaments also act as protection for the manuscript, ensuring that the manuscript does not touch the surface on which it rests. The manuscript fastens with two metal clasps, but the top clasp has broken off.

Trier 484a consists of 223 folios. Arabic foliation, in pencil, begins on fol. 1r with the number 1. This numbering continues in the top right-hand corner of each recto folio throughout the manuscript. The dimensions of most folios are 36,3 x 28,5 cm. Each folio contains eleven staves; each stave consists of five lines, ruled in black ink. Both f-keys and c-clefs are used, mostly together. The f-line is marked with red, drawn over the black line. In some cases, the g-clef is used. When this occurs, an extra line in red is drawn in the space to indicate the f-line.

Trier 484a is divided into sections of the liturgical year (Temporale and Sanctorale) with a separate Hymnal, followed by a Venitorium at the end of the book. The Temporale (fols. 1r-129r) includes chants for the First Sunday of Advent (Dom. 1 Adventus) up to the chants for Holy Saturday (Sabbato Sancto). A lacuna exists in the office for the First Sunday of Advent between the first responsory, *Aspiciens a longe ecce*, and the chant *Quomodo fiet istud*, which is the verse of the fourth responsory *Ave Maria gratia plena* of the same office. The folio is not missing, but the staves were simply left blank. A second lacuna is between the third responsory, *Jerusalem surge et sta*, of the Second Sunday of Advent (Dom. 2 Adventus) and *Deus a Libano*, the verse tone of the eighth responsory *Bethleem civitas dei* of the same office. The pages were cut out. The Sanctorale (fols. 129v-176v) begins with the office for Andrew and continues up to, and includes the office for the Annunciation of Mary. Between the Temporale and Sanctorale, two chants for the office for the Assumption of Mary have been added by a later

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<sup>46</sup> Hereafter referred to as Trier 484a and Trier 484b.

## 2. Primary sources. II. Description of primary sources

hand (fol. 129r). The Commune follows on fols. 177r-197r, after which chants for the office for the Dedication of a Church are included.

The following table provides an overview of the different feasts in Trier 484a and the folio numbers on which they appear. The table also includes the dates of the saints' feast days. Local saints' offices are marked in bold:

001r	Dom. 1 Adventus	039v	Nat. Innocentium	December 28
001v	LACUNA	042v	Dom. p. Nat. Dom.	
003r	Dom. 1 Adventus	045r	Nativitas Domini,8	
004v	Dom. Adventus	045r	Octava Nat. Domini	
005r	Fer. 2 Hebd. 1 Adv.	047r	Octava Stephani	
005v	Fer. 3 Hebd. 1 Adv.	047r	Oct. Joannis Evang.	
005v	Fer. 4 Hebd. 1 Adv.	047v	LACUNA	
005v	Fer. 5 Hebd. 1 Adv.	048v	Oct. Joannis Evang.	
006r	Fer. 6 Hebd. 1 Adv.	048v	Vigilia Epiphaniae	
006r	Sabbato Hebd. 1 Adv.	048v	Epiphania	January 6
006r	Dom. 2 Adventus	053r	Die 2 p. Epiphaniam	
006v	LACUNA	054r	Die 3 p. Epiphaniam	
007r	Dom. 2 Adventus	054r	Die 4 p. Epiphaniam	
007v	Fer. 2 Hebd. 2 Adv.	054v	Epiphania,8	
008r	Fer. 3 Hebd. 2 Adv.	055v	Octava Epiphaniae	
008r	Fer. 4 Hebd. 2 Adv.	056v	Memoria Agricii	
008r	Fer. 5 Hebd. 2 Adv.	056v	Octava Epiphaniae	
008v	Fer. 6 Hebd. 2 Adv.	056v	Dom. p. Epiphaniam	
008v	Sabbato Hebd. 2 Adv.	060r	Dom. per annum	
008v	Dom. 3 Adventus	060v	Feria 2 per annum	
011v	Fer. 2 Hebd. 3 Adv.	062r	Feria 3 per annum	
012r	Fer. 3 Hebd. 3 Adv.	063v	Feria 4 per annum	
012v	Fer. 4 Hebd. 3 Adv.	065r	Feria 5 per annum	
013v	Fer. 5 Hebd. 3 Adv.	067r	Feria 6 per annum	
015r	Fer. 6 Hebd. 3 Adv.	068v	Sabbato per annum	
016r	Sabbato Hebd. 3 Adv.	069v	Dom. 2 p. Epiph.	
018r	Antiphonae Majores	070r	Dom. 3 p. Epiph.	
020r	Dom. 4 Adventus	070r	Dom. 4 p. Epiph.	
022v	Fer. 2 Hebd. 4 Adv.	070v	Dom. Septuagesimae	
022v	Fer. 3 Hebd. 4 Adv.	074v	Hebd. Septuagesimae	
022v	Fer. 4 Hebd. 4 Adv.	075r	Dom. Sexagesimae	
022v	Fer. 5 Hebd. 4 Adv.	075v	Hebd. Sexagesimae	
022v	Vigilia Nat. Domini	076r	Dom. Quinquagesimae	December 24
024r	Nativitas Domini	079r	Fer. 2 Quinquages.	December 25
030r	Hebd. Nat. Dom.	079r	Fer. 3 Quinquages.	
031v	Suffragium Stephani	079r	Fer. 4 Cinerum	
031v	Stephani	080r	Fer. 5 post Cineres	December 26
035v	Joannis Evang.	080r	Fer. 6 post Cineres	December 27

## 2. Primary sources. II. Description of primary sources

080v	Sabbato post Cineres	113v	Fer. 2 Maj. Hebd.	
080v	Dom. 1 Quadragesimae	115v	Fer. 3 Maj. Hebd.	
085r	Fer. 2 Hebd. 1 Quad.	117r	Fer. 4 Maj. Hebd.	
085r	Fer. 3 Hebd. 1 Quad.	118r	Fer. 5 in Cena Dom.	
085v	Fer. 4 Hebd. 1 Quad.	122v	Fer. 6 in Parasceve	
086r	Fer. 5 Hebd. 1 Quad.	126r	Sabbato Sancto	
086r	Fer. 6 Hebd. 1 Quad.	129r	Assumptio Mariae	
086v	Sabb. Hebd. 1 Quad.	129v	Andreae	November 30
087r	Dom. 2 Quadragesimae	133v	Nicolai	December 6
090r	Fer. 2 Hebd. 2 Quad.	137v	Octava Andreae	December 7
090r	Fer. 3 Hebd. 2 Quad.	138r	Conceptio Mariae	December 8
090v	Fer. 4 Hebd. 2 Quad.	142r	Luciae	December 13
090v	Fer. 5 Hebd. 2 Quad.	143v	Thomae Apost.	December 21
090v	Fer. 6 Hebd. 2 Quad.	143v	Fabiani, Sebastiani	January 20
091r	Sabb. Hebd. 2 Quad.	147v	Agnetis	January 21
091v	Dom. 3 Quadragesimae	151r	Octava Agnetis	January 28
095v	Fer. 2 Hebd. 3 Quad.	151v	Conversio Pauli	January 25
096v	Fer. 3 Hebd. 3 Quad.	155v	Purificatio Mariae	February 2
096v	Fer. 4 Hebd. 3 Quad.	160r	Agathae	February 5
097r	Fer. 5 Hebd. 3 Quad.	163v	Cathedra Petri	February 22
097v	Fer. 6 Hebd. 3 Quad.	168v	Gregorii	March 12
097v	Sabb. Hebd. 3 Quad.	173r	Annuntiatio Mariae	March 25
098r	Dom. 4 Quadragesimae	176v	Suffragium Crucis	
101r	Fer. 2 Hebd. 4 Quad.	176v	Suffragium Mariae	
102r	Fer. 3 Hebd. 4 Quad.	176v	Suffragium Om. Sanctorum	
102v	Fer. 4 Hebd. 4 Quad.	177r	Comm. Apostolorum	
103r	Fer. 5 Hebd. 4 Quad.	180v	Comm. plur. Mart.	
103v	Fer. 6 Hebd. 4 Quad.	184v	Comm. unius Mart.	
103v	Sabb. Hebd. 4 Quad.	187v	Comm. unius Confess.	
103v	Dom. de Passione	191v	Comm.un.Con.non.Pon.	
107v	Fer. 2 de Passione	192r	Comm. Plur. Confess.	
108v	Fer. 3 de Passione	193r	Comm. Virginum	
109r	Fer. 4 de Passione	196v	Comm. Virg. Mart.	
109r	Fer. 5 de Passione	197r	In Dedicacione Eccl.	
109v	Fer. 6 de Passione	201v	Hymni	
110r	Sabb. de Passione	212r	Invitatorium	
110r	Dom. in Palmis			

Like Trier 484a, Trier 484b has two wooden boards with brown leather. The covering is in a worse condition than Trier 484a. The binding on the top part of the spine has been torn off, exposing the binding underneath. Both the back and front covers have decorative floral patterns pressed into the leather. On the front, the manuscript is also decorated with five metal ornaments: one in each of the corners and one in the middle – all five ornaments are in a floral pattern. The manuscript closes with two metal clasps.

## 2. Primary sources. II. Description of primary sources

This manuscript consists of 230 folios. Arabic foliation, in pencil, begins on what is now fol. 1r with the number 7. This points to the preceding folios being lost after the Arabic numerals were added. This numbering continues in the middle of the top of each recto folio throughout the manuscript. The dimensions of the folios are 39,5 x 29,8 cm. Each folio contains eleven staves; each stave consists of five lines, ruled in black ink. Both f- and c-clefs are used, mostly together. The f-line is marked with red, drawn over the black line. In some cases, the g-clef is used. When this occurs, an extra line in red is drawn in the space to indicate the f-line.

Trier 484b is divided into sections of the liturgical year (Temporale and Sanctorale) with a separate Hymnal, followed by a Venitorium at the end of the book. The Temporale (fols. 1r-68r) only starts with the chants for Friday of Easter Week; as mentioned above, the antecedent folios are missing. The Temporale continues up to and includes the canticle antiphons for the Sundays after Pentecost. The Sanctorale (fols. 68r-184r) begins with an office for the apostles, Philip and James (01.05), and continues up to and includes an office for Catherine (25.11). The Communale follows on fols. 184v-203v. Between the Hymnal and Venitorium there are chants for the office for the Dedication of a Church.

The following table provides an overview of the different feasts in Trier 484b and the folio numbers on which they appear. The table also includes the dates of the saints' feast days. Local saints' offices are marked in bold:

	LACUNA	008r	Fer. 2 Hebd. 5 Pasc.
001r	Fer. 6 p. Pascha	008v	Fer. 3 Hebd. 5 Pasc.
001r	Sabbato in Albis	009r	Fer. 4 Hebd. 5 Pasc.
001r	Octava Paschae	010r	Fer. 5 Hebd. 5 Pasc.
002r	Fer. 2 p. Oct.Pasch.	010v	Fer. 6 Hebd. 5 Pasc.
002v	Fer. 3 p. Oct.Pasch.	010v	Sabb. Hebd. 5 Pasc.
002v	Fer. 4 p. Oct.Pasch.	010v	Dom. 5 p. Pascha
003r	Fer. 5 p. Oct.Pasch.	010v	Fer. 2 in Letaniis
003r	Fer. 6 p. Oct.Pasch.	011r	Fer. 3 in Letaniis
003v	Sabb. p. Oct. Pasch.	011r	Fer. 4 in Letaniis
003v	Dom. 2 p. Pascha	011r	Ascensio Domini
003v	Fer. 2 Hebd. 3 Pasc.	013r	Fer. 6 p. Ascensio.
004v	Fer. 3 Hebd. 3 Pasc.	013v	Sabb. p. Ascensionem
005r	Fer. 4 Hebd. 3 Pasc.	014v	Dom. p. Ascensionem
005v	Fer. 5 Hebd. 3 Pasc.	015r	Ascensio Domini,8
006v	Fer. 6 Hebd. 3 Pasc.	015v	Dom. Pentecostes
007r	Sabb. Hebd. 3 Pasc.	018r	Fer. 2 Pent.
007r	Dom. 3 p. Pascha	019r	Fer. 3 Pent.
007r	Fer. 2 Hebd. 4 Pasc.	019v	Fer. 4 Pent.
007v	Fer. 3 Hebd. 4 Pasc.	020r	Fer. 5 Pent.
007v	Fer. 4 Hebd. 4 Pasc.	020r	Fer. 6 Pent.
007v	Fer. 5 Hebd. 4 Pasc.	020v	Sabbato Pent.
007v	Fer. 6 Hebd. 4 Pasc.	020v	De Trinitate
007v	Sabb. Hebd. 4 Pasc.	024v	Corporis Christi
007v	Dom. 4 p. Pascha	028v	De Regum

## 2. Primary sources. II. Description of primary sources

032r	De Sapientia		083r	Pauli	June 30
035v	De Job		095v	Visitatio Mariae	July 2
042v	De Machabeis		<b>101v</b>	<b>Goaris</b>	<b>July 6</b>
049v	Dom. 1 p. Pent.		106r	Divisio Apostolorum	July 15
050r	Dom. 2 p. Pent.		106r	Mariae Magdalenae	July 22
050v	Dom. 3 p. Pent.		115r	Annae	July 26
050v	Dom. 4 p. Pent.		119v	Marthae	July 29
050v	Dom. 5 p. Pent.		123v	Vincula Petri	August 1
051r	Dom. 6 p. Pent.		126r	Inventio Stephani	August 3
051r	Dom. 7 p. Pent.		126r	Mariae ad Nives	August 5
051v	Dom. 8 p. Pent.		128r	Laurentii	August 10
051v	Dom. 9 p. Pent.		132v	Tiburtii, Susannae	August 11
052r	Dom. 10 p. Pent.		132v	Hippolyti	August 13
052r	Dom. 11 p. Pent.		133r	Assumptio Mariae	August 15
052v	Dom. 12 p. Pent.		137r	Octava Laurentii	August 17
053r	Dom. 13 p. Pent.		143v	Decoll. Joannis Baptistae	Aug 29
053v	Dom. 14 p. Pent.		145v	Aegidii	September 1
053v	Dom. 15 p. Pent.		150r	Nativitas Mariae	September 8
053v	Dom. 16 p. Pent.		154r	Exaltatio Crucis	September 14
054r	Dom. 17 p. Pent.		155r	Matthaei	September 21
054r	Dom. 18 p. Pent.		155r	Mauritii	September 22
054v	Dom. 19 p. Pent.		156r	Conceptio Jo. Bapt.	September 24
054v	Dom. 20 p. Pent.		156r	Michaelis	September 29
055r	Dom. 21 p. Pent.		160v	Remigii	October 1
055r	Dom. 22 p. Pent.		160v	Lucae	October 18
055r	Dom. 23 p. Pent.		160v	Omnium Sanctorum	November 1
055v	Dom. 24 p. Pent.		163v	Martini	November 11
055v	Dom. 25 p. Pent.		167r	Briccii	November 13
056r	Dom. per annum		168r	Elisabeth Hungaricae	November 19
058r	Fer. 2 per annum		172r	Praesentatio Mariae	November 21
058v	Fer. 3 per annum		176r	Caeciliae	November 22
060r	Fer. 4 per annum		179r	Clementis	November 23
061v	Fer. 5 per annum		181r	Catharinae	November 25
062v	Fer. 6 per annum		184v	Comm. Apostolorum	
064r	Sabbato per annum		188r	Comm. plur. Mart.	
066r	De Sanctis TP		191v	Comm. unius Mart.	
068r	Philippi, Jacobi	May 1	194v	Comm. unius Conf.	
069r	Inventio Crucis	May 3	198r	Comm.un.Con.non Pon.	
071r	Joannis port. Lat.	May 6	199v	Comm. Virginum	
<b>092v</b>	<b>Symeoni</b>	<b>June 1</b>	204r	Hymni	
073v	Joannis Baptistae	June 24	216r	In Dedicatione Eccl.	
077v	Joannis, Pauli	June 26	227r	Invitatorium	
079r	Petri, Pauli	June 29			

## 2. Primary sources. II. Description of primary sources

These two sources do not contain any offices for local diocese of Trier saints, except St. Simeon and St. Goar.

Both Trier 484a and Trier 484b are written in Gothic *textualis textura* script with German Gothic notation on staff lines. For examples of the neumes in Trier 484a and Trier 484b, see part III of this chapter.

### 3. Trier, Bistumsarchiv, Ms. Nr. 486

Trier, Bistumsarchiv, Ms. Nr. 486<sup>47</sup> is a complete antiphoner from Koblenz, dating to the end of the fourteenth century.

Trier 486 has two wooden boards with leather covering in relative good condition. Siffrin, in his 1969 catalogue, reports that the leather covering has been badly damaged. This description is repeated by a staff member of the Hill Monastic Library Project (“JF”), when a microfilm copy of the contents of the manuscript was made on 11 May 1984. Since then the manuscript has been restored. The new leather covering is pinkish in colour, with parts of the old brown leather covering pasted on top of the leather. However, the date of the restoration has not been noted. The manuscript is secured by two clasps that fasten on the front cover of the source.

The manuscript consists of 326 folios. Arabic foliation, in pencil, begins on fol. 1r with the number 1. This numbering continues throughout the manuscript, in the top right-hand corner of each recto folio. The dimensions of the folios are 40,3 x 27,8 cm. Each folio contains fourteen staves; each stave consists of four lines, ruled in black ink. Both f- and c-clefs are used, nearly always together. The f-line is marked with red, drawn over the black line. In some cases, the g-clef is used. When this occurs, an extra line in red is drawn in the space to indicate the f-line. Fol. 1 is damaged, with a piece of the bottom of the folio ripped out. Fol. 291 is also in a bad condition; most of the bottom of the folio is gone, and there is a big tear in the parchment almost to the middle of the page. This has been repaired with tape, resulting in half of the folio being unreadable.

Trier 486 is divided into sections of the liturgical year (Temporale and Sanctorale) with a separate Venitorium at the end of the book. The Temporale (fols. 1r-140v) includes chants for the First Sunday of Advent (Dom. 1 Adventus) up to and including the canticle antiphons for the Sundays after Pentecost. The chant texts sung during summer and autumn are presented in groups. There is no distinct break between the Temporale and the Sanctorale. The Sanctorale (fols. 140v-289r) starts with an office for the Apostles, Philip and James (01.05), moving through the year cycle from summer to winter, ending with the office for the Annunciation of Mary (25.03). The Communale is on fols. 289r-301v.

The following table provides an overview of the different feasts in Trier 486 and the folio numbers on which they appear. The table also includes the dates of the saints’ feast days. Local saints’ offices are marked in bold:

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<sup>47</sup> Hereafter referred to as Trier 486.

## 2. Primary sources. II. Description of primary sources

001r	Dom. 1 Adventus		039r	Octava Epiphaniae
003v	Dom. Adventus		039v	Dom. 1 p. Epiph.
003v	Fer. 2 Hebd. 1 Adv.		041v	Dom. per annum
004r	Fer. 3 Hebd. 1 Adv.		042r	Feria 2 per annum
004r	Fer. 4 Hebd. 1 Adv.		043r	Feria 3 per annum
004r	Fer. 5 Hebd. 1 Adv.		044r	Feria 4 per annum
004r	Fer. 6 Hebd. 1 Adv.		044v	Feria 5 per annum
004v	Sabbato Hebd. 1 Adv.		046r	Feria 6 per annum
004v	Dom. 2 Adventus		047ra	Sabbato per annum
006r	Fer. 2 Hebd. 2 Adv.		047va	Dom. 2 p. Epiph.
006v	Fer. 3 Hebd. 2 Adv.		047vb	Dom. 3 p. Epiph.
006v	Fer. 4 Hebd. 2 Adv.		048rb	Dom. 4 p. Epiph.
006v	Fer. 5 Hebd. 2 Adv.		048v	Dom. Septuagesimae
006v	Fer. 6 Hebd. 2 Adv.		051r	Hebd. Septuagesimae
006v	Sabbato Hebd. 2 Adv.		051v	Dom. Sexagesimae
007r	Dom. 3 Adventus		051v	Hebd. Sexagesimae
008v	Fer. 2 Hebd. 3 Adv.		052r	Dom. Quinquagesimae
009r	Fer. 3 Hebd. 3 Adv.		053v	Fer. 2 Quinquages.
009r	Fer. 4 Hebd. 3 Adv.		054r	Fer. 3 Quinquages.
009r	Fer. 5 Hebd. 3 Adv.		054r	Fer. 4 Cinerum
009r	Fer. 6 Hebd. 3 Adv.		054v	Fer. 5 post Cineres
009r	Sabbato Hebd. 3 Adv.		054v	Fer. 6 post Cineres
009v	Dom. 4 Adventus		054v	Sabbato post Cineres
011r	Fer. 2 Hebd. 4 Adv.		054v	Dom. 1 Quadragesimae
012v	Fer. 3 Hebd. 4 Adv.		057v	Fer. 2 Hebd. 1 Quad.
013r	Fer. 4 Hebd. 4 Adv.		057v	Ad Suffragium
013v	Fer. 5 Hebd. 4 Adv.		058r	Fer. 3 Hebd. 1 Quad.
013v	Fer. 6 Hebd. 4 Adv.		058r	Fer. 4 Hebd. 1 Quad.
014r	Sabbato Hebd. 4 Adv.		058v	Fer. 5 Hebd. 1 Quad.
014v	Antiphonae Majores		058v	Fer. 6 Hebd. 1 Quad.
015v	Vigilia Nat. Domini	December 24	058v	Sabb. Hebd. 1 Quad.
016v	Nativitas Domini	December 25	059r	Dom. 2 Quadragesimae
020v	Stephani	December 26	061r	Fer. 2 Hebd. 2 Quad.
023v	Octava Stephani	January 2	061r	Fer. 3 Hebd. 2 Quad.
024v	Joannis Evang.	December 27	061r	Fer. 4 Hebd. 2 Quad.
027v	Oct. Joannis Evang.	January 3	061v	Fer. 5 Hebd. 2 Quad.
028r	Nat. Innocentium	December 28	061v	Fer. 6 Hebd. 2 Quad.
030v	Dom. p. Nat. Dom.		062r	Sabb. Hebd. 2 Quad.
032r	Hebd. Nat. Dom.		062r	Dom. 3 Quadragesimae
032v	Octava Nat. Domini		065r	Fer. 2 Hebd. 3 Quad.
034v	Suffol. Mariae		065v	Fer. 3 Hebd. 3 Quad.
035r	Epiphania	January 6	065v	Fer. 4 Hebd. 3 Quad.
037v	Die 2 p. Epiphaniam		066r	Fer. 5 Hebd. 3 Quad.
038r	Epiphani,8		066r	Fer. 6 Hebd. 3 Quad.

## 2. Primary sources. II. Description of primary sources

066r	Sabb. Hebd. 3 Quad.	096r	Fer. 6 Hebd. 3 Pasc.
066r	Dom. 4 Quadragesimae	096r	Sabbato 3 p. Pascha
068v	Fer. 2 Hebd. 4 Quad.	096v	Dom. 3 p. Pascha
069r	Fer. 3 Hebd. 4 Quad.	096v	Fer. 2 Hebd. 4 Pasc.
069v	Fer. 4 Hebd. 4 Quad.	096v	Fer. 3 Hebd. 4 Pasc.
069v	Fer. 5 Hebd. 4 Quad.	096v	Fer. 4 Hebd. 4 Pasc.
070r	Fer. 6 Hebd. 4 Quad.	097r	Fer. 5 Hebd. 4 Pasc.
070r	Sabb. Hebd. 4 Quad.	097r	Fer. 6 Hebd. 4 Pasc.
070r	Dom. de Passione	097r	Sabbato 4 p. Pascha
073r	Fer. 2 de Passione	097r	Dom. 4 p. Pascha
073v	Fer. 3 de Passione	097r	Fer. 2 Hebd. 5 Pasc.
073v	Fer. 4 de Passione	097r	Fer. 3 Hebd. 5 Pasc.
074r	Fer. 5 de Passione	097r	Fer. 4 Hebd. 5 Pasc.
074r	Fer. 6 de Passione	097v	Fer. 5 Hebd. 5 Pasc.
074r	Sabb. de Passione	097v	Fer. 6 Hebd. 5 Pasc.
074v	Dom. in Palmis	097v	Sabbato 5 p. Pascha
077r	Fer. 2 Maj. Hebd.	097v	Dom. 5 p. Pascha
078r	Fer. 3 Maj. Hebd.	097v	Fer. 2 in Letaniis
079v	Fer. 4 Maj. Hebd.	097v	Fer. 3 in Letaniis
080r	Fer. 5 in Cena Dom.	098r	Fer. 4 in Letannis
083r	Fer. 6 in Parasceve	098r	De Apocalips (In tempore Pascha)
085v	Sabbato Sancto	101v	Ascensio Domini
087v	Dom. Resurrectionis	103r	Fer. 6 p. Ascensio.
090r	Fer. 2 p. Pascha	103v	Sabb. p. Ascensionem
091r	In tempore Pascha	104r	Dom. p. Ascensionem
091v	Fer. 3 p. Pascha	104v	Ascensio Domini,8
092r	Fer. 4 p. Pascha	105r	Vigilia Pentecostes
093r	Fer. 5 p. Pascha	105r	Dom. Pentecostes
093v	Fer. 6 p. Pascha	106v	Fer. 2 Pent.
094r	Sabbato in Albis	107r	Fer. 3 Pent.
094r	Octava Paschae	108r	Fer. 4 Pent.
095r	Octava Paschae,8	108r	Fer. 5 Pent.
095r	Fer. 2 p. Oct.Pasch.	108v	Fer. 6 Pent.
095r	Fer. 3 p. Oct.Pasch.	108v	Sabbato Pent.
095v	Fer. 4 p. Oct.Pasch.	108v	Dom. Pentecostes,8
095v	Fer. 5 p. Oct.Pasch.	108v	De Trinitate
095v	Fer. 6 p. Oct.Pasch.	112r	Corporis Christi
095v	Sabb. p. Oct. Pasch.	115r	De Trinitate,8
095v	In tempore Pascha	115r	De Regum
096r	Dom. 2 p. Pascha	118r	De Sapientia
096r	Fer. 2 Hebd. 3 Pasc.	121r	De Job
096r	Fer. 3 Hebd. 3 Pasc.	124r	De Tobia
096r	Fer. 4 Hebd. 3 Pasc.	125r	De Judith
096r	Fer. 5 Hebd. 3 Pasc.	126v	De Esther



## 2. Primary sources. II. Description of primary sources

127r	De Machabeis		167v	Mariae Magdalenae	July 22
129v	De Prophetis		170r	Annae	July 26
132v	Dom. 1 p. Pent.		173v	Vincula Petri	August 1
133r	Dom. 2 p. Pent.		174v	Inventio Stephani	August 3
133r	Dom. 3 p. Pent.		178v	Mariae Aegyptiacae	August 7
133r	Dom. 4 p. Pent.		180v	Laurentii	August 10
133v	Dom. 5 p. Pent.		184r	Tiburtii, Susannae	August 11
133v	Dom. 6 p. Pent.		184r	Hippolyti	August 13
134r	Dom. 7 p. Pent.		184r	Assumptio Mariae	August 15
134r	Dom. 8 p. Pent.		<b>186v</b>	<b>Helenae</b>	<b>August 18</b>
134v	Dom. 9 p. Pent.		189r	Bernardi	August 20
134v	Dom. 10 p. Pent.		192r	Augustini	August 28
135r	Dom. 11 p. Pent.		196r	Decoll. Joannis Baptistae	Aug 29
135r	Dom. 12 p. Pent.		<b>197v</b>	<b>Paulini</b>	<b>August 31</b>
135r	Dom. 13 p. Pent.		201r	Nativitas Mariae	September 8
135v	Dom. 14 p. Pent.		<b>204r</b>	<b>Materni</b>	<b>Sep14</b>
135v	Dom. 15 p. Pent.		205v	Exaltatio Crucis	September 14
136r	Dom. 16 p. Pent.		206r	Januarii	September 19
136r	Dom. 17 p. Pent.		206v	Matthaei	September 21
136v	Dom. 18 p. Pent.		209r	Mauritii	September 22
136v	Dom. 19 p. Pent.		210r	Michaelis	September 29
136v	Dom. 20 p. Pent.		213r	In Dedicatione Eccl.	
137r	Dom. 21 p. Pent.		215v	XI milium Virginum	October 21
137r	Dom. 22 p. Pent.		218r	Omnium Sanctorum	November 1
137r	Dom. 23 p. Pent.		220v	Willibrordi	November 7
137r	Dom. 24 p. Pent.		224r	Martini	November 11
137v	Dom. 25 p. Pent.		227r	Briccii	November 13
137v	De Sanctis TP		227v	Elisabeth Hungaricae	November 19
139r	Comm. Unius Confol. TP		230v	Caeciliae	November 22
140v	Philippi, Jacobi	May 1	233r	Clementis	November 23
141r	Alexandri et Soc.	May 3	234r	Catharinae	November 25
141r	Inventio Crucis	May 3	236v	Andreae	November 30
143r	De Corona Spinea	May 4	239v	Barbarae	December 4
144v	Joannis port. Lat.	May 6	243r	Nicolai	December 6
<b>144v</b>	<b>Maximini</b>	<b>May 29</b>	<b>246r</b>	<b>Eucharrii</b>	<b>December 8</b>
<b>148r</b>	<b>Symeoni</b>	<b>June 1</b>	249v	Conceptio Mariae	December 8
150r	Marcellini, Petri	June 2	256r	Luciae	December 13
151v	Medardi	June 8	257r	Odiliae	December 13
152r	Gervasii, Protasii	June 19	261r	Thomae Apost.	December 21
152r	Acacii et Soc.	June 22	261r	Thomae Cantuariensis	Dec 29
156v	Joannis Baptistae	June 24	263v	Fabiani, Sebastiani	January 20
159r	Joannis, Pauli	June 26	266v	Agnetis	January 21
160v	Petri, Pauli	June 29	269r	Octava Agnetis	January 28
164r	Pauli	June 30	269v	Conversio Pauli	January 25






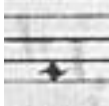



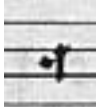




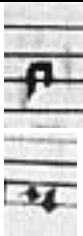

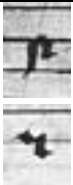


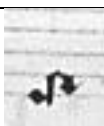
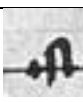

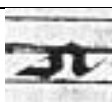
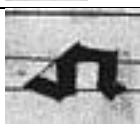
## 2. Primary sources. II. Description of primary sources

271r	Purificatio Mariae	February 2	294r	Comm. unius Mart.	
274r	Agathae	February 5	296r	Comm. unius Confol.	
<b>276v</b>	<b>Castoris</b>	<b>February 13</b>	299v	Comm. Virginum	
279r	Cathedra Petri	February 22	302r	Invitatorium	
<b>279v</b>	<b>Matthiae</b>	<b>February 24</b>	309r	Margaritae	July 13
282v	Gregorii	March 12	312r	De Sancta Lancea	
286v	Annuntiatio Mariae	March 25	314r	Praesentatio Mariae	November 21
289r	Comm. Apostolorum		317r	Visitatio Mariae	July 2
291r	Comm. plur. Mart.		321r	Transfiguratio Dom.	August 6

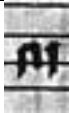

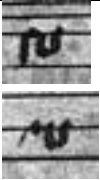
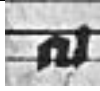









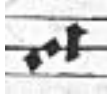

Trier 486 is written in Gothic *textualis textura* script. The neumes of this manuscript are in German Gothic notation on staff lines.

Five offices were added to the manuscript, in different hands when compared to the notator and scribe of the main part of the source. The offices for Margaret (fol. 309r) and the Visitation of Mary (fol. 317r) are written in Gothic *textualis textura* script, with German Gothic notation. The style of the writing and notation is much more angular and narrower than the main part of this source. The office for the Holy Lance (fol. 312r) is in Gothic *textualis rotunda* script and the notation is German Gothic. The office for the Presentation of Mary (fol. 314r) is written in Gothic *textualis textura* script, with German Gothic notation. The notation of the office for the Transfiguration of Jesus (fol. 321r) is German Gothic notation, whilst the script is Gothic *textualis rotunda*. The following table gives an overview of the notation styles used for the different offices:

**Table 17: Examples illustrating the style of the different Hands in Trier 486**

	Main scribe	Margaritae	De Sancta Lancea	Praesentatio Mariae	Transfiguratio Dom.
Virga					
Punctum					
Pes					
Clivis					
Torculus					

## 2. Primary sources. II. Description of primary sources

Porrectus					
Scandicus					
Climacus					

### 4. Trier, Bistumsarchiv, Ms. Nr. 488a and Ms. Nr. 488b

Trier, Bistumsarchiv, Ms. Nr. 488a<sup>48</sup> (pars hiemalis) and Trier, Bistumsarchiv, Ms. Nr. 488b<sup>49</sup> (pars aestivalis) originate from Dietkirchen (exact church unknown), dating back to the fifteenth century. Dietkirchen formed part of the ecclesiastical jurisdiction of Trier.

Both Trier 488a and Trier 488b each has two wooden boards covered with leather, which is now almost black with age. The leather still bears faint markings of pressed decorative patterns, but at present these are so faint that they are barely distinguishable. In the flyleaf of Trier 488a, in an eighteenth-century hand, is written “Liber Secundus D. D. Vicariorum Ad Latus Sinistrum”.

Trier 488a consists of 226 folios. Arabic foliation, in pencil, begins on fol. 1r with the number 1. This numbering continues throughout the manuscript, in the top right-hand corner of each recto folio and the top left-hand corner of each verso folio. The dimensions of the folios are 43,6 x 24 cm. Each folio contains eleven staves; each stave comprised five lines, ruled in black ink. Both f- and c-clefs are used, nearly always together. The f-line is marked with red, drawn over the black line. In some cases, the g-clef is used. When this occurs, an extra line in red is drawn in the space to indicate the f-line.

Trier 488b consists of 276 folios. The first eight folios, in a different hand from the main part of the manuscript, is marked with Roman numerals in pencil in the top right-hand corner. Arabic foliation, in pencil, starts on fol. 1r, with the number 1. This numbering continues throughout the manuscript in the top right-hand corner of each recto folio. The dimensions of the folios are 38,5x 29 cm. Each folio contains ten staves; each stave comprised five lines, ruled in black ink. Both f- and c-clefs are used, nearly always together. The f-line is marked with red, drawn over the black line. In some cases, the g-clef is used.

Trier 488a is divided into sections of the liturgical year (Temporale and Sanctorale) with a separate Venitorium at the beginning of the manuscript. The Temporale (fols. 012r-140v)

<sup>48</sup> Hereafter referred to as Trier 488a.

<sup>49</sup> Hereafter referred to as Trier 488b.

## 2. Primary sources. II. Description of primary sources

includes chants for the First Sunday of Advent (Dom. 1 Adventus) up to the chants for Holy Saturday (Sabbato Sancto). The Sanctorale (fols. 140v-208r) begins with the office for Andrew (30.11), continues up to, and includes the office for the Annunciation of Mary (25.03). The Communale follows on fols. 208r-226v. There are no divisions between the three different parts of the manuscript.

The following table provides an overview of the different feasts in Trier 488a and the folio numbers on which they appear. The table also includes the dates of the saints' feast days. Local saints' offices are marked in bold:

001r	Invitatorium	046v	Joannis Evang.	December 27
012r	Dom. 1 Adventus	051r	Oct. Joannis Evang.	January 3
016r	Fer. 2 Hebd. 1 Adv.	051v	Nat. Innocentium	December 28
016r	Fer. 3 Hebd. 1 Adv.	055v	Dom. p. Nat. Dom	
016v	Fer. 4 Hebd. 1 Adv.	057v	Hebd. Nat. Dom.	
016v	Fer. 5 Hebd. 1 Adv.	059v	Octava Nat. Domini	
016v	Fer. 6 Hebd. 1 Adv.	061v	Epiphania	January 6
016v	Sabbato Hebd. 1 Adv.	065r	Die 2 p. Epiphaniam	
016v	Dom. 2 Adventus	066r	Epiphani,8	
019v	Fer. 2 Hebd. 2 Adv.	067v	Octava Epiphaniae	
019v	Fer. 3 Hebd. 2 Adv.	068v	Dom. p. Epiphaniam	
019v	Fer. 4 Hebd. 2 Adv.	072r	Feria 2 per annum	
020r	Fer. 5 Hebd. 2 Adv.	073v	Feria 3 per annum	
020r	Fer. 6 Hebd. 2 Adv.	074v	Feria 4 per annum	
020r	Sabbato Hebd. 2 Adv.	076r	Feria 5 per annum	
020r	Dom. 3 Adventus	077v	Feria 6 per annum	
023r	Fer. 2 Hebd. 3 Adv.	079r	Sabbato per annum	
023r	Fer. 3 Hebd. 3 Adv.	080r	Dom. 2 p. Epiph.	
023r	Fer. 4 Hebd. 3 Adv.	081v	Dom. 3 p. Epiph.	
023v	Fer. 5 Hebd. 3 Adv.	082r	Dom. 4 p. Epiph.	
023v	Fer. 6 Hebd. 3 Adv.	082v	Dom. 5 p. Epiph.	
023v	Sabbato Hebd. 3 Adv.	083r	Dom. Septuagesimae	
024r	Dom. 4 Adventus	087r	Hebd. Septuagesimae	
026v	Hebd. 4 Adventus	087v	Dom. Sexagesimae	
028v	Fer. 2 Hebd. 4 Adv.	088r	Hebd. Sexagesimae	
029r	Fer. 3 Hebd. 4 Adv.	088v	Dom. Quinquagesimae	
029v	Fer. 4 Hebd. 4 Adv.	091r	Fer. 2 Quinquages.	
030r	Fer. 5 Hebd. 4 Adv.	092r	Fer. 3 Quinquages.	
030v	Fer. 6 Hebd. 4 Adv.	092r	Fer. 4 Cinerum	
030v	Sabbato Hebd. 4 Adv.	092r	Fer. 5 post Cineres	
031r	Antiphonae Majores	092r	Fer. 6 post Cineres	
033r	Vigilia Nat. Domini	092v	Sabbato post Cineres	
034v	Nativitas Domini	092v	Dom. 1 Quadragesimae	
040v	Stephani	096v	Fer. 2 Hebd. 1 Quad.	
045v	Octava Stephani	097r	Ad Suffragium	

## 2. Primary sources. II. Description of primary sources

097r	Fer. 3 Hebd. 1 Quad.	121r	Sabb. de Passione	
097r	Fer. 4 Hebd. 1 Quad.	121r	Dom. in Palmis	
098r	Fer. 5 Hebd. 1 Quad.	125r	Fer. 2 Maj. Hebd.	
098r	Fer. 6 Hebd. 1 Quad.	127r	Fer. 3 Maj. Hebd.	
098r	Sabb. Hebd. 1 Quad.	128v	Fer. 4 Maj. Hebd.	
098v	Dom. 2 Quadragesimae	129v	Fer. 5 in Cena Dom.	
101v	Fer. 2 Hebd. 2 Quad.	137r	Fer. 6 in Parasceve	
101v	Fer. 3 Hebd. 2 Quad.	137v	Sabbato Sancto	
102r	Fer. 4 Hebd. 2 Quad.	140v	Andreae	November 30
102r	Fer. 5 Hebd. 2 Quad.	145r	Octava Andreae	December 7
102v	Fer. 6 Hebd. 2 Quad.	145v	Barbarae	December 4
102v	Sabb. Hebd. 2 Quad.	151r	Nicolai	December 6
103r	Dom. 3 Quadragesimae	<b>155r</b>	<b>Eucharii</b>	<b>December 8</b>
107v	Fer. 2 Hebd. 3 Quad.	160v	Conceptio Mariae	December 8
108v	Fer. 3 Hebd. 3 Quad.	168r	Luciae	December 13
108v	Fer. 4 Hebd. 3 Quad.	169v	Thomae Apost.	December 21
108v	Fer. 5 Hebd. 3 Quad.	170r	Fabiani, Sebastiani	January 20
109r	Fer. 6 Hebd. 3 Quad.	174v	Agnetis	January 21
109v	Sabb. Hebd. 3 Quad.	178r	Octava Agnetis	January 28
109v	Dom. 4 Quadragesimae	178v	Conversio Pauli	January 25
112v	Fer. 2 Hebd. 4 Quad.	182v	Purificatio Mariae	February 2
113v	Fer. 3 Hebd. 4 Quad.	187r	Agathae	February 5
114r	Fer. 4 Hebd. 4 Quad.	190v	Cathedra Petri	February 22
114v	Fer. 5 Hebd. 4 Quad.	<b>195r</b>	<b>Matthiae</b>	<b>February 24</b>
114v	Fer. 6 Hebd. 4 Quad.	200v	Gregorii	March 12
115r	Sabb. Hebd. 4 Quad.	204v	Annuntiatio Mariae	March 25
115r	Dom. de Passione	208r	Comm. Apostolorum	
119r	Fer. 2 de Passione	211v	Comm. plur. Mart.	
119v	Fer. 3 de Passione	215v	Comm. unius Mart.	
120r	Fer. 4 de Passione	219r	Comm. unius Confol.	
120v	Fer. 5 de Passione	223v	Comm. Virginum	
120v	Fer. 6 de Passione			

In Trier, Bistumsarchiv, Ms. Nr. 488a, the Invitatorium is written in Gothic *textualis semi-quadrata*, accompanied by notation in fifteenth-century German Gothic notation. The majority of the manuscript is written in German Gothic notation (Era II), and the script is Gothic *textualis textura*. The text of the main part of Trier, Bistumsarchiv, Ms. Nr. 488b is written in Gothic *textualis semi-quadrata*. The style of the notation is German Gothic (Era III)<sup>50</sup>. On some pages there are liturgical annotations in the margins, in some cases with musical notation (for example, fols. 022r, 027r, 036r and folio 065v, amongst others) in the same hand that is responsible for the Invitatorium.

<sup>50</sup> The terminology “Era” is as per Stäblein’s system and is not universally applied. (Stäblein, *Musikgeschichte in Bildern*)

## 2. Primary sources. II. Description of primary sources

Trier 488b, as is the case with Trier 488a, is divided into sections of the liturgical year (Temporale and Sanctorale), with a separate Venitorium at the beginning of the manuscript. The Temporale (fols. 1r-84v) starts with the office for Easter Sunday and continues up to, and includes, the canticle antiphons for the Sundays after Pentecost. The chant texts sung during summer and autumn are presented in groups. The Sanctorale (fols. 84v-241v) starts with the office for Philip and James (01.05) and continues up to and includes the office for Catherine (25.11). The verso side of the preceding folio is left blank, and the same scribe continues with an office for Willibrord (07.11). A different hand then wrote one version of *Venite exsultemus*. The same hand that wrote the main part of the source and the office for Willibrord then continues with the Communale (fols. 243r-263v), as well as an office for the patron saint of Dietkirchen, Lubentius (13.10). The hand responsible for the later addition of the office for the Transformation of Jesus (06.08), fol. 269r, is almost identical to the hand that wrote the same office in Trier 486.

The following table provides an overview of the different feasts in Trier 488b and the folio numbers on which they appear. The table also includes the dates of the saints' feast days. Local saints' offices are marked in bold:

00Ir	Invitatorium	029r	Dom. Pentecostes
001r	Dom. Resurrectionis	031v	Fer. 2 Pent.
005r	Fer. 2 p. Pascha	032v	Fer. 3 Pent.
007v	Fer. 3 p. Pascha	033v	Fer. 4 Pent.
009r	Fer. 4 p. Pascha	034r	Fer. 5 Pent.
010v	Fer. 5 p. Pascha	034r	Fer. 6 Pent.
011r	Fer. 6 p. Pascha	034v	Sabbato Pent.
011v	Sabbato in Albis	035r	De Trinitate
012r	Octava Paschae	040r	Corporis Christi
013r	Octava Paschae,8	045r	De Trinitate,8
013v	Fer. 2 p. Oct.Pasch.	046r	De Regum
013v	Fer. 3 p. Oct.Pasch.	049v	De Sapientia
014r	Fer. 4 p. Oct.Pasch.	054v	De Job
014r	Fer. 5 p. Oct.Pasch.	060r	De Tobia
014r	Fer. 6 p. Oct.Pasch.	062r	De Judith
014r	Sabb. p. Oct. Pasch.	064r	De Esther
014v	Dom. 2 p. Pascha	065r	De Machabeis
015r	Dom. 3 p. Pascha	069r	De Prophetis
016r	Dom. 4 p. Pascha	074r	Dom. 1 p. Pent.
016v	Dom. 5 p. Pascha	074v	Dom. 2 p. Pent.
017r	Fer. 2 in Letaniis	074v	Dom. 3 p. Pent.
017r	In tempore Pascha	075r	Dom. 4 p. Pent.
023v	Ascensio Domini	075r	Dom. 5 p. Pent.
025v	Fer. 6 p. Ascensio.	075v	Dom. 6 p. Pent.
027r	Sabb. p. Ascensionem	076r	Dom. 7 p. Pent.
028v	Dom. p. Ascensionem	076v	Dom. 8 p. Pent.

## 2. Primary sources. II. Description of primary sources

076v	Dom. 9 p. Pent.		138v	Inventio Stephani	August 3
077r	Dom. 10 p. Pent.		144r	Mariae Aegyptiacae	
077r	Dom. 11 p. Pent.		149r	Laurentii	August 10
077v	Dom. 12 p. Pent.		<b>154r</b>	<b>Matthiae</b>	<b>February 24</b>
078r	Dom. 13 p. Pent.		159r	Tiburtii, Susannae	August 11
078v	Dom. 14 p. Pent.		159r	Hippolyti	August 13
078v	Dom. 15 p. Pent.		160r	Assumptio Mariae	August 15
079r	Dom. 16 p. Pent.		<b>164v</b>	<b>Helenae</b>	<b>August 18</b>
079r	Dom. 17 p. Pent.		168v	Bernardi	August 20
079v	Dom. 18 p. Pent.		173v	Decoll. Joannis Baptistae	Aug 29
080r	Dom. 19 p. Pent.		<b>176v</b>	<b>Paulini</b>	<b>August 31</b>
080r	Dom. 20 p. Pent.		182r	Nativitas Mariae	September 8
080r	Dom. 21 p. Pent.		<b>187r</b>	<b>Materni</b>	<b>Sep 14</b>
080v	Dom. 22 p. Pent.		189v	Januarii	September 19
081r	Dom. 23 p. Pent.		190v	Matthaei	September 21
081r	Dom. 24 p. Pent.		194v	Mauritii	September 22
081v	Dom. 25 p. Pent.		195v	Michaelis	September 29
082r	De Sanctis TP		209v	Omnium Sanctorum	November 1
084v	Philippi, Jacobi	May 1	210v	Willibrordi	November 7
085v	Alexandri et Soc.	May 3	211v	Martini	November 11
085v	Inventio Crucis	May 3	216r	Briccii	November 13
088v	Joannis port. Lat.	May 6	216v	Elisabeth Hungaricae	November 19
088v	De Sancta Lancea		221r	Praesentatio Mariae	November 21
<b>092v</b>	<b>Maximini</b>	<b>May 29</b>	226r	Caeciliae	November 22
<b>092v</b>	<b>Symeoni</b>	<b>June 1</b>	229v	Clementis	November 23
092v	Gervasii, Protasii	June 19	231r	Catharinae	November 25
093r	Acacii et Soc.	June 22	236r	Willibrordi	November 7
099r	Joannis Baptistae	June 24	242r	Invitatorium	
103v	Joannis, Pauli	June 26	243r	Comm. Apostolorum	
105r	Petri, Pauli	June 29	247r	Comm. plur. Mart.	
110v	Pauli	June 30	251r	Comm. unius Mart.	
116v	Visitatio Mariae	July 2	255r	Comm. unius Confol.	
122r	Margaritae	July 13	259v	Comm. Virginum	
128r	Mariae Magdaleneae	July 22	<b>264r</b>	<b>Lubentii</b>	<b>October 13</b>
132r	Annae	July 26	269r	Transfiguratio Dom.	August 16
137r	Vincula Petri	August 1			

### 5. Trier, Bistumsarchiv, Ms. Nr. 490

Trier, Bistumsarchiv, Ms. Nr. 490,<sup>51</sup> an antiphoner used at St. Florinus, Koblenz, dates back to the fifteenth century.

<sup>51</sup> Hereafter referred to as Trier 490.

## 2. Primary sources. II. Description of primary sources

Trier 490 has two wooden boards with brown leather covering. There are seven metal ornaments on the back and front cover at the corners in the form of a crowned lion. These ornaments also act as protection for the manuscript, so that the manuscript never touches the surface on which it rests.

The manuscript consists of 255 folios. Arabic foliation, in pencil, begins on fol. 1r with the number 1 in the top right-hand corner. This continues to fol. 8r. The first eight folios are lighter in colour than the rest of the manuscript and might have been added to the source to fill a lacuna created by missing pages, since the style of writing is a different, later style from that of the main part of the manuscript. Folio 8 recto and verso is a small piece, with only two staves to a side. Folio 9r continues the foliation with roman numerals at the top of the page, in the middle. This is only on the recto side and is not consistent. The person responsible for the roman numerals also made an index of the saints' offices in the manuscript, with their corresponding folio numbers. The parchment on which it is written has been cut smaller and pasted on the inside of the front wooden cover. The dimensions of the folios are 52,4 x 36,5 cm. Each folio contains thirteen staves; each stave comprises five lines, ruled in black ink. Both f-keys and c-clefs are used, nearly always together. The f-line is marked with red, drawn over the black line. In some cases, the g-clef is used. The majority of the capital letters at the start of the chants are decorated with faces, using different colours (i.e. green, blue and red). There are a high number of liturgical annotations in the margins of this source.

Trier 490 is not divided into sections of the liturgical year, but the Temporale and Sanctorale are intermingled. The different feasts are not always clearly marked. Fols. 1r-8v of Trier, Bistumsarchiv, Ms. Nr. 490 is written in Humanistic minuscule script. The notation of this part of the source is German Gothic notation. The text of the main part of this source is written in Gothic *textualis rotunda*. The notation is German Gothic notation. For examples of the neumes in Trier 490, see part III of this chapter.

A later hand wrote the respective feasts' names at the top of the folio. Another hand, with careless writing, duplicated that heading in some cases. The office for the church's patron saint, Florinus, only appears on fol. 246r, after the Communale, in a hand slightly different from the style of the scribe that wrote the notation of the rest of the manuscript. It appears that the office was written on paper, which was then glued to the parchment over another, unknown office. The next office, for the Visitation of Mary, is again in the same hand as the main part of the source.

The following table provides an overview of the different feasts in Trier 490 and the folio numbers on which they appear. The table also includes the dates of the saints' feast days. Local saints' offices are marked in bold:

001r	Dom. 1 Adventus	003v	Fer. 6 Hebd. 1 Adv.
003r	Fer. 2 Hebd. 1 Adv.	003v	Sabbato Hebd. 1 Adv.
003r	Fer. 3 Hebd. 1 Adv.	003v	Dom. 2 Adventus
003r	Fer. 4 Hebd. 1 Adv.	005v	Fer. 2 Hebd. 2 Adv.
003r	Fer. 5 Hebd. 1 Adv.	005v	Fer. 3 Hebd. 2 Adv.



## 2. Primary sources. II. Description of primary sources

005v	Fer. 4 Hebd. 2 Adv.		055v	Dom. 2 p. Epiph.
005v	Fer. 5 Hebd. 2 Adv.		055v	Dom. 3 p. Epiph.
005v	Fer. 6 Hebd. 2 Adv.		056r	Dom. 4 p. Epiph.
006r	Sabbato Hebd. 2 Adv.		056r	Dom. 5 p. Epiph.
006r	Dom. 3 Adventus		056v	Sabbato per annum
007v	Fer. 2 Hebd. 3 Adv.		056v	Dom. per annum
007v	Fer. 3 Hebd. 3 Adv.		059r	Feria 2 per annum
007v	Fer. 4 Hebd. 3 Adv.		060r	Feria 3 per annum
007v	Fer. 5 Hebd. 3 Adv.		061r	Feria 4 per annum
007v	Fer. 6 Hebd. 3 Adv.		062r	Feria 5 per annum
009r	Sabbato Hebd. 3 Adv.		063r	Feria 6 per annum
009r	Dom. 4 Adventus		064r	Sabbato per annum
011ra	Hebd. 4 Adventus		065r	Dom. Septuagesimae
011rb	Fer. 2 Hebd. 4 Adv.		068v	Hebd. Septuagesimae
011vb	Fer. 3 Hebd. 4 Adv.		069r	Dom. Sexagesimae
012r	Fer. 4 Hebd. 4 Adv.		069r	Hebd. Sexagesimae
012r	Fer. 5 Hebd. 4 Adv.		069v	Dom. Quinquagesimae
012v	Fer. 6 Hebd. 4 Adv.		071r	Fer. 2 Quinquages.
012v	Sabbato Hebd. 4 Adv.		071v	Dom. Quinquagesimae
013r	Luciae	December 13	072r	Hebd. Quinquagesimae
014r	Antiphonae Majores		072r	Fer. 5 post Cineres
015r	Vigilia Nat. Domini	December 24	072r	Fer. 6 post Cineres
016r	Nativitas Domini	December 25	072v	Sabbato post Cineres
020r	Stephani	December 26	072v	Dom. 1 Quadragesimae
023v	Octava Stephani	January 2	057v	Fer. 2 Hebd. 1 Quad.
024v	Joannis Evang.	December 27	076r	Ad Suffragium
027v	Oct. Joannis Evang.	January 3	076r	Fer. 3 Hebd. 1 Quad.
028r	Nat. Innocentium	December 28	076r	Fer. 4 Hebd. 1 Quad.
030v	Oct. Nat. Innocent.		076v	Fer. 5 Hebd. 1 Quad.
032r	Hebd. Nat. Dom.		076v	Fer. 6 Hebd. 1 Quad.
033v	Octava Nat. Domini		076v	Sabb. Hebd. 1 Quad.
034v	Vigilia Epiphaniae		077r	Dom. 2 Quadragesimae
035r	Epiphania	January 6	079r	Fer. 2 Hebd. 2 Quad.
038r	Epiphani,8		079v	Fer. 3 Hebd. 2 Quad.
039r	Octava Epiphaniae		079v	Fer. 4 Hebd. 2 Quad.
040r	Fabiani, Sebastiani	January 20	079v	Fer. 5 Hebd. 2 Quad.
043r	Agnetis	January 21	079v	Fer. 6 Hebd. 2 Quad.
045r	Octava Agnetis	January 28	080r	Sabb. Hebd. 2 Quad.
045v	Purificatio Mariae	February 2	080v	Dom. 3 Quadragesimae
048v	Agathae	February 5	084r	Fer. 2 Hebd. 3 Quad.
<b>051r</b>	<b>Matthiae</b>	<b>February 24</b>	084r	Fer. 3 Hebd. 3 Quad.
051v	Gregorii	March 12	084r	Fer. 4 Hebd. 3 Quad.
052r	Annuntiatio Mariae	March 25	084r	Fer. 5 Hebd. 3 Quad.
055r	Dom. 1 p. Epiph.		084v	Fer. 6 Hebd. 3 Quad.

## 2. Primary sources. II. Description of primary sources

084v	Sabb. Hebd. 3 Quad.	115v	Dom. 3 p. Pascha
084v	Dom. 4 Quadragesimae	115v	Fer. 2 Hebd. 4 Pasc.
088r	Fer. 2 Hebd. 4 Quad.	116r	Fer. 3 Hebd. 4 Pasc.
088r	Fer. 3 Hebd. 4 Quad.	116r	Fer. 4 Hebd. 4 Pasc.
088v	Fer. 4 Hebd. 4 Quad.	116r	Fer. 5 Hebd. 4 Pasc.
088v	Fer. 5 Hebd. 4 Quad.	116r	Fer. 6 Hebd. 4 Pasc.
089r	Fer. 6 Hebd. 4 Quad.	116r	Sabbato 4 p. Pascha
089r	Sabb. Hebd. 4 Quad.	116r	Dom. 4 p. Pascha
089r	Dom. de Passione	116r	Fer. 2 Hebd. 5 Pasc.
092v	Fer. 2 de Passione	116r	Fer. 3 Hebd. 5 Pasc.
093r	Fer. 3 de Passione	116v	Fer. 4 Hebd. 5 Pasc.
093v	Fer. 4 de Passione	116v	Fer. 5 Hebd. 5 Pasc.
094r	Fer. 5 de Passione	116v	Fer. 6 Hebd. 5 Pasc.
094r	Fer. 6 de Passione	116v	Sabbato 5 p. Pascha
094r	Sabb. de Passione	116v	Dom. 5 p. Pascha
094r	Dom. in Palmis	116v	Fer. 2 in Letaniis
097r	Fer. 2 Maj. Hebd.	117r	Fer. 3 in Letaniis
098v	Fer. 3 Maj. Hebd.	117r	Fer. 4 in Letannis
099v	Fer. 4 Maj. Hebd.	117r	De Apocalips (In tempore Pascha)
100v	Fer. 5 in Cena Dom.	120v	De Sanctis TP
103v	Fer. 6 in Parasceve	123r	Philippi, Jacobi May 1
106r	Sabbato Sancto	123r	Inventio Crucis May 3
108r	Dom. Resurrectionis	128r	Dom. Pentecostes
110r	Fer. 2 p. Pascha	129v	Fer. 2 Pent.
111v	Fer. 3 p. Pascha	130r	Fer. 3 Pent.
112r	Fer. 4 p. Pascha	131r	Fer. 4 Pent.
112v	Fer. 5 p. Pascha	131r	Fer. 5 Pent.
113r	Fer. 6 p. Pascha	131v	Fer. 6 Pent.
113r	Sabbato in Albis	131v	Sabbato Pent.
113v	Octava Paschae	131v	De Trinitate
114r	Dominica TP	134v	Corporis Christi
114r	Fer. 2 p. Oct.Pasch.	138r	De Regum
114r	Fer. 3 p. Oct.Pasch.	140v	De Sapientia
114v	Fer. 4 p. Oct.Pasch.	143v	De Job
114v	Fer. 5 p. Oct.Pasch.	147r	De Tobia
114v	Fer. 6 p. Oct.Pasch.	149v	De Esther
114v	Sabb. p. Oct. Pasch.	152r	De Machabeis
114v	Suffol. Crucis TP	129v	De Prophetis
114v	Fer. 2 Hebd. 3 Pasc.	155r	Dom. 1 p. Pent.
114v	Fer. 3 Hebd. 3 Pasc.	155v	Dom. 2 p. Pent.
114v	Fer. 4 Hebd. 3 Pasc.	156r	Dom. 3 p. Pent.
115v	Fer. 5 Hebd. 3 Pasc.	156r	Dom. 4 p. Pent.
115v	Fer. 6 Hebd. 3 Pasc.	156v	Dom. 5 p. Pent.
115v	Sabbato 3 p. Pascha	156v	Dom. 6 p. Pent.

## 2. Primary sources. II. Description of primary sources

156v	Dom. 7 p. Pent.		187r	Tiburtii, Susannae	August 11
157r	Dom. 8 p. Pent.		187v	Hippolyti	August 13
157r	Dom. 9 p. Pent.		187v	Assumptio Mariae	August 15
157v	Dom. 10 p. Pent.		190v	Octava Laurentii	August 17
157v	Dom. 11 p. Pent.		<b>191r</b>	<b>Helenae</b>	<b>August 18</b>
158r	Dom. 12 p. Pent.		194r	Decoll. Joannis Baptistae	Aug 29
158r	Dom. 13 p. Pent.		<b>195v</b>	<b>Paulini</b>	<b>August 31</b>
158v	Dom. 14 p. Pent.		196r	Nativitas Mariae	September 8
158v	Dom. 15 p. Pent.		<b>199v</b>	<b>Materni</b>	<b>Sep 14</b>
159r	Dom. 16 p. Pent.		201r	Januarii	September 19
159r	Dom. 17 p. Pent.		202r	Matthaei	September 21
159v	Dom. 18 p. Pent.		202r	Mauritii	September 22
159v	Dom. 19 p. Pent.		203r	Michaelis	September 29
159v	Dom. 20 p. Pent.		206r	In Dedicatione Eccl.	
160r	Dom. 21 p. Pent.		209v	Omnium Sanctorum	November 1
160r	Dom. 22 p. Pent.		212r	Martini	November 11
160v	Dom. 23 p. Pent.		215r	Briccii	November 13
160v	Dom. 24 p. Pent.		216r	Caeciliae	November 22
160v	Dom. 25 p. Pent.		218r	Clementis	November 23
<b>160v</b>	<b>Maximini</b>	<b>May 29</b>	219v	Catharinae	November 25
<b>161r</b>	<b>Symeoni</b>	<b>June 1</b>	222v	Andreae	November 30
161v	Gervasii, Protasii	June 19	225v	Octava Andreae	December 7
161v	Joannis Baptistae	June 24	226r	Nicolai	December 6
164v	Joannis, Pauli	June 26	<b>229r</b>	<b>Eucharrii</b>	<b>December 8</b>
165v	Petri, Pauli	June 29	232v	Comm. Apostolorum	
169r	Pauli	June 30	235r	Comm. plur. Mart.	
173v	Margaritae	July 13	237v	Comm. unius Mart.	
177r	Mariae Magdalenae	July 22	240r	Comm. unius Confol.	
180r	Cathedra Petri	February 22	243r	Comm. Virginum	
180v	Vincula Petri	August 1	<b>246r</b>	<b>Florini</b>	<b>Nov 17</b>
180v	Inventio Stephani	August 3	252v	Visitatio Mariae	July 2
184r	Laurentii	August 10			

### 6. Trier, Bistumsarchiv, Ms. Nr. 491

Trier, Bistumsarchiv, Ms. Nr. 491 was used at St. Castor, Koblenz, and dates to the fifteenth century.

Trier 491 has two wooden boards covered with leather. The leather is covered with mould spots. Missing metal ornaments left impressions in the leather at the corners of the front and back covers. This manuscript would have closed with two metal clasps at one point. However, these have been removed and are missing. On the flyleaf of the front cover is written:

Iste liber a novo compactus est, et ab innumeris quibus hactenus scatebat mendis summa diligentia repurgatus, et ad unisonum concentum (concertum) cum ceteris fideliter

## 2. Primary sources. II. Description of primary sources

collates. Expensis venrabilium dominorum decani et capituli ex fabrica anno domini 1537 sub feriis vindeniarum. Verum ne quis notarum figuris valoreque fallatur subscripta ratione noverit libros esse collatos.

Following this, the writer gives an overview of the different neume forms found in the source. He continues:

Persone capitulares residens: Decanus Georgius Leyhe; Plebanus de virgine Jacobus Cling; Scholasticus Johannes Ottonis; Custos Andreas Gillenfelt; Cantor Petrus Andernacus, Johannes Tholey, Hermannus Fandis, Michael Colonie.

The manuscript consists of 360 folios. Arabic foliation, in pencil, begins on fol. 1r with the number 1. This numbering continues in the top right-hand corner of each recto folio throughout the manuscript. The dimensions of the folios are 43,6 x 33,4 cm. Each folio contains thirteen staves; each stave comprises five lines, ruled in black ink. Both f-keys and c-clefs are used, nearly always together. The f-line is marked with red, drawn over the black line. In some cases, the g-clef is used. When this occurs, an extra line in red is drawn in the space to indicate the f-line.

Trier 491 is divided into sections of the liturgical year (Temporale and Sanctorale) with a separate Hymnal at the end of the book. The Temporale (fols. 1r-157r) includes chants for the First Sunday of Advent (Dom. 1 Adventus) up to and including the canticle antiphons for the Sundays after Pentecost. The chant texts sung during summer and autumn are presented in groups. There is a distinct break between the Temporale and the Sanctorale. The Sanctorale (fols. 158r-320v) starts with the office for Andrew (30.11). The office for the patron saint of the church, Castor (13.02) can be found on fol. 192v. The Communale is on fols. 320v-355v. An office for Anna is added after the Communale in the same hand as the rest of the manuscript. Following the office for Anna are chants for the Feasts of the Seven Sorrows of the Blessed Virgin Mary (fol. 374v).

The following table provides an overview of the different feasts in Trier 491 and the folio numbers on which they appear. The table also includes the dates of the saints' feast days. Local saints' offices are marked in bold:

001r	Dom. 1 Adventus	007r	Fer. 6 Hebd. 2 Adv.
004r	Fer. 2 Hebd. 1 Adv.	007r	Sabbato Hebd. 2 Adv.
004r	Fer. 3 Hebd. 1 Adv.	007v	Dom. 3 Adventus
004v	Fer. 4 Hebd. 1 Adv.	009v	Fer. 2 Hebd. 3 Adv.
004v	Fer. 5 Hebd. 1 Adv.	009v	Fer. 3 Hebd. 3 Adv.
004v	Fer. 6 Hebd. 1 Adv.	010r	Fer. 4 Hebd. 3 Adv.
004v	Sabbato Hebd. 1 Adv.	010r	Fer. 5 Hebd. 3 Adv.
004v	Dom. 2 Adventus	010v	Fer. 6 Hebd. 3 Adv.
006v	Fer. 2 Hebd. 2 Adv.	009r	Sabbato Hebd. 3 Adv.
007r	Fer. 3 Hebd. 2 Adv.	010v	Dom. 4 Adventus
007r	Fer. 4 Hebd. 2 Adv.	012v	Fer. 2 Hebd. 4 Adv.
007r	Fer. 5 Hebd. 2 Adv.	014r	Fer. 3 Hebd. 4 Adv.

## 2. Primary sources. II. Description of primary sources

014v	Fer. 4 Hebd. 4 Adv.		065r	Fer. 6 Hebd. 1 Quad.
015r	Fer. 5 Hebd. 4 Adv.		065v	Sabb. Hebd. 1 Quad.
015v	Fer. 6 Hebd. 4 Adv.		065v	Dom. 2 Quadragesimae
015v	Sabbato Hebd. 4 Adv.		068r	Fer. 2 Hebd. 2 Quad.
015v	Antiphonae Majores		068r	Fer. 3 Hebd. 2 Quad.
017r	Vigilia Nat. Domini	December 24	068v	Fer. 4 Hebd. 2 Quad.
018r	Nativitas Domini	December 25	068v	Fer. 5 Hebd. 2 Quad.
023r	Stephani	December 26	068v	Fer. 6 Hebd. 2 Quad.
025v	Joannis Evang.	December 27	069r	Sabb. Hebd. 2 Quad.
029r	Nat. Innocentium	December 28	069r	Dom. 3 Quadragesimae
032r	Hebd. Nat. Dom.		073r	Fer. 2 Hebd. 3 Quad.
033r	Dom. p. Nat. Dom.		073r	Fer. 3 Hebd. 3 Quad.
033v	Octava Nat. Domini		073r	Fer. 4 Hebd. 3 Quad.
036r	Epiphania	January 6	073r	Fer. 5 Hebd. 3 Quad.
040r	Epiphani,8		073v	Fer. 6 Hebd. 3 Quad.
041v	Octava Epiphaniae		073v	Sabb. Hebd. 3 Quad.
042r	Dom. 1 p. Epiph.		073v	Dom. 4 Quadragesimae
045v	Dom. 2 p. Epiph.		077v	Fer. 2 Hebd. 4 Quad.
045v	Feria 2 per annum		077v	Fer. 3 Hebd. 4 Quad.
047r	Feria 3 per annum		078r	Fer. 4 Hebd. 4 Quad.
048v	Feria 4 per annum		078r	Fer. 5 Hebd. 4 Quad.
049v	Feria 5 per annum		078v	Fer. 6 Hebd. 4 Quad.
051r	Feria 6 per annum		078v	Sabb. Hebd. 4 Quad.
052r	Sabbato per annum		078v	Dom. de Passione
053r	Dom. 3 p. Epiph.		082r	Fer. 2 de Passione
053r	Dom. 4 p. Epiph.		082v	Fer. 3 de Passione
053v	Dom. 5 p. Epiph.		082v	Fer. 4 de Passione
053v	Dom. Septuagesimae		082v	Fer. 5 de Passione
057r	Hebd. Septuagesimae		082v	Fer. 6 de Passione
057r	Dom. Sexagesimae		083r	Sabb. de Passione
057v	Hebd. Sexagesimae		083r	Dom. in Palmis
057v	Dom. Quinquagesimae		086r	Fer. 2 Maj. Hebd.
060v	Fer. 2 Quinquages.		087v	Fer. 3 Maj. Hebd.
060v	Fer. 3 Quinquages.		088v	Fer. 4 Maj. Hebd.
060v	Fer. 4 Cinerum		089v	Fer. 5 in Cena Dom.
060v	Fer. 5 post Cineres		093r	Ad Mandatum
060v	Fer. 6 post Cineres		094v	Fer. 6 in Parasceve
061r	Sabbato post Cineres		097v	Sabbato Sancto
061r	Dom. 1 Quadragesimae		100r	Dom. Resurrectionis
064v	Fer. 2 Hebd. 1 Quad.		102r	Fer. 2 p. Pascha
064v	Ad Suffragium		103v	Fer. 3 p. Pascha
064v	Fer. 3 Hebd. 1 Quad.		104v	Fer. 4 p. Pascha
064v	Fer. 4 Hebd. 1 Quad.		105v	Fer. 5 p. Pascha
065r	Fer. 5 Hebd. 1 Quad.		106r	Fer. 6 p. Pascha

## 2. Primary sources. II. Description of primary sources

106r	Sabbato in Albis	152v	Dom. 5 p. Pent.	
106r	Octava Paschae	152v	Dom. 6 p. Pent.	
106v	Dom. 1 p. Pascha	153r	Dom. 7 p. Pent.	
107r	Octava Paschae,8	153r	Dom. 8 p. Pent.	
107v	Fer. 2 p. Oct.Pasch.	153r	Dom. 9 p. Pent.	
108r	Fer. 3 p. Oct.Pasch.	153v	Dom. 10 p. Pent.	
108r	Fer. 4 p. Oct.Pasch.	153v	Dom. 11 p. Pent.	
108v	Fer. 5 p. Oct.Pasch.	154r	Dom. 12 p. Pent.	
108v	Fer. 6 p. Oct.Pasch.	154r	Dom. 13 p. Pent.	
108v	Sabb. p. Oct. Pasch.	154v	Dom. 14 p. Pent.	
108v	In tempore Pascha	155r	Dom. 15 p. Pent.	
111v	Dom. 2 p. Pascha	155r	Dom. 16 p. Pent.	
112r	Dom. 3 p. Pascha	155r	Dom. 17 p. Pent.	
112v	Dom. 4 p. Pascha	155v	Dom. 18 p. Pent.	
114v	Dom. 5 p. Pascha	155v	Dom. 19 p. Pent.	
114v	Fer. 2 in Letaniis	156r	Dom. 20 p. Pent.	
114v	Fer. 3 in Letaniis	156r	Dom. 21 p. Pent.	
114v	Ascensio Domini	156r	Dom. 22 p. Pent.	
116v	Fer. 6 p. Ascensio.	156v	Dom. 23 p. Pent.	
117r	Sabb. p. Ascensionem	156v	Dom. 24 p. Pent.	
118r	Ascensio Domini,8	157r	Dom. 25 p. Pent.	
118v	Dom. p. Ascensionem	158r	Andreae	November 30
118v	Dom. Pentecostes	161r	Barbarae	December 4
121r	Fer. 2 Pent.	164v	Nicolai	December 6
122r	Fer. 3 Pent.	167v	Conceptio Mariae	December 8
122v	Fer. 4 Pent.	<b>168r</b>	<b>Eucharii</b>	<b>December 8</b>
123r	Fer. 5 Pent.	168r	Luciae	December 13
123r	Fer. 6 Pent.	169v	Genovefae	January 3
123r	Sabbato Pent.	170r	Antonii	January 17
123r	Dom. Pentecostes,8	173v	Fabiani, Sebastiani	January 20
123r	De Trinitate	176v	Agnetis	January 21
127v	Corporis Christi	179v	Vincentii	January 22
131v	De Regum	183r	Conversio Pauli	January 25
134v	De Sapientia	186r	Purificatio Mariae	February 2
137v	De Job	189v	Agathae	February 5
141v	De Tobia	<b>192v</b>	<b>Castoris</b>	<b>February 13</b>
142v	De Judith	196r	Cathedra Petri	February 22
144v	De Esther	<b>198v</b>	<b>Matthiae</b>	<b>February 24</b>
145r	De Machabeis	199v	Gregorii	March 12
148r	De Prophetis	202v	Annuntiatio Mariae	March 25
151v	Dom. 1 p. Pent.	206r	De Sanctis TP	
151v	Dom. 2 p. Pent.	209r	Philippi, Jacobi	May 1
152r	Dom. 3 p. Pent.	210r	Inventio Crucis	May 3
152v	Dom. 4 p. Pent.	212v	De Corona Spinea	May 4

## 2. Primary sources. II. Description of primary sources

214v	Joannis port. Lat.	May 6	323v	Comm. plur. Mart.	
215r	Servatii	May 13	327v	Comm. un. Mart.Pont.	
<b>217r</b>	<b>Maximini</b>	<b>May 29</b>	331v	Comm. unius Confol.	
<b>217r</b>	<b>Symeoni</b>	<b>June 1</b>	332r	Comm. Plur. Confol.	
217v	Joannis Baptistae	June 24	333r	Comm. Virginum	
220v	Joannis, Pauli	June 26	335r	Comm. plur. Mart.	
222r	Petri, Pauli	June 29	338r	Hymni	
223v	Pauli	June 30	349r	Annae	July 26
225r	Visitatio Mariae	July 2	374r	Transfixio BMV	
<b>230r</b>	<b>Goaris</b>	<b>July 6</b>			
233v	Transl. Thomae Cant.	July 7			
237r	Margaritae	July 13			
237r	Divisio Apostolorum	July 15			
237r	Mariae Magdalenae	July 22			
170r	Annae	July 26			
240r	Jacobi	July 25			
240v	Marthae	July 29			
244r	Vincula Petri	August 1			
244v	Inventio Stephani	August 3			
248v	Oswaldi, Reg.	August 5			
250v	Laurentii	August 10			
255r	Tiburtii, Susannae	August 11			
255r	Hippolyti	August 13			
255v	Assumptio Mariae	August 15			
<b>260r</b>	<b>Helenae</b>	<b>August 18</b>			
263r	Bernardi	August 20			
267v	Augustini	August 28			
272v	Decoll. Joannis Baptistae	Aug 29			
<b>275r</b>	<b>Paulini</b>	<b>August 31</b>			
279v	Aegidii	September 1			
<b>283r</b>	<b>Remacli</b>	<b>September 3</b>			
288r	Nativitas Mariae	September 8			
<b>291v</b>	<b>Gorgonii</b>	<b>September 9</b>			
295r	Exaltatio Crucis	September 14			
299v	Januarii	September 19			
300r	Mauritii	September 22			
301r	Michaelis	September 29			
305r	Omnium Sanctorum	November 1			
308r	Martini	November 11			
311v	Briccii	November 13			
<b>312v</b>	<b>Florini</b>	<b>Nov 17</b>			
317r	Elisabeth Hungaricae	November 19			
	LACUNA				
320v	Comm. unius Mart.				

The notation of Trier 491 is German Gothic. The style of script is Gothic *textualis rotunda*. The chants for the Feasts of the Seven Sorrows of the Blessed Virgin Mary (fol. 374v) are in German Gothic notation, while the text is in Gothic *textualis semi-quadrata*. For examples of the neumes in Trier 490, see part III of this chapter.

## 7. Trier, Bistumsarchiv, Ms. Nr. 498a and Ms. Nr. 498b

Trier, Bistumsarchiv, Ms. Nr. 498a<sup>52</sup> (pars hiemalis) and Trier, Bistumsarchiv, Ms. Nr. 498b<sup>53</sup> (pars aestivalis) were in all probability used at Trier Cathedral and date to the fifteenth century.

Trier 498a has two wooden boards covered with white leather, which have turned brown with age. Both the back and front covers have decorative floral patterns pressed into the leather. The manuscript has no metal ornaments.

Trier 498a consists of 299 folios. Arabic foliation, in pencil, begins on (what is now) fol. 1r with the number 1. This numbering continues in the top right-hand corner of each recto folio throughout the manuscript. The dimensions of most folios are 36,6 x 25,9 cm. Each folio contains ten staves; each stave comprises five lines, ruled in black ink. Both f- and c-clefs are used, mostly together. The f-line is marked with red, drawn over the black line. In some cases, the g-clef is used. An extra line in red is drawn in the space to indicate the f-line, above the c-clef, even when the g-clef is not used.

Trier 498a is divided into sections of the liturgical year (Temporale and Sanctorale) with a separate Hymnal, followed by a Venitorium at the end of the book. The Temporale (fols. 1r-166r) starts with the chant *Quique terrigenae et filli*, the verse tone of the first responsory of the First Sunday of Advent (Dom. 1 Adventus), *Aspiciens a longe ecce*, up to the chants for Holy Saturday (Sabbato Sancto). The Sanctorale (fols. 166v-253v) begins with the office for Andrew (30.11), continues up to, and includes the office for the Annunciation of Mary (25.03). The Communale follows on fol. 254r-279r.

The following table provides an overview of the different feasts in Trier 498a and the folio numbers on which they appear. The table also includes the dates of the saints' feast days. Local saints' offices are marked in bold:

	LACUNA	008v	Fer. 2 Hebd. 2 Adv.
001r	Dom. 1 Adventus	008v	Fer. 3 Hebd. 2 Adv.
005r	Fer. 2 Hebd. 1 Adv.	008v	Fer. 4 Hebd. 2 Adv.
005r	Fer. 3 Hebd. 1 Adv.	008v	Fer. 5 Hebd. 2 Adv.
005v	Fer. 4 Hebd. 1 Adv.	009r	Fer. 6 Hebd. 2 Adv.
005v	Fer. 5 Hebd. 1 Adv.	009r	Sabbato Hebd. 2 Adv.
005v	Fer. 6 Hebd. 1 Adv.	009r	Dom. 3 Adventus
006r	Sabbato Hebd. 1 Adv.	012v	Fer. 2 Hebd. 3 Adv.
008r	Dom. 2 Adventus	013r	Fer. 3 Hebd. 3 Adv.

<sup>52</sup> Hereafter referred to as Trier 498a.

<sup>53</sup> Hereafter referred to as Trier 498b.



## 2. Primary sources. III. Notation.

013r	Fer. 4 Hebd. 3 Adv.		101v	Fer. 6 post Cineres
013r	Fer. 5 Hebd. 3 Adv.		101v	Sabbato post Cineres
013v	Fer. 6 Hebd. 3 Adv.		101v	Dom. 1 Quadragesimae
013v	Sabbato Hebd. 3 Adv.		107v	Fer. 2 Hebd. 1 Quad.
014r	Dom. 4 Adventus		107v	Fer. 3 Hebd. 1 Quad.
017v	Hebd. 4 Adventus		108r	Fer. 4 Hebd. 1 Quad.
020r	Fer. 2 Hebd. 4 Adv.		109r	Fer. 5 Hebd. 1 Quad.
020v	Fer. 3 Hebd. 4 Adv.		109r	Fer. 6 Hebd. 1 Quad.
021r	Fer. 4 Hebd. 4 Adv.		109v	Sabb. Hebd. 1 Quad.
021v	Fer. 5 Hebd. 4 Adv.		110r	Dom. 2 Quadragesimae
022v	Fer. 6 Hebd. 4 Adv.		114r	Fer. 2 Hebd. 2 Quad.
023r	Sabbato Hebd. 4 Adv.		114r	Fer. 3 Hebd. 2 Quad.
023v	Antiphonae Majores		114v	Fer. 4 Hebd. 2 Quad.
025v	Vigilia Nat. Domini	December 24	114v	Fer. 5 Hebd. 2 Quad.
028r	Nativitas Domini	December 25	115r	Fer. 6 Hebd. 2 Quad.
034r	Stephani	December 26	115v	Sabb. Hebd. 2 Quad.
040r	Octava Stephani	January 2	116r	Dom. 3 Quadragesimae
041v	Joannis Evang.	December 27	122r	Fer. 2 Hebd. 3 Quad.
047v	Oct. Joannis Evang.	January 3	123v	Fer. 3 Hebd. 3 Quad.
048v	Nat. Innocentium	December 28	123v	Fer. 4 Hebd. 3 Quad.
053v	Dom. p. Nat. Dom		124r	Fer. 5 Hebd. 3 Quad.
056r	Hebd. Nat. Dom.		124v	Fer. 6 Hebd. 3 Quad.
060v	Epiphania	January 6	124v	Sabb. Hebd. 3 Quad.
066v	Epiphani,8		125r	Dom. 4 Quadragesimae
068v	Octava Epiphaniae		129r	Fer. 2 Hebd. 4 Quad.
070r	Dom. 2 p. Epiph.		130v	Fer. 3 Hebd. 4 Quad.
074r	Feria 2 per annum		131v	Fer. 4 Hebd. 4 Quad.
076r	Feria 3 per annum		132r	Fer. 5 Hebd. 4 Quad.
077v	Feria 4 per annum		132r	Fer. 6 Hebd. 4 Quad.
079v	Feria 5 per annum		132v	Sabb. Hebd. 4 Quad.
081v	Feria 6 per annum		132v	Dom. de Passione
083v	Sabbato per annum		138r	Fer. 2 de Passione
085r	Dom. 3 p. Epiph.		139v	Fer. 3 de Passione
087r	Dom. 4 p. Epiph.		140r	Fer. 4 de Passione
088r	Dom. 5 p. Epiph.		140r	Fer. 5 de Passione
089r	Dom. Septuagesimae		140v	Fer. 6 de Passione
094r	Hebd. Septuagesimae		141r	Sabb. de Passione
095r	Dom. Sexagesimae		141r	Dom. in Palmis
095v	Hebd. Sexagesimae		146v	Fer. 2 Maj. Hebd.
096r	Dom. Quinquagesimae		149r	Fer. 3 Maj. Hebd.
100r	Fer. 2 Quinquages.		151r	Fer. 4 Maj. Hebd.
101r	Fer. 3 Quinquages.		152v	Fer. 5 in Cena Dom.
101r	Fer. 4 Cinerum		158r	Fer. 6 in Parasceve
101r	Fer. 5 post Cineres		162v	Sabbato Sancto

## 2. Primary sources. III. Notation.

166v	Andreae	November 30	225v	Agathae	February 5
171v	Octava Andreae	December 7	230v	Cathedra Petri	February 22
172v	Barbarae	December 4	<b>236r</b>	<b>Matthiae</b>	<b>February 24</b>
179v	Nicolai	December 6	242r	Ordin. Gregorii	March 11
<b>185r</b>	<b>Eucharii</b>	<b>December 8</b>	244r	Gregorii	March 12
191v	Conceptio Mariae	December 8	249v	Annuntiatio Mariae	March 25
201v	Luciae	December 13	254r	Comm. Apostolorum	
203v	Thomae Apost.	December 21	258r	Comm. plur. Mart.	
204r	Fabiani, Sebastiani	January 20	263v	Comm. unius Mart.	
209v	Agnetis	January 21	268r	Comm. unius Confol.	
214r	Octava Agnetis	January 28	274r	Comm. Virginum	
214v	Conversio Pauli	January 25	282r	Hymni	
220r	Purificatio Mariae	February 2	291r	Invitatorium	

The notation of Trier 498a is German Gothic. The style of script is Gothic *textualis semi-quadrata*. For examples of the neumes in Trier 498a, see part III of this chapter.

Trier 498b has two wooden boards, covered in leather that was originally white, but has turned brown over time. Eight metal ornaments decorate the corners of the back and front covers of the manuscripts. The source closes with two metal clasps.

Trier 498b consists of 305 folios. Arabic foliation, in pencil, starts on fol. 1r, with the number 1. This numbering continues throughout the manuscript, in the top right-hand corner of each recto folio. The dimensions of the folios are 36 x 26,6 cm. Each folio contains ten staves; each stave comprises five lines, ruled in black ink. Both f- and c-clefs are used, nearly always together. The f-line is marked with red, drawn over the black line. In some cases the g-clef is used.

Trier 498b is divided into sections of the liturgical year (Temporale and Sanctorale) with a separate Venitorium, followed by a Hymnal at the end of the book. The Temporale (fol. 1r-91r) starts with the office for Easter Sunday and continues up to, and including the canticle antiphons for the Sundays after Pentecost. The chant texts sung during summer and autumn are presented in groups. The Sanctorale (fol. 91r-264v) starts with the office for Philip and James (01.05) and continues up to and including the office for Catherine (25.11), as well as an office for the Dedication of a Church. The Communale then follows (fol. 265r-289v).

The following table provides an overview of the different feasts in Trier 498a and the folio numbers on which they appear. The table also includes the dates of the saints' feast days. Local saints' offices are marked in bold:

001r	Dom. Resurrectionis	011r	Fer. 6 p. Pascha
005r	Fer. 2 p. Pascha	011v	Octava Paschae
007v	Fer. 3 p. Pascha	013v	Fer. 2 p. Oct.Pasch.
009r	Fer. 4 p. Pascha	013v	Fer. 3 p. Oct.Pasch.
010r	Fer. 5 p. Pascha	014r	Fer. 4 p. Oct.Pasch.

## 2. Primary sources. III. Notation.

014r	Fer. 5 p. Oct.Pasch.	065r	De Judith	
014r	Fer. 6 p. Oct.Pasch.	068v	De Machabeis	
014r	Sabb. p. Oct. Pasch.	073r	De Prophetis	
014v	Dom. 2 p. Pascha	078r	Dom. 1 p. Pent.	
014v	Fer. 2 Hebd. 3 Pasc.	079r	Dom. 2 p. Pent.	
014v	Fer. 3 Hebd. 3 Pasc.	079r	Dom. 3 p. Pent.	
014v	Fer. 4 Hebd. 3 Pasc.	079v	Dom. 4 p. Pent.	
014v	Fer. 5 Hebd. 3 Pasc.	080r	Dom. 5 p. Pent.	
015r	Fer. 6 Hebd. 3 Pasc.	080r	Dom. 6 p. Pent.	
015r	Sabbato 3 p. Pascha	080v	Dom. 7 p. Pent.	
015r	Dom. 3 p. Pascha	081r	Dom. 8 p. Pent.	
015v	Fer. 2 Hebd. 4 Pasc.	081v	Dom. 9 p. Pent.	
015v	Fer. 3 Hebd. 4 Pasc.	081v	Dom. 10 p. Pent.	
015v	Fer. 4 Hebd. 4 Pasc.	082r	Dom. 11 p. Pent.	
015v	Fer. 5 Hebd. 4 Pasc.	082v	Dom. 12 p. Pent.	
016r	Fer. 6 Hebd. 4 Pasc.	083r	Dom. 13 p. Pent.	
016r	Sabbato 4 p. Pascha	083v	Dom. 14 p. Pent.	
016r	Dom. 4 p. Pascha	084r	Dom. 15 p. Pent.	
016r	Fer. 2 Hebd. 5 Pasc.	084r	Dom. 16 p. Pent.	
016v	Fer. 3 Hebd. 5 Pasc.	084v	Dom. 17 p. Pent.	
016v	Fer. 4 Hebd. 5 Pasc.	085r	Dom. 18 p. Pent.	
016v	Fer. 5 Hebd. 5 Pasc.	085r	Dom. 19 p. Pent.	
016v	Fer. 6 Hebd. 5 Pasc.	085v	Dom. 20 p. Pent.	
016v	Sabbato 5 p. Pascha	085v	Dom. 21 p. Pent.	
017r	Dom. 6 p. Pascha	086r	Dom. 22 p. Pent.	
017v	Fer. 2 in Letaniis	086v	Dom. 23 p. Pent.	
017v	In tempore Pascha	086v	Dom. 24 p. Pent.	
023v	Ascensio Domini	087r	Dom. 25 p. Pent.	
025v	Fer. 6 p. Ascensio.	087v	De Sanctis TP	
026v	Sabb. p. Ascensionem	091r	Philippi, Jacobi	May 1
027v	Dom. p. Ascensionem	092r	Alexandri et Soc.	May 3
029r	Dom. Pentecostes	092v	Inventio Crucis	May 3
032r	Fer. 2 Pent.	095v	Joannis port. Lat.	May 6
033v	Fer. 3 Pent.	095v	De Sancta Lancea	
034v	Fer. 4 Pent.	<b>099v</b>	<b>Maximini</b>	<b>May 29</b>
035r	Fer. 5 Pent.	<b>100r</b>	<b>Symeoni</b>	<b>June 1</b>
035v	Fer. 6 Pent.	100v	Gervasii, Protasii	June 19
035v	Sabbato Pent.	100v	Acacii et Soc.	June 22
036r	De Trinitate	108r	Joannis Baptistae	June 24
041v	Corporis Christi	113r	Joannis, Pauli	June 26
047v	De Regum	115r	Petri, Pauli	June 29
052r	De Sapientia	122r	Pauli	June 30
057r	De Job	128v	Visitatio Mariae	July 2
063r	De Tobia	135r	Margaritae	July 13

## 2. Primary sources. III. Notation.

141r	Mariae Magdalенаe	July 22	213v	Michaelis	September 29
146v	Annae	July 26	225v	Omnium Sanctorum	November 1
153r	Vincula Petri	August 1	230r	Willibrordi	November 7
155r	Inventio Stephani	August 3	231r	Martini	November 11
161v	Mariae Aegyptiacae		236v	Briccii	November 13
167v	Laurentii	August 10	237v	Elisabeth Hungaricae	November 19
<b>174r</b>	<b>Matthiae</b>	<b>February 24</b>	242v	Praesentatio Mariae	November 21
176r	Tiburtii, Susannae	August 11	248r	Caeciliae	November 22
176r	Hippolyti	August 13	252v	Clementis	November 23
177r	Assumptio Mariae	August 15	255r	Catharinae	November 25
<b>182r</b>	<b>Helenae</b>	<b>August 18</b>	259v	In Dedicatione Eccl.	
186v	Bernardi	August 20	265r	Comm. Apostolorum	
192v	Decoll. Joannis Baptistae	Aug 29	269r	Comm. plur. Mart.	
<b>195r</b>	<b>Paulini</b>	<b>August 31</b>	274v	Comm. unius Mart.	
197v	Nativitas Mariae	September 8	279r	Comm. unius Confol.	
<b>203v</b>	<b>Materni</b>	<b>Sep 14</b>	285r	Comm. Virginum	
206r	Januarii	September 19	290r	Invitatorium	
207v	Matthaei	September 21	298v	Hymni	
212v	Mauritii	September 22			

The notation of Trier 498b is German Gothic. The style of script is Gothic *textualis rotunda*. For examples of the neumes in Trier 498b, see part III of this chapter.

### III. The notation in chant books from the diocese of Trier

The seven sources chosen for this study represent different styles of notation. Trier 480 is written in Messine notation, Era II.<sup>54</sup> The notation in Stäblein's example 65a and b is very similar to that of Notator I. Trier 486, Trier 490 and Trier 491 are representative of German Gothic notation, Era III,<sup>55</sup> whilst Trier 484a & b, Trier 488a & b, as well as Trier 498a & b are representative of German Gothic notation, Era III, the so-called *Hufnagel* notation.<sup>56</sup>

The notation in Trier 486, Trier 490 and Trier 491 is similar to plates 131, 132, 133, 134 and 135 in *Paléographie Musicale III*.<sup>57</sup> Here the notation is classified as "Neumes-accents Gothiques sur quatre lignes", although the notation of Trier 490 and Trier 491 are on five lines. However, this type of notation is very close to the notation classified as "Neumes allemands gothiques".<sup>58</sup> Three of the plates are from Trier sources (plate 132, 133, and 142). Hourlier refers to this notation as "Notation allemande sur lignes".<sup>59</sup> The notation of Bannister's plate 115 ("Notazione tedesca a rigo") is also very similar to the notation in these sources.<sup>60</sup>

<sup>54</sup> This classification is Stäblein's, and not universally applied. Stäblein, *Musikgeschichte in Bildern*, 190.

<sup>55</sup> Stäblein, *Musikgeschichte in Bildern*, 194.

<sup>56</sup> Stäblein, *Musikgeschichte in Bildern*, 204.

<sup>57</sup> Gajard, ed., *Paléographie Musicale III*, 24-28.

<sup>58</sup> Compare *Paléographie Musicale III*, plate 141 and 142, 34-35.

<sup>59</sup> Hourlier, *La notation musicale*, plate 5.

<sup>60</sup> Bannister, *Monumenti Vaticani di Paleografia Musicale Latina*, 169f.

## 2. Primary sources. III. Notation.

The notation in Trier 484a & b, Trier 488a & b, Trier 498a & b is similar to plates 145, 146, 147 and 151 in *Paléographie Musicale III*.<sup>61</sup> The style of notation is classified as “Neumes allemands gothiques”. Hourlier refers to this notation as “Notation-clous”.<sup>62</sup> The notation of Bannister’s plate 116 and 117 (“Notazione tedesca a rigo”) is also very similar to the notation in these sources.<sup>63</sup>

The following table contains examples of the neumes in the different hands from the different sources. The first column indicates the type of neume, followed in the following columns by examples from the different sources. The antiphoners are given the following abbreviations: Trier 480 = T1; Trier 484a = T2a; Trier 484b = T2b; Trier 486 = T3; Trier 488a = T4a; Trier 488b = T4b; Trier 490 = T5; Trier 491 = T6; Trier 498a = T7a; Trier 498b = T7b. The last column gives a modern transcription of the neume in question.

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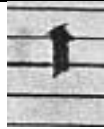

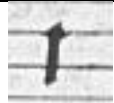
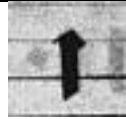










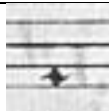


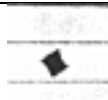











<sup>61</sup> Gajard, ed., *Paléographie Musicale III*, 38-40, 44.

<sup>62</sup> Hourlier, *La notation musicale*, plate 7.





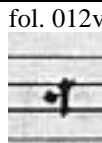

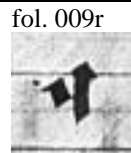






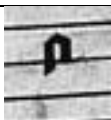
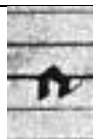










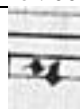

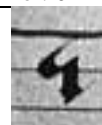




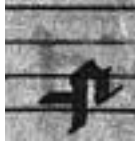
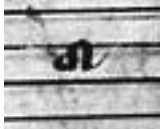


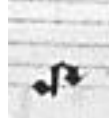


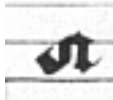

<sup>63</sup> Bannister, *Monumenti Vaticani di Paleografia Musicale Latina*, 171f.

## 2. Primary sources. III. Notation.




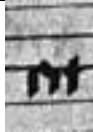

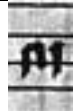




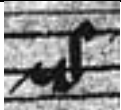



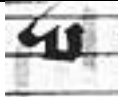



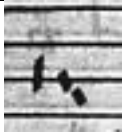



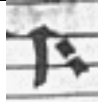








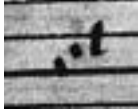







Table 18: Examples illustrating the style of the different hands in the Trier 480 and comparative sources

Neumes	T1	T2a	T2b	T3	T4a	T4b	T5	T6	T7a	T7b	Modern transcription
<b>Uncinus</b>	fol. 005v										
											
<b>Virga</b>		fol. 014r	fol. 006r	fol. 018r	fol. 005r	fol. IIr	fol. 002v	fol. 011r	fol. 008v	fol. 007v	
											
				fol. 232v	fol. 018r		fol. 014r				
											
<b>Punctum</b>		fol. 018v	fol. 020r	fol. 016r	fol. 007r	fol. IIIr	fol. 003r	fol. 011r	fol. 008v	fol. 059r	
											
					fol. 018r		fol. 023r				
											
<b>Pes</b>	fol. 148r	fol. 029r	fol. 010r	fol. 032r	fol. 024v		fol. 003v	fol. 012r			
											

## 2. Primary sources. III. Notation.











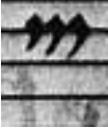





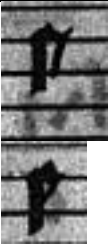

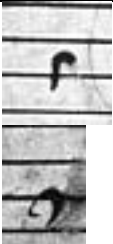










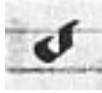

Neumes	T1	T2a	T2b	T3	T4a	T4b	T5	T6	T7a	T7b	Modern transcrip-tion
	fol. 048v	fol. 033r		fol. 038r	fol. 033v	fol. 017r	fol. 012v fol. 012v	fol. 030r fol. 030r	fol. 009r fol. 009r	fol. 024r fol. 024r	
											
	fol. 006v										
											
<b>Clivis</b>	fol. 144v	fol. 020r	fol. 019r	fol. 023v	fol. 026r	fol. IVr	fol. 004r; fol. 013v	fol. 013r	fol. 009r	fol. 025r	
											
	fol. 218v			fol. 027r	fol. 021r	fol. 014r	fol. 003v	fol. 018r	fol. 012r	fol. 020r	
											
<b>Torculus</b>	fol. 217r	fol. 021r	fol. 020v	fol. 027v	fol. 033r	fol. 011v	fol. 003v	fol. 021r	fol. 011r	fol. 019r	
											

## 2. Primary sources. III. Notation.






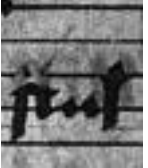
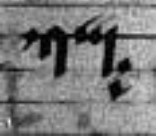



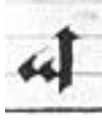


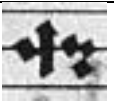

Neumes	T1	T2a	T2b	T3	T4a	T4b	T5	T6	T7a	T7b	Modern transcrip-tion
<b>Porrectus</b>	fol. 010r	fol. 042v	fol. 030r		fol. 135v	fol. 030r	fol. 017r	fol. 034r	fol. 007r	fol. 030r	
											
	fol. 154v			fol. 039v	fol. 140r	fol. 017v				fol. 038v	
											
<b>Scandicus</b>	fol. 012v	fol. 138v	fol. 031v	fol. 028r	fol. 061v	fol. 041r	fol. 002v	fol. 021v	fol. 012v	fol. 030r	
											
	fol. 118r						fol. 026r				
											
<b>Climacus</b>	fol. 050v	fol. 023r	fol. 031r	fol. 044v	fol. 060r	fol. 010r	fol. 004r	fol. 032r	fol. 018v	fol. 026r	
											



## 2. Primary sources. III. Notation.

Neumes	T1	T2a	T2b	T3	T4a	T4b	T5	T6	T7a	T7b	Modern transcrip-tion
<b>Apostrophic neumes</b>											
<b>Bipunctum</b>		fol. 021v	fol. 017r	fol. 022r	fol. 027r	fol. VIIr	fol. 030r	fol. 008r	fol. 010r	fol. 017r	
											
<b>Tripunctum</b>		fol. 021r	fol. 038v				fol. 020v	fol. 005r			
											
<b>Liquescence</b>											
<b>Cephalicus &amp; Ancus</b>	fol. 013v	fol. 023v; fol. 054v	fol. 023r	fol. 023r; fol. 040r	fol. 022v		fol. 003v	fol. 032r	fol. 024r		
											
<b>Epiphonus</b>	fol. 036r				fol. 063r	fol. VIIr		fol. 016r	fol. 012r	fol. 029r	
											

2. Primary sources. III. Notation.

Neumes	T1	T2a	T2b	T3	T4a	T4b	T5	T6	T7a	T7b	Modern transcrip-tion
<b>Liquescent apostrophic neume</b>								fol. 004v	fol. 017r	fol. 030v	
											
<i>Quilisma</i>		fol. 043v	fol. 020v		fol. 031r	fol. 019v		fol. 006v	fol. 007r	fol. 020r	
											
<i>Oriscus</i>											

## 2. Primary sources. IV. Fragmentary sources.

Trier 480 is the only manuscript with a Messine style of notation in this study. Due to the lack of comparable sources, it is only possible to speculate how (and whether) the notation at Trier Cathedral evolved from Messine notation to German Gothic notation, as seen in Trier 498a & Trier 498b. Another possibility is that the style of writing German Gothic notation was only introduced at the Trier Cathedral at a later stage, after the completion of Trier 480.

The majority of the sources have two forms of a pes: in the first, the starting pitch is shown by a horizontal vertical line – in some cases this horizontal line begins with a small curve – in conjunction with a vertical virga form. In the second example, the first tone is shown by a punctum, mostly diamond-shaped, followed by a virga. In some cases, the punctum and virga are joined by a thin line (Trier 491, Trier 498a and Trier 498b). The clivis also has two forms. The first example consists of three “lines”: vertical, horizontal, vertical. The second starts with a punctum, followed by a vertical downward stroke. In all the sources, both forms are used inconsistently. Both forms are used when preceded by either a tone higher, lower, or the same as the starting tone of the clivis. The situation is the same for the porrectus.

In some cases, it is difficult to distinguish between signs for liquescence and apostrophic neumes. The sign has the shape of a virga strophica, but if one takes Mocquereau’s guidelines for liquescence into account, the sign could also be read as a liquescent.<sup>64</sup> The interpretation of these signs depends on the text in each source.

### IV. Fragmentary sources

A large number of manuscript fragments with neumes or staff notation are housed at both the Bistumsarchiv Trier and the Stadtbibliothek Trier. The fragments containing musical notation housed in the Bistumsarchiv Trier have been documented. Markus Stumpf created a catalogue of the manuscript fragments housed in the Bistumsarchiv Trier.<sup>65</sup> Stumpf’s intention was to produce an index with a rough description of each manuscript fragment.

Seventeen fragments with neumes and staff notation currently housed in the Bistumsarchiv Trier have been identified in Stumpf’s catalogue. The following table gives an overview of these fragments. The second column from the left gives the fragment’s siglum, while the third column provides information of the type of source the fragment came from, based on the content. The second column from the right gives an approximate date for each fragment, as supplied by Stumpf, while the last column indicates the style of notation used:

**Table 19: Manuscript fragments with musical notation, Bistumsarchiv Trier**

	<b>Siglum</b>	<b>Type</b>	<b>Date</b>	<b>Notation</b>
1	Trier, Bistumsarchiv, Abt. 95,1 Nr. 0012	Missale	1150-1200	German neumes
2	Trier, Bistumsarchiv, Abt. 95,1 Nr. 0025	Antiphoner	1400-1450	Gothic notation
3	Trier, Bistumsarchiv, Abt. 95,1 Nr. 0026	Antiphoner	1450-1550	Gothic notation
4	Trier, Bistumsarchiv, Abt. 95,1 Nr. 0027	Antiphoner	1400-1500	Gothic notation
5	Trier, Bistumsarchiv, Abt. 95,1 Nr. 0029	Antiphoner	1500-1600	Gothic notation
6	Trier, Bistumsarchiv, Abt. 95,1 Nr. 0030	Antiphoner	1300-1400	Messine notation

<sup>64</sup> Mocquereau, “Neumes-accent liquescents ou semi-vocaux”, 37-86.

<sup>65</sup> Stumpf, *Repertorium. Fragmente von Handschriften (ab 8. bis 16. Jahrhundert)*.

## 2. Primary sources. IV. Fragmentary sources.

7	Trier, Bistumsarchiv, Abt. 95,1 Nr. 0031	Breviary	1350-1450	Messine notation
8	Trier, Bistumsarchiv, Abt. 95,1 Nr. 0032	Gradual	1400-1500	Square notation
9	Trier, Bistumsarchiv, Abt. 95,1 Nr. 0033	Breviary	1200-1300	Messine notation <sup>66</sup>
10	Trier, Bistumsarchiv, Abt. 95,1 Nr. 0035	Gradual	1300-1400	Accented Gothic notation <sup>67</sup>
11	Trier, Bistumsarchiv, Abt. 95,1 Nr. 0038	Gradual	1175-1250	German neumes with a tendency towards Gothic forms <sup>68</sup>
12	Trier, Bistumsarchiv, Abt. 95,1 Nr. 0039	Antiphoner	1450-1550	German Gothic notation <sup>69</sup>
13	Trier, Bistumsarchiv, Abt. 95,1 Nr. 0040	Antiphoner	1500-1600	Gothic notation
14	Trier, Bistumsarchiv, Abt. 95,1 Nr. 0041	Antiphoner	1300-1400	Square notation
15	Trier, Bistumsarchiv, Abt. 95,1 Nr. 0042	Breviary	1200-1300	German neumes with a tendency towards Gothic forms <sup>70</sup>
16	Trier, Bistumsarchiv, Abt. 95,1 Nr. 0043	Antiphoner	1400-1600	Square notation
17	Trier, Bistumsarchiv, Abt. 95,1 Nr. 0044	Antiphoner	1100-1200	German neumes

The Stadtbibliothek Trier houses a large number of manuscript fragments that have not yet been documented. Reiner Nolden has taken the first steps to improve this situation. He has published a catalogue about the incunabula in the Stadtbibliothek Trier.<sup>71</sup> No other catalogue dedicated to the manuscript fragments housed in the Stadtbibliothek Trier exists so far.

The present author has identified 68 fragments with musical notation, both neumes and staff notation. The fragments are kept in folders. In some cases, there are different types of fragments in one folder, for example, a fragment from a breviary together with a fragment from an antiphoner, with different styles of notation. Other fragments are either too damaged or faded, or sometimes too small, to be able to say with certainty what chants are represented. The majority of folders have a small piece of paper containing information concerning the provenance, date and type of source the fragment might have come from. These are not always correct. In the case of provenance, the information that was provided is supplied in the following table, but further study is needed to verify the accuracy. In order to avoid confusion, the siglum assigned to each fragment is kept, although the use of the numbering system does not remain consistent.

As with the table above, the second column from the left gives the fragment's siglum, while the third column provides information of the type of source the fragment came from, based on the content. The next column reflects the provenance information as contained in some of the

<sup>66</sup> Similar to Trier 480.

<sup>67</sup> Similar to plate 132, *Paléographie Musicale III*.

<sup>68</sup> Gajard, ed., *Paléographie Musicale III*, plate 124C.

<sup>69</sup> Gajard, ed., *Paléographie Musicale III*, plate 142.

<sup>70</sup> Gajard, ed., *Paléographie Musicale III*, plate 124C.

<sup>71</sup> Nolden, *Die Inkunabeln der Wissenschaftlichen Stadtbibliothek Trier*.

2. Primary sources. IV. Fragmentary sources.

fragment folders. The second column from the right gives an approximate date for each fragment, while the last column indicates the style of notation used.

2. Primary sources. IV. Fragmentary sources.

**Table 20: Manuscript fragments with musical notation, Stadtbibliothek Trier**

	<b>Siglum</b>	<b>Type</b>	<b>Provenance</b>	<b>Date</b>	<b>Notation</b>
1	Frag. aus 831/1377 8°	Breviary	St. Agneten, Trier		Square notation
2	Fragm. 107 aus Hs. 107/1087 4°	Antiphoner	St. Eucharius-Matthias, Trier	XV	Square notation
3	Fragm. 112 aus Hs. 112/1092 8°	Antiphoner	St. Matthias	XII	German neumes
4	Fragm. 1156 aus Hs. 1156/459 4°	Antiphoner	St. Martin, Trier	X/XI	German neumes
5	Fragm. 121 aus Hs. 121/1173 4°	Antiphoner		XV	Square notation
6	Fragm. 138 aus Hs. 138/1243 8°	Antiphoner	St. Eucharius-Matthias, Trier	XIII	Square notation Gothic notation
7	Fragm. 154 aus Hs. 154/1225 4°	Antiphoner	St. Eucharius-Matthias, Trier	XIII	Gothic notation
8	Fragm. 156 aus Hs. 156/1213 4°	Antiphoner	St. Eucharius-Matthias, Trier	XIII	Gothic notation
9	Fragm. 182 aus Hs. 182/1203 4°	Antiphoner	St. Marien, Trier	XIII	Messine notation
10	Fragm. 195 aus Hs. 195/1214 4°	Missal	St. Eucharius-Matthias, Trier	End XIII	Square notation
11	Fragm. 207 aus Hs. 207/1215 4°	Missal	St. Marien ad Martyres, Trier	XII	German neumes
12	Fragm. 235 aus Hs. 235/1398 8°	Antiphoner	St. Martin, Trier	XI/XII	Messine neumes
13	Fragm. 275 aus Hs. 1657 4°	Antiphoner	St. Marien ad Martyrs, Trier	XIII	Gothic notation
14	Fragm. 284 aus Hs. 284/1665 4°	Sacramentary	Eberherdsklausen	End XI	German neumes with tendency towards Gothic form
15	Fragm. 301 aus Hs. 301/1974 8°	Missal	St. Marien ad Martyres, Trier	XII	German neumes
16	Fragm. 304 aus Hs. 304/1977 8°	Missal	St. Eucharius-Matthias, Trier	XII	German neumes
17	Fragm. 308 aus Hs. 308/1980 8°		St. Marien ad Martyres, Trier	IX	Messine neumes
18	Fragm. 327 aus Hs. 327/1999 4°	Antiphoner	?	XIII	Square notation
19	Fragm. 332 aus Hs. 332/2004 4°	Antiphoner	?	XIV	Gothic notation
20	Fragm. 334 aus Hs. 344/2016 8°	Missal	St. Matthias, Trier	XIV	Messine notation
21	Fragm. 346 aus Hs. 326/2018 8°	Missal	St. Marien ad Martyres, Trier	XI	German neumes
22	Fragm. 350 aus Hs. 350/2022 8°	Antiphoner	Franciscan?	XIII	Square notation
23	Fragm. 365 aus Hs. 365/1029 8°	Antiphoner	Dominican?	XV	Square notation
24	Fragm. 381 aus Hs. 381/1043 8°	Gradual	St. Eucharius-Matthias, Trier	XIV	Gothic notation
25	Fragm. 543 aus Hs. 543/1540 8°	? (Text unreadable)	?	XIII	Messine notation
26	Fragm. 547 aus Hs. 547/1542 8°	Antiphoner	?	XV	Gothic notation
27	Fragm. 563 aus Hs. 563/798 8°	Antiphoner	St. Eucharius-Matthias, Trier	XIII	Square notation
28	Fragm. 613 aus Hs. 613/1552 4°	Missal	?	XI?	German neumes

## 2. Primary sources. IV. Fragmentary sources.

	<b>Siglum</b>	<b>Type</b>	<b>Provenance</b>	<b>Date</b>	<b>Notation</b>
29	Fragm. 616 aus Hs. 616/1555 4°	Missal	?	X/XI	German neumes
30	Fragm. 639 aus Hs. 639/877 8°	Antiphoner	St. Eucharius-Matthias, Trier	XIII	Square notation
31	Fragm. 642 aus Hs. 642/870 8°	Sacramentary	Eberhardsklausen	XI	German neumes
32	Fragm. 661 aus Hs. 661/884 8°	Missal	?	X/XI	German neumes
33	Fragm. 684 aus Hs. 684/246 8°	Antiphoner ?	St. Eucharius-Matthias, Trier ?	XI XIV	German neumes Gothic notation
34	Fragm. 688 aus Hs. 688/250	Antiphoner	St. Eucharius-Matthias, Trier	XIII	Square notation
35	Fragm. 693 aus Hs. 693/255 8°	Breviary Antiphoner	? ?	XI XIII	German neumes Gothic notation
36	Fragm. 694 aus Hs. 694/256 8°	Breviary	St. Marien ad Martyres, Trier	XI	Messine neumes
37	Fragm. 696 aus Hs. 696/258 8°	?	?	XIII?	Messine notation
38	Fragm. 737 aus Hs. 737/288 4°	? Antiphoner	? ?	XI XIV	German neumes Square notaion
39	Fragm. 738 aus Hs. 738/289 4°	Missal	?	XI	German neumes
40	Fragm. 744 aus Hs. 744/293 4°	Antiphoner	?	XIII	Messine notation
41	Fragm. 748 aus Hs. 748/297 4°	?	?	XIII/XIV	Square notation
42	Fragm. 758 aus Hs. 758/305 8°	Antiphoner	St. Eucharius-Matthias, Trier	XIII	Square notation
43	Fragm. 785 aus Hs. 785/1365 8°	Missal	?	XIV	Gothic notation
44	Fragm. 786 aus Hs. 786/820 8°	? (Text too damaged)	?	XIV/XV	German notation
45	Fragm. 807 aus Hs. 807/1337 4°	Antiphoner	?	XIII/XIV	Messine notation
46	Fragm. 84 aus Hs. 84/1080 4°	Antiphoner	St. Eucharius-Matthias, Trier	XIII	Gothic notation
47	Fragm. 87 aus Hs. 87/1078 8°	Antiphoner	St. Eucharius-Matthias, Trier	XIII	Gothic notation
48	Fragm. 98 aus Hs. 98/1069 8°	Antiphoner		XIV	Gothic notation
49	Fragm. aus 1061/1281 8°	Gradual	St. Marien ad Martyres, Trier	XI/XII	German neumes
51	Fragm. aus 1104/1321 8°	Antiphoner	St. Eucharius-Matthias, Trier	XIII	Square notation
52	Fragm. aus 1106/15 8°	Antiphoner	St. Eucharius-Matthias, Trier	XIII	Square notation
53	Fragm. aus 1133/2056 8°	?	?	XI	German neumes
54	Fragm. aus 1143/445	?	?	X/XI	German neumes
55	Fragm. aus 1238/602 8°	Antiphoner Antiphoner	St. Eucharius-Matthias ?	XIII XIV	Square notation Gothic notation
56	Fragm. aus 1239/601 8°	Gradual	?	XIII	Square notation
57	Fragm. aus 1260/585 8°	?	?	XIV/XV	Gothic notation

## 2. Primary sources. IV. Fragmentary sources.

	<b>Siglum</b>	<b>Type</b>	<b>Provenance</b>	<b>Date</b>	<b>Notation</b>
58	Fragm. aus 1261/584 4°	Missal	?	XIV	Gothic notation
59	Fragm. aus 1287/82 4°	Antiphoner	St. Marien ad Martyres, Trier	X/XI	Messine notation
60	Fragm. aus 1378/103 4°	Gradual	Echternach?	X/XI	German neumes
61	Fragm. aus 1670/349 4°	Antiphoner	?	XV	Gothic notation
62	Fragm. aus 1684/337 4°	Antiphoner	Eberhardsklausen?	XV	Gothic notation
63	Fragm. aus 1926/1470 8°	Antiphoner	St. Eucharius-Matthias, Trier	XIII	Square notation
64	Fragm. aus 831/1377 8°	?	St. Agneten, Trier	XIII	Square notation
65	Fragm. aus 945/907 4°	Antiphoner	St. Eucharius-Matthias, Trier	XIII	Square notation
66	Fragm. aus Druck X IV/15	Antiphoner	?	XIV	Gothic notation
67	Fragm. aus Druck X IV/9	?	?	XIII	Square notation
68	Fragm. aus Druck XIV/22	?	?	XIV/XV	Gothic notation
69	Fragm. aus Druck XIV/25	?	?	XV	Gothic notation
70	Fragm. aus Druck XIV/32	Breviary	?	XIII?	Square notation
71	Fragm. aus Druck XIV/36	?	?	XI/XII?	German neumes
72	Fragm. aus Hs. 1060/1293 4°	Antiphoner	St. Eucharius-Matthias, Trier	XIII/XIV	Square notation
73	Fragm. aus Hs. 2038/609 8°	Missal	?	XI	German neumes
74	Fragm. aus Hs. 940/928 8°	Hymnarium	Jesuits, Trier	XII	German neumes
75	Fragm. aus Hs. 945/907 4°	Antiphoner	St. Eucharius-Matthias, Trier	XIII	Square notation
76	Fragm. aus Hs. 965/864 4°	?	?	XIII	Messine notation
77	Fragm. XIV/3	Antiphoner	?	XV	Square notation
78	Fragm. XIV/4	Antiphoner (Hymni)	?	XV	Square notation
79	Fragm. XIV/6	Breviary	?	XIII/XIV	Gothic notation
80	Fragm. XIV/7	Breviary Antiphoner	?	XI/XII XIII/XIV	German neumes Square notation
81	Fragm. XIV/8	Processional	?	XII?	German neumes
82	Fragment 1119	Missal	Eberhardsklausen?	XIV	Gothic notation
83	Fragment 1191	Missal	?	XI	German neumes
84	Fragment 1236 aus Hs. 1236/604 4°	Missal	?	XI?	German neumes
85	Fragment 811	Antiphoner	?	XI?	Messine notation
86	Fragment aus Hs. 1194/80 8°	?	?	X?	German neumes



## 2. Primary sources. V. Conclusion.

These eighty-six fragments have not yet been studied and catalogued. The vast number of fragments is an as yet untapped wealth of information on the notation used at the different ecclesiastical institutions in Trier and the surrounding area, to name but one reason to undertake such a project. However, the fact that no one has yet seen the need for such an enterprise is a sign of how undervalued and neglected the liturgical sources and fragments of the Trier libraries are. Hopefully, this situation will be rectified in the near future.

### **V. Conclusion**

Trier, Bistumsarchiv, Ms. Nr. 480 is the oldest surviving antiphoner from Trier Cathedral, and as such deserves special attention. The neumes of this source are in Messine notation on staff lines, a rarity amongst the liturgical sources housed in the Bistumsarchiv Trier and Stadtbibliothek Trier. The neumes of the other sources forming part of this study are in German Gothic notation, representing different parts of the development of this type of notation (Era II and Era III, according to Stäblein).

The manuscripts fragments in both the Bistumsarchiv Trier and the Stadtbibliothek Trier warrant further study. It is the hope of the present author that the tables included in this chapter might provide the first step to a further, more in-depth investigation of what these numerous fragments have to offer.

As the oldest liturgical source from Trier Cathedral with notation, Trier, Bistumsarchiv, Ms. Nr. 480 offers a unique view into the liturgical practices at this ecclesiastical institution. The following two chapters will offer insight into the chants sung during daily worship, as well as the saints who occupied a unique position at the Cathedral, as reflected in the chants from this source.

## Chapter 3

### Characteristic features of the Trier liturgy and its chant

#### I. The liturgical calendar of Trier

The information contained in a liturgical calendar can greatly enhance one's understanding of the veneration of saints at the given ecclesiastical institution with which the calendar is associated. In some cases, it could also indicate the institution where a specific source was written and/or used.

The term calendar is used here to include not only the list of all days in the year, with feast days indicated, as in modern usage, but also the sequence of feasts which can be extrapolated from the Sanctorale of any service book, missal, breviary, antiphoner, etc.

The first part of this chapter presents an overview of the available Trier calendars, and seeks to answer the following questions:

1. What kind of development took place in the Trier liturgical calendar, if any, as reflected in the Sanctorale of Trier 480 (fourteenth century) and Trier 498a and 498b (fifteenth century), the only two surviving antiphoners from Trier Cathedral?
2. How does the Sanctorale of these two sources compare with the antiphoners from other cities located in the diocese of Trier?
3. Is it possible to give a more precise date to the writing of the antiphoner Trier 480, using the information gained from the liturgical calendars, in conjunction with the feast days from the Sanctorale?

In 1915, Pieter Miesges published a doctoral dissertation on the liturgical calendar of Trier,<sup>72</sup> consulting a number of sources, ranging from sacramentaries, missals, and primarily breviaries, followed by necrologies and so-called "Memorienbücher", Psalters and prayer books.<sup>73</sup>

Miesges based his work on seventy-one sources from a variety of institutions (mostly monastic centres from and around the city of Trier). The following lists give a short overview of the provenance and dates of the various sources, giving Miesges' siglum:

- Monastery of St. Maximinus: eight sources (Codex Vaticanus Palatinus Lat. 1448 which does not have a siglum [ninth/tenth century], plus sources M<sup>1</sup>–M<sup>7</sup>; the calendar in M<sup>1</sup> dates from the tenth century, M<sup>2</sup> beginning thirteenth century, M<sup>3</sup> and M<sup>4</sup> fourteenth century, M<sup>5</sup>–M<sup>7</sup> fifteenth century);
- Monastery of St. Simeon: six sources (S<sup>1</sup>–S<sup>6</sup>; the calendars in S<sup>1</sup>–S<sup>2</sup> date from the eleventh century, S<sup>3</sup> from the twelfth century, S<sup>4</sup> fourteenth century, S<sup>5</sup> and S<sup>6</sup> from the fifteenth century);

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<sup>72</sup> Miesges, *Der Trierer Festkalender. Seine Entwicklung und seine Verwendung zu Urkundendatierungen*.

<sup>73</sup> Miesges, *Der Trierer Festkalender*, 8.

### 3. Trier Liturgy. I. Liturgical calendar.

- Monastery of St. Mathias: fifteen sources (Ma<sup>1</sup>–Ma<sup>15</sup>, the calendar in Ma<sup>1</sup> dates from the thirteenth century, Ma<sup>2</sup> and Ma<sup>3</sup> date from the fourteenth century, Ma<sup>4</sup>–Ma<sup>15</sup> from the fifteenth century);
- Monastery of St. Alban: fifteen sources (A<sup>1</sup>–A<sup>15</sup>; the calendars in A<sup>1</sup>–A<sup>3</sup> date from the fourteenth century, A<sup>4</sup>–A<sup>15</sup> from the fifteenth century);
- Convent of St. Irminen: four sources (B<sup>1</sup>, B<sup>4</sup>, B<sup>6</sup>, J; the calendar in B<sup>1</sup> dates from the beginning of the fourteenth century, B<sup>4</sup> the beginning of the fifteenth century, B<sup>6</sup> the fifteenth century and J the second half of the fifteenth century);
- Monastery of St. Maria ad martyres: two sources (B<sup>2</sup>, M<sup>m</sup>; the calendar in B<sup>2</sup> dates from the fourteenth century, M<sup>m</sup> the fifteenth century);
- Convent of St. Agneten: one source (A<sup>9</sup>; the calendar in this source dates to the second half to the second half of the fifteenth century).<sup>74</sup>

Other sources consulted by Miesges, not only from Trier, include:

- Three other sources are from Trier, but Miesges could not identify which institution these belonged to: (B<sup>3</sup>, B<sup>5</sup>, B<sup>8</sup>; the calendar in B<sup>3</sup> dates from the second half of the fourteenth century, B<sup>5</sup> beginning of the fifteenth century, B<sup>8</sup> from the year 1474);
- Two sources from the village of Pfalzel: (B<sup>7</sup> and P<sup>a</sup>; the calendar in B<sup>7</sup> date from 1445 and P<sup>a</sup> from the fifteenth century);
- Monastery of Eberhardsklause: one source (E<sup>b</sup>, a breviary from the fifteenth century);
- Monastery of Echternach: one source (E; a sacramentary dating to the beginning of the eleventh century);
- Monastery of Prüm: two sources (P<sup>1</sup>, P<sup>2</sup>; from the beginning of the thirteenth century and fourteenth century respectively);
- One source from Andernach (A<sup>n</sup>; from the fourteenth century);
- One source from Boppard (B<sup>0</sup>; 1467);
- One source from Schönaue (S<sup>n</sup>; a source dating from the twelfth century);
- One source from Arnstein (A<sup>s</sup>; a necrology from the thirteenth century);
- One source from Dietkirchen (D, from the end of the thirteenth century).<sup>75</sup>

The majority of the sources date from the fourteenth and fifteenth centuries. Miesges also consulted three sources that are now in the Trier Stadtbibliothek, but no information about their provenance is known (X<sup>1</sup>, X<sup>2</sup>, X<sup>3</sup>). None of the above-mentioned sources comes from Trier Cathedral, nor, in all probability, were any of them ever used there. The only source in Miesges' study that might reflect the liturgical year at Trier Cathedral is B<sup>a</sup>, which was used by Archbishop Balduin (1307–1354) as a prayer book.<sup>76</sup> Bastgen calls this book a 'liturgical handbook', since it contains not only prayers, but also psalms, lessons, hymns, as well as the

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<sup>74</sup> Miesges, *Der Trierer Festkalender*, 11-15.

<sup>75</sup> Miesges, *Der Trierer Festkalender*, 15-17.

<sup>76</sup> Koblenz Staatsarchiv Cod. M. A. lat. Cdd. mss. Litt.a. 1. p. 1; Miesges, *Der Trierer Festkalender*, 14.

### 3. Trier Liturgy. I. Liturgical calendar.

canon of the Mass.<sup>77</sup> Balduin commissioned the book – it was completed around 1336 – and it stayed in his possession for eighteen years, until his death in 1354. After that, the book was passed to each succeeding archbishop, until the time of Archbishop Jakob von Eltz (1567–1581), who gave it to the monastery of St. Florinus in Koblenz, who in turn gave it to the Carthusian monastery at Beatusberge, near Koblenz, in remembrance of their founder, Balduin, in September 1579.<sup>78</sup> An even earlier source, the *Liber Ordinarius*, London, Brit. Mus., Harley 2958, which dates to the beginning of the fourteenth century, is the oldest extant source containing information about Trier Cathedral liturgy.<sup>79</sup> Miesges did not consult this source. A calendar from the middle of the eighth century, assumed to have been written by Willibrord, was also not included in Miesges's study. Although this calendar does not come from an ecclesiastical institution in the diocese of Trier, it is the oldest extant calendar from the Trier region, and does include feasts for local Trier bishops.

Although a Christian community probably existed in Trier already in the third century (in all possibility tradesmen brought the idea of the new Faith with them from Lyons), not much is known about its liturgical practices. Kurzeja believed that, since Trier was the provincial capital of Belgica prima, the liturgy used by the communities in this area was probably of Gallican origin.<sup>80</sup> In the second half of the eighth century, under the rule of Pippin and Charlemagne, many church and political reforms were imposed in the new Frankish kingdom. In this regard, the city of Metz played an important role as well as the work of Amalar.<sup>81</sup> The liturgy in Trier would then have followed Roman-Frankish tradition, although we have no early witnesses to the change.<sup>82</sup> Kurzeja points to circa thirty-five liturgical manuscripts<sup>83</sup> that date from the eighth to the fourteenth century, but none of these come from Trier Cathedral: “Es gibt also bis zu dieser Zeit kein Dokument, das uns einen direkten Einblick in die liturgische Ordnung der Bischofskirche vermittelt.”<sup>84</sup> The *Liber Ordinarius* from the beginning of the fourteenth century is our first evidence about liturgical practices at Trier Cathedral.<sup>85</sup>

Through the so-called *Martyrologium Hieronymianum*, dating from the second half of the seventh century, and edited by de Rossi and Duchesne (from three sources, dating to the eighth century), one becomes aware of a long tradition concerning certain of the Trier bishops, namely Valerius (‘depositio beatissimi Valeri episcopi’, 29.01), Abrunculus (‘depositio Aprunculi episcopi’, 21.04), Maximinus (‘Treveris natalis (depositio) Maximini [Maximi] episcopi’, 29.05), Paulinus (‘Treveris depositio sancti Paulini episcopi [et confessoris, qui, cum pro fide catholica a Constantino imperatore, filio Constantini imperatoris, exiliatus fuisset, ibidem

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<sup>77</sup> Bastgen, “Das liturgische Handbuch des Erzbischofs Balduin von Trier”, 183.

<sup>78</sup> Bastgen, “Das liturgische Handbuch”, 183; Kessel, “Erzbischof Balduin von Trier (1285 – 1354)”, 19.

<sup>79</sup> Kurzeja, *Älteste Liber Ordinarius*, 29.

<sup>80</sup> Kurzeja, *Älteste Liber Ordinarius*, 7f.

<sup>81</sup> Heydenreich, “Die Metropolitangewalt der Erzbischöfe von Trier bis aus Baldwin”, 17-19.

<sup>82</sup> Kurzeja, *Älteste Liber Ordinarius*, 12.

<sup>83</sup> For the complete list, see Kurzeja, *Älteste Liber Ordinarius*, 12-16.

<sup>84</sup> Kurzeja, *Älteste Liber Ordinarius*, 15f.

<sup>85</sup> The *Liber Ordinarius* does not contain any neumes, and is sometimes written in a confusing way. “Manchmal hat man fast den Eindruck, als ob es sich um recht ungebildete Kleriker gehandelt habe, die offenbar selbst kaum verstanden, was sie schrieben”(Kurzeja, *Älteste Liber Ordinarius*, 18f.). This brings the accuracy of the source into doubt.

### 3. Trier Liturgy. I. Liturgical calendar.

requiescit'], 31.08), and the Bishop Militius ('In Treveris civitate depositio Militi episcopi', 19.09).<sup>86</sup>

The oldest surviving calendar from the Trier region is one that is referred to today as the calendar of St. Willibrord, from the mid-eighth century.<sup>87</sup> It was most probably Willibrord's personal calendar. As such, it does not necessarily portray the liturgical feasts of a specific church or region, though the regions where Willibrord worked might be expected to have left their mark.<sup>88</sup> Since Willibrord came from the British Isles, and sustained a strong relationship with the ecclesiastical institutions there, one could imagine a certain number of English feasts would be included in the calendar. Willibrord was Bishop of Utrecht as well as the founder of a monastery in Echternach, near Trier. A number of Trier bishops' names were entered into the calendar, some contemporaries of Willibrord (Valerius, 29.01; Basinus, 03.03;<sup>89</sup> Maximinus, 29.05; Hildulfus, 11.07; Paulinus, 31.08; Eucharius, 8.12) as well as a female saint, Anastasia, Abbess of the Horreum at Trier. So here is evidence for the early celebration of these Trier feasts.<sup>90</sup>

The Liber Ordinarius includes the Temporale and Sanctorale, not following on each other, but intermingled. This book does not include the Mass liturgy, nor does it include a calendar-list.<sup>91</sup> The feasts are also interwoven with processional chants, and different rubrics and instructions and a variety of abbreviations, making this book very confusing to read. In Kurzeja's opinion, this disorder was the reason for compiling Balduin's Liber Ordinarius, dating to 1345,<sup>92</sup> where the feasts are separated according to their liturgical function.<sup>93</sup>

Balduin brought a number of reforms to the Trier liturgy.<sup>94</sup> In a charter intended for the diocesan synod of April 8, 1338, he lists the feast days that should be included in the liturgical calendar of the diocese of Trier.

The table below attempts to provide an overview of the Trier cathedral liturgical calendar and its development from the beginning of the fourteenth century onwards. It combines the following: the feast days as found in the Liber Ordinarius edited by Kurzeja; the calendar from Balduin's Prayer Book (presented by Miesges); and the feast days from the Sanctorale of the two antiphoners from Trier Cathedral, Trier 480 and Trier 498a and Trier 498b. To gain an

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<sup>86</sup> AA. SS. Nov. II, 1; Miesges, *Der Trierer Festkalender*, 3; Kellner, *Heortologie*, 275. In the Balduin calendar of 1336, the feast day for Abrunculus appears on April 22 not April 21 as indicated in the Martyrologium Hieronymianum. Kellner does not refer to this feast day in his description of the Martyrologium.

<sup>87</sup> Paris Bibliothèque Nationale Ms. Lat. 10837.

<sup>88</sup> Wilson, *The Calendar of St. Willibrord*, x.

<sup>89</sup> Basinus was bishop of Trier at the time when Willibrord began his mission on the Continent.

<sup>90</sup> Wilson, *The Calendar of St. Willibrord*, xi.

<sup>91</sup> Kurzeja, *Älteste Liber Ordinarius*, 21f.

<sup>92</sup> This Liber Ordinarius does not exist in its original form anymore, but the earliest existent copy that is complete dates from the beginning of the fifteenth century and is housed in the Trier Stadtbibliothek, (Trier, Stadtbibliothek, Ms. Nr. 1737/66) and appeared in print for the first time in 1506.

<sup>93</sup> "... daß Erzbischof Balduin seinem LO von 1345 eine völlig neue, systematische Ordnung gab, die innerhalb des Offiziums das Proprium de tempore und das Proprium de sanctis trennte und alle nicht direkt mit dem Offizium zusammenhängenden liturgischen Funktionen (Prozessionen, Segnungen u. a.), wiederum nach Temporale und Sanktorale geschieden, in eigenen Kapiteln zusammenfaßte". Kurzeja, *Älteste Liber Ordinarius*, 22.

<sup>94</sup> Pauly, "Balduin als Erzbischof", 178f; Heinz, "Balduin von Luxemburg - Erzbischof von Trier", 59-61.

### 3. Trier Liturgy. I. Liturgical calendar.

overview of how the Sanctorale differed in other parts of the Trier diocese, the Sanctorale from Trier 484a and Trier 484b (Eberhardsklausen), Trier 486 (St. Castor, Koblenz), Trier 488a and Trier 488b (Dietkirchen), Trier 490 (St. Florinus, Koblenz) and Trier 491 (St. Castor, Koblenz) are also included.

LO designates the Liber Ordinarius, Ba Balduin's prayer book. When an office appears in full (thus with chants for First Vespers, Matins, Lauds and Second Vespers), this is marked with an 'f'; when a smaller number of chants appear for a specific saint (thus a "reduced" office), this is marked with an 'r'. When the office appears in Balduin's calendar, it is marked with an 'x'. Com designates chants to be taken from the Commons.

The name of the feast days, as far as possible, corresponds to that given in Miesges' study.

### 3. Trier Liturgy. I. Liturgical calendar.

**Table 21: The Trier liturgical calendar**

January		LO	B <sup>a</sup>	T 480	T 484a	T 484b	T 486	T 488a	T 488b	T 490	T 491	T 498a	T 498b
1	Circumcisio Domini (nostri Jesu Christi)	f	x										
2	Octava s. Stephani protom.	f	x							r			
3	Octava s. Johannis ap. evang.	f	x							r		r	
3	Genovefae										r		
4	Octava ss. Innocentum	f	x							r			
5	Symeonis mon. (m.)		x										
5	Vigilia Epiphaniae Domini	f	x							r			
6	Epiphania Domini (nostri Jesu Christi)	f	x	f	f		f	f		f	f	f	
7	Isidori ep. m.		x										
8	Timothei m. (in Graecia)		x										
8	Patientis ep. (Metensis)		x										
9	Marcianae virg. m.		x										
10	Pauli primi heremitaе (conf.)		x										
11	Salvii m.		x										
12	Johannis pp.		x										
13	Octava Epiphaniae Domini	f	x							r			
13	Agritii ep. conf. Treverensis (Treverorum archiep.) <sup>95</sup>		x										
14	Felices pb. m. ep. conf. in Pincis		x										
15	Mauri abb. conf.		x										
16	Marcelli pp. m. (Passio)		x										
17	Antonii mon. abb. conf.		x								f		
18	Priscae virg. m.		x										
19	Mariae et Marthae		x										
19	Pontiani m.		x										
20	Fabiani pp. m. et Sebastiani m.	f	x	f	f		f	f		f	f	f	
21	Agnetis virg. m.	f	x	f	f		f	f		f	f	f	
22	Vincentii m. diac.		x								f		
23	Emerentianae virg. m.		x										
23	Macharii m.		x										
24	Timothei ap. (discipuli ap. Pauli)	Com	x										
25	Praeiectionis ep. m. (Proiecti)		x										

<sup>95</sup> An office with rhymed verse for the fourth bishop of Trier is edited in *Analecta Hymnica* volume 13, p.23-25. This office is from late fifteenth-century antiphoners from Cologne. A corresponding office has not yet been found in Trier sources.

### 3. Trier Liturgy. I. Liturgical calendar.

January		LO	B <sup>a</sup>	T 480	T 484a	T 484b	T 486	T 488a	T 488b	T 490	T 491	T 498a	T 498b
25	Conversio s. Pauli	f	x	f	f		f	f			f	f	
26	Mari ep. conf. Treverensis (Marii) <sup>96</sup>		x										
27	Johannis Crysostomi ep. conf. (doctoris)		x										
28	Octava s. Agnetis virg. m. <sup>97</sup>	r	x	r	r			r		r		r	
29	Valerii ep. (archiep.) conf. Treverensis <sup>98</sup>	Com	x										
30	Aldegundis virg. m.		x										
31	Vigilii pp. ep. m.		x										

February		LO	B <sup>a</sup>	T 480	T 484a	T 484b	T 486	T 488a	T 488b	T 490	T 491	T 498a	T 498b
1	Brigidae virg.		x										
2	Purificatio s. Mariae	f	x	f	f			f		f	f	f	
3	Blasii ep. m.		x										
4	Phileae ep. m.		x										
5	Agathae virg. m.	f	x	f	f		f	f		f	f	f	
6	Amandi ep. conf.		x										
6	Vedasti ep. conf.		x										
7	Auguli ep. m.		x										
8	Pauli ep. (Virdunensis)		x										
9	Monii et aliorum XX		x										
9	Victoris m.		x										
10	Erenei m. (Nerei)		x										
10	Jacinti m.		x										
10	Scolasticae virg. (sororis s. Benedicti)		x										
11	Euphrosinae virg. m.		x										
12	Damiani m.		x										
13	Castoris pb. conf. Treverensis (ep.) <sup>99</sup>		x				f				f		
14	Valentini m.		x										
14	Vitalis m.		x										

<sup>96</sup> Trier bishop from the fifth century, buried in St. Paulinus church (Miesges, *Festkalender*, 27).

<sup>97</sup> In Trier 480, 484a and 488a the office for the Octave of Agnes (Octava Agnetis) appears before the office for the Conversion of Paul (Conversio Pauli).

<sup>98</sup> Third bishop of Trier.

<sup>99</sup> According to his vita, Castor was ordained as deacon by Bishop Maximinus ("Tandem Maximiano Episcopo Treverensi conjunctus est, qui eum Diaconum fecit") and settled, together with some companions, in Karden near the Mosel, leading an ascetic life (AA. SS Feb. II, 662). His bones were moved to the church consecrated in his name in Koblenz on 11 November 836 (Miesges, *Festkalender*, 30f.).



### 3. Trier Liturgy. I. Liturgical calendar.

February		LO	B <sup>a</sup>	T 480	T 484a	T 484b	T 486	T 488a	T 488b	T 490	T 491	T 498a	T 498b
14	Feliculae m.		x										
14	Zenonis m.		x										
15	Severi conf. (pb.) (Treverensis)		x										
15	Faustini m.		x										
16	Juliane virg. m.		x										
17	Bonosii ep. Treverensis <sup>100</sup>		x										
18	Symeonis ep. m. (cognati Christi)		x										
19	Leguntii ep. conf. Treverensis (m.) <sup>101</sup>		x										
20	Coronae virg.		x										
21	Felicis ep. conf. (Metensis)		x										
22	Cathedra s. Petri ap. <sup>102</sup>	f	x	f	f		f	f		r	f	f	
23	Vigilia s. Mathiae ap.		x										
23	Inventio s. Celsi ep. conf. Treverensis <sup>103</sup>		x										
24	Mathiae ap. <sup>104</sup>	Com	x	f			f	f	f	r	r	f	r
25	Walburgae virg.		x										
26	Alexandri ep.		x										
27	Leandri ep. conf. (Treverensis)		x										
28	Romani abb. m. (conf.)		x										

March		LO	B <sup>a</sup>	T 480	T 484a	T 484b	T 486	T 488a	T 488b	T 490	T 491	T 498a	T 498b
1	Donati m.		x										
2	Simplicii pp. m.		x										
3	Emetherii (Emetrii)		x										
4	Celedonii (Colodonii)		x										

<sup>100</sup> Bonosius succeeded Paulinus as seventh bishop of Trier.

<sup>101</sup> Leguntius was the eleventh bishop of Trier.

<sup>102</sup> The chants for Matins are only given as incipits in LO. In Trier 490, this office appears between the office for Mary Magdalene (22 July) and the office for Peter in Chains (Vincula Petri, 1 August).

<sup>103</sup> Celsus is the second of the twenty-three extra names that appear in certain Trier bishop lists between Maternus and Agritius. The translation of his relics took place in 979, on the orders of Archbishop Egbert, who had found the relics the previous year in the churchyard of the St. Eucharius church. Egbert had Celsus reburied in the church dedicated to the first Trier bishop. Theodericus, a monk at the St. Eucharius-Matthias monastery, wrote about the translation in 1006. This work, edited by Georg Waitz, appears in MGH SS VIII, 204-207.

<sup>104</sup> The office for Matthias appears in full in Trier 498a. It recurs in Trier 498b, between the offices in honour of Laurence (August 10) and Tiburtius (August 11), but without the chants for Matins. Trier 488b contains the full office.

### 3. Trier Liturgy. I. Liturgical calendar.

March	LO	B <sup>a</sup>	T 480	T 484a	T 484b	T 486	T 488a	T 488b	T 490	T 491	T 498a	T 498b
4	Basini ep. (archiep.) conf. Treverensis <sup>105</sup>	x										
5	Focae m.	x										
6	Quiriaci pb. conf. (ep.) Treverensis <sup>106</sup>	x										
7	Perpetuae et Felicitatis virg. m.	x										
8	Cyrelli ep. conf.	x										
9	(Passio) XL militum m. (Romae), (in Sebastia civitate)	x										
10	Agapae virg.	x										
10	Maurinae virg. (Marinae)	x										
11	Eraclii m.	x										
11	Domiciani et soc. eius (Donatiani)	x										
12	Gregorii pp. conf. (doctoris Anglorum)	Com <sup>107</sup>	x	f	f	f	f		f	f	f	
13	Macedonii pb. ep.	x										
14	Innocentii ep. pp.	x										
15	Lucii ep.	x										
16	Heriberti ep. Colon. <sup>108</sup>	x										
17	Patricii ep. conf.	x										
17	Gertrudis virg.	x										
18	Alexandri ep. m.	x										
19	Johannis heremita	x										
20	Chutberti ep. conf.	x										
21	Benedicti abb. conf.	x										
22	Pauli ep. conf. (discipuli apostolorum)	x										
23	Victorini m.	x										
24	Pygmenii ep. pb. m.	x										
25	Annunciatio dominica (annunciatio archangeli ad s. Mariam, annunciatio verbi incarnati)	f <sup>109</sup>	x	f	f	f	f		f	f	f	
25	Passio Domini (Crucifixio)	x										

<sup>105</sup> Basinus was the thirty-first bishop of Trier.

<sup>106</sup> Quiriacus was an elder around the time of Maximinus, fifth bishop of Trier. He is mentioned in Lupus's version of the *Vita Maximini*, (see Ch. 4 below). His name appears in chapter two of the *Vita* (MG. SS; Rer. Merov. III, S; 74f.). He had a vision of an angel proclaiming that Maximinus would succeed Agritius as bishop of Trier.

<sup>107</sup> Trier 480 includes the older office *Beatus Gregorius (sed tunc vacant ista)* (also in the LO), as well as the younger office *Gloriosa sanctissimi*.

<sup>108</sup> This inscription refers to Heribert, Archbishop of Cologne († 1021) (Miesges, *Festkalender*, 39).

<sup>109</sup> The office in LO has extra chants for the Small Hours and Second Vespers that are not included in Trier 480.

### 3. Trier Liturgy. I. Liturgical calendar.

March		LO	B <sup>a</sup>	T 480	T 484a	T 484b	T 486	T 488a	T 488b	T 490	T 491	T 498a	T 498b
26	Felices ep. (archiep.) Treverensis <sup>110</sup>		x										
27	Resurrectio Domini (nostri Jesu Christi)		x										
28	Mariae Aegyptiacae		x										
29	Gregorii Naziazeni		x										
30	Achati m.		x										
30	Domini		x										
31	Balbinae virg. m.		x										

April		LO	B <sup>a</sup>	T 480	T 484a	T 484b	T 486	T 488a	T 488b	T 490	T 491	T 498a	T 498b
1	Quintiani m.		x										
2	Nicetii ep.		x										
3	Benigni m.		x										
4	Ambrosii ep. conf. (doctoris)	r <sup>111</sup>	x										
5	Marciani m.		x										
5	Nicanoris, Apollonii		x										
6	Timothei m.		x										
6	Diogenis		x										
7	Egesippi conf.		x										
8	Perpetui ep. pp.		x										
9	Septem virginum		x										
10	Theodori pb.		x										
11	Leonis pp.		x										
12	Julii ep. pp. conf.		x										
13	Eufemiae virg. m.	r	x										
14	Tiburtii m.	r	x										
14	Valeriani m.	r	x										
15	Olympiadis m.		x										
16	Marcialis m.		x										
16	Aniceti pp.		x										
17	Petri diac.		x										
17	Ermogenis		x										

<sup>110</sup> Felix (Felice) was ninth bishop of Trier. In the Gesta Treverorum, as well as his own Vita, he is credited with the building of the church that was consecrated to St. Paulinus, where he is also buried. He was responsible for bringing the body of Paulinus back to Trier from Phrygia (modern-day Turkey). (MGH SS VIII, 155f.; AA. SS Mart. III, 623).

<sup>111</sup> Only one antiphon is given, *Sancti Ambrosii*.

### 3. Trier Liturgy. I. Liturgical calendar.

April		LO	B <sup>a</sup>	T 480	T 484a	T 484b	T 486	T 488a	T 488b	T 490	T 491	T 498a	T 498b
17	Victorici m.		x										
18	Eleutherii ep. m.		x										
19	Gagii m.		x										
19	Ermogenis		x										
20	Victoris ep. pp. m.		x										
21	Fortunati ep. pb.		x										
21	Oratoris pb.		x										
22	Abrunculi ep. (archiep.) Treverensis <sup>112</sup>		x										
23	Georgii m.	r	x										
24	Alexandri ep. m.		x										
25	Marci evang.	r	x										
25	(Romae) Letania maior (ad s. Laurentium, ad s. Petrum)		x										
26	Cleti pp. m.		x										
26	Anacleti pp. m.		x										
27	Anastasii ep. pp. (m. conf.)		x										
28	Vitalis m.		x										
29	Agapiti ep.		x										
29	Secundini ep.		x										
30	Quirini (ep.) m.		x										
30	Mariani et Jacobi m.		x										

May		LO	B <sup>a</sup>	T 480	T 484a	T 484b	T 486	T 488a	T 488b	T 490	T 491	T 498a	T 498b
1	Philippi et Jacobi ap.	f	x	f		r	r		r	r	f		r
1	Walburgae virg.		x										
2	Athanasii ep. conf.		x										
3	Inventio s. Crucis	f	x	f		f	f		f	f	r		f
3	Alexandri ep. m. <sup>113</sup>	r	x	r			r		r		r		r
3	Eventii m.		x										
3	Theodoli m.		x										
4	De corona spinea <sup>114</sup>			f			f				f		

<sup>112</sup> Abrunculus was the twenty-second bishop of Trier.

<sup>113</sup> In Trier 480 and 486, the office for Alexander comes before that of the Cross.

<sup>114</sup> In most German dioceses, the feast of the Commemoration of the Crown of Thorns falls on May 4.

### 3. Trier Liturgy. I. Liturgical calendar.

May		LO	B <sup>a</sup>	T 480	T 484a	T 484b	T 486	T 488a	T 488b	T 490	T 491	T 498a	T 498b
4	Silvani ep. m.		x										
4	Floriani m. ep.		x										
5	Ascensio Domini		x										
5	Britonis ep. (archiep.) Treverensis <sup>115</sup>		x										
6	Joannis ap. evang. ante portam Latinam <sup>116</sup>	r	x	r		r	r		r		r		r
7	Juvenalis m.		x										
7	Flaviae virg.		x										
8	Victoris m.		x										
9	Timothei ap. m.		x										
10	Gordiani et Epimachi mm.	r	x										
11	Mamerti ep. conf.		x										
12	Nerei et Achillei m.	r	x										
12	Pancratii m.		x										
13	Servatii ep. conf. (Tungerensis)		x								f		
13	Gangulfi m.		x										
13	Translatio Paulini ep.		x										
14	Pachomii abb. m.		x										
15	Romae VII pontificum conf.		x										
16	Peregrini ep. m.		x										
17	Syri ep.		x										
18	Dioscori ep. m.		x										
19	Potentianae virg. m.		x										
19	Cyrilli ep. (archiep.) Treverensis <sup>117</sup>		x										
20	Basillae virg. m.		x										
21	Valentis m.		x										
22	Faustini m.		x										
23	(Passio) Desiderii ep. m.		x										
24	Donatiani m.		x										
25	Urbani pp. m. (ep.)	r	x										
26	Augustini e. pb.		x										

<sup>115</sup> Britto was the eighth bishop of Trier.

<sup>116</sup> A full office for the Holy Lance, usually on the Friday after the Octave of Easter, is included in Trier 488b and Trier 498b between the office for John before the Latin Gate and Maximinus. In Trier 486, this office is a later addition to the manuscript, only appearing on folio 312r.

<sup>117</sup> Thirteenth bishop of Trier. According to the Gesta Treverorum, he was responsible for the reconstruction of the church of St. Eucharius in the fifth century (MGH SS VIII, 158).

### 3. Trier Liturgy. I. Liturgical calendar.

May		LO	B <sup>a</sup>	T 480	T 484a	T 484b	T 486	T 488a	T 488b	T 490	T 491	T 498a	T 498b
	Bedae pb. conf.		x										
27	Julii m.		x										
28	Germani ep. conf.		x										
29	Maximini ep. (archiep.) conf. Treverensis <sup>118</sup>	f	x	f			f		r	r	r		r
30	Felicis pp. m.		x										
31	Petronillae virg. (filiae s. Petri)		x										

June		LO	B <sup>a</sup>	T 480	T 484a	T 484b	T 486	T 488a	T 488b	T 490	T 491	T 498a	T 498b
1	Nicomedis m.		x										
1	Simeonis conf. mon. Treverensis <sup>119</sup>	f	x	f		r	f		r	r	r		r
2	Marcellini, Petri	Com	x				r						
3	Erasmi ep. m.		x										
4	Quirini (Cirini) ep. m. (conf.)		x										
5	Bonifatii ep. m. et soc. eius (et aliorum LII)		x										
6	Arthemii m. cum familia		x										
7	Pauli ep. m.		x										
7	Fortunati conf.		x										
8	Medardi ep. conf.		x				r						
9	Primi et Feliciani m.	Com	x										
10	Fortunati ep. (archiep.) Treverensis <sup>120</sup>		x										
11	Barnabae ap. (ap. discipuli)		x										
12	Basilidis m.	Com	x										
12	Cyrini m.		x										
12	Naboris m.		x										
12	Nazarii m.		x										
13	Feliculae virg. m.		x										
14	Rustici m.		x										
15	Viti m.		x										

<sup>118</sup> Fifth bishop of Trier.

<sup>119</sup> Simeon, a hermit, died in the Porta Nigra, Trier, on June 1, 1035.

<sup>120</sup> On the Trier bishop's list, there often appears twenty-three names in brackets between Maternus (third bishop) and Agritius (fourth bishop) (see the second part of this chapter "Local offices in the Trier liturgical calendar"). Fortunatus, Rusticus, Valentinus, Marcellus, Auctor, and Florentius feature on this list.

### 3. Trier Liturgy. I. Liturgical calendar.

June	LO	B <sup>a</sup>	T 480	T 484a	T 484b	T 486	T 488a	T 488b	T 490	T 491	T 498a	T 498b
15	Modesti m.	x										
15	Crescentiae virg. m.	x										
16	Aurei ep. m.	x										
16	Justinae virg. m.	x										
17	Aviti conf. pb.	x										
18	Marci et Marcelliani m.	Com	x									
19	Gervasii et Protasii m.	r	x			r		r	r			r
20	Vitalis m.		x									
21	Albani m.	r	x									
22	Acacii et Soc.		f			f		f				f
22	Albini m.		x									
22	Decem milium martyrim (virginum, crucifixorum)		x									
23	Ediltrudis virg.		x									
23	Vigilia s. Johannis baptistae	r	x									
24	Nativitas s. Johannis baptistae	f	x	f	f			f	f	f		f
25	Amandi conf.		x									
25	Adalberti conf. Treverensis <sup>121</sup>	Com										
26	Johannis et Pauli m.	Com, r	x	r	r	r		r	r	r		f
27	Septem (germanorum) dormientium		x									
28	Leonis pp. conf.		x									
28	Vigilia Petri et Pauli ap.	x	x									
29	(Passio) Petri et Pauli ap.	f	x	f	f	f		f	f	f		f
30	Commemoratio (Celebratio) s. Pauli ap.	f	x	f	f	f		f	f	f		f

July	LO	B <sup>a</sup>	T 480	T 484a	T 484b	T 486	T 488a	T 488b	T 490	T 491	T 498a	T 498b
1	Gaii ep. pp.	x										
1	Octava s. Johannis baptistae	x										
2	Processi et Martiniani	x										

<sup>121</sup> Adalbert was one of Willibrord's companions on his mission to the continent. He worked in Egmond (modern Bergen, Holland), and was the founder of the first church at Egmond-Binnen. Count Theoderich of Holland had his relics laid to rest in Egmond. The count's son, Archbishop Egbert of Trier (977-993), gave the monk Rupert from Mettlach, the order to compose a vita in honour of Adalbert. The vita has been edited by Holder-Egger (MGH SS XV, 699-708).

### 3. Trier Liturgy. I. Liturgical calendar.

July		LO	B <sup>a</sup>	T 480	T 484a	T 484b	T 486	T 488a	T 488b	T 490	T 491	T 498a	T 498b
2	Visitatio b. virg. Mariae <sup>122</sup>		x			f	f		f	f	f		f
3	Translatio corporis s. Thomae ap.		x										
4	Udalrici ep. conf.		x										
4	Translatio s. Martini ep.		x										
5	Numeriani ep. (archiep.) Treverensis <sup>123</sup>		x										
6	Octava ss. ap. Petri et Pauli	r	x										
6	Goaris conf. Treverensis <sup>124</sup>		x			f					f		
7	Transl. Thomae Cant.		x								f		
7	Wilibaldi ep. conf.		x										
7	Walfridi ep. conf.		x										
8	Kiliani m. (conf.) et soc. eius (Colomanno et Totmanno)	r	x										
9	Cirilli ep. m.		x										
10	(Romae) Septem fratrum (filiorum s. Felicetatis) m.	Com	x										
11	(Translatio) s. Benedicti abb.		x	f									
11	Hildulfi ep. (archiep.) Treverensis <sup>125</sup>		x										
12	Naboris et Felicis m.		x										
12	Fortunati ep.		x										
12	Hermagorae ep. conf.		x										
13	Margaretae virg. m.	r	x	f			f		f	f	r		f
14	Focati ep. m.		x										
14	Justi conf. (Treverensis)		x										
15	Divisio (XII) apostolorum	Com, r	x	f		r					r		
15	Cassiani m.		x										
16	Eucharrii ep.		x										
16	Valentini ep. m. Treverensis		x										
17	Sperati ep. m.		x										
17	Alexii conf.		x										

<sup>122</sup> The office for the Visitation of Mary was decreed to be observed by the whole Church in 1389, by Pope Boniface IX (Miesges, *Festkalender*, 66). In Trier 486, this office is a later addition to the manuscript, only appearing on folio 317r. In Trier 490, this office only appears at the end of the manuscript, after the Commons and after an added feast for Florinus (November 2).

<sup>123</sup> Twenty-ninth bishop of Trier.

<sup>124</sup> The Vita of Goar has been edited by Krusch (MGH SS rev. Merov. IV, 402-423). The Vita describes how Goar, born in Aquitaine, came to build a cell and work as a priest on the river Rhine, in the time of the Frankish King, Childebert (411); he reportedly had a bitter strife with Rusticus, a bishop of Trier (412f.).

<sup>125</sup> Trier bishop in the seventh century.



### 3. Trier Liturgy. I. Liturgical calendar.

July	LO	B <sup>a</sup>	T 480	T 484a	T 484b	T 486	T 488a	T 488b	T 490	T 491	T 498a	T 498b
18	Simphorosae m. cum septem filiis m.		x									
19	Arsenii mon. abb. conf.		x									
19	Justae virg.		x									
19	Rufinae virg.		x									
20	Margaritae <sup>126</sup>											
20	Severae virg. Treverensis <sup>127</sup>		x									
21	Praxedis virg.		x									
21	Victoris m.	Com	x									
22	Mariae Magdalenae	f	x	f	f	f		f	f	f		f
23	Apollinaris ep. m.		x									
24	Christinae virg. m.		x									
24	Vigilia		x									
25	Jacobi ap. (fratris s. Johannis)	Com	x		f					r		
25	Christophori m.		x									
25	Magnerici ep. Treverensis <sup>128</sup>		x									
26	Beati conf. Treverensis <sup>129</sup>		x									
26	Annae matris virginis Mariae		x	f	f	f		f		f <sup>130</sup>		f
27	Hermolai pb. m.		x									
28	Pantaleonis m.		x									
29	Marthae		x		f					f		
29	Felicis pp. m. (ep.)		x									
29	Faustini m.	Com	x									
29	Simplicii m.		x									
29	Beatricis m.		x									
30	Abdon et Sennes m.	Com	x									
31	Germani ep. conf. (pont.) (in Ravenna)		x									
31	Banti pb. conf. Treverensis		x									

<sup>126</sup> In Trier 480, the office in honour of Margaret (20 July) is included ahead of the office honouring the sending forth of the Apostles (Divisio Apostolorum, 15 July).

<sup>127</sup> According to his vita, Severa was the sister of Modoald, the twenty-eighth bishop of Trier. She was abbess of St. Symphorien, near the Mosel river (MGH SS VIII, 160; AA. SS. Mai III, 57).

<sup>128</sup> Magneric was twenty-fifth bishop of Trier; he was laid to rest in the abbey of St. Martin, Trier (MGH SS VIII, 203).

<sup>129</sup> Beatus was a priest in the time of Bishop Modoald. His relics were venerated in the church of St. Maria ad Martyres in Trier (AA. SS. Mai III, 70), before being moved to Beatusberg, Koblenz (MGH SS VIII, 159; Miesges, *Festkalender*, 72).

<sup>130</sup> An office in honour of Anna was added later at the back of the book.

### 3. Trier Liturgy. I. Liturgical calendar.

August	LO	B <sup>a</sup>	T 480	T 484a	T 484b	T 486	T 488a	T 488b	T 490	T 491	T 498a	T 498b
1 Machabaeorum m. (septem fratrum cum matre)		x										
1 Ad vincula s. Petri ap.	f	x	f		f	r		f	r	r		f
2 Stephani pp. m. ep.		x										
3 Inventio (corporis) s. Stephani protom, et aliorum (Nicodemii, Gamalielis et Abibonis)	f	x	f		r	f		f	f	f		f
4 Justini pb. m.		x										
4 Justi ep.		x										
5 Oswaldi regis m.		x								f		
5 Dominici conf.		x										
5 Cassiani ep.		x										
5 Mariae ad Nives					f							
6 Sixti (Xisti) ep. pp. m. (et soc. eius)	Com	x										
6 Felicissimi m. (diac.)		x										
6 Agapiti m.		x										
6 Transfiguratio Dom. <sup>131</sup>						f		f				
7 Donati ep. m.		x										
7 Aerae virg. m.		x										
7 Mariae Aegyptiacae <sup>132</sup>	f	x	f					f				f
8 Cyriaci m. et soc. eius (Largi et Smaragdi cum aliis viginti duobus)	Com	x										
9 Romani m. militis	x	x										
9 Vigilia s. Laurentii m.	x	x										
10 Laurentii m.	f	x	f		f	f		f	f	f		f
11 Tiburtii m.		x	r		r			r	r	r		f
12 Eupli diac. m.		x										
13 Ypoliti m. et soc. eius <sup>133</sup>	Com	x	r		r	r		r	r	r		r
14 Eusebii pb. conf. (et soc. eius)	x	x										
14 Vigilia Assumptio virg. Mariae		x										
15 Assumptio s. (gloriosae) virg. Mariae (reginae coelorum)	f	x	f		f	f		f	f	f		f

<sup>131</sup> In Trier 486 and 488b, the office for the Transfiguration of Jesus is a later addition to the manuscript and in a different, later hand.

<sup>132</sup> The office for Mary of Egypt normally falls on 2 April.

<sup>133</sup> Lauds antiphons in LO correspond to Trier 480.

### 3. Trier Liturgy. I. Liturgical calendar.

August		LO	B <sup>a</sup>	T 480	T 484a	T 484b	T 486	T 488a	T 488b	T 490	T 491	T 498a	T 498b
16	Arnulfi ep. conf.		x										
17	Mammetis m. mon.		x										
17	Octava s. Laurentii m.	r	x	r		r				r			
18	Agapiti m. (conf. ep. Trev.)	x	x										
18	Helenae reginae (augustae) <sup>134</sup>	f	x	f			f		f	f	f		f
19	Magni m. (et soc. eius)		x										
20	Bernardi abb. doctoris conf.	f	x	f			f		f		f		f
20	Auctoris ep. conf. Treverensis		x										
21													
22	Timothei m.		x										
22	Simphoriani m.		x										
22	Octava assumptionis (s. Mariae)		x										
22	Apollinaris		x										
23	Vigilia		x										
23	Timothei m.		x										
23	Apollinaris		x										
24	Bartholomaei ap.	Com	x								r		
25	Gene-ii ep. m.		x										
26	Herenei m.		x										
26	Habundi m.		x										
27	Rufi m.	x	x										
28	Augustini ep. conf. doctoris	Com	x	f		f	f				f		
28	Hermetis m.	x	x										
29	Decollatio (Passio) s. Johannis bapt.		x	f		f	f		f	f	f		f
29	Sabinae virg. m.	x	x										
30	Felicis m.	x }	x										
30	Adaucti m.	}	x										
31	Paulini ep. (archiep.) conf. m. Treverensis <sup>135</sup>	r	x	f <sup>136</sup>			f		f	r	f		f

September		LO	B <sup>a</sup>	T 480	T 484a	T 484b	T 486	T 488a	T 488b	T 490	T 491	T 498a	T 498b
1	Prisci m.		x										

<sup>134</sup> Helena, mother of Emperor Constantine.

<sup>135</sup> Sixth bishop of Trier. In the LO, chants are to be taken from the Common of a Bishop Martyr, although the individual chants (V-Am) *Sanctissimi* and (In secundis Vesperis. Ant.) *Jocundus* are included.

<sup>136</sup> Lacuna between the end of the antiphon, *Sanctissimi et inenarrabilis* and the responsory verse *Dedit ei dominus claritatem*.

### 3. Trier Liturgy. I. Liturgical calendar.

September	LO	B <sup>a</sup>	T 480	T 484a	T 484b	T 486	T 488a	T 488b	T 490	T 491	T 498a	T 498b
1 Aegidii abb. conf.	x	x			f					f		
2 Antonini m.		x										
2 Justi ep. m.		x										
3 Remacii ep. conf.		x								f		
3 Mansueti ep. conf.		x										
4 Marcelli ep. (archiep.) Treverensis m. pp.		x										
5 Ferreoli et Ferrucii m.		x										
6 Magni conf. m.		x										
7 Reginae virg.		x										
8 Nativitas s. Mariae virg. (matris Domini)	f	x	f		f	f		f	f	f		f
8 Adriani m. (cum aliis XXIII)		x										
9 Gorgonii m.	x	x								f		
10 Hilarii pp.		x										
11 Proti et Jacincti m.	x	x										
11 Felicis et Regulae m.		x										
12 Depositio (obitus) s. Maximini ep. (archiep.) Treverensis (in Aquitania) <sup>137</sup>	x	x										
13 Amati conf. ep. pb.		x										
13 Felicissimi et Secundini m.		x										
14 Exaltatio s. Crucis		x			r					r		
14 Cornelii et Cypriani m.		x										
14 Materni ep. (archiep.) Treverensis <sup>138</sup>	f	x	f <sup>139</sup>			f		f	f			f
15 Nicomedis m. pb.		x										
16 Euphemiae virg. m.		x										
16 Luciae m.	x	x										
16 Germiniani m.		x										
17 Lamberti ep. m.		x								f		
18 Trophimi ep. m.		x										
18 Ferreoli m.		x										
19 Januarii ep. et soc. eius m.	Com, r	x				r		r	r	r		r
19 Mileti ep. (archiep.) Treverensis <sup>140</sup>		x										

<sup>137</sup> 12 September is the supposed date that Maximinus died during a voyage to Aquitaine, the country of his birth.

<sup>138</sup> Third bishop of Trier.

<sup>139</sup> The office for Maternus also includes chants from the office of Exaltatio Crucis (Exaltation of the Cross/Holy Cross Day).

<sup>140</sup> Miletus was eighteenth bishop of Trier.

### 3. Trier Liturgy. I. Liturgical calendar.

September		LO	B <sup>a</sup>	T 480	T 484a	T 484b	T 486	T 488a	T 488b	T 490	T 491	T 498a	T 498b
20	Vigilia s. Mathaei		x										
20	Quiriaci conf. pb. (archiep.) Treverensis <sup>141</sup>		x										
21	Mathaei ap. et evang. <sup>142</sup>	Com	x	f		r	f		f	r			
22	Mauritii et soc. eius m.	r	x	r		r	r		r	r	r		r
23	Teclae virg. m.		x										
24	Conceptio s. Johannis bapt.	f	x			r							
25	Firmini ep. m.		x										
26	Cypriani ep. m.		x										
26	Justinae virg. m.		x										
27	Cosmae et Damiani m.	x	x										
28	Wenzeslai m. regis Boemiae		x										
29	Dedicatio basilicae s. Michaelis archangeli in monte Gargano, memoria s. Michaelis memoria ss. angelorum <sup>143</sup>	f <sup>144</sup>	x	f		f	f		f	f	f		f
29	Liudwini ep. (archiep.) conf. Treverensis <sup>145</sup>		x										
30	Hieronymi pb. conf. (cardinalis, doctoris)	x	x										

October		LO	B <sup>a</sup>	T 480	T 484a	T 484b	T 486	T 488a	T 488b	T 490	T 491	T 498a	T 498b
1	Remigii ep. conf.	x	x			r							
1	Nicetii ep. (archiep.) Treverensis <sup>146</sup>	Com	x										
2	Leodegarii (Leudgeri) ep. m.		x										
3	Duorum Ewaldorum pb. m.		x										
4	Tyrsi ducis et soc. eius m.		x										
4	Francisci conf. (levitae)		x										
5	Palmatii proconsulis et soc. eius m. (Treverensium)		x										

<sup>141</sup> Compare March 6.

<sup>142</sup> In Trier 486 and 488b, the office appears under the heading Comm. Evangelistarum.

<sup>143</sup> In Trier 486, 488b, 490 followed by an office in honour of the Dedication of a Church (In Dedicatione Eccl.)

<sup>144</sup> Responsories used in the office in Trier 480 do not always correspond to those in the LO.

<sup>145</sup> Thirty-second bishop of Trier.

<sup>146</sup> Twenty-fourth bishop of Trier.

### 3. Trier Liturgy. I. Liturgical calendar.

October		LO	B <sup>a</sup>	T 480	T 484a	T 484b	T 486	T 488a	T 488b	T 490	T 491	T 498a	T 498b
6	Martirum innumerabilum (Treverensium) <sup>147</sup>	Com	x										
7	Marcie p. pp. (conf.)	Com	x										
7	Sergii m.		x										
7	Bachi m. (et aliorum)		x										
8	Demetrii (ducis) m.		x										
9	Dionysii m ep. Rustici pb. m.	Com	x										
9	Eleutherii diac. m.		x										
10	Gereonis et soc. eius m. (Victoris, Cassii, Florentii et Lammusii	Com	x										
11	T(a)raci m. (et plurimorum m.) (Theraci, Toraci)		x										
11	Andronici m.		x										
12	Cleti pp. m.		x										
13	Laubentii pb. conf. Treverensis (m.) <sup>148</sup>		x						f				f
14	Calixti (Calisti) pp. m.	Com	x										
15	Ss. Maurorum m.		x										
15	Severi ep. (archiep.) Treverensis <sup>149</sup>		x										
16	Galli conf. abb.	x	x										
17	Florentii ep. conf. Treverensis m.		x										
18	Lucae evang.	Com	x			r							
19	Desiderii ep. (conf.)		x										
20	Caprasii (Caorasis) m.		x										
21	XI milium virginum m. <sup>150</sup>		x	f			f						
22	Severi ep. conf. (in Ravenna)		x										
23	Severini ep. conf. (Coloniensis) <sup>151</sup>		x										

<sup>147</sup> Legend refers to countless Trier martyrs – citizens who were murdered for their faith in the time of the Roman governor, Rictius Varus. They are supposedly buried in St. Paulinus church (Heinz, *Heilige im Saarland*, 170f.). At the same time, sources refer to 300 soldiers of a Theban legion who were murdered in Trier (AA. SS. Julii III, 231; MGH SS. VIII, 220-223).

<sup>148</sup> According to his vita, Lubentius studied under Martin of Tours, and worked as a priest in the time of Bishop Maximinus, evangelising the area around the Lahn. His relics are housed in the church in his honour in Dietkirchen (AA. SS. Oct. VI, 202). An office in his honour appears at the end of Trier 488b.

<sup>149</sup> Twelfth bishop of Trier.

<sup>150</sup> In Trier 480, this office in honour of the 11,000 Virgin Martyrs of Cologne appears after the office for Catherine of Alexandria (November 25).

<sup>151</sup> Nineteenth bishop of Trier.

### 3. Trier Liturgy. I. Liturgical calendar.

October		LO	B <sup>a</sup>	T 480	T 484a	T 484b	T 486	T 488a	T 488b	T 490	T 491	T 498a	T 498b
23	(Translatio) s. Materni ep. (archiep.) conf. (Treverensis) <sup>152</sup>	Com, r	x										
24	Felicis ep. m.		x										
24	Bonifatii pp.		x										
25	Crispini et Crispiniani m.	Com	x										
26	Vedasti ep. m.		x										
26	Amandi ep. m.		x										
27	Vigilia (Simonis et Judae)		x										
27	Policarpi pb. conf.		x										
28	Simonis et Judae ap.	Com	x										
29	Narcissi (Narcisci) ep. m.		x										
29	Terentii ep. m.		x										
30	Saturnini ep. m.	x	x										
31	Quintini m.	r	x										
31	Vigilia omnium sanctorum	x	x										

November		LO	B <sup>a</sup>	T 480	T 484a	T 484b	T 486	T 488a	T 488b	T 490	T 491	T 498a	T 498b
1	Festivitas (Solemnitas, Memoria) Omnium Sanctorum	f	x	f		f	f		f	f	f		f
1	Caesarii diac. m.		x										
2	Eustachii et soc. eius m. (uxoris et filiorum eius, et familiae eius)	x	x										
2	Commemoratio (Dies) omnium fidelium animarum (fidelium decunctorum)		x										
3	Hucberti ep. conf.		x										
4	Modestae virg. (Treverensis, in Orreo) <sup>153</sup>		x										
5	Fibitii ep. (archiep.) Treverensis <sup>154</sup>		x										
6	Leonardi abb. conf. (ep.)		x										

<sup>152</sup> Archbishop Poppo was responsible for moving the relics of Maternus from St. Eucharius-Mathias to the cathedral in 1037.

<sup>153</sup> Modesta is mentioned in *Virtutes Geretrudis*. She was an abbess of a convent in Trier, although the source does not specify which convent: “Erat quedam abbatissa in monasterio Treverense, cui nomen erat Modesta, et hec ipsa ab infantia sua Deo consecrate fuerat similiterque et sanctae Geretrude in amicitia divina familiariter constricta videbatur” (MGH SS. rer. Merov. II, 465; Miesges, *Festkalender*, 99).

<sup>154</sup> Fibitius was the twenty-first bishop of Trier.

### 3. Trier Liturgy. I. Liturgical calendar.

November		LO	B <sup>a</sup>	T 480	T 484a	T 484b	T 486	T 488a	T 488b	T 490	T 491	T 498a	T 498b
7	Willibrordi ep. (archiep.) conf. (Treverensis) <sup>155</sup>	f	x				f		r&f				f
8	III Coronatorum m. (Severi, Severiani, Carpophori et Victorini)	Com	x										
9	Theodori m.	x	x										
9	Vitoni ep.		x										
10	Martini pp. m.		x										
10	Mauri ep.		x										
11	Martini ep. conf.	f	x	f		f	f		f	f	f		f
11	Mennae m.	x	x										
12	Kuniberti ep. (archiep. Coloniensis) conf.		x										
13	Briccii (Brixii) ep. conf.	Com	x	r		r	r		r	r	r		r
14	Clementini (Clementii) ep. (pp.) m.		x										
15	Marini mon. conf.		x										
16	Othmari abb. conf.		x										
17	Florini conf. (Confluentiae) <sup>156</sup>		x							f	f		
18	Romani m.		x										
18	Escichii m.		x										
19	Gelasii pp. m.		x										
19	Elisabeth viduae (lantgraviae Hass.)		x	f		f	f		f		f		f
20	Potentiani m.		x										
21	Praesentatio b. Mariae virg.		x			f	f		f				f
21	Columbani abb. conf.		x										
22	Ceciliae virg. m.	f	x	f		f	f		f	f			f
23	Clementis pp. (ep.) m.	f	x	f		f	f		f	f			f
23	Felicitatis m. (cum VII filiis)	x	x										
24	Chrisogoni		x										
25	Katherinae virg. m. <sup>157</sup>	Com	x	f		f	f		f	f			f
25	Petri p.		x										
26	Lini pp. m.		x										

<sup>155</sup> In Trier 488b, a full office for Willibrord appears at the end of the Sanctorale, f. 236r. On f. 210v, there is only a reduced office.

<sup>156</sup> In Trier 490, the office for Florinus appears after the Commune at the end of the source.

<sup>157</sup> In Trier 498b, the office for Catherine precedes a full office for the Dedication of a Church. In Trier 484b, the office for the Dedication of a Church (In Dedicatione Eccl.) follows on f. 216r.



### 3. Trier Liturgy. I. Liturgical calendar.

November		LO	B <sup>a</sup>	T 480	T 484a	T 484b	T 486	T 488a	T 488b	T 490	T 491	T 498a	T 498b
26	Sabaudi ep. (archiep.) Treverensis <sup>158</sup>		x										
27	Optati ep.		x										
28	Gregorii pp. m. (terti)		x										
29	Saturnini m. (ep.)		x										
29	Crisanti m.		x										
29	Mauri m.		x										
29	Dariae virg. m.		x										
29	Vigilia (s. Andreae ap.)		x										
30	Andreae ap.	f	x	f	f		f	f		f	f	f	

December		LO	B <sup>a</sup>	T 480	T 484a	T 484b	T 486	T 488a	T 488b	T 490	T 491	T 498a	T 498b
1	Candidae virg.		x										
1	Eligii ep. conf. (m.)		x										
1	Longini militis m.		x										
2	Victorini ep. m.		x										
2	Fortunati m.		x										
3	Cassiani m.		x										
4	Barbarae virg. m.	Com	x	f			f	f			f	f	
5	Dalmatii m.		x										
6	Nicolai ep. conf.	f	x	f	f		f	f		f	f	f	
7	Octava s. Andreae ap. <sup>159</sup>	r	x		r			r		r		r	
8	Eucharii ep. (archiep.) Treverensis (primi) conf	f	x	f			f	f		f	r <sup>160</sup>	f	
8	Conceptio s. Mariae virg.		x	f			f	f			r	f	
9	Anastasiae virg. Treverensis (in Orreo)		x										
10	Melchiadis pp.		x										
10	Eulaliae virg.		x										
11	Damasi pp. (conf.)		x										
12	Hermogenis m.		x										
12	Donati		x										
13	Luciae virg. m.	f	x	f	f		f	f		f	f	f	

<sup>158</sup> Twenty-seventh bishop of Trier.

<sup>159</sup> In Trier 488a, 498a, the office for the week after Andrew falls before the office for Barbara, and in Trier 490 before Nicholas (no office for Barbara).

<sup>160</sup> In Trier 490, the office for Eucharius appears after the office in honour of the Immaculate Conception of Mary.

## 3. Trier Liturgy. I. Liturgical calendar.

December		LO	B <sup>a</sup>	T 480	T 484a	T 484b	T 486	T 488a	T 488b	T 490	T 491	T 498a	T 498b
13	Odiliae virg. m.		x				f						
14	Nicasii ep. m. (et soc. eius)		x										
15	Aureliani ep. m.		x										
15	Saturniae virg.		x										
16	Trium puerorum (in Babylonia)		x										
17	Ignatii ep. m.		x										
18	Simplicii m.		x										
18	Pauli et Victoriae		x										
18	Translatio s. Florini		x										
19	Nemesii m.		x										
19	Zosimi m.		x										
20	Vigilia (s. Thomae ap.)		x										
20	Anastasii ep.		x										
21	Thomae ap. (Translatio in India)	Com	x	r	r		r	r				r	
22	Theodosiae virg.		x										
23	Gregorii paeri m. (pb. Spoletani)		x										
24	Vigilia Nativitatis Domini nostri Jesu Christi	f	x	f									
24	Irminae virg. Treverensis (in Orreo)		x										
25	Nativitas Domini nostri Jesu Christi	f	x	f	f		f	f		f	f	f	
25	Anastasiae virg. m.		x										
26	Stephani protom.	f	x	f	f		f	f		f	f	f	
27	Johannis ap. et evang.	f	x	f	f		f	f		f	f	f	
28	Ss. Innocentum (puerorum) m.	f	x	f	f		f	f		f	f	f	
29	Thomae ep. m. Cantuariensis (in Cantelbrige)		x	f			f						
29	Trophimi ep. m.		x										
30	Sabini ep. m.		x										
30	Perpetuae v.		x										
31	Silvestri pp. (m. conf. sac.)	Com	x										

## II. Local offices in the Trier liturgical calendar

The Trier antiphoners contain a surprisingly high number of chants for local saints, from both the city and the diocese of Trier. The following part of this chapter gives an overview of these offices and their chants.

Balduin's calendar contains a large number of feast days for Trier bishops who are not mentioned in the *Liber Ordinarius*, nor do they have proper chants in any of the antiphoners. The following table gives a list of the Trier bishops up to the turn of the millennium, along with the date of their feast day, as well as the date of their tenure and death, if these are known.<sup>161</sup> The last column shows whether Balduin's calendar includes their feast day.

	Bishop	Tenure	Feast day	LO
1	Eucharis		8.12	x
2	Valerius		29.01	x
3	Maternus		14.9	x
	Auspicius			
	Celsus		23.2	x
	Felix			
	Mansuetus			
	Clemens			
	Moyses			
	Martinus			
	Anastasius			
	Andreas			
	Rusticus			
	Auctor		20.8	x
	Fauricius			
	Fortunatus		10.6	x
	Cassianus			
	Marcus			
	Navitus			
	Marcellus		4.9	x
	Metropolus			
	Severinus		22.10	x
	Florentius		17.10	x
	Martinus			
	Maximinus			
	Valentinus		16.7	x
4	Agricius/Agritius	314–332	13.1	x
5	Maximinus	332–349	30.5	x
6	Paulinus	349–†358	31.8	x
7	Bonosius	358–†373	17.2	x
8	Britto	c. 373–†386	5.5	x
9	Felix	386 – 398/99 (†400)	26.3	x
10	Mauritius	c. 398 – c. †407		
11	Legontius	†446	19.2	x
12	Severus	†c. 455	15.10	x
13	Quirillus (Cyrillus)	†c. 458	19.5	x
14	Jamnerius (Lamnecius)	c. 457		
15	Emerus <sup>162</sup>			
16	Maurus	†c. 465	26.1	x

<sup>161</sup> Gams, *Series Episcoporum*, 317–319.

<sup>162</sup> Emerus, Maurus, Volusianus, Miletus, Modeustus and Maximianus were bishops of Trier during the period 479 to 500. Little information about this time exists.

### 3. Trier Liturgy. II. Local offices

	<b>Bishop</b>	<b>Tenure</b>	<b>Feast day</b>	<b>LO</b>
17	Volusianus			
18	Miletus		19.9	x
19	Modestus	†c. 486	24.2	
20	Maximianus	†c. 498		
21	Fibitius	†c. 511	5.11	x
22	Abrunculus	†527	22.4	x
23	Rusticus		14.10	
24	Nicetius	c.527 – c. 555 (†566)	1.10	x
25	Magneric	c. 570–c. 587 (†596)	25.7	x
26	Gundericus	†c. 600		
27	Sabaudus	c. 614–?	26.11	x
28	Modoald	622 – 625 (†648)	12.5	
29	Numerianus	c. 640–†c. 666	5.7	x
30	Hildulfus <sup>163</sup>	666 – c. 671 (†c. 707)	11.7	x
31	Basinus	671 – 695 (†705)	4.3	x
32	Liutwinus	695–†713	29.9	x
34	Milo	713 – 753		
35	Wiomadus	753–†791	8.11	
36	Rimbodus (Ribbodus)	c. 791–†804	1.10	
37	Wizzo	804–†814		
38	Heito (Hetti)	(814) 819–†847	27.5	
39	Thietgaudus	847–†868	29.9	
40	Bertolfus	869–†883	10.2	
41	Radbodus	883–†915	30.3	
42	Rotkerus (Ruotger)	915–†930	27.1	
43	Ruotpertus (Ruotbert)	931–†956	19.5	
44	He(i)nnricus (I.)	956–†964	3.7	
45	Theodericus (I.)	965–†977	5.6	
46	Eckebertus (Egbertus)	977–†993	9.12	

In his edition of the list(s) of Trier bishops, Krusch refers to nine sources.<sup>164</sup> Of these, seven sources name Maternus as the third Trier bishop, followed by Agritius. Only two sources (numbers eight and nine in Krusch’s edition) add twenty-three bishops between Maternus and Agritius.<sup>165</sup> No information as to why these twenty-three names were added could be found. Of the forty-five bishops, Balduin names twenty-three in his calendar (Eucharius, Valerius, Maternus, Agritius, Maximinus, Paulinus, Bonosius, Britto, Felix, Legontius, Severus, Cyrillus, Maurus, Miletus, Fibicius, Abrunculus, Nicetius, Magnericus, Sabaudus, Numerianus, Basinus, Liutwinus and Hidolfus). Of the twenty-three ‘false’ bishops, Balduin included a surprisingly high number (seven) in his calendar (Celsus, Auctor, Fortunatus, Marcellus, Severinus, Florentius, Valentinus).

Of the above-mentioned bishops, only a handful have individual offices. These are Eucharius (08.12), Maternus (14.09), Maximinus (29.05), and Paulinus (31.08). Eucharius and Maternus are honoured for being the “founding bishops” of Christian Trier, while Maximinus and Paulinus are both remembered for their role in the struggle against Arianism. What does seem strange is the omission of an office for Valerius – his feast is one of the handful of Trier saints

<sup>163</sup> In the sources edited by Krusch, Hildulfus appears as the thirty-third bishop of Trier, between Milo and Wiomadus. The *Gesta Treverorum* also names him as Wiomadus’s predecessor (MGH SS VIII, 162f.) The dates in the *Series Episcoporum*, however, place him between Numerianus and Basinus (318).

<sup>164</sup> MGH SS XIII, 296-301.

<sup>165</sup> MGH SS XIII, 301.

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mentioned in the Martyrologium Hieronymianum, although this does not translate into a full individual office. In the Liber Ordinarius, Valerius is mentioned, but in the office books he is not given unique chants. Instead, chants must be taken from the Common of a Confessor. In comparison to Eucharius and Maternus, the second bishop of Trier is on a ‘lower’ level.

The full office for Eucharius already appears in the Liber Ordinarius and in all the antiphoners included in this study except Trier 491, where it appears in a reduced version. In the Trier liturgy, the office for Maternus falls together with the feast day of the Holy Cross, and this is reflected in the chants for this feast day – the office is composed of chants dedicated both to Maternus (First and Second Vespers, Matins) and to the Holy Cross (Lauds). The office already appears in this form in the Liber Ordinarius, and is included in all the antiphoners of this study. The office for Maximinus appears in Trier 480 and Trier 486 as in the Liber Ordinarius, but in the antiphoners from the fifteenth century it appears in reduced form. In the Liber Ordinarius, the Matins chants for Paulinus should be taken from the Common for a bishop martyr, although the two antiphons that are mentioned, *Sanctissimi* and *Jocundus*, do appear in the office in Trier 480. It is in Trier 480 that a complete office for Paulinus appears, albeit with a lacuna due to missing pages. Only Trier 490 has a reduced version of the office. Each office will be described in depth in Chapter 4.

The following table lists all offices in the antiphoners studied in this dissertation whose chants are little known, or not known at all, outside the diocese of Trier. Until more antiphoners have been inventoried, the full picture cannot be presented, but it is clear that we are dealing with a large body of musical material not yet widely known. In some cases, other types of source, without musical notation, are also known (usually indicated in the text editions in *Analecta Hymnica*).

	Feast	Source
<b>January</b>		
22	Vincentii (Vincent of Saragossa, Martyr)	Trier 491, f. 179v.
<b>February</b>		
13	Castoris (Castor, Priest and Patron of Koblenz)	Trier 486, f. 276v; Trier 491, f. 192v.
24	Matthiae (Matthias, Apostle)	Trier 480, f. 185v; Trier 486, f. 279v; Trier 488a, f. 195r; Trier 488b, f. 154r; Trier 490, f. 051r; Trier 491, f. 198v; Trier 498a, f. 236r; Trier 498b, f. 174r.
<b>May</b>		
4	De Corona Spinea (Commemoration of the Crown of Thorns)	Trier 480, f. 199r; Trier 486, f. 143r; Trier 491, f. 212v.
13	Servatii (Servais/Servatius, bishop of Tongres)	Trier 491, f. 215r.
29	Maximinus (Fifth bishop of Trier)	Trier 480, f. 200r; Trier 486, f. 144v; Trier 488b, f. 092v; Trier 490, f. 160v; Trier 491, f. 217r; Trier 498b, f. 099v.
<b>June</b>		
1	Symeoni (Simeon, Hermit)	Trier 480, f. 204r; Trier 484b, f. 092v; Trier 486, f. 148r; Trier 488b, f. 092v; Trier 490, f. 161r; Trier 491, f. 217r; Trier 498b, f. 100r.
22	Acacii et Soc. (Acacius and Companions, Martyrs) or 10000 Martyrs	Trier 480, f. 206v; Trier 486, f. 152r; Trier 488b, 093r; Trier 498b, f. 100v.

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	<b>Feast</b>	<b>Source</b>
<b>July</b>		
6	Goaris (Goar, Priest)	Trier 484b, f. 101v; Trier 491, f. 230r.
7	Transl. Thomae Cant. (Translation of Thomas Becket's Relics)	Trier 491, f. 233v.
13	Margaritae (Margaret, Virgin Martyr)	Trier 480, f. 223r; Trier 486, f. 309r; Trier 488b, f. 122r; Trier 490, f. 173v; Trier 498b, 161v; Trier 491, f. 237r reduced form.
15	Divisio Apostolorum (Sending forth of the Apostles)	Trier 480, f. 225r; Trier 484b, f. 106r & Trier 491, f. 237r reduced form.
29	Marthae (Martha, Virgin)	Trier 484b, f. 119v; 491, f. f. 240v.
<b>August</b>		
5	Oswaldi, Reg. (Oswald, King of Northumbria)	Trier 491, f. 248v.
7	Mariae Aegyptiacae (Mary the Egyptian, Penitent)	Trier 480, f. 238r; Trier 488b, f. 144r; Trier 498b, f. 161v.
18	Helena (Helen, Finder of True Cross, Mother of Constantine the Great)	Trier 480, f. 247r; Trier 486, f. 186v; Trier 488b, f. 164v; Trier 490, f. 191r; Trier 491, f. 260r; Trier 498b, f. 182r.
31	Paulinus (Sixth bishop of Trier)	Trier 480, f. 262v; Trier 486, f. 197v; Trier 488b, f. 176v; Trier 490, f. 195v; Trier 491, f. 275r; Trier 498b, f. 195r.
<b>September</b>		
1	Aegidii (Aegidius (Giles), Abbot)	Trier 484b, f. 145v; Trier 491, f. 279v.
3	Remacli (Remaclus, Bishop)	Trier 491, f. 283r.
9	Gorgonii (Gorgonius, Martyr)	Trier 491, f. 291v.
14	Materni (Third bishop of Trier)	Trier 480, f. 262v; Trier 486, f. 204r; Trier 488b, f. 187r; Trier 490, f. 199v; Trier 498b, f. 203v.
17	Lamberti (Lambert, bishop of Maestricht)	Trier 491, f. 295v.
<b>October</b>		
13	Lubentii (Lubentius, Priest)	Trier 488b, f. 264r; Trier 498b, f. 219v.
21	XI milium Virginum	Trier 480, f. 285v; Trier 486, f. 215v;
<b>November</b>		
7	Willibrordi (Willibrord, bishop of Utrecht)	Trier 486, f. 220v; Trier 488b, f. 236r; Trier 498b, f. 230r (reduced form).
17	Florini (Florinus, priest)	Trier 490, f. 246r; Trier 491, f. 312v.
<b>December</b>		
4	Barbarae (Barbara, Virgin Martyr)	Trier 480, f. 148r; Trier 486, f. 239v; Trier 488a, f. 145r; Trier 491, f. 161r; Trier 498a, f. 172v.
8	Eucharius (First bishop of Trier)	Trier 480, f. 159v; Trier 486, f. 246r; Trier 488a, f. 155r; Trier 490, f. 229r; Trier 491, f. 168r; Trier 498a, f. 185r.
13	Odiliae (Odilia/Ottilia, Abbess)	Trier 486, f. 257r.

In January, the office for Vincent of Saragossa (22.01) appears only in Trier 491 amongst the antiphoners of this study. The office is known from other continental sources.<sup>166</sup>

Two offices from February, the offices for Castor (13.02) and Matthias (24.02), seem to be unique to the diocese of Trier, and will be discussed in chapter four.

In the Trier sources, the office for the Commemoration of the Crown of Thorns falls on 4 May and not on 11 August. The office in Trier is a shortened office, with only one Nocturn, with one antiphon. This is because the office falls during Eastertide. The office is edited in *Analecta Hymnica* volume 5, nr. 11.<sup>167</sup> Dreves identified three sources with the same chants for this office as in Trier 480: a breviary printed in Paris for the bishopric of Nidaros/Trondheim in

<sup>166</sup> <http://cantus.uwaterloo.ca/feast/2179>

<sup>167</sup> Dreves, *Analecta Hymnica* 5, no. 11, pp. 44-47.

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Norway, 1519, a source from Seitenstetten, fifteenth century and an antiphoner from Augsburg, sixteenth century. The last two named sources contain the shortened version of the office.

Position	Incipit Trier 480	Mode
V-Am	Gaude felix mater	2
M-I	Adsunt dominici serti	4
M-A1.1	Christum sub serto	1
M-R1.1	Spina carens flos	1
M-V01	Per hoc ludibrium	1
M-R1.2	Coronat regem omnium	6T
M-V01	Sub decore fulget	6T
M-R1.3	Felix spina cujus	1
M-V01	O spinarum	1
L-A1	Adest dies laetitiae	1
L-A2	Summum regem gloriae	2
L-A3	O quam felix	4
L-A4	Pungens spina vulnerat	4
L-A5	Spinae rubent sanguine	5
L-Ab	Ave spina poenae	6T
2V-Am	O decus ecclesiae	5

Another variant in the calendar in May is an office for Servatius, Bishop of Tongres (13.05) that only appears in Trier 491. This version of the offices is edited in *Analecta Hymnica* from sources from Passau, Asbach, Osnabrück, Vienna and Gurk, all from the fifteenth century.<sup>168</sup> This office is a shortened version, containing only three antiphons and responsories for Matins, as well as antiphons for Lauds, First and Second Vespers. Only the three antiphons for Matins, as well as the Magnificat antiphons edited in *Analecta Hymnica* correspond to the Koblenz source. The antiphon, *Exsultet omnis spiritus*, functions as antiphona super psalmos in Trier 491, and as Magnificat antiphon for First Vespers in the version edited in *Analecta Hymnica*:

Position	Incipit Trier 491	Mode
V-Ap	Exsultet omnis spiritus in	1
V-Am	A progenie in progenies fecit	3
M-I	Regem Servatii dominum	2
M-A1.1	Ecce virum qui in lege dei	1
M-A1.2	Servus erat domini praesul	2
M-A1.3	Millia non timuit populi	3
M-R1.1	Vir pretiosus et deo dignus	1
M-V01	Nam quia ipse a domino et a	1
M-R1.2	Habemus in isto Christi	2
M-V01	Ideoque acceptum ab ipso tam	2
M-R1.3	Cum beatus Servatius Curam	3
M-V01	Contimias orationum victimas	3
L-A1	Inquiramus sapienter cujus	1
L-A2	Vere dicere possumus omnia	2
L-A3	Nam cum vir iste mitissimus	3
L-A4	Cum vero necessitates	4
L-A5	Gustum atque odoratum ejus	6
L-Ab	In sanctitate domino	6T
2V-Am	Inclite Servati sicut modo	8

<sup>168</sup> Dreves, *Analecta Hymnica* 5, no. 77, pp. 214-216.

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The offices with chants for Maximinus, fifth bishop of Trier (29.05) and Simeon, a hermit priest who became a recluse (his home in the Porta Nigra in Trier) (01.06) are unique to the diocese of Trier sources and will be discussed in Chapter four.

Also in June is the office for Acacius and his companions. This office, appearing in Trier 480, Trier 486, Trier 488b and 498b seems to be unique to chant books from the diocese of Trier. It is edited in *Analecta Hymnica* only from Trier sources dating to the fifteenth century.<sup>169</sup>

Position	Incipit	Mode
V-A1	Nomen domini invictum	1
V-A2	Laudate Cristum gentes	2
V-A3	Lauda anima dominum	3
V-A4	Laudate deum quia	4
V-A5	Lauda tuum Sion	5
V-R	O crucis Christe	6T
V-V01	Ut dominum caeli	6T
V-Am	O magnificati laude	6T
M-I	Ecclesiae plena sit	7
M-A1.1	Ecclesia mater filia	1
M-A1.2	Adriani gemitum gentium	2
M-A1.3	Sanctos suos mirificavit	3
M-R1.1	Adest dies veneranda	1
M-V01	Ista dies laeta conservetur	1
M-R1.2	Ad examen fit juvamen	2
M-V01	Sunt Christo grati quia de	2
M-R1.3	Caesar vanus Adrianus	3
M-V01	Demoniis plena sunt idola	3
M-A2.1	Scuto voluntatis bonae	4
M-A2.2	Nomen tuum mirabile	5
M-A2.3	Ingressi sine macula	6T
M-R2.1	Currunt in harundinetis	5
M-V01	In cruce laetantur	5
M-R2.2	Plantarum rami acuntur	6
M-V01	Christus adoratur de	6
M-R2.3	Vere martyres beati	6T
M-V01	Victores vitae mundi	6T
M-A3.1	In terris sanctis	7
M-A3.2	Haec Christi generatio	8
M-3.3	Beati quorum oratio	1
M-R3.1	Fructus palmae crucis	3
M-V01	Hii facti digni sunt	3
M-R3.2	Hii de Edom qui	4
M-V01	Isti sunt toti patiendo	4
M-R3.3	O Achat Hermolae	1
M-V01	Ut dominus caeli	1
L-A1	Dei digna nece ligna	2
L-A2	In conspectum praelectum	3
L-A3	Te de luce se in cruce	4
L-A4	In fornace in pace	5
L-A5	Deum caeli in fideli	6T

<sup>169</sup> Dreves, *Analecta Hymnica* 13, no. 1, pp. 13-16.



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Position	Incipit	Mode
L-Ab	Benedictus sit invictus deus	7
P-A	Beati immaculati sequuntur	1
T-A	Legem vani Adriani	3
S-A	Nam defecit quidquid fecit	6
N-A	Mira digne rex benigne	5
V2-A1	Virgam palmae crucis	1
V2-A2	Benedictum sit invictum	2
V2-A3	In amara crucis ara	3
V2-A4	Justi torti dati morti	4
V2-A5	In pressura mortis dura	5
V2-Am	Magna laude gaude plaude	6T

This seems to indicate a unique composition from the Trier area in honour of the martyrs. In the antiphoners, the feast is indicated by *Decem milium martyrum*.

No other sources with a full office for Goar (6.07) have been identified other than Trier 484b and Trier 491. This office will be looked at in more detail in chapter four.

Another peculiarity is the office for Thomas Becket, Bishop of Canterbury, which would normally fall on 29 December. This is indeed the case in Trier 480 and Trier 486. In Trier 491, however, on 7 July, the feast day for the Translation of Thomas Becket's Relics, there is a feast *Hystoria Thome Cant.* with exactly same chants as the office on December 29.

The office for the Sending forth of the Apostles (*Divisio Apostolorum*, 15.07), only appears in full in one source: Trier 480 from the Trier Cathedral. *Analecta Hymnica* has only one office honouring the Sending forth of the Apostles, taken from Bavarian sources (Magnificat antiphon *Mira Dei gratia*) – none of the chants corresponds to those in Trier 480. In the CANTUS only two sources (MA Impr. 1573, a printed antiphoner from 1537, from the Diocese of Münster,<sup>170</sup> and SI-Lna 19 (olim 18), an antiphoner from Kranj, dating to the last decade of the fifteenth century<sup>171</sup>) show unique chants for this office. The office in MA Impr. 1573 starts with *Mira dei gratia disperses* (corresponding with the source edited in *Analecta Hymnica* volume 5, nr 22), whereas that in the source from Kranj, starting *Summi caelestis curiae*, corresponds to the office in Trier 480. However, not all the chants are identical, especially when the mode for each chant is examined. The differences between the two sources are marked in bold type:

Position	Incipit Trier 480	Incipit Kranj	Cantus ID	Mode Trier	Mode Kranj
V-Am	Summi caelestis curiae		204791	3	3
M-I	Apostolici ordinis adoremus		100055	4	4
M-A1.	Caeli sedes dei apostoli		200706	1	1
M-R1.1	Anno post passionem domini		600112	3	3
M-V01	Sorte divisit eis dominus		600112a	3S	3S
<b>M-R1.2</b>	<b>Ante in apostolatam sunt</b>		<b>600118</b>	<b>3</b>	<b>4</b>
<b>M-V01</b>	<b>Signa inquit testimonium</b>		<b>600118a</b>	<b>3S</b>	<b>4S</b>
<b>M-R1.3</b>	<b>Ecce ego et pueri quos dedit</b>		<b>600708</b>	<b>5</b>	<b>8</b>
<b>M-V01</b>	<b>Hii non ex sanguinibus</b>	<b>Elegit eos dominus ex</b>	<b>600708b</b>	<b>5S</b>	<b>8S</b>

<sup>170</sup> <http://cantusdatabase.org/source/374147/ma-impr-1537>

<sup>171</sup> <http://cantusdatabase.org/source/374082/si-lna-19-olim-18>

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Position	Incipit Trier 480	Incipit Kranj	Cantus ID	Mode Trier	Mode Kranj
M-V02	Gloria patri et filio et		can9000	5S	-
<b>M-A2.</b>	<b>Dedit dominus familiaribus</b>	<b>Isti sunt sponsae</b>		<b>6T</b>	<b>4</b>
M-R2.1	Mentis oculis intuens eos		601417	6T	6T
<b>M-V01</b>	<b>Quasi columbae ad fenestras</b>	<b>In omnem terram</b>	<b>601417b</b>	<b>6T</b>	<b>6S</b>
<b>M-R2.2</b>	<b>Quam pulchri supra montes</b>		<b>601936</b>	<b>7</b>	<b>1</b>
<b>M-V01</b>	<b>Vox speculatorum levaverunt</b>		<b>601936a</b>	<b>7S</b>	<b>1S</b>
M-R2.3	Sunt hi quos ecclesiae suae		602278	8	8
M-V01	Annuntiabunt gloriam meam		602278a	8S	8S
<b>M-A3.</b>	<b>Per prophetiae spiritum de</b>		<b>203810</b>	<b>6T</b>	<b>6</b>
M-R3.1	In dulcifluo carmine		601130	6T	6T
M-V01	Vinea fuit pacifico in ea		601130a	6T	6S
<b>M-R3.2</b>	<b>Tantis prophetarum praeconiis</b>		<b>602305</b>	<b>2</b>	<b>6T</b>
<b>M-V01</b>	<b>Qui habet clavem David qui</b>		<b>602305a</b>	<b>2S</b>	<b>6S</b>
<b>M-R3.3</b>	<b>Non excogitare cor non</b>		<b>601501</b>	<b>7</b>	<b>8</b>
<b>M-V01</b>	<b>Notum fecit eis sacramentum</b>	<b>Calicem quippe domini</b>	<b>601501b</b>	<b>7S</b>	<b>8S</b>
L-A1	Indutus est dominus		202535	1	1
L-A2	In conclavi residentibus in		202393	2	2
<b>L-A3</b>	<b>Sitivit in domino eorum anima</b>		<b>204698</b>	<b>4</b>	<b>3</b>
L-A4	Benedicite omnia opera domini		200631	4	4
L-A5	Cor unum et anima una erant		200907	5	5
L-Ab	Te Christe laudat gloriosus		204866	6T	6T
V2-Am	Magnifici caeli et terrae		202988	4	4

Most of the textual differences appear in the responsory verses, except for the second antiphon in Matins: in Trier 480 *Dedit dominus familiaribus* and in Si – Lna 19 (olim 18) *Isti sunt sponsae Christi*. Since the source from Kranj was written well after that of Trier, it is possible to speculate that the chants for this office somehow found their way from the West to the East of the continent. This, however, with the scant information available on the origins of this office, can only be speculated upon.

The feast for Margaret traditionally falls on 20 July. In Miesges's study, only two Trier liturgical calendars from the fourteenth century (A<sup>2</sup> and A<sup>1</sup>)<sup>172</sup> have a feast for her on this date. In other calendars, her name also appears on 12 and 13 July. The feast day on 13 July is by far the best represented in the sources, already appearing in the source M<sup>1</sup> from the tenth century, and only missing from sources A<sup>1</sup>, A<sup>3</sup> and A<sup>5</sup>–A<sup>13</sup>. In Trier 480 her office appears before that of the Sending Forth of the Apostles (15.07) implying that this office was meant to be sung on 13 July. In the other Trier sources it is not possible to determine the date precisely, since the feasts appear before that of Mary Magdalene (22.07), but in most sources the preceding feast is that of the Visitation of Mary (2.07), which means that the feast could have been sung on either 13 or 20 July.

An office for Margaret appears in Trier 480, Trier 486 (a later addition to the manuscript, in a different hand), Trier 488b, Trier 490 and Trier 498b. A number of offices in her honour were edited in the volumes of *Analecta Hymnica*.<sup>173</sup> Trier 490, an antiphoner from Koblenz,

<sup>172</sup> Miesges, *Der Trierer Festkalender*, 72f.

<sup>173</sup> Dreves, *Analecta Hymnica* 18, nrs. 49-52, 132-141; Dreves, *Analecta Hymnica* 28, nrs. 1-5b, 11-25.

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corresponds to a version in *Analecta Hymnica* volume 28, nr. 150, from Trier, Koblenz and Darmstadt sources, dating to the fifteenth century.<sup>174</sup>

The chants in Trier 486 (a Koblenz antiphoner), Trier 488b (an antiphoner from Dietkirchen) and Trier 498b (an antiphoner from Trier Cathedral) are identical, except for the first antiphon of Matins: in Trier 488b the chant *Festum sponsae generosae* is used, and *Festum speciose summon colant* in Trier 486 and 498b. This version of the office has many chants in common with Trier 490, but in some cases chants are used in different positions (marked with boxes in the table below). New chants also appear in the office in Trier 486, 488b and 498b, for example the third Matins responsory and its verse, *Quadam die olybrius molestus*, the sixth Matins responsory and its verse, *Cruciata a tyranno virgo*, as well as the ninth Matins antiphon, *Turba canat virginum*, and all the Lauds antiphons. The chant that acts as Benedictus antiphon in Trier 486, 488b and Trier 498b, *O iubar ecclesiae lux serena*, is used as the Magnificat antiphon for First Vespers in Trier 490. The chants for the office in Trier 480 do not correspond to any other source and appear to be unique to the Trier Cathedral.

The following table compares the different versions for the Margaret office found in the sources from the diocese of Trier.

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<sup>174</sup> Dreves, *Analecta Hymnica* 28, no. 150, pp. 20-23.

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Position	Trier 480		Trier 480		Trier 488b		Trier 498b		Trier 490	
V-Ap (1)	Vox de caelis intonuit veni	6	Summi regis ad honorem	1	Summi regis ad honorem	1	Summi regis ad honorem	1	Summi regis ad honorem	1
V-A2			Quae de stirpe procreata	2	Quae de stirpe procreata	2	Quae de stirpe procreata	2	Quae de stirpe procreata	2
V-A3			Mox ex alvo matris nata	3	Mox ex alvo matris nata	3	Mox ex alvo matris nata	3	Mox ex alvo matris nata	3
V-A4			In primaeva jam aetate	4	In primaeva jam aetate	4	In primaeva jam aetate	4	In primaeva jam aetate	4
V-A5			Omnis decor rex decoris	6	Omnis decor rex decoris	6	Omnis decor rex decoris	6	Nostrae semper sit salutis	6
V-R			Virgo prudens et formosa	6T	Virgo prudens et formosa	6T	Virgo prudens et formosa	6T	Virgo prudens et formosa	6
V-V01			Corde puro menteque sedula	6T	Corde puro menteque sedula	6T	Corde puro menteque sedula	6T	Corde puro menteque sedula	6
V-Am	Repleatur os nostrum	1	Magnificemus dominum	1	Magnificemus dominum	1	Magnificemus dominum	1	O iubar ecclesiae lux serena	6
M-I	Auctorem vitae Christum	4	Exsultando jubilemus agno	2	Exsultando jubilemus agno	2	Exsultando jubilemus agno	2	Ad lumen vitae cuncti	4
M-A1.1	Ex ore infantis et lactentis	1	Festum sponsae generosae	1	Festum sponsae generosae	1	<b>Festum speciose summo colant</b>	1	Festum sponsae generosae	1
M-A1.2	Lex domini convertit ejus	2	Haec in annis regnum mundi	2	Haec in annis regnum mundi	2	Haec in annis regnum mundi	2	Haec in annis regnum mundi	2
M-A1.3	Innocens manibus et mundo	3	Hanc ob miram diligenti cura	3	Hanc ob miram diligenti cura	3	Hanc ob miram diligenti cura	3	Hanc ob miram diligenti cura	3
M-R1.1	Sacre virginis sancta religio	1	Tyrannorum praefectus impius	1	Tyrannorum praefectus impius	1	Tyrannorum praefectus impius	1	Tyrannorum praefectus impius	1
M-V01	Ut luceret lux ejus coram deo	1	Vicina transiens per loca	1	Vicina transiens per loca	1	Vicina transiens per loca	1	Vicina transiens per loca	1
M-R1.2	Plantata secus decursus	2	Margaretae contemplatus miram	2	Margaretae contemplatus miram	2	Margaretae contemplatus miram	2	Margaretae contemplatus miram	2
M-V01	Extendens radices suas in	2	Promittit varia sed et	2	Promittit varia sed et	2	Promittit varia sed et	2	Promittit varia sed et	2
M-R1.3	Fortem animam confortans ad	3	Quadam die olybrius molestus	3	Quadam die olybrius molestus	3	Quadam die olybrius molestus	3	Contemnit impium puella	3
M-V01	Accinxit lumbos ejus	3	Erat enim nimium formosa in	3	Erat enim nimium formosa in	3	Erat enim nimium formosa in	3	Fide firma prestat immobilis	3
M-V02	Gloria patri et filio et	3	Gloria patri et filio et	3	Gloria patri et filio et	3	Gloria patri et filio et	3	Gloria patri et filio et	3

### 3. Trier Liturgy. II. Local offices

Position	Trier 480		Trier 480		Trier 488b		Trier 498b		Trier 490	
M-A2.1	Diffusa est gratia in labiis	4	Oves pascens cum puellis	4	Oves pascens cum puellis	4	Oves pascens cum puellis	4	Oves pascens cum puellis	4
M-A2.2	Sonuerunt et turbate sunt	5	Sponsa sponso capulata cordis	5	Sponsa sponso capulata cordis	5	Sponsa sponso capulata cordis	5	Sponsa sponso capulata cordis	5
M-A2.3	Ab aquis irruentibus non est	6	Metu poenae non gravatur	6	Metu poenae non gravatur	6	Metu poenae non gravatur	6	Metu poenae non gravatur	6
M-R2.1	Mundum vicit credendo in	4	Contempnit ompium puella	4	Contempnit impium puella	4	Contempnit impium puella	4	O mirandum praedicandum	4
M-V01	Haec est in qua nonam prolem	4	Fide firma prestat immobilis	4	Fide firma prestat immobilis	4	Fide firma prestat immobilis	4	Ovis lupum columba vulturem	4
M-R2.2	Contra carnis prelium	5	A puella se contemptum videns	5	A puella se contemptum videns	5	A puella se contemptum videns	5	A puella se contemptum videns	5
M-V01	Ipsi soli desponsata inter	5	Venas virgo gaudens	5	Venas virgo gaudens	5	Venas virgo gaudens	5	Venas virgo gaudens	5
M-R2.3	Adversus spiritales nequitas	6T	Cruciata a tyranno virgo	6T	Cruciata a tyranno virgo	6T	Cruciata a tyranno virgo	6T	Ave virgo sancta martyr	6
M-V01	Ut omnis ei non possit	6T	Confortatur divino flamine	6T	Confortatur divino flamine	6T	Confortatur divino flamine	6T	Tu flos agri tu lilium	6
M-V02	Gloria patri et filio et	6T	Gloria patri et filio et	6T	Gloria patri et filio et	6T	Gloria patri et filio et	6T	Gloria patri et filio et	6
M-A3.1	Confessio et pulchritudo ejus	7	Spe mercedis ad quam virgo	7	Spe mercedis ad quam virgo	7	Spe mercedis ad quam virgo	7	Omnis decor rec decoris	6
M-A3.2	Viderunt ejus gloriam qui	8	Sapienter pro supernis	8	Sapienter pro supernis	8	Sapienter pro supernis	8	Spe mercedis ad quam virgo	7
M-A3.3	Fecit mirabilem suam deus	1	Turba canat virginum	1	Turba canat virginum	1	Turba canat virginum	1	Sapienter pro supernis	8
M-R3.1	Expugnatis hostibus	7	In tormentis virginem dum	7	In tormentis virginem dum	7	In tormentis virginem dum	7	O miranda nimium virginis	7
M-V01	Dedit et contra inimicos	7	Signo crucis munita carcerem	7	Signo crucis munita carcerem	7	Signo crucis munita carcerem	7	Praefectus ipse non valens	7
M-R3.2	Custodivit quasi fortis	8	O miranda nimium virginis	8	O miranda nimium virginis	8	O miranda nimium virginis	8	Praefectus igitur infectus	8
M-V01	Imuricos ejus dorsum posuit	8	Praefectus ipse non valens	8	Praefectus ipse non valens	8	Praefectus ipse non valens	8	In vase sanctam repleto	8
M-R3.3	O dilecta et electa ad	1	Praefectus igitur infectus	1	Praefectus igitur infectus	6T	Praefectus igitur infectus	6T	De dracone triumphasti dum	5
M-V01	O felix virginitas quam	1	In vase sanctam repleto	1	In vase sanctam repleto	6T	In vase sanctam repleto	6T	Mente tendens ad superna	S
M-V02	Gloria patri et filio et	1	Gloria patri et filio et	1	Gloria patri et filio et	6T				

### 3. Trier Liturgy. II. Local offices

Position	Trier 480		Trier 480		Trier 488b		Trier 498b		Trier 490	
L-A1	Regnavit in ea dominus regnum	2	Martir insignis Margareta	2	Martir insignis Margareta	2	Martir insignis Margareta	2	Lictores igitur mactantes	1
L-A2	Jubilavit domino omnis ejus	3	Cumque nullis blandiciis ad	3	Cumque nullis blandiciis ad	3	Cumque nullis blandiciis ad	3	Adfantur nymphulam dicentes	2
L-A3	Sitivit ad deum fontem	4	Ministri statim tenelle	4	Ministri statim tenelle	4	Ministri statim tenelle	4	Consenti equidem nostris	3
L-A4	Benedixerunt omnia opera ejus	5	Vas in mensum aqua plenum	5	Vas in mensum aqua plenum	5	Vas in mensum aqua plenum	5	O mali inquit consilarii	4
L-A5	Lauda filia Sion exsulta cum	6	Laudabilis dominus in suis	6	Laudabilis dominus in suis	6	Laudabilis dominus in suis	6	Turba canat virginum	5
L-Ab	Digna laude virgo gaude lauda	8	O iubar ecclesiae lux serena	6	O iubar ecclesiae lux serena	6	O iubar ecclesiae lux serena	6	Benedictus dominus deus	7
P-A									Rex pie se culorum quem laudat	1
V-Ap									Ave candoris lilium solem	6
V2-Am	Mater amabilis insuperabilis	8	O laudanda Christi	6	O laudanda Christi	6	O laudanda Christi	6	Beatissima Christi	4

Another virgin saint appearing in the Trier liturgical calendar is Martha. Trier 484b and Trier 491 have an identical office for the virgin (29.07). Seven offices in honour of this saint have been edited in *Analecta Hymnica*, volume 28. The texts for the rhymed office, *Hodie rex gloriae*, edited in *Analecta Hymnica*,<sup>175</sup> correspond to the texts of the office in Trier 484b and Trier 491. The edition uses Trier, Luçon, Prague, and Frankfurt sources (fourteenth and fifteenth centuries). The following table gives an overview of the chant texts and their modes as found in Trier 484b and Trier 491:

Position	Incipit	Mode
V-A1	Hodie rex gloriae	1
V-A2	Dum a pontificibus	2
V-A3	Morbus incurabilis regis	3
V-A4	Tuis apud dominum	6
V-A5	Da tuo conventui	6
V-Am	Martha nobis virginis	7
M-I	Assunt sanctissimae	4
M-A1.1	Ex regali prosapia	1
M-A1.2	Hebraicis literis satis	2
M-A1.3	Multos per facundiam	3
M-R1.1	Martha verum iubar	1
M-V01	Christi ministra lux	1
M-R1.2	Iure tenens hereditario	2
M-V01	Pacem sequens et	2
M-R1.3	Dum haberet tantas	3
M-V01	Decum crevit a	3
M-A2.1	Martha parans convivium	4
M-A2.2	Non ex laboris gemit	5
M-A2.3	Diligenter excogita	6T
M-R2.1	Dic domina quare	4
M-V01	Memor est cujus sis	4
M-R2.2	Non me labor exulcerat	5
M-V01	Quanta mihi fecerit	5
M-R2.3	Dei verbum tam dispari	6T
M-V01	Hospitari mecum non	6T
M-A3.1	Felix esse aula vere	7
M-A3.2	Multis placet actio	8
M-A3.3	Ministrat exterius Martha	1
M-R3.1	Pharisaei turbant ecclesiam	7
M-V01	Maximinum ducem itineris	7
M-R3.2	Maximino parens accelerat	8
M-V01	Carnem stricte vivendo	8
M-R3.3	Omnes gentes manibus	1
M-V01	Plebem tuam protege	1
L-A1	Ante felicem dominae	1
L-A2	Daemones exterminat soror	2
L-A3	Certa fit de transitu	3
L-A4	Martham Christus visitat	4
L-A5	Jesus coram populo	5
L-Ab	Martha chorum audit	6
2V-Am	Jesu bone foedere tuae	6

<sup>175</sup> Dreves, *Analecta Hymnica* 28, no. 14, pp. 41-44.

### 3. Trier Liturgy. II. Local offices

The earliest liturgical witness to this veneration is a calendar of the fourteenth century, B<sup>1</sup>,<sup>176</sup> pointing to a late veneration of this saint in the Trier area.

In August, four offices with limited distribution appears in the Trier liturgical calendar: offices for Oswald, King of Northumbria (5.08); Mary of Egypt (7.05); Helena, mother of the Emperor Constantine; and Paulinus, sixth bishop of Trier. The Oswald office is unique to the diocese of Trier and will be discussed in chapter four.

The antiphoners: Trier 480, Trier 488b, and Trier 498b have the same office for Mary of Egypt, edited in *Analecta Hymnica*<sup>177</sup> from sources from Trier, Cologne, Tongern, and Darmstadt:

Position	Incipit	Mode
V-R	Vir sanctus Zosimas	3
V-V01	Corpus ejus in pace	3
V-Am	Magnificetur Dominus a	1
M-I	Jubilemus Christo regi	7
M-A1.1	In ingressu Mariae	1
M-A1.2	Quae vitae veteris	2
M-A1.3	Ista in Jerusalem	3
M-R1.1	Sanctum virum Zosimam	1
M-V01	Secretum regis celare	1
M-R1.2	Cumque juxta canonem	2
M-V01	Emicuit gemma David	2
M-R1.3	Maria non parcens ori	3
M-V01	Suspendium enim elegit	3
M-A2.1	Posuit dominus desertum	4
M-A2.2	Non erit amplius desolata	5
M-A2.3	Elongavit fugiens et	6T
M-R2.1	Benedictus pater misericordiarum	4
M-V01	Benedictus deus totius	4
M-R2.2	Ave conscripta pactione	5
M-V01	Quam pulchri sunt	5
M-R2.3	Vultum lavans in Jordane	6T
M-V01	Panem caeli dominus	6T
M-A3.1	O mira dei bonitas	7
M-A3.2	Denigrata est cutis ejus	8
M-A3.3	Nigra sum filiae Jerusalem	1
M-R3.1	Tres ad victus corporales	7
M-V01	Non enim in solo pane vivit	7
M-R3.2	Corde sursum ad deum	5
M-V01	Sicut cervus desiderat ad	5
M-R3.3	O Maria mater pia	1
M-V01	Veni electa mea et	1
L-A1	Mirabilis dominus in	2
L-A2	Jubilemus domino in	3
L-A3	Apparuit domino Maria	4
L-A4	Benedicant dominum omnes	5
L-A5	Laudemus dominum devotissime	6T
L-Ab	Benedictus deus christianorum	7
2V-Am	Decoratur virtutibus anima	7

<sup>176</sup> Miesges, *Der Trierer Festkalender*, 74f.

<sup>177</sup> Dreves, *Analecta Hymnica* 28, no. 8, pp. 31-34.



### 3. Trier Liturgy. II. Local offices

The earliest liturgical witness to this veneration from Trier is a calendar of the fourteenth century, B<sup>a</sup>,<sup>178</sup> pointing, as in the case of the office for Martha, to a late arrival of the feast in the Trier area.

The unique offices for Helena (18.08) and Paulinus (31.08) are discussed in chapter four.

In the Trier liturgical calendar, the first of September is the feast day of Aegidius. An office appears only in Trier 484b (Eberhardsklausen) and Trier 491 (Koblenz). The version in Trier 484b has concordances with that edited in *Analecta Hymnica* from sources from Würzburg and St. Peter's in Salzburg, as well as sources from Klosterneuburg, Kirnberg, and Kranj.<sup>179</sup> The table shows the chants that are identical and in the same position, chants that are used in different positions (marked in bold), as well as unique chants to the version in Trier 484b:

Position	Incipit	Mode	AH
V-R	Sanctissime Christi confessor	1	-
V-V01	Qui actorem viertutum	1	-
V-Am	O quam miranda est	1	V-Am
C-A	Serve dei vivi misero	2	-
M-I	Summe regem gratie	2	-
M-A1.1	Beatus Aegidius natione	1	M-A1.1
M-A1.2	Traditus igitur liberalibus	2	M-A1.2
M-A1.3	Quadam die pergens	3	M-A1.3
M-R1.1	Beatus Aegidius per	1	M-R1.1
M-V01	Misericordia motus	1	M-V01
M-R1.2	Sanctus pater Aegidius	2	M-R1.2 (Sanctus vir Aegidius)
M-V01	Daemon clamans et	2	M-V01
M-R1.3	Dum vir sanctus patriam	3	-
M-V01	Erat enim eis	3	-
M-A2.1	Haec beneficio sanctus	4	-
<b>M-A2.2</b>	<b>Secuta est ergo</b>	<b>5</b>	<b>M-A2.1</b>
M-A2.3	Post parentum suorum	6	-
M-R2.1	O quam praeclara duo	4	-
M-V01	Et seminaverunt agros	4	-
<b>M-R2.2</b>	<b>Sanctus vir Aegidius inter</b>	<b>5</b>	<b>M-R1.2 (Sanctus Aegidius inter)</b>
<b>M-V01</b>	<b>Recolens illud quod</b>	<b>5</b>	<b>M-V01</b>
M-2.3	Vere devium ergo	5	-
M-V01	Qui peccorum pasce	5	-
M-A3.1	Sanctus vir Aegidius	7	-
M-A3.2	Sicut socrum petri	8	-
M-A3.3	Sanctus pater Aegidius	1	-
M-R3.1	Jam dominum laudet	7	M-R3.1
M-V01	Dum stimulos carnis	7	-
M-R3.2	Vox clamantis enim	8	M-R3.2
M-V01	Associatus ei qui	8	M-V01
M-R3.3	Moribus uniti vos	1	M-R3.3
M-V01	Pacis tranquillae	1	M-V01
L-A1	Rex Francorum Karolus	2	L-A1
L-A2	Beato Aegidio pro	3	L-A2
L-A3	Adjunctum erat in	4	L-A3
L-A4	Sanctus vir Aegidius	7	L-A4
<b>L-A5</b>	<b>Vir non modicae</b>	<b>6T</b>	<b>M-A3.2</b>

<sup>178</sup> Miesges, *Der Trierer Festkalender*, 76f.

<sup>179</sup> Blume, *Analecta Hymnica* 25, no. 5, pp. 22-24; <https://cantus.uwaterloo.ca/>: Mss. A-KN 1012, A-KN 1018, A-KN 589, A-Wda D-4, GB-Ob Laud Misc. 284, SI-Lna 19 (olim 18).

### 3. Trier Liturgy. II. Local offices

Position	Incipit	Mode	AH
<b>L-Ab</b>	<b>O virum per Omnia</b>	<b>7</b>	<b>L-A5</b>
2V-A1	Orante sancto Aegidio	2	-
2V-A2	In ea unum regis	3	-
2V-A3	Vir domini impetrata	4	-
2V-A4	Silvam ferro ignique	5	-
2V-A5	Sancte Aegidi munda	6	-
2V-Am	Laus immense dei	6T	2V-Am

The version in Trier 491 is different to that in Trier 484b. However, there are correlations with sources from Aachen and St. Gallen.<sup>180</sup>

Position	Incipit	Mode
V-Ap	Confessor domini Aegidius	7
V-Am	Laus immensa dei sunt hujus	6
M-I	Christus laudemus cuncti	7
M-A1.1	Beatus Aegidius genere	1
M-A1.2	Iste in adolescencia sua	2
M-A1.3	Ob tam clara igitur quae	3
M-R1.1	Felicissimus dei confessor	1
M-V01	Signis variis illustrans	1
M-R1.2	Cumque dei famulus praeclaris	2
M-V01	Illud secum revolvens quod	2
M-R1.3	Ambulans sanctus Aegidius	3
M-V01	Continuo cessante ventorum	3
M-A2.1	Omnes ergo accedentes ad	4
M-A2.2	Quos ipse allocutus	5
M-A2.3	In via autem eis verbum	6
M-R2.1	Veniens dei servus in domum	4
M-V01	Surgens illa salvatorem	4
M-R2.2	Quae cum audisset filiam	5
M-V01	Gaudebat namque de filiae	5
M-2.3	Beatus Aegidius a relatum	6
M-V01	Collaudabunt multi sapientiam	6
M-A3.1	Confessor domini Aegidius cum	7
M-A3.2	Rursum prope tanta miracula	8
M-A3.3	Sed qui mundana deservat	1
M-R3.1	Cerva felicitis solitarii	7
M-V01	Unus autem venantium in	7
M-R3.2	Audita beati Aegidii fama	8
M-V01	Provolutus ante pedes servi	8
M-R3.3	Alme confessor Aegidi amice	7
M-V01	Quae nec oculus vidit nec	7
L-A1	Orante sancto Aegidio super	2
L-A2	In ea unum regis peccatum	3
L-A3	Vir domini impetrata regi	4
L-A4	Silvam ferro igneque	6
L-A5	Sancte Aegidi munda nos	6
L-Ab	Sit rex invictus deus Israhel	7
2V-Am	O sua cypressime duo Rome	8

Trier 484b contains two other offices unique to this source: the offices for Remaclus and Gorgonius. These are discussed in Chapter four.

<sup>180</sup> <https://cantus.uwaterloo.ca/>: Mss. D-Aam G 20, CH-SGs 388.

### 3. Trier Liturgy. II. Local offices

The office for Lambert, Bishop of Maestricht, which appears in the chant book from Koblenz (Trier 491), is not unique to the diocese of Trier. The antiphons of this office correspond to those edited in *Analecta Hymnica*, from Cologne, Darmstadt and Brussels sources.<sup>181</sup> The editors do not mention a source from the diocese of Trier for these chants. The Magnificat Antiphon for Second Vespers, *Laetare et lauda deum legia*, seems to be used in only this version of the office.

The only local office in the month of October is that in honour of Lubentius. He studied under Martin of Tours and was ordained as a priest by the fifth bishop of Trier, Maximinus.<sup>182</sup> He worked in Kobern, today in the district of Mayen-Koblenz. His bones were brought to Dietkirchen in 841, and a church consecrated in his name.<sup>183</sup> His office is in Trier 488b, an antiphoner from Dietkirchen, as well as Trier 498b, an antiphoner from Trier cathedral. In Trier 488b, his office is added at the back of the book after the chants for the Common of a Virgin. This may indicate that the office was only composed after the scribe had finished writing this book or that the book was used in a different church before it was moved to the church in honour of the saint. The third responsory seems to indicate that this office was intended to be sung in the Lubentius Basilica on the river Lahn: *Felix haec basilica, quam fundavit erus in devexi scopuli vertice Dithgerus, quam colit gens plurima devotusque clerus; In hac laudes jugiter deo decantantur, inibi fidelium preces immolantur*. This office has been edited in *Analecta Hymnica*<sup>184</sup> and is unique to sources from the diocese of Trier:

Position	Incipit	Mode
V-A1	Laus sit regi gloriae	4
V-A2	Vere dignis laudibus	4
V-A3	Laudes quas offerimus	5
V-A4	Intercessor hic confessor	6T
V-A5	Beatus Lubentius pro	5
V-Am	O beata contio quae	6
M-I	Venite adoremus dominum	2
M-A1.1	O Lubenti presbyter	1
M-A1.2	Ubi cum caelicolis	2
M-A1.3	Tu in terris positus	3
M-R1.1	Beatus Lubentius suis	1
M-V01	Quem amatum nimium	1
M-R1.2	Martinus infantulum pontifex	2
M-V01	Ut abjectis vitiis	2
M-R1.3	Ut lipsana corporis	3
M-V01	Accidit ut angelus	3
M-A2.1	Te locum baptismate	4
M-A2.2	In quorum consortio	5
M-A2.3	Ergo pater inclite	6
M-R2.1	Visitandi gratia Trevirum	4
M-V01	Suscipit hic juvenem	4
M-R2.2	Praesul Maximinus juvenem	5
M-V01	Ut virtutes plurimas	5
M-2.3	In utroque flumine	6

<sup>181</sup> Dreves, *Analecta Hymnica* 26, no. 79, pp. 230-233.

<sup>182</sup> MGH SS rer. Merov. III, 77.

<sup>183</sup> For more information about the Dietkirchen church dedicated to Lubentius, see Wolf-Heino Struck, "Das Stift St. Lubentius in Dietkirchen".

<sup>184</sup> Dreves, *Analecta Hymnica* 26, no. 256, pp. 256-258.

### 3. Trier Liturgy. II. Local offices

Position	Incipit	Mode
M-V01	Novo viso miraculo	6
M-A3.1	Cum vir dei spatium	5
M-A3.2	Cubrimi se praeparant	6
M-A3.3	Quaerunt in ecclesia	7
M-R3.1	Meritis eximii femina	7
M-V01	Ibi fons scaturiens	7
M-R3.2	Transnatavit flumina tria	3
M-V01	Haec sunt tria flumina	3
M-R3.3	Felix haec basilica	1
M-V01	In hac laudes jugiter	1
L-A1	Convocantur praesules denique	1
L-A2	Timor omnes concutit	5
L-A3	Quisque quod utilius	6
L-A4	Tandem corpus linteri	7
L-A5	Benedictus dominus nullo	8
L-Ab	Benedictus dominus in cuius	6
2V-Am	Celebret devotio sancta	5

The office for the Eleven Thousand Virgin Martyrs appears at the end of Trier 480, in the same hand as the rest of the book, with lessons before the responsories. The same chants appear for this office in Trier 486, in the correct place in the antiphoner (21.10). Some of the antiphons correspond to those in *Analecta Hymnica*<sup>185</sup>, indicated in the following table:

Position	Incipit	Mode	AH
<b>V-Am</b>	<b>Gaude mater ecclesia per</b>	<b>6T</b>	
M-I	Adornatus cum oleo prudenter	4	
M-A1.1	Secus decursus fluminum	1	28
M-A1.2	Flos fulsit ex Britannia	2	28
M-A1.3	Signatur super has digne lux	3	28
M-R1.1	Virgo Christi per visum	3	
M-V01	Nimis profundae factae sunt	3	
M-R1.2	Aptatis ad numerum virginum	4	
M-V01	Prope est dominus omnibus	4	
M-R1.3	Celebrato igitur per	5	
M-V01	Facientes operationem in	5	
M-A2.1	Auribus percepit deus dum	4	28
M-A2.2	Oleum exstat effusum mirabile	5	28
M-A2.3	Ad nihilum est deductus harum	6T	28
<b>M-R2.1</b>	<b>Vidit in sompnis dei virgo</b>	<b>7</b>	
<b>M-V01</b>	<b>Cervites vestras persecutori</b>	<b>7</b>	
M-R2.2	Perlustratis Romae sanctorum	7	
M-V01	Adduxit eas dominus in portum	7	
<b>M-2.3</b>	<b>Collaudamus regm glorie qui</b>	<b>3</b>	
<b>M-V01</b>	<b>Quarum suffragiis nitimur</b>	<b>3</b>	
M-A3.1	Deus qui es corona virginum	3	
<b>M-A3.2</b>	<b>Aeterni regis filio decora</b>	<b>4</b>	
M-A3.3	Jesu salus humilium sanctarum	6T	
M-R3.1	Urbs nova Jerusalem turbam	3	
M-V01	Ad bona summa vacans	3	
M-R3.2	In circuitu tuo*	*	
M-R3.3	Annalis orbita votorum nobis	6T	
M-V01	Quarum in numero cum sua	6T	
<b>L-A1</b>	<b>O felix Colonia sacra</b>	<b>6</b>	
L-A2	Arae dei stans insertus	3	

<sup>185</sup> Dreves, *Analecta Hymnica* 28, no. 93, pp. 256-259.

### 3. Trier Liturgy. II. Local offices

Position	Incipit	Mode	AH
L-A3	Trium virginum reliquiae	6T	
<b>L-A4</b>	<b>Virginum per merita floret</b>	<b>8</b>	
L-A5	Laudes regnanti jubilans	6T	
L-Ab	Laetis canamus vocibus tot	6T	
2V-Am	Gaude regina caelorum tecum	6T	

A small number of chants appear to be unique to the Trier sources (marked in bold). This mixture of known and unknown chants could point to the composition of a new office, intended for use in the Trier area. An office for these virgin martyrs is not included in the Liber Ordinarius. This office only features at the back of the antiphoner Trier 480, indicating a later addition to the book and a possible compositional date of the late fourteenth century.

In the month of November, the offices for Willibrord (7.11) and Florinus (17.11) are noticeable. The office for Willibrord appears in sources from Koblenz (Trier 486), Dietkirchen (Trier 488b) and Trier cathedral (Trier 498b); the office for Florinus in Trier 490 and Trier 491 (both sources from Koblenz). Both these offices are discussed in chapter four.

Two different offices for Barbara appear in Trier antiphoners. Trier 480, 486, 488a and 498a have the same Office, *Dulci voce resonet die hac*, while Trier 491, from Koblenz, *Summo regi glorie*. These offices are discussed in chapter four.

Another notable exception is that of the office for Odilia (or Ottilia) which appears in only one source, Trier 486. The antiphons of this office correspond to the office edited in *Analecta Hymnica* from sources from Leipzig (sixteenth century) and Bamberg (fifteenth century) sources.<sup>186</sup>

Position	Incipit	Mode
V-A1	O praeclara sponsa	1
V-A2	Nobili orta genere virgo	8
V-A3	Inclite virginis Odilie	1
V-A4	Pulchra facie sed	1
V-A5	Ave virgo gloriosa	2
V-R	Virgo Christi Ottilia	1
V-V01	Ut te praeuia	1
V-Am	Magnorum proles generosa	1
M-I	Magnum regem Christum	2
M-A1.1	Stirpe clara edita	1
M-A1.2	Annuate miro dei	2
M-A1.3	Cujus deus orbitati	3
M-R1.1	Gloriosa Christi virgo	1
M-V01	O beate Odilie meritum	1
M-R1.2	Quam incomprehensibile	2
M-V01	Dominus qui solvit	2
M-R1.3	Dominus qui venerandam	3
M-V01	O miranda et laudanda	3
M-A2.1	Hanc dum jam praesul	4
M-A2.2	Virgo Christi Ottilia	5
M-A2.3	O miranda et laudanda	6
M-R2.1	Sagax nutrix beate	4
M-V01	Toto corpore in	4

<sup>186</sup> Dreves, *Analecta Hymnica* 28, no. 36, pp. 101-103.

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Position	Incipit	Mode
M-R2.2	Odilia deo dilecta	5
M-V01	Ecce ab inferno	5
M-2.3	Venerantes festa	2
M-V01	Hujus virtus praedicanda	2
M-A3.1	A domino roborata	7
M-A3.2	Ad probandan almitatem	8
M-A3.3	Lux caelestis exoranti	4
M-R3.1	Sanctus baptista Johannes	8
M-V01	Cui locum ubi	8
M-R3.2	Sancta virgo Christi	7
M-V01	Nam de virtute	7
M-R3.3	O dei patris filia	8
M-V01	Illumina mentis nostre	8
L-A1	In honore trinitatis	2
L-A2	Apparens sanctae baptista	1
L-A3	Boves cum plaustro	3
L-A4	Hujus fide virtus Christi	4
L-A5	In virtutes adorescendo	5
L-Ab	Nexu carnis resolutio	6
P-A	Sancto Odilia venerabilis	1
T-A	Sancta Odilia intervem	4
S-A	Sancta Odilia virgo inclita	1
N-A	Isto pro nobis oratrix	4
2V-Am	Sancta praeconia recolentes	1

### III. Conclusion

A high number of feast days featured in the Trier liturgical calendar are marked with offices unique to sources from the diocese of Trier. These offices are for Castor (13.02); Matthias (24.02); Maximinus (29.05); Simeon (1.06); Acacius and companions (22.06); Goar (6.07), Margaret (13.07); Oswald (5.08); Helen (18.08); Paulinus (31.08); Aegidius (1.09); Remacle (03.09); Gorgonius (9.09); Maternus (14.09); Lubentius (13.10); the Eleven Thousand Virgin Martyrs (21.10); Willibrord (7.11); Florinus (17.11); Barbara (4.12) and Eucharis (8.12). Twenty local offices is a very high number.

When one compares the *Liber Ordinarius* (early fourteenth century), Trier 480 (mid-fourteenth century) and Trier 498a&b (fifteenth century) (regarding only full offices), an evolution in the cathedral *Sanctorale* is evident.

The office for Matthias (24.02) developed from chants to be sung from the Common of the apostles to a full-fledged individual office (Trier 480), a tradition that is upheld in Trier 498a. A similar case is the office for Gregory (12.03) – the *Liber Ordinarius* indicates chants to be used from the Common of one Confessor (Pope). The office for the Commemoration of the Crown of Thorns (4.05) only appears in Trier 480. The tradition of the individual offices for Maximinus (29.05) and Simeon (01.06) continues that of the *Liber Ordinarius* and Trier 480. Trier 498b, however, only has reduced versions of the offices. The office for the Visitation of Mary (2.07) was decreed to be observed by the entire Church only in 1389, and first appears in Trier 498b. Margaret (13.07) has a reduced office in the *Liber Ordinarius*, which is enlarged to a full individual office in Trier 480. The same can be said of the office for the Sending forth of the Apostles (15.07) – in the *Liber Ordinarius* chants are to be taken from the Common of the

### 3. Trier Liturgy. II. Local offices

Apostles. In Trier 480, an office with unique chants appears for the first time. This office tradition, however, is not continued in Trier 498b. The office for Augustine (28.08) is another discontinued tradition that does not appear in Trier 498b. The office with individual chants for Paulinus appears first in Trier 480 and later in Trier 498 – the office in the *Liber Ordinarius* consists of chants from the Common of a Bishop Martyr. The office for Matthew the Evangelist (21.09) appears only in Trier 480. The office for Lubentius (13.10), by contrast, does not appear in either the *Liber Ordinarius* or Trier 480, but only in Trier 498b. The chants for the office of the 11000 Virgins (21.10) only appear in Trier 480. Willibrord's office (7.11) appears in both the *Liber Ordinarius* and the fifteenth-century antiphoner Trier 498b, but not in Trier 480. The office tradition for Elisabeth of Hungary first appears in Trier 480 and continues in Trier 498b. The earliest liturgical witness to this veneration is the calendar in Balduin's prayer book, B<sup>a</sup>, finished in 1336. The *Liber Ordinarius* has no evidence of this feast day. The office for the Presentation of Mary (21.11) only appears in Trier 498b. The chants for both the offices of the female martyrs Catherine (25.11) and Barbara (4.11) should, in the *Liber Ordinarius*, be taken from the Common of the Virgins.

The different traditions of the Sanctorale can point to possible dates for the writing of some of the sources. The *Liber Ordinarius* is usually dated to the beginning of the fourteenth century. The office for Elisabeth of Hungary is not present in this source, but does feature in the calendar of the prayer book of Balduin. This supports the argument that the *Liber Ordinarius* was completed before 1336, which is in line with Kurzeja's dating of the early fourteenth century.

The antiphoner Trier 480 includes an office for Elisabeth of Hungary, but not an office for the Visitation of Mary. This office was only included in sources by decree from 1389 onwards. It is therefore possible that the antiphoner was written between 1336 and 1389, making it the oldest extant antiphoner, not only from the Trier Cathedral, but also from the diocese of Trier.

The high number of unique offices originating from the city and diocese of Trier shows a powerful regional identity. A substantial number of saints are perceived to have a strong connection to the city of Trier (Eucharius, Maternus, Paulinus, Simeon and Helena) and/or to cities in the diocese of Trier (Florinus, Castor, Goar), to name but a few. This results in a distinctive veneration in the liturgical tradition. Chapter four looks at a number of these offices, revealing how the liturgical veneration presented in the Trier liturgical calendar was put into practice.

## Chapter 4

### Office Chants for the Saints of Trier

#### I. Introduction

This chapter mainly concerns the liturgical music written for new local saints from the city of Trier and the diocese of Trier. Seven local saints, specific to the city of Trier, were identified. They are, in calendric order:

- Matthias, the apostle who took the place of Judas Iscariot (24 February);
- Maximinus, fifth Bishop of Trier (29 May);
- Simeon, hermit (1 June);
- Helena, mother of Constantine the Great (18 August);
- Paulinus, sixth Bishop of Trier (31 August);
- Maternus, third Bishop of Trier (14 September); and
- Eucharius, first Bishop of Trier (9 December).

A further eight saints, venerated in the diocese of Trier, were identified in order to provide points of comparison. They are, in chronological order:

- Castor, priest and Patron of Koblenz on the Rhine (13 February);
- Goar, priest (6 July);
- Oswald, King of Northumbria (5 August);
- Remacle, Bishop of Maestricht (Tongern) (3 September);
- Gorgonius, martyr (9 September);
- Willibrord, Bishop of Utrecht and Apostle of Frisia (7 November);
- Florinus, priest (17 November);
- Barbara, martyr (4 December).

These fifteen saints all have Proper Offices in their honour. The following table gives an overview of which office appears in a certain source. The sources included in this study are given the following abbreviations:

- Trier, Bistumsarchiv, Ms. Nr. 480 (Trier Cathedral, mid-fourteenth century);
- Trier, Bistumsarchiv, Ms. Nr. 484a & b (Eberhardsklausen, fifteenth century);
- Trier, Bistumsarchiv, Ms. Nr. 486 (Coblenz, fifteenth century);
- Trier, Bistumsarchiv, Ms. Nr. 488a & b (Dietkirchen, fifteenth century);
- Trier, Bistumsarchiv, Ms. Nr. 490 (St. Florinus, Coblenz, fifteenth century);
- Trier, Bistumsarchiv, Ms. Nr. 491 (St. Castor, Coblenz, fifteenth century);
- Trier, Bistumsarchiv, Ms. Nr. 498a & b (Trier Cathedral, fifteenth century).



#### 4. Office chants. I. Introduction

**Table 22: Overview of saints' offices in diocese of Trier sources**

Office	Trier 480	Trier 484a	Trier 484b	Trier 486	Trier 488a	Trier 488b	Trier 490	Trier 491	Trier 498a	Trier 498b
Matthias	f. 185v			f. 279v	p. 389	f. 154r	f. 51r	f. 198v	f. 236r	f. 174r
Maximinus	f. 200r			f. 144v		f. 92v	f. 160v	f. 217r		f. 99v
Simeon	f. 204r		f. 73v	f. 148r		f. 92v	f. 161r	f. 217r		f. 100r
Helena	f. 247r			f. 186v		f. 164v	f. 191r	f. 260r		f. 182r
Paulinus	f. 257v			f. 197v		f. 176v	f. 195v	f. 275r		f. 195r
Maternus	f. 262v			f. 204r		f. 187r	f. 199v			f. 203v
Eucharis	f. 159v			f. 246r	p. 309		f. 229r	f. 168r	f. 185r	
Castor				f. 276v				f. 192v		
Goar			f. 101v					f. 230r		
Oswald								f. 248v		
Remacle								f. 283r		
Gorgonius								f. 291v		
Willibrord				f. 220v		f. 210v; f. 236r				f. 230r
Florinus							f. 246r	f. 312v		
Barbara	f. 148r			f. 239v	p. 290			f. 161r	f. 172v	

## II. Textual and musical characteristics of later office chants

Several musicologists have identified a number of musical and textual characteristics which may be used to distinguish later office chants, so-called *post* or *neo*-Gregorian chant, from the so-called *traditional* Gregorian chant repertory.<sup>187</sup>

The term *traditional* Gregorian chant repertory refers, in the present context, to chants of the Temporale and of the Roman saints of the Sanctorale.

The text of this oldest layer is in prose. Their responsory verses use traditional tones (like elaborate psalm tones. These melodies show a tendency towards the use of the tetrachordal system and melodic building-blocks. The newer layer of Gregorian chant, the neo-Gregorian repertory, tends to favour goal pitch-orientated melodic phrases, the use of the so-called Gallican ending, scale movement, interval leaps over an interval bigger than a fifth, and the absence of traditional verse tones with the responsories as well as rhymed text. New treatises by medieval theorists like Bern (978-1048) and Hermannus Contractus (1013-1054) must surely have influenced new compositions and compositional techniques.

All of these characteristics will not, of course, be present in all chants to the same degree. Some chants may display more modern stylistic characteristics than others; other chants may have a mixture of traditional and newer features, which would place these chants more in the middle of an evolutionary timeline. From the late eleventh century onwards, verse texts become common and responsory verse tones are modified or abandoned.<sup>188</sup>

The following section surveys the literature on musical and textual style characteristics of later office chants, which is then applied to the Trier offices.

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<sup>187</sup> Dobszay, "Zur Stilistik der Melodien des Emmeram-Offiziums", 87-108; Dobszay & Szendrei, eds. *Antiphonen*; Hankeln, "Antiphonen Süddeutscher Heiligenoffizien des Hochmittelalters", 151-172; Hankeln, "Die Antiphonen des Dionysius-Offiziums in Clm 14872 (St. Emmeram, Regensburg, 16. Jh.)", 109-128; Hankeln, "Old and New in Medieval Chant. Finding methods of Investigating an Unknown Region", 161-180; Hiley, "Das Wolfgang-Offizium des Hermannus Contractus. Zum Wechselspiel von Modustheorie und Gesangspraxis in der Mitte des 11. Jahrhunderts", 129-142; Hiley, "Early cycles of Office Chants for the Feast of Mary Magdalene", 369-399; Hiley, "Gregorian and neo-Gregorian chant. Changes of style in Office chants for medieval patron saints", 3-16 (originally published in Czech, I thank Prof. Hiley for providing me with an English copy of his paper); Hiley, "Vita and historia, biography and chant cycle. The shaping of liturgical Offices for medieval saints", 29-42;

<sup>188</sup> Hankeln in "Antiphonen Süddeutscher Heiligenoffizien des Hochmittelalters", 159, cautions that these characteristics on their own, might have appeared in traditional Gregorian chant – what makes it non-Gregorian, is how often such a characteristic appears in a specific chant, and in combination with which other characteristics: "Hat ein Gesang eine geringe Dichte von Melodiemarken, könnte er noch dem klassisch „gregorianischen“ Stil angehören. Ist diese Dichte aber hoch, könnte das ein Hinweis auf eine „ungregorianische“ Stilhaltung sein" (159). Andrew Hughes, *Versified Office: Sources, poetry and chants, Volume 2*, warns that using these later style characteristics to a certain century, is an uncertain undertaking. He states: "... until we know how quickly and often liturgical books were revised, the date of an Office is often that of the book, perhaps a generation later than the genesis of the office itself and its chant" (510). I do not agree with this statement. An office contained in a fourteenth-century book might show stylistic tendencies of the older Gregorian chant repertory, which in turn might indicate a much earlier composition date than that of the book in which it is found. This might rather point to a continuing tradition using the same office chants for centuries, than a late compositional date for the respective office.

### 1. Antiphons vs Responsories

In their study “Antiphonen”, Dobszay and Szendrei describe a “newer (post-Carolingian) style of chant.”<sup>189</sup> Dobszay and Szendrei state that their study is not based on a “single predetermined characteristic” as basis for classification, but rather that “... the pieces, ‘find their own place’, ..., in the system, in the course of a multifactorial analysis of the music. This kind of classification is intended to reveal something of the genetic relationships between the pieces ...”.<sup>190</sup> The authors created a system based on types and styles, as is used in the musicological traditions of Hungary.<sup>191</sup> Type, in this case, can be defined as “... (a) virtual melodic outline ...”.<sup>192</sup>

Dobszay uses this classification to establish melodic families of chants. He describes the basic difference between the “older, genuine types” and the “quasi-types” which, it seems, all stem from the transitional and newer style period in chant history, as follows: the older types of melodies were built using melodic ‘building-blocks’, which, through time, oral transmission, change in location and the singer/choirmaster’s personal taste, might have acquired few and small variations. With the newer, “quasi-types”, the composer seems to leave these melodic building-blocks behind, to follow the direction indicated by musical theory – building on a “tonal framework” which sets out parameters within which to work.<sup>193</sup> The argument is that antiphons in the older style used “small, motivic elements and a combination thereof”<sup>194</sup> to form the “tonal space”<sup>195</sup> of a chant. However, in the newer style, Dobszay and Szendrei state that “the mode is not a sum of motivic elements, but is rather a general tonal framework (‘scale’) for melodic motions.”<sup>196</sup> According to this argument, the melody moves between the finalis and the fifth of the melody, with cadences pre-dominantly on these two tones.<sup>197</sup>

In the traditional repertory, antiphons and responsories had quite different melodic building blocks, which can be easily explained by their different historical development and liturgical function. In the newer style, however, both genres of chant follow the same patterns of melodic behaviour, dominated by the key notes of the mode.

### 2. Textual characteristics

Prose was the form of choice for chant texts written in the traditional Gregorian style. During the eleventh century, rhymed prose and hexameters, some with internal rhyme (Leonine hexameters), became more popular, and by the end of the twelfth century, accentual rhymed

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<sup>189</sup> Dobszay & Szendrei, eds. *Antiphonen*, 25.

<sup>190</sup> Dobszay & Szendrei, eds. *Antiphonen*, 21.

<sup>191</sup> Dobszay & Szendrei, eds. *Antiphonen*, 22.

<sup>192</sup> Dobszay & Szendrei, eds. *Antiphonen*, 22.

<sup>193</sup> Dobszay & Szendrei, eds. *Antiphonen*, 25.

<sup>194</sup> Dobszay & Szendrei, eds. *Antiphonen*, 25.

<sup>195</sup> Estelle Joubert used this term in her article, *New music in the Office of Thomas Becket*, 41.

<sup>196</sup> Dobszay & Szendrei, eds. *Antiphonen*, 25.

<sup>197</sup> Dobszay & Szendrei, eds. *Antiphonen*, 25.

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verse had come into vogue.<sup>198</sup> The texts of all seven of the local saints' offices in Trier 480 are in prose. The individual chapters give more information on the sources for the chant texts.

### 3. Musical characteristics

A variety of musical characteristics have been identified to help establish to which layer of chant repertory an office might belong: the early medieval layer or the late medieval layer of the traditional Gregorian repertory. The main contributors in this regard have been Frere, Gevaert, Dobszay and Szendrei (classifying both antiphons and responsories), Hiley, Hankeln, and Dobszay, with specific attention to musical characteristics that appear more frequently in later medieval compositions. These musical characteristics, named and demonstrated with musical examples in numerous articles, have been largely accepted by the musicological community.

Many of these characteristics can occur in chants in the old Gregorian style tradition, but not to such an extent as in the later style layer of the chant tradition.

For example, Frere identifies opening themes for antiphons in mode 1 (*b*) and mode 8 (*c*) that involves big leaps, or a combination of leaps:

Mode 1 (*b*)<sup>199</sup>:

Is-te est Jo-an- nes

Mode 8 (*c*)<sup>200</sup>:

miseri-cor-di-am tu-am

The so-called Gallican ending appears twice in Frere's opening theme (*a*) for antiphons in the third mode:

Dum comple-ren-tur di-es Pentecostes, e-rant omnes pa-ri-ter di-centes al-le-lu-ia.<sup>201</sup>

Frere's first theme of mode 3 (III<sup>a</sup>) has a number of variations. A variation of this theme from the office for the fourth Sunday of Advent opens with an interval leap of a fourth, moves over an interval of a sixth in the space of one word (*minui*), and has a number of tone groups present over one syllable in the first two phrases:

<sup>198</sup> Hiley, “Gregorian and neo-Gregorian chant”, 2.

<sup>199</sup> From the office for Stephan. Frere, *Introduction to the Sarum Antiphonal*, 66.

<sup>200</sup> From the office for Christmas. Frere, *Introduction to the Sarum Antiphonal*, 73.

<sup>201</sup> From the office for Pentecost. Frere, *Introduction to the Sarum Antiphonal*, 69.

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In melodies composed in the newer style, many of these characteristics appear together and in a far higher number than in chants that form part of the traditional corpus.<sup>202</sup>

One accepts that due to these scholars' extensive knowledge and experience of office chants, the musical characteristics identified to appear more often in later medieval compositions hold true. Since a large repertory of office chants have, however, yet to be studied, it might be that these criteria might not apply to all office chants composed during the later Middle Ages. For the moment, though, these characteristics are the criteria to which new office chants are subjected, in order to try and establish where on the musical timeline they might fit in best. The following lists and gives information on each characteristic:

##### a) Modal order

"One of the well-known bits of information about offices composed or compiled in the late Middle Ages is that their chants are often in modal order".<sup>203</sup> Hughes continues, lamenting the fact that, at the time of writing (1985), so little was known concerning the musical qualities of this late repertoire, although, thankfully, almost thirty years later, the situation has changed.

Modal order refers to the chant cycles for Matins and Lauds. In a secular Office, the cycle of antiphons for Matins would start in the first mode; continue in order to the eighth mode for the eighth antiphon, before returning to the first mode for the first antiphon. The responsories would follow the same order. The modal order can either continue with the cycle of antiphons for Lauds (first antiphons of Lauds in the second mode), or the antiphon cycle for Lauds can start afresh with the first mode for the first antiphon.<sup>204</sup>

This style element does not appear in the traditional repertory of Gregorian chant. This phenomenon can first be noticed in the early tenth century (for example, the offices for the Holy Trinity, for the invention of St. Stephen and for St. Lambert) composed by Stephen of Liège and antiphons composed by Hucbald of St. Amand in honour of St. Peter, although this phenomenon did not gain popularity in all centres at the same time.<sup>205</sup> Hiley remarks that this characteristic begins to appear more frequently towards the end of the tenth/beginning of the eleventh century, but that it did not gain a foothold everywhere at the same time.<sup>206</sup>

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<sup>202</sup> Hiley remarks: "Several important trends are discernible in new Office music ... None are entirely new, but they seem to have become increasingly important, and they are useful as benchmarks for stylistic comparisons" (Hiley, "Historia Sancti Emmerammi", xxv).

<sup>203</sup> Hughes, "Modal Order and Disorder in the Rhymed Office", 30.

<sup>204</sup> Haug, in the *New Grove Dictionary* states that "A common musical device in medieval Office composition appearing from the 10<sup>th</sup> century onwards ..., is the numerical ordering of chants according to their mode; but this feature was not unique to Offices with versified texts" (496).

<sup>205</sup> Hiley, "Vita and historia", 35; Hiley, "Gregorian and non-Gregorian chant", 3

<sup>206</sup> Hiley, "Vita and historia", 35. Hiley states, "the older layers of the chant repertory know nothing of the procedure whereby chants are ordered numerically according to the modes", "Vita and historia", 34.

This new compositional technique was a way for the composer to move away from the older techniques and meaning of each mode in the older style of chants. Dobszay states that in the older style, the choice of mode would not only influence factors such as the scale, but also “the disposition of characteristic melodic lines, the use of particular intervals, the possible formal structures and cadence notes”.<sup>207</sup> In the older style of chant, the chants were built using certain musical formulas, and these formulas were uniquely tied to certain modes.<sup>208</sup>

Of the seven Trier offices for local saints, only two follow the modal ordering in both the cycles of antiphons and responsories: the offices for Ss. Helena and Paulinus. Three of the offices (Ss. Maternus, Matthias and Maximinus) follow the modal ordering, but then only in either the antiphon cycle or responsory cycle in Matins, or the antiphon cycle in Lauds. The two remaining offices, the offices for Ss. Eucharius and Simeon, do not follow a particular modal order. Each of these will be described in more detail in the chapter dedicated to that particular saint’s office.

### **b) Organisation of tonal space**

#### **i) Use of goal pitches**

A characteristic of the later musical style was the use of certain tones for cadence points and phrase endings. In his treatise *De Musica (De harmonica institutione)*, Hucbald first names the tones and how they govern certain ‘tropes’ (modes)<sup>209</sup>

Guido of Arezzo, who was responsible for the invention of staff notation, was the author of the treatise *Micrologus*, completed around 1030. According to Hiley, Guido’s primary aims with the writing of this treatise was “(i) to enhance our understanding of chant in ways that will facilitate the reading of notation and, conversely, the notating of chants; and (ii) to provide guidelines for the composition of new chants and the correction of poor ones”.<sup>210</sup>

In the *Micrologus*, Guido applies modal ‘functions’ to each tone; “they apply to single pitches in critical positions or to ranges and successions of pitches ... the medial functions are of both kinds, having to do with range and register on the one hand, and individually important medial pitches on the other”.<sup>211</sup>

In chants exhibiting later musical style characteristics, the use of the fifth and octave above the finalis, as well as the finalis itself, at phrase or word endings, occurs more often. Hiley states, “the principle of concentrating on finalis and upper fifth for word-endings, is a useful test of

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<sup>207</sup> Dobszay & Szendrei, eds. “Antiphon Melodies”, 25.

<sup>208</sup> Dobszay goes so far to say that the listener “misses the characteristic motifs and combinations” and that the new style of chant, all the chants “sound the same” (“Antiphon Melodies”, 25). I suppose it must be when one is used to listening to Mozart’s symphonies, and is suddenly confronted with a symphony of Brahms. However, Gregorian chant, like all music, had to evolve and develop new ways of expression.

<sup>209</sup> Palisca, ed., *Hucbald, Guido and John on Music*, 38-39; Hiley, *Western Plainchant*, 451; Powers & Wiering, “Mode”, *New Grove Dictionary*, 779.

<sup>210</sup> Hiley, *Western Plainchant*, 470.

<sup>211</sup> Powers & Wiering, “Mode”, *New Grove Dictionary*, 783-4.

the stylistic profile of a chant”.<sup>212</sup> Hiley calls these ‘goal pitches’, while Andrew Hughes uses the term ‘edge pitches’.

Hermannus Contractus also explains his idea about melodic ‘cornerstones’ (Hiley’s term): The melody should be based on the cornerstones of the *modus*, the *finalis*, the fifth of the *finalis* or the fourth under the *finalis* (depending on whether the mode is plagal or authentic), and if the range of the melody is wide enough, the upper *finalis* can be used as a cornerstone.<sup>213</sup> Hermannus, in contrast to Guido, not only gives the *finalis* an important modal quality, but also the fourth, fifth and the octave. The four tetrachords that are formed have a special meaning in Hermannus’s theory.<sup>214</sup> Hermannus’s treatise, however, was not circulated widely, and it is still unclear how far its influence stretched after the eleventh century.<sup>215</sup>

Stäblein states that accented syllables would be “auskomponiert” – given more importance – and unaccented syllables less so – a “modal integrity in individual words”.<sup>216</sup> Estelle Joubert sums up Stäblein’s theory as that “... individual words in plainchant for offices begin and end on pitches that are modally important, thereby creating stability and overall modal integrity in the item.”<sup>217</sup> This tendency will be individually examined in the chapters dedicated to the saints’ offices.

## ii) The Ambitus

Office chants composed in the new compositional style mostly uses the whole ambitus associated with a respective mode, and in some respects widens the range to include tones above and/or below the octave range.

In the treatise *Alia Musica*, the anonymous author insinuates the octave characteristics of each mode, but never calls it as such.<sup>218</sup> The first author in the *Alia Musica* examines the first to the seventh mode, but then has difficulty with the eighth mode, calling it a “mere appendage of the seventh”.<sup>219</sup> Only later in the same treatise is this problem solved.<sup>220</sup> The author also later divides the octave into important tone pitches, and describes the ‘limits’ for these octaves.<sup>221</sup>

In the 10<sup>th</sup>-century *Dialogus in musica*,<sup>222</sup> the author stipulates ranges for the melodies of the eight modes. He enlarges the octave range by a tone to the bottom of the octave (in some cases both a tone to the bottom and the top of the octave are added). Apel portrays it as such:<sup>223</sup>

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<sup>212</sup> Hiley, “Gregorian and neo-Gregorian chant”, 5.

<sup>213</sup> Hiley, “Das Wolfgang-Offizium des Hermannus Contractus. Zum Wechselspiel von Modustheorie und Gesangspraxis in der Mitte des 11. Jahrhunderts“, 131-134.

<sup>214</sup> Powers & Wiering, “Mode”, *New Grove Dictionary*, 787.

<sup>215</sup> Powers & Wiering, “Mode”, *New Grove Dictionary*, 787.

<sup>216</sup> Stäblein, “Schriftbild der Einstimmigen Musik”, 162.

<sup>217</sup> Joubert, “New music in the Office of Thomas Becket from the Diocese of Trier”, 44.

<sup>218</sup> Chailley, *Alia Musica*, 32.

<sup>219</sup> Chailley, *Alia Musica*, 107; Powers & Wiering, “Mode”, *New Grove Dictionary*, 781.

<sup>220</sup> Chailley, *Alia Musica*, 198-99; Powers & Wiering, “Mode”, *New Grove Dictionary*, 781.

<sup>221</sup> Chailley, *Alia Musica*, 200-201; Powers & Wiering, “Mode”, *New Grove Dictionary*, 781.

<sup>222</sup> Gerbert, *Scriptores Ecclesiastici De Musica Sacra Potissimum I*, 259-264.

<sup>223</sup> Apel, *Gregorian Chant*, 135.

#### 4. Office chants. II. Textual and musical characteristics

Mode	Authentic	Interval	Mode	Plagal	Interval
1	C-d	Ninth	2	G-b	Tenth
3	D-e	Ninth	4	A-c	Tenth
5	E-f	Ninth	6	C-d	Ninth
7	F-a	Tenth	8	C-e	Tenth

The idea of the use of the associated octave range for chant melodies has been around since the tenth century. This, of course, did not necessarily mean that all chants composed from this period and onwards show this characteristic. It is in combination with other modern style characteristics that the use of the whole octave range, or even a range encompassing both the authentic and plagal mode ranges, and especially how the composer uses the wide range in the melody, becomes interesting.

#### c) Melodic characteristics

##### i) Lengthy tone groups

Hankeln characterises these as a group of notes on one syllable and that the group must consist of four notes or more.<sup>224</sup> This characteristic appears frequently in many of the chants from all seven Trier offices. The following example, the sixth responsory, *O miram viri*, is from the office for Paulinus:

#### Responsorium VI *O miram viri* (M-R6)

6T

R. O mi-ram vi- ri fi-de- lis

Pau- li- ni Con- stan- ti- am

qui in A- thana- si- i damp- na- ti- o- nem non con- sensit.

Quam in se ip- sum in- no- cens pa- ci- en- ter

<sup>224</sup> Hankeln, "Antiphonen des Dionysius-Offiziums", 115.





### ii) Rapid melodic movement

One of the characteristics of the later musical style is the dynamic of the melodic line – the melodic movement within the tonal space. Hankeln states that melodies in the neo-Gregorian chant style might be defined by “segments of increasing and relaxing melodic force”, while the traditional Gregorian corpus rather shows an “admirable economy in negotiating a limited ambitus by a very slow stepwise melodic movement”.<sup>225</sup> The melody could move through a whole octave in the space of one syllable or one word. This characteristic is not included in the analytic table concerning the musical analysis of each saint: this feature appears very rarely in the seven Trier saints’ offices. When it does occur, it is discussed separately in each chapter.

### iii) So-called Gallican ending

The following table lists the number of Gallican endings used in each office. The first column lists the name of the saint’s office (in order of date), the second column gives the number of chants included in that specific office (a responsory and its verse counts as one chant; if a second verse, i.e. *Gloria patri* was written, it is counted as one chant with its preceding responsory and verse). The number only includes those chants with notation. The last column aims to give a percentage, which can be compared between the seven offices.

Saints’ office	Number of chants	Number of Gallican endings	Percentage
Matthias	30	84	13.62
Maximinus	32	39	6.75
Simeon	27	89	12.99
Helena	22	81	9.63
Paulinus	27	136	19.85
Maternus	20	24	2.59
Eucharis	27	91	13.28

In some chants, this feature helps achieve the alternative melodic goals of the fifth above the finalis, and the octave above the finalis, instead of the tetrachordal structures favoured in the “classical ‘Gregorian’ chant”.<sup>226</sup>

An example of a chant with a recurrent use of the Gallican ending is from the office in honour of Helena, *Beata Helena ut*:

<sup>225</sup> Hankeln, “Old and New in Medieval Chant. Finding methods of investigating an unknown region”, 173.

<sup>226</sup> Hiley, “Historia Sancti Emmerami”, xxv.

#### 4. Office chants. II. Textual and musical characteristics

##### Antiphona I *Beata Helena ut* (L-A1)

2

A. Be-a- ta He- le- na ut virtu- tem mi- ra-cu- lo- rum  
in be- a- to Sil- ves-tro vi- dit in De-um et Christum e- ius credi- dit.  
E u o u a e.

The Gallican ending is used six times in this melody; five times leading up to the finalis of the mode, *D*, and once, the fifth above the finalis, *a*. The Gallican ending also accentuates the words with which it is used, in this case *Beata Helena*, underlining the saintliness of the emperor's mother; she saw (*vidit*) and believed (*credidit*) in the strength (*virtutem*) of the miracles, which led to her conversion to Christianity.

#### iv) Scale movement through a fifth or more

Scale movement is the continuous movement in one direction of a series of tones over the range of a fifth or more, over one or more syllable(s).<sup>227</sup> In the seven Trier offices, this feature does not appear frequently, and when it does, the scale is rarely larger than the interval of a fifth. The following example is from the office for Paulinus, *Dilectus Deo et hominibus*:

##### Responsorium IX *Dilectus Deo et hominibus* (M-R9) (V: f. 278v)

1

R. Di-lec-tus De o et ho- mi- ni- bus  
pre- sul ur-bis Tre- ve- ri- ce  
Pau- li- nus dum ul- tra

<sup>227</sup> Hankeln, "Antiphonen des Dionysius-Offiziums", 115; Hankeln, "Old and New in Medieval Chant", 163.

#### 4. Office chants. II. Textual and musical characteristics

ter- mi- num Christi- am no- mi- nis

ex- i- li- a i- mi- tan- do

prop- ter ve-ri- ta- tis tes- ti- mo- ni- um af- fli- ge- re- tur.

Tan- dem in Fri- gi- a ca- pi- te

ce- sus be- a- te pas- si- o- nis a Do- mi- no

co- ro- nam

(nam) sus- ce- pit.

##### v) Large interval leaps

This characteristic consists of two components: a) leaps exceeding a fourth; b) leap combinations. Hankeln defines leap combinations as either two successive leaps in the same direction, or three successive leaps in a changing direction.<sup>228</sup> The succession of three leaps may only be interrupted by one interval of a second. These leaps mostly highlight the relationship between the finalis and the fourth below or the fifth above the finalis.<sup>229</sup> Leap combinations and/or a succession of leaps rarely occur in the seven Trier saints' offices.

<sup>228</sup> Hankeln defines direct movement as "an interval larger than a fourth which is traversed directly without repetition or return, leap- and/or stepwise, but not as a single scale larger than a fourth, leap or leap-combination" (Hankeln, "Old and New", 176).

<sup>229</sup> Hankeln, "Antiphonen des Dionysius-Offiziums", 115.

#### 4. Office chants. II. Textual and musical characteristics

A chant from the office for Simeon, *Quidam puer diu*, has two examples of an interval leap, both over the interval of a fifth:

##### Antiphona IV *Quidam puer diu* (L-A4)

5

A. Quidam pu- er di- u mu-tus

ante sepul- crum vi- ri De- i

of-fi-ci-o lingue est resti- tutus. E u o u a e.

##### vi) Zig-zag movement

Hankeln mentions a movement, which he calls a ‘z-figure’, a ‘zig-zag movement’ that can bring about a rapid movement in the melody.<sup>230</sup> However, this figure does not appear in the seven local Trier offices.

### III. Comparative studies

The previously mentioned musical characteristics have become standard in helping to determine the compositional date of a specific office. One must, however, also take the compositional tendencies of a region into account. The following will give an overview of local saints’ offices from different European regions. This will help to establish a basis of how the textual and musical characteristics can be found in other local saints’ offices and how this can be compared to the regional style of the Trier diocese.

Each example is accompanied by a table containing information about the musical analysis of that specific chant. The first column identifies the position of the chant in the office; the second gives the incipit of the chant. The third column shows the number of multi-syllabic words and syllables in the text. The fourth reflects the mode of the chant, while the fifth reveals the range of the chant in question. The sixth column contains information about the words that end with a Gallican ending, followed by a column expressing how words start and/or end on goal pitches. The last two columns present information on whether scalar movement or leaps appear in that chant. The musical analysis of each saint’s office in the later part of this chapter is accompanied by such a table.

Thanks to the *Historiae* series, published as part of the Musicological Studies by the Institute of Mediaeval Music, Canada, 23 books have been published, each focusing on a different

<sup>230</sup> Hankeln, “Old and New in Medieval Chant”, 174-75.

office.<sup>231</sup> Many authors have also published articles on saints.<sup>232</sup> These articles almost never include a full transcription of the office in question due to lack of space, and are thus difficult to include in a comparison study. For this reason, musical examples have been taken from a certain number of the offices that form part of the *Historiae* series, as well as offices that were examined as part of the research project, “Die Gesänge der Heiligen-Offizien (*Historiae*) im Mittelalter”, in order to give an overview of the stylistic situation as it is currently known.

As part of the traditional corpus of saints’ offices, chants from the offices in honour of John the Baptist and Agatha were used. Two offices composed in Regensburg, those in honour of Emmeram and Erhard, from the eleventh and fourteenth century, respectively also feature. The office for St. Liudger is an example of the compositional style used in Münster in the thirteenth century. The offices for Sts. Afra and Wolfgang are examples of the revolutionary compositions of Hermannus Contractus. The office for St. Stephan, composed in Hungary, consists of three layers, dating from c. 1083 to the second half of the thirteenth century. The office for Martha is an example of a late rhymed office from Bohemia. The office for the Presentation of the Blessed Virgin originated in France in the late fourteenth century. The office in honour of Knud is an example from Denmark, dating to the twelfth century. Two offices represent examples from Britain – the offices for Sts. Edmund and David. Two offices from Italy are represented as well, namely the office for the virgin Clara, and the office for the Bishop Regulus.

The office for John the Baptist (24 June) is part of the oldest layer of the chant repertory. These two examples, the seventh antiphon, *Posuit os meum* and the seventh responsory, *Praecursor Domini venit*, are taken from the *Nocturnale Romanum*:

**Antiphona VII *Posuit os meum* (M-A7)<sup>233</sup>**

7



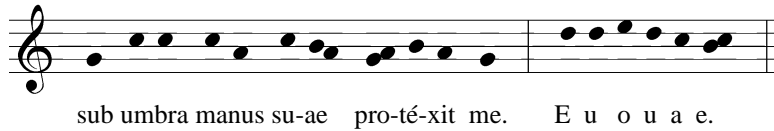
A. Posuit os meum Dominus quasi glá-di-um a cútum:

<sup>231</sup> 1. Haggh, “Two Offices for St. Elizabeth of Hungary”; 2. Hiley, “*Historia Sancti Emmerammi*”; 3. Hankeln, “*Historiae Sancti Dionysii Areopagitae*”; 4. Hankeln, “*Historia Sancti Erhardi*”; 5. Boyce & Coleman, “*Officium presentationis Beate Virginis Marie in Templo*”; 6. Goudezenne, “*L’Office romano-franc des saints martyrs Denis, Rustique et Eleuthère*”; 7. Hiley, “*Historia Sancti Wolfgangi Episcopi Ratisbonensis*”; 8. Snoj, “Two Aquileian Poetic Offices”; 9. Czagány, “*Historia de Sancta Martha Hospita Christi*”; 10. Hiley & Berschin, “*Historia Sanctae Afrae Martyris Augustensis*”; 11. Fickett, “*Historia Sancti Martini*”; 12. Thomayer, “*Historia Sancti Achacii vel Decem milium Martyrum*”; 13. Klugseder, “*Historia Sancti Simperti*”; 14. Klugseder, “*Historia Sancti Quirini & Historia Sancti Chrysconi*”; 15. Bezuidenhout, “*Historia Sancti Ludgeri*”; 16. Brand, “*Historia Sancti Reguli Episcopi et Martiris*”; 17. Bergsagel, “*Offices & Masses of St. Knud Lavard*”; 18. Dobszay, “*Historia Sancti Stephani Regis*”; 19. Arnaud & Dennery, “*L’Office de la couronne d’épines à Sens*”; 20. Czagány, “*Historia Sancti Demetri Thessalonicensis*”; 21. Tremp, Berschin & Hiley, “*Historia Sancti Galli*”; 23. Maurey, “*Historia Sancti Gatiani Episcopi Turonensis*”.

<sup>232</sup> See the Gregorian Chant Bibliography on the Cantus Planus website, hosted by the University of Regensburg: Hiley, ed., [http://www.uni-regensburg.de/Fakultaeten/phil\\_Fak\\_I/Musikwissenschaft/cantus/](http://www.uni-regensburg.de/Fakultaeten/phil_Fak_I/Musikwissenschaft/cantus/).

<sup>233</sup> *Nocturnale Romanum*, 198.

#### 4. Office chants. II. Textual and musical characteristics



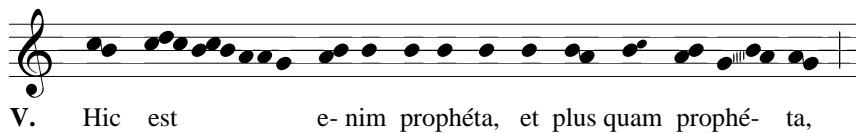
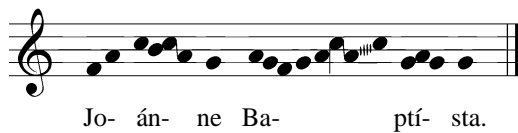
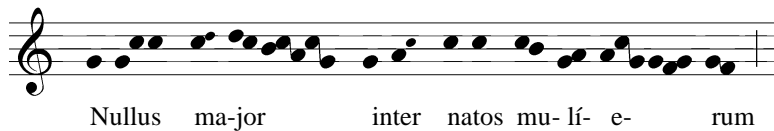
**Table 23: Musical analysis of the antiphon *Posuit os meum***

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-A7	Posuit os meum	10w, 33s	7	G-d	1/13	s7/10, e5/10, b5/10	0/33	0/33

The range of this chant is small and the melody contained, moving in steps and smaller leaps (only one leap larger than a third, over the interval of a fourth, occurs). No tone groups, scale movement or interval leaps occur, and only one Gallican ending is used.

#### **Responsorium VII *Praecursor Domini venit* (M-R7)<sup>234</sup>**

8



**Table 24: Musical analysis of the responsory *Praecursor Domini venit* and its verse**

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-R8	Praecursor Domini venit	12w, 42s	8	D-d	0/12	s4/12, e6/12, b1/12	0/42	0/42
M-V8	Hic est enim	5w, 20s	8	F-d	0/5	s0/5, e2/5, b0/5	0/20	0/20

<sup>234</sup> Nocturnale Romanum, 199.

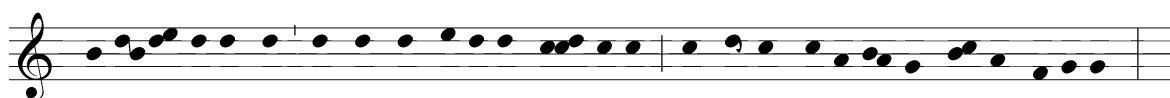
#### 4. Office chants. II. Textual and musical characteristics

The responsory's range spans an octave, with goal pitches on half of the endings of multisyllabic words. Lengthy tone groups do appear which is to be expected for a responsory, but no scale movement or interval leaps help the melody along. The traditional verse tone for the eighth mode is used, with the difference being that the first phrase of the verse tone normally revolves around *c*. In this case, it revolves around *b*, before ending the first phrase in the known way.

Another example of an old office is the office for St. Agatha (5 February). The two examples featured here are the first antiphon, *Ingenua sum et*, and the first responsory, *Dum ingrederetur beata Agathes*:

##### Antiphona I *Ingenuam sum et* (M-A1)<sup>235</sup>

7



A. Ingé- nu-a sum, et ex spectábi-li gé- ne-re, ut o-mnis parenté- la me-a te-státur.



E u o u a e.

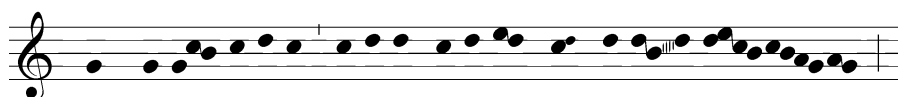
Table 25: Musical analysis of the antiphon *Ingenuam sum et*

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal pitches at start, end, both	scales 5th+	leaps 5th +
M-A1	Ingenuam sum et	7w, 26s	7	F-e	1/7	s2/7, e4/7, b1/7	0/26	0/26

In contrast to the antiphon from the office in honour of John the Baptist, this antiphon's range almost covers an octave. Similarities, however, abound. The use of goal pitches to end multisyllabic words is limited; only one tone group appears (consisting of only four tones), with no scale movement or interval leaps. For the first phrase of the melody, the chant revolves around *d*, the fifth above the finalis, and rarely strays from that tone. In the second phrase, the melody moves with a slow and deliberate pace, mostly through step-by-step tones to the finalis of the mode, *G*.

##### Responsorium I *Dum ingrederetur beata Agathes* (M-R1)<sup>236</sup>

7



R. Dum in-gre- deré-tur be-á- ta A-ga-thes in cárce- rem,

<sup>235</sup> Nocturnale Romanum, 68.

<sup>236</sup> Nocturnale Romanum, 69.

#### 4. Office chants. II. Textual and musical characteristics

di- xit ad jú-di- cem:

Im-pi-e, crudélis et di-re ty-ránne,

non es confúsus amputá-re in fémi- na,

quod ipse in ma- tre su- xí- sti.

V. E- go au-tem há- be-o mamíllas in- tégras in-tus in á- ni- ma me- a,

quas Dómino conse- crá- vi.

**Table 26: Musical analysis of the responsory *Dum ingrederetur beata* and its verse**

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-R1	Dum ingrederetur beata	16w, 56s	7	G-e	0/16	s8/16, e7/16, b3/16	0/56	1/56
M-V1	Ego autem habeo	10w, 29s	7	b-f	0/10	s4/10, e2/10, b2/10	0/29	0/29

The range of this responsory is smaller than the previous example, ranging over an interval of a sixth. Almost half of the multisyllabic words end on goal pitches. Most of the tone groups consist of four tones in ascending or descending order. One cannot speak of a scale fragment, since the scales only consist of four tones, not five or more. The Gallican ending does not appear in either the responsory or the verse, and only one interval leap over a fifth occurs in the responsory. The traditional verse tone for mode 7 is used.

These two examples of offices from the traditional Roman layer of the chant corpus show that some characteristics connected to the modern chant layers do occur, but not at all as frequently as in offices from a later period.



#### 4. Office chants. II. Textual and musical characteristics

An example from the early eleventh century is the office for St. Emmeram, composed by Arnold in circa 1030, at Regensburg at the monastery bearing the saint's name.<sup>237</sup> The text for this office is in rhymed prose; the chants follow the modal order.<sup>238</sup> Based on the characteristics that feature in this office, Hiley classifies this office as “moderately ‘progressive’”.<sup>239</sup> The following two examples are the Benedictus antiphon, *Evangelicis adherens preceptis*, and the ninth responsory of Matins, *Preciosus martir Domini*:

##### Antiphona ad Benedictus *Evangelicis adherens preceptis* (L-Ab)<sup>240</sup>

8

A. E- van-ge-li-cis ad-he-rens preceptis, et i- mi-ta- ci-o- ne domi-ni- ce di-lec- ci- o- nis  
tangens cornu e- rectum in domo Da- vid fi- delis, be-a- tus pon-ti-fex Em- merammus  
per marti- ri- i tri-bu-la- ci- o- nes ho- di- e  
Spi-ri-tu migravit ad ce- li- cas sedes. E u o u a e.

Table 27: Musical analysis of the antiphon *Evangelicis adherens preceptis*

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
L-Ab	Evangelicis adherens preceptis	22w, 78s	8	D-d	6/22	s7/22, e14/22, b4/22	0/78	1/78

##### Responsorium IX *Preciosus martir Domini* (M-R9)<sup>241</sup>

I

R. Preci- o- sus mar- tir Do- mi- ni Emme-ram- mus

<sup>237</sup> Hiley, “Historia Sancti Emmerammi”.

<sup>238</sup> Hiley, “Historia Sancti Emmerammi”, xxv.

<sup>239</sup> Hiley, “Historia Sancti Emmerammi”, xxv.

<sup>240</sup> Hiley, “Historia Sancti Emmerammi”, 25.

<sup>241</sup> Hiley, “Historia Sancti Emmerammi”, 16-17.

#### 4. Office chants. II. Textual and musical characteristics

perstans for- tis in ul- ti- mi me- ta a- go- nis,

Non in- ter- ru- pit verba o- ra- ci- o- nis

sed Do- mi- no De- o se commendans,

gra- ci- as e- git.

V. Sca- le super-po- si- tus et cru- de- li- ter a carni- fi- ci- bus in-ci-sus. Non.

**Table 28: Musical analysis of the responsory *Preciosus martir Domini* and its verse**

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal pitches at start, end, both	scales 5th+	leaps 5th +
M-R9	Preciosus martir Domini	17w, 53s	1	C-c	2/17	s8/17, e14/17, b7/17	0/53	7/53
M-V9	Scale superpositus et	5w, 21s	1	D-d	1/5	s2/5, e4/5, b1/5	0/21	1/21

The antiphon uses the whole range of its respective mode, while the range of the responsory is also over an octave, but a tone lower than associated with the respective mode (mode 1). Fourteen of the twenty-two multisyllabic words end on a goal pitch, with thirteen of them on the finalis, *G*. The use of tone groups in the antiphons is low, and that of scale movement non-existent. The Gallican ending appears six times in the antiphon (marked by squares), each time at the end of a phrase.

A large number of the multisyllabic words of the responsory end on goal pitches. The number of tone groups per syllable is not that high, and no scale segments were used in this melody. The Gallican ending appears twice in the responsory and once in the verse tone. All leaps take place between goal tones: the finalis *D* and the fifth above the finalis *a*. The traditional verse tone of the first melody is not used.

The feast day for Liudger, the first Bishop of Münster, falls on March 26. The author of the edition believes that the *historia* might date back to the thirteenth century but does not exclude

#### 4. Office chants. II. Textual and musical characteristics

the possibility of an earlier compositional date.<sup>242</sup> The edition includes transcriptions of four offices for Liudger. The examples used here are from the oldest extant source of this office, a processional dating from the thirteenth century (marked as M1 in the transcriptions).<sup>243</sup>

##### Antiphona super Benedictus *Ex odoris mira* (L-Ab)<sup>244</sup>

7

A. Ex o- do-ris mi- ra frag-lan- ti- a

De-i in servo su-o os-ten-sa est po-ten-ti- a

cum post mor- tis di-em tri- ce- si- mum

e- ius cor-pus nul-lum sen- sit corrupti- o- nis ves-ti- gi- um;

be- ne-dic- tus domi- nus in se- cu-la

qui cor-nu su- i fa- mu-li tan- ta sub-li- ma- vit glo- ri- a.

E u o u a e.

Table 29: Musical analysis of the antiphon *Ex odoris mira*

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
L-Ab	Ex odoris mira	26w, 80s	7	F-aa	8/26	s12/26, e23/26, b12/26	0/80	2/80

<sup>242</sup> Bezuidenhout, “Historia Sancti Ludgeri”, xxxviii.

<sup>243</sup> Bezuidenhout, “Historia Sancti Ludgeri”, xxxviii.

<sup>244</sup> Bezuidenhout, “Historia Sancti Ludgeri”, 51-52.

#### 4. Office chants. II. Textual and musical characteristics

The modal quality of this antiphon is reinforced by the frequent use of goal pitches per multisyllabic word. The modal colour is further strengthened by the use of eight Gallican endings. The high use of tone groups in this antiphon, changes the character of the chant, making the melody run quicker. To help with this, scale segments do appear. The repetition of melodic segments also occurs in this chant: the melodic opening phrase of the third line is repeated in the opening phrase of the fifth line, where the melody changes course on the second syllable of the word *dominus*. The ending of the first phrase also shows a remarkable resemblance to that of the third phrase.

##### Responsorium I *Beatus Ludgerus in* (M-R1)<sup>245</sup>

I

R. Be-a- tus Lud- ge- rus, in scriptu- ris sa- cris

ad sum- mum e- ru- di- tus, gen- tem Fri- so- num

con- ver- tit ad do- mi-num.

V. Fi- de- i quippe se- men cu- pi- ens semi-na- re per or- bem,

Bra-bantos et Sa-xo- nes Christo fe- cit es- se fi- de- les. Gen- tem.

Table 30: Musical analysis of the responsory *Beatus Ludgerus in* and its verse

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal pitches at start, end, both	scales 5th+	leaps 5th +
M-R1	Beatus Ludgerus in	10w, 31s	1	C-d	4/10	s6/10, e10/10, b6/10	4/31	5/31
M-V1	Fidei quippe	12w, 33s	1	C-d	1/12	s/8/12, e8/12, b6/12	0/33	1/33

The range of this responsory and its verse falls over an interval of nine tones. All the multisyllabic words end on goal pitches, underlining the modal character of the first mode, the trend being continued in the verse tone. A number of scale segments in conjunction with interval

<sup>245</sup> Bezuidenhout, "Historia Sancti Ludgeri", 13-14.

#### 4. Office chants. II. Textual and musical characteristics

leaps (always between the fifth above the finalis, *a*, and the finalis, *D*), help to move the melody along. The traditional verse tone is not used.

An office attributed to the great theorist and composer, Hermannus Contractus (1013-54), is the office in honour of St. Afra, according to the monastic cursus. The two examples taken from this office is the Benedictus antiphon, *Cum ad martyris*, and the responsory *Cum fontem vitae*:

##### Antiphona ad Benedictus *Cum ad martyris* (L-Ab)<sup>246</sup>

6

A. Cum ad mar- ty- ris se- pulchrum Christo vo- ta reddem- tes  
be-a- tae conve- nissent mu- li- e- res, ius- su ty- ranni ad cultum i- do- lo- rum  
a tor- to- ribus frustra sunt co- ac- tae et for- tes in fi- de  
mox ig- nibus supposi- tis concre- ma- tae ad mar- ti- ri- i tri- umphum  
et ip- sae pa- ri- ter per- ve- ne- re.

Table 31: Musical analysis of the antiphon *Cum ad martyris*

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
L-Ab	Cum ad martyris	25w, 85s	6	C-f	1/25	s11/25, e24/25, b11/25	1/85	4/85

This antiphon has a very wide range, encompassing both the authentic and plagal mode. In conjunction, almost all the multisyllabic words end on goal pitches, the exception being *iussu*, which ends on an *a*. Between the two words *torribus frustra* (third line), the melody moves over an octave, between goal pitches. Only one Gallican ending is used (*beatae*).

<sup>246</sup> Hiley & Berschin, "Historia Sanctae Afrae", 68-69.

#### 4. Office chants. II. Textual and musical characteristics

##### Responsorium VI *Cum fontem vitae* (M-R6)<sup>247</sup>

5

R. Cum fon- tem vi-tae si- ti- en- tes

et fi- de a- la-cres per- spe- xis- set

san- ctus pon- ti- fex do- mi- no gra- ti- as re- fe-rens

Chri- sti bap- tis- mo gau- den-tes

ab- lu- it om- nes.

V. Va- sa pri- us i- rae in va- sa e- mun- dans mise- ri-cor- di- ae.

Chri- sti.

Table 32: Musical analysis of the responsory *Cum fontem vitae* and its verse

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal pitches at start, end, both	scales 5th+	leaps 5th +
M-R6	Cum fontem vitae	16w, 46s	5	F-g	0/16	s12/16, e12/16, b9/16	3/46	6/46
M-V6	Vasa prius irae	6w, 18s	5	F-g	0/6	s3/6, e4/6, b2/6	0/18	1/18

Both the responsory and its verse tone use a range of more than an octave, with a tone added to the top of the scale. The use of goal pitches to end multisyllabic words is high in both the responsory and its verse. Neither the responsory nor the verse tone has any Gallican endings. The traditional verse tone is not used.

<sup>247</sup> Hiley & Berschin, "Historia Sanctae Aefrae", 46-48.

#### 4. Office chants. II. Textual and musical characteristics

Another office composed by Hermannus Contractus, is in honour of the Regensburg Bishop, Wolfgang. Hiley remarks that,

this sort of melodic behaviour [referring to the “strong polarization of the melody around the structurally important notes of the mode according to the music-theoretical thinking of the time”] was to become quite common in chants composed in the 12<sup>th</sup> century, but at this date it is unusual to see it used with such single-mindedness” and that Hermannus is “exploiting the style in a very radical way even while it is still fresh.”<sup>248</sup>

The two examples from this office are the Benedictus antiphon *Cum beatis antistes Wolfgangus*, and the responsory, *Summi itaque culmine*:

##### Antiphona ad Benedictus *Cum beatus antistes* (L-Ab)<sup>249</sup>

2

A. Cum be- a- tus antis-tes Wolf- gan-gus morta-lem vi- tam su- am  
sanctis semper studi- is in-tentam be- a- ti- fi- ce ex- cur- ris-set,  
per deflu-um Danu-bi- i cursum e- gro- tans ad o- lim si- bi  
in vi- su predictam sancti confes- so- ris Othma- ri navi-gi- o  
de- ve- nit ec- cle-si-am: i- bi-que ce- li- tus vo-catus  
a-stantibus pi- e communi-tis su- um Christo com- men- dans ex- i- tum,

<sup>248</sup> Hiley, “Historia Sancti Wolfgangi”, xxv.

<sup>249</sup> Hiley, “Historia Sancti Wolfgangi”, 29.

#### 4. Office chants. II. Textual and musical characteristics

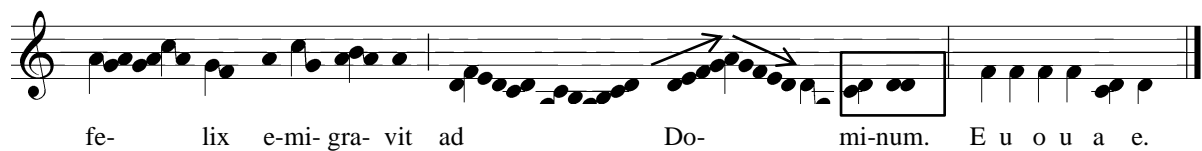


Table 33: Musical analysis of the antiphon *Cum beatus antistes*

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
L-Ab	Cum beatus antistes	39w, 119s	2	A-c	13/39	s19/39, e27/39, b11/39	6/119	5/119

The melody makes use of goal pitches to cement the melodic flavour. The so-called Gallican ending appears thirteen times. Although the melody moves through stepwise movements, rather than interval leaps, this is helped by scale segments, marked by arrows.

#### Responsorium IX *Summi itaque culmine* (M-R9)<sup>250</sup>

1

<sup>250</sup> Hiley, "Historia Sancti Wolfgangi", 22-23.



#### 4. Office chants. II. Textual and musical characteristics

V. Quam preci-pu- us in vi- te ex- emplis

quam proflu- us et u- ti- lis in doctri- ne fu- e- rit verbis. Nulla.

**Table 34: Musical analysis of the responsory *Summi itaque culmine* and its verse**

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal pitches at start, end, both	scales 5th+	leaps 5th +
M-R9	Summi itaque culmine	24w, 72s	1	A-e	8/24	s17/24, e21/24, b15/24	1/72	5/72
M-V9	Quam precipuus in	9w, 28s	1	C-d	1/9	s4/9, e6/9, b2/9	2/28	0/28

The range of this responsory encompasses both the authentic and plagal parts of the protus mode, even surpassing the associated range of the authentic mode with an added tone at the top of the scale.<sup>251</sup> The Gallican ending appears eight times in the responsory and not at all in the verse tone. The traditional verse tone was not used.

The office for King Stephen of Hungary is composed of three musical layers: the first and oldest layer being the chants for First Vespers, the second layer being the antiphons for Lauds and the third layer the antiphons and responsories of Matins. At the beginning, chants were taken from the Commune confessorum, but three antiphons were composed during what Dobszay refers to as the first period: the psalm-antiphon, the Magnificat antiphon of First Vespers and the Lauds antiphon. According to Dobszay, these were probably composed for the canonization (August 20, 1083) or soon thereafter. The five antiphons of Lauds (the second period) were probably composed towards the end of the twelfth century, whilst a new set of antiphons and responsories for Matins (the third period) were composed during the second half of the thirteenth century.<sup>252</sup> An example of the first layer is the Magnificat antiphon *Ave beate Rex Stephane*, the second layer the first antiphon of Lauds, *Scandit sanctus alta*, and the third layer, the ninth Matins antiphon, *Magnus Samson ad* and the first responsory, *Jam cum caelos*:

##### **Antiphona ad Magnificat *Ave beate Rex* (1V-Am) (first layer)<sup>253</sup>**

8

A. A- ve, be- a- te Rex, Ste-phane, in- clyta spes gen-tis tu- ae,

<sup>251</sup> “A feature of Hermannus’ music increasingly shared by other new historiae is the use of the full modal octave, meaning that chants in the authentic mode reach the octave above the finalis, while chants in the plagal mode reach the fourth below the finalis” (Hiley, “Historia Sancti Wolfgangi”, xxviif.).

<sup>252</sup> Dobszay, “Historia Sancti Stephani Regis”, v-vi.

<sup>253</sup> Dobszay, “Historia Sancti Stephani Regis”, 3-4.

#### 4. Office chants. II. Textual and musical characteristics

A- ve, doc- tor et a-posto- le creduli- ta- tis nostrae

A- ve speculum sancti- ta- tis et iusti- ti- ae

Per te Christo credidi-mus, per te in Christo sal- ve- mur

o- ra pro po- pu- lo inter- ve- ni pro cle- ro

Ut nul-lus de tu- is prae- da fi- at hostis, al-le- lu-ia. Magnificat.

Table 35: Musical analysis of the antiphon *Ave beate Rex*

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal pitch at start, end, both	scales 5th+	leaps 5th +
1V-Am	Ave beate Rex	29w, 92s	8	D-g	6/29	s13/29, e24/29, b11/29	1/92	1/92

The range of this antiphon is very wide, including both the authentic and plagal ranges of the tetrardus mode. The number of goal pitches appearing at the end of multisyllabic words is very high, with only five words not ending on relevant goal pitches. The Gallican ending appears six times in this melody, always leading up to the fifth above the finalis, *d*, or the finalis itself, *G*. Dobszay describes this chant: “This is a well-shaped, melodically elaborated, but rather traditional composition, perhaps even old-fashioned when compared to the post-1000 pieces.

#### Antiphona I *Scandit sanctus alta* (L-A1) (second layer)<sup>254</sup>

I

A. Scan- dit sanc- tus al- ta cae- li Stepha- nus pa-la- ti- a

e pa- ren- tis sorte pri- mi subla- tus oc- ci- du- a. Euouae.

<sup>254</sup> Dobszay, “Historia Sancti Stephani Regis”, 31-32.


#### 4. Office chants. II. Textual and musical characteristics

**Table 36: Musical analysis of the antiphon *Scandit sanctus alta***


pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
L-A1	Scandit sanctus alta	11w, 30s	1	C-f	0/11	s4/11, e6/11, b2/11	1/30	3/30

In this chant the range is wide, with an added tone at the bottom of the octave and two added tones at the top of the scale. The number of words ending on goal pitches has dropped in comparison to the Magnificat antiphon, *Ave beate Rex*, but still more than half of the multisyllabic words end on goal pitches in this chant. This antiphon has no Gallican endings in relation to the six of the previous example, and the three interval leaps that do occur (all over the interval of a fifth) are between *d* and *G*, the first being the octave above the finalis, but the second, the fourth above the finalis, not a goal pitch. In the third and fourth phrase, the composer repeats a melodic motive on different pitches: a pes followed by a clivis over a third. The first two times in the third phrase falls on the first and second syllables of *parentis*; the first starts

on b-flat, c, b-flat, then down to G (); the second starts on a, b-flat, a, leap of a

third to F (). In the third phrase, the same melodic motive is used on the second

syllable of *sublatu*s: repeating the same pitches as the second time. On the third syllable of *sublatu*s the same motive occurs again, with the difference now that the pes is also over an

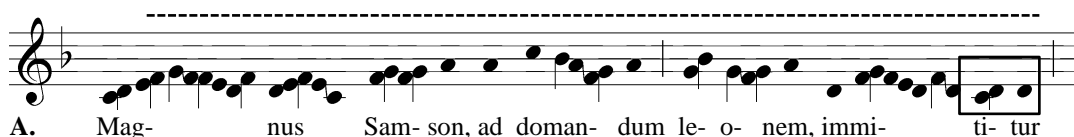
interval of a third, like the clivis: (.

Dobszay remarks:

From the end of the eleventh century, the composition of poetic (rhymed and rhythmic) offices became more and more usual everywhere in Europe. At first, the schemes are not always regular, and they may often change within a cycle, but the tendency becomes ever more obvious. The style of the music is also in a state of change, as if seeking after more expressive melos. The antiphons of Lauds in our office belong to this stylistic layer.<sup>255</sup>

**Antiphona IX *Magnus Samson ad* (M-A9) (third layer)<sup>256</sup>**

**1**



A. Mag- nus Sam- son, ad doman- dum le- o- nem, immi- ti- tur

<sup>255</sup> Dobszay, "Historia Sancti Stephani Regis", xxi.

<sup>256</sup> Dobszay, "Historia Sancti Stephani Regis", 23.

#### 4. Office chants. II. Textual and musical characteristics

Hun- ga- ris ad praedican- dum, rex for- tis e- li- gi- tur:

ex le- o- nis fau- ce melis favus gra- tus na- sci-tur,

ex Hun- ga-ri o- re dulcis Deo laus ex- pri- mi-tur.

Ps. Domini est terra.

**Table 37: Musical analysis of the antiphon *Magnus Samson ad***

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal pitches at start, end, both	scales 5th+	leaps 5th +
M-A9	Magnus Samson ad	20w, 60s	1	C-d	4/20	s9/20, e12/20, b5/20	2/60	2/60

This example from the third layer has a smaller range, with the octave only being augmented by a tone at the bottom of the octave. The number of goal pitches per multisyllabic word is higher than in the example of the second layer, as is the use of tone groups. The Gallican ending is used four times, each time at the end of a phrase and leading up to the finalis of the mode, *D* (marked with squares). The melody consists of two melodic motives that are each repeated. Phrase three and four is a pitch duplicate of phrase one and two (removing the first three tones of the first phrase) and phrase seven and eight duplicate phrase five and six. Dobszay observes that all the antiphons and responsories of Matins consist of 8+7-syllable lines.<sup>257</sup> One can perhaps say that the composer of the music also reflects the rhythmic state of the text in the music, composing the music in AABB form.

This office for St. Martha is a late-medieval rhymed office from Bohemia. Czagány states in the introduction:

The music of the office in its Bohemian recension [sic] is stylistically homogenous, displaying features typical of many late medieval compositions: wide-ranging melodies with successions of leaps and an often richly melismatic manner ... There is no difference in style between respond and verse, and the stylistic boundaries between antiphon and responsory are also vague.<sup>258</sup>

<sup>257</sup> Dobszay, “Historia Sancti Stephani Regis”, xxiii.

<sup>258</sup> Czagány, “Historia de Sancta Martha”, vi.

#### 4. Office chants. II. Textual and musical characteristics

The two examples from this office are the Magnificat antiphon of Second Vespers, *Jesu bone federe*, and the ninth responsory *Omnes gentes minibus*:

##### Antiphona ad Magnificat *Jesu bone federe* (V2-Am)<sup>259</sup>

1

A. Je-su bo- ne fe- dere tu- e bo- ni- ta- tis

confir- ma nos mune- re ve- re ca- sti- ta- tis

a-more da-pife-re par- censque pec- ca- tis

fac nos te- cum vive-re semper cum be- a- tis. Ps. Magnificat.

Table 38: Musical analysis of the antiphon *Jesu bone federe*

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
2V-Am	Jesu bone federe	19w, 52s	1	C-d	4/19	s13/19, e13/19, b5/19	1/52	7/52

The range of this melody is only one tone wider at the bottom of the octave than the associated octave of the first mode. Although the melody does move up to the octave above the finalis four times, the focus of the melody is more on the fifth above the finalis, *a*. Each phrase of this chant consists of thirteen syllables. Thirteen of the nineteen multisyllabic words end on goal pitches, eight of which end on the fifth above the finalis, *a*. The use of tone groups in this chant is minimal, and only one scale fragment in a downward motion occurs (*fac*). Up until the end of the third phrase, the melody mainly moves stepwise. At the beginning of the fourth phrase, the melody leaps from the finalis *D* at the end of the third phrase, to the octave above the finalis, *d* at the beginning of the fourth phrase.

##### Responsorium IX *Omnes gentes minibus* (M-R9)<sup>260</sup>

5

R. Om- nes gen- tes mani-bus plaudite

<sup>259</sup> Czagány, "Historia de Sancta Martha", 23 f.

<sup>260</sup> Czagány, "Historia de Sancta Martha", 16 f.

#### 4. Office chants. II. Textual and musical characteristics

vi- su to- to vo- ces ex- tol- li- te

Ho- di- e rex ho- spes in ca- pi- te

dya- de- ma po-su- it ho- spi- te.

V. Ple- bem tu- am pro- te-ge Domine

glo- ri- o- se Marthe pre- cami-ne. Ho[di].

**Table 39: Musical analysis of the responsory *Omnes gentes minibus* and its verse**

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-R9	Omnes gentes manibus	14w, 40s	5	C-g	1/14	s10/14, e11/14, b7/14	1/40	4/40
M-V9	Plebum tuam protege	7w, 20s	5	E-f	2/7	s2/7, e6/7, b2/7	0/20	0/20

In this chant, each phrase (both the responsory and the verse tone) consists of ten syllables. The responsory melody has a very wide range, encompassing both the authentic and plagal ranges of the tritus mode, adding a tone to the top of the octave. Both the responsory and the verse tones end a high number of multisyllabic words on goal pitches. Most of the multisyllabic words also revolve around a goal pitch. The melody mainly moves about through rapid tone groups, as well as three leaps over an interval of a fifth, between the fifth above the finalis, *c* and the finalis, *F*. A melodic motive from the responsory's first phrase is repeated in the first phrase of the verse tone:

R. Om- nes gen- tes mani-bus plaudite

V. Ple- bem tu- am pro- te-ge Domine

#### 4. Office chants. II. Textual and musical characteristics

The melodic motive in the verse tone is not a direct imitation of that in the first phrase of the responsory. If one discards the melodic fragment in the circle in the first phrase of the responsory and one sees the melodic fragment marked in the verse tone with a square as an embellishment of the movement in the first responsory from the F to the c, the melodic motives are duplicates of each other. In this way, the composer forms a unit between the responsory and the verse tone. The traditional verse tone was not used.

The office in honour of Gatianus (December 18) was composed during the last decades of the thirteenth century for use in the cathedral dedicated to him in Tours, where he was the first bishop.<sup>261</sup> The antiphons of Matins and Lauds follow the modal order, but the responsories do not. The first example is the Benedictus antiphon, *Urbs preclara Turonis*:

##### Ad Benedictus Antiphona *Urbs preclara Turonis* (L-Ab)<sup>262</sup>

1

A. Urbs pre-cla-ra Tu-ro-nis ex Ga-ti-a-ni meri-to  
cu-ius ve-ra te per-du-xit ad fi-dem af-fe-cti-o,  
e-ius o-pe sem-pi-ter-no perfru-a-ris premi-o. Be-ne-dictus. Se-culorum. A-men

Table 40: Musical analysis of the antiphon *Urbs preclara Turonis*

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal pitches at start, end, both	scales 5th+	leaps 5th +
L-Ab	Urbs preclara Turonis	14w, 45s	1	D-d	1/14	s5/14, e7/14, b3/14	0/45	4/45

The opening of this chant has much in common with the opening theme of the antiphon Dobszay and Szendrei have classified under nr. 1143:<sup>263</sup>

Stans bea-ta Ag-nes in medi-o flammae ex-pansis ma-nibus o-ra-bat ad Domi-num

After the first phrase, the melody follows a different path to theme nr. 1143. The chant's range stays within the associated modal octave. Half of the multisyllabic words end on goal pitches;

<sup>261</sup> Maurey, "Historia Sancti Gatiani Episcopi Turonensis", vii.

<sup>262</sup> Maurey, "Historia Sancti Gatiani Episcopi Turonensis", 29.

<sup>263</sup> Dobszay & Szendrei, eds., "Antiphon Melodies", 64.

#### 4. Office chants. II. Textual and musical characteristics

only one Gallican ending occurs. The melody moves quite fluidly, although a large number of tone groups do not appear.

##### Responsorium IX *Omnes gentes, attendite* (M-R9)<sup>264</sup>

I

R. Glori-o- sus De- i confessor Gati- a- nus

Ihe- su Chri- sti di- sci- pu- lus

a primis fe- re an- nis secu- tus Do-mi- num,

ce-ne Do-mi- ni-ce par-ti-ceps es-se me- ru- it,

At- que non modicum po- pulum Turo- no- rum

ad veram divi- ni cul- tus

re-li- gi- o- nem per-du- xit.

V. Quem Petrus a-po- stolus, dispo- nen- te Domi- no,

pri- mum ponti- ficem Turo- ni- cis de- sti- na- vit. At- que.

<sup>264</sup> Maurey, "Historia Sancti Gatiani Episcopi Turonensis", 7.



#### 4. Office chants. II. Textual and musical characteristics

**Table 41: Musical analysis of the responsory *Gloriosus Dei confessor* and its verse**

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal pitches at start, end, both	scales 5th+	leaps 5th +
M-R1	Gloriosus Dei confessor	27w, 77s	1	C-d	2/27	s15/27, e18/27, b9/27	0/77	2/77
M-V1	Quem Petrus	8w, 28s	1	E-b flat	0/8	s4/8, e4/8, b2/8	0/28	0/28

The melody of this responsory moves over an interval of nine tones, and the traditional verse tone is used. The movement of the melody is reserved, and a limited number of tone groups help with the melodic movement over a wide interval. Only two intervallic leaps of a fifth appear, between both the finalis and the fifth above the finalis of the first mode, and no scale segments are present. The Gallican ending is only used twice. The compositional style of this chant tends to be more conservative.

The office of the Presentation of the Blessed Virgin Mary is an example of a rhymed office in the modern style from the late fourteenth century.<sup>265</sup> The text of this office is in rhymed verse, and the responsories and antiphons follow the modal order. The two examples are the Benedictus antiphon *Benedictus virginis filius* and the ninth responsory *Omnes gentes attendite*:

##### Ad Benedictus Antiphona *Benedictus virginis filius* (L-Ab)<sup>266</sup>

6

A. Be- ne- dic- tus vir- gi- nis fi- li- us

re- plens ma- trem miseri-cor- di- a

advo- ca- tam dans hanc propici-us

ne sit quisquam an- ceps de ue- ni- a. Ps. Benedictus.

**Table 42: Musical analysis of the antiphon *Benedictus virginis filius***

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal pitches at start, end, both	scales 5th+	leaps 5th +
L-Ab	Benedictus virginis filius	11w, 40s	6	C-f	2/11	s4/11, e8/11, b3/11	0/40	2/40

<sup>265</sup> Boyce & Coleman, "Officium Presentationis Beate Virginis", v.

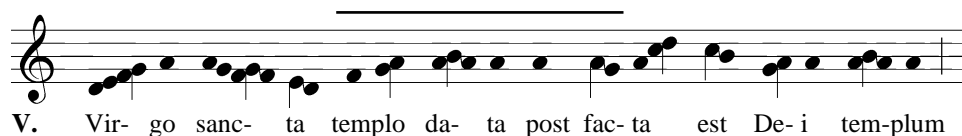
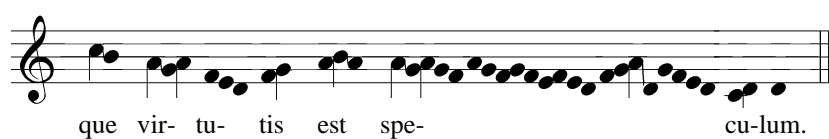
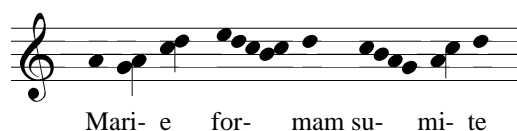
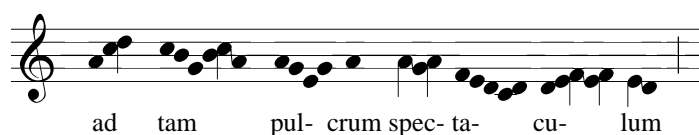
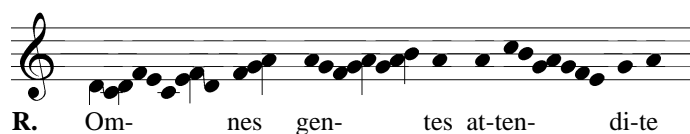
<sup>266</sup> Boyce & Coleman, "Officium Presentationis Beate Virginis", 36.

#### 4. Office chants. II. Textual and musical characteristics

Each phrase consists of ten syllables. Three of the four phrases end on the finalis, F. The range encompasses both the authentic and plagal forms of the tritus mode, only reaching the fourth below the finalis, C, once, in the first phrase. If not for the psalm tone, the majority of this melody would appear in the authentic mode. Six of the eight multisyllabic words that end on goal pitches end on the finalis, F. A quarter of the syllables in this melody have tone groups, but no scale segments are used to move the melody along. With this late compositional date, the melody might have been expected to exhibit more movement through leaps and scales. The melody, however, moves step-by-step through a wide range (for example, the first syllable of *anceps*).

##### Responsorium IX *Omnes gentes, attendite* (M-R9)<sup>267</sup>

I



<sup>267</sup> Boyce & Coleman, "Officium Presentationis Beate Virginis", 27.

#### 4. Office chants. II. Textual and musical characteristics

**Table 43: Musical analysis of the responsory *Omnes gentes attendite* and its verse**

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-R9	Omnes gentes attendite	15w, 48s	1	C-e	2/15	s11/15, e12/15, b8/15	1/48	3/48
M-V9	Virgo sancta templo	13w, 32s	1	C-d	2/13	s7/13, e10/13, b6/13	1/32	0/32

In this chant, each phrase consists of either eight or sixteen syllables. The ranges of both the responsory and its verse tone are wider than the octave range associated with the respective modes. Both the responsory and its verse tone have a high number of multisyllabic words ending on goal pitches. A relatively large number of tone groups are responsible for the rapid movement of the melody over a big range, although the melody does not move through leaps, but rather step-by-step and through small scales, mostly a fourth or smaller. Only one Gallican ending features in this melody (*populum*), at the end of the third phrase. In the verse tone, the same melodic motive appears twice (marked in the example). The traditional verse tone was not used.

The monastic office in honour of St. Knud Lavard of Denmark was probably composed in honour of his canonization in 1169/1170.

#### Antiphona super Benedictus *Benedictus Dominus qui* (L-Ab)<sup>268</sup>

6T



A. Bene-dictus Do-mi-nus qui virtu-tis incrementum sancto duci contu- lit,



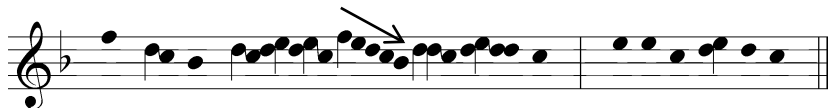
unde granum grana cen- tum mori-endo protu- lit;



ut non in- tret in tormen- tum pa-tens peccato- ri- bus



pi-e dux hunc duc conven-tum de pecca- ti fo-ri- bus



in vi- am pa- cis. Eu o u a e.

<sup>268</sup> Bergsagel, "The Office and Masses of St. Knud Lavard", 26.

#### 4. Office chants. II. Textual and musical characteristics

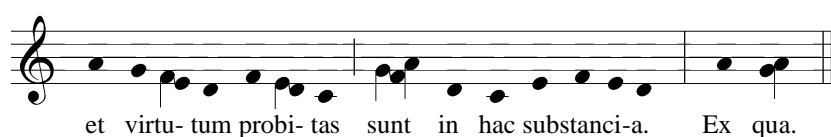
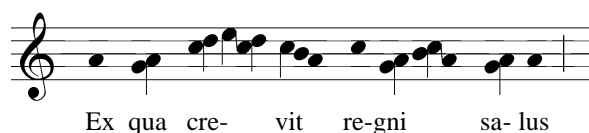
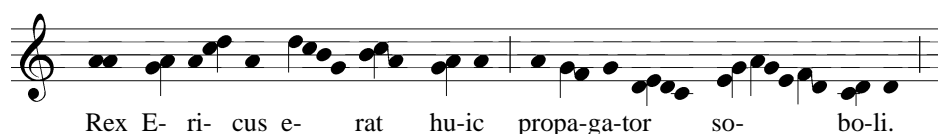
**Table 44: Musical analysis of the antiphon *Benedictus Dominus qui***

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
L-Ab	Benedictus Dominus qui	23w, 72s	6T	G-aa	0/23	s12/23, e8/23, b4/23	1/72	2/72

The chants are in modal order. According to Bergsagel, the melodies of this chant show a remarkable English influence on the compositional style.<sup>269</sup> This particular antiphon, the Benedictus antiphon, *Benedictus Dominus qui*, shows a low number of goal pitches being used to end multisyllabic words; the range of the melody is more than an octave, augmented by a tone at the bottom and the top of the octave. The Gallican ending is not used in this melody. A small number of tone groups help with the melodic movement, as well as one scale fragment over the interval of a fifth.

#### **Responsorium I *Ortum duxit dux* (M-R1)<sup>270</sup>**

*I*



<sup>269</sup> Bergsagel, "The Office and Masses of St. Knud Lavard", xxxvi-xliii.

<sup>270</sup> Bergsagel, "The Office and Masses of St. Knud Lavard", 8.

#### 4. Office chants. II. Textual and musical characteristics

**Table 45: Musical analysis of the responsory *Ortum duxit dux* and its verse**

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-R1	Ortim duxit dux	15w, 45s	1	C-e	4/15	s5/15, e12/15, b3/15	1/45	4/45
M-V1	Stemmatis pompositas	7w, 28s	1	C-e	1/7	s2/7, e5/7, b1/7	0/28	1/28

This chant, in contrast to the antiphon from the same office has a high use of goal pitches per multisyllabic word ending. The Gallican ending is used four times in the responsory melody and once in the verse tone. The melody only has one scale fragment over the interval of a sixth (*populi*), which helps the melody, in the frame of one word, to move between the octave above the finalis, *d*, through the fifth above the finalis, *a*, to the finalis itself. The four interval leaps between the finalis and the fifth above the finalis, mostly at the end of phrases, also help the melody to advance through the different tetrachords that are important to the first mode. The traditional verse tone is not used.

An example of an office with rhymed prose from Britain is the office in honour of King Edmund of Northumbria (November 20).

#### Antiphona ad Magnificat *O sanctissimi patris* (2V-Am)<sup>271</sup>

*I*

A. O san-ctis-si-mi patris Ed-mundi in-cliti re-gis

et mar-tyris sanc-ta pre-co-ni-a

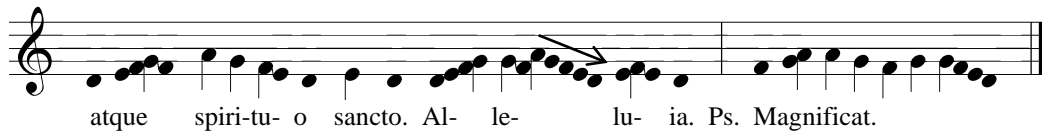
qui fac-tus vic-ti-ma de-o pro po-pu-lo su-o

ho-di-e assumptus est sa-cri-fi-ci-um lau-dis in o-do-rem su-a-vi-ta-tis

huic laus et glori-a de-o et Christo su-o

<sup>271</sup> The edition of this office forms part of the research project “Die Gesänge der Heiligen-Offizien”, which took place at the University of Regensburg, under the supervision of Prof. Dr. David Hiley.

#### 4. Office chants. II. Textual and musical characteristics



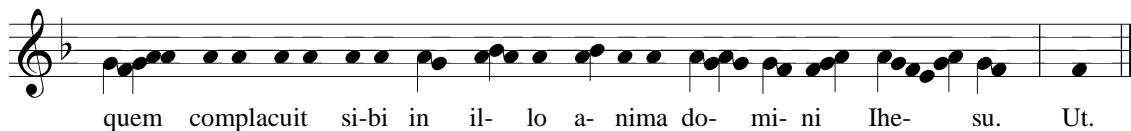
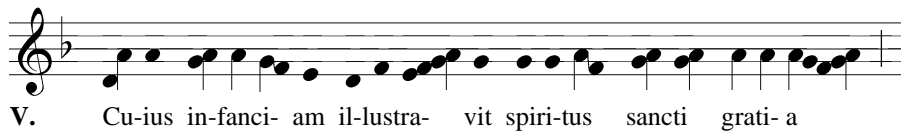
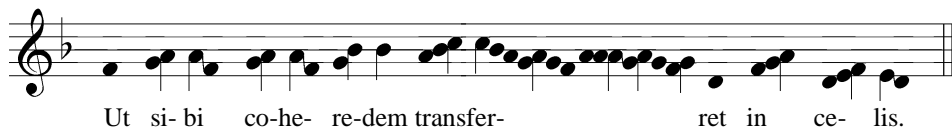
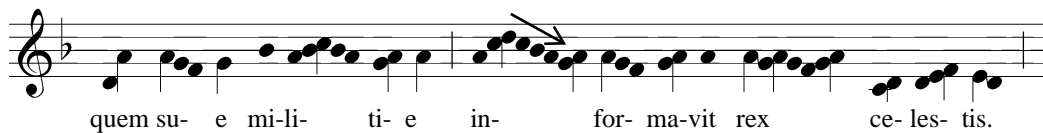
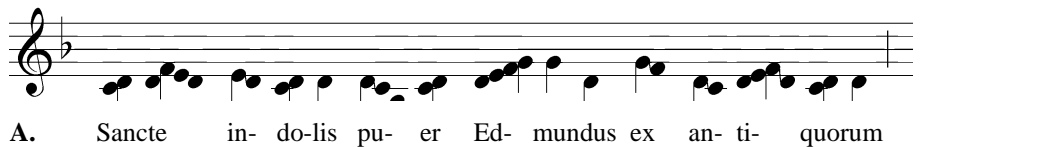
**Table 46: Musical analysis of the antiphon *O sanctissimi patris***

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
2V-Am	O sanctissimi patris	27w, 87s	1	C-e	3/27	s10/27, e20/27, b8/27	14/87	4/87

The melody of this Magnificat antiphon moves rapidly from phrase to phrase, covering the range of more than an octave with ease. The stepwise movement of older antiphons is a distant memory in this case. This rapid movement is helped on by the frequent use of tone fragments over one syllable, in conjunction with scale segments. The use of goal pitches on multisyllabic word endings is also relatively high. A variation of the Gallican ending can be found in the seventh and eighth phrases - in this case, the Gallican ending falls over two words.

#### **Responsorium I Sancte indolis puer Edmundus (M-R1)**

*I*



#### 4. Office chants. II. Textual and musical characteristics

**Table 47: Musical analysis of the responsory *Sancte indolis puer Edmundus* and its verse**

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-R1	Sancte indolis puer	18w, 59s	1	A-d	6/18	s9/18, e13/18, b 7/18	11/59	3/59
M-V1	Cuius infanciam	12w, 36s	1	D- bflat	0/12	s9/12, e8/12, b7/12	5/36	1/38

The responsory has a wide range, ranging over both the authentic and plagal parts of mode 1. The use of goal pitches is relatively high. The traditional verse tone is used.

Another office from Britain is in honour of David. Owain Tudor Edwards edited an office for this saint in his book *Matins, Lauds and Vespers for St. David's Day, The Medieval Office of the Welsh Patron Saint in National Library of Wales MS 20541 E*. The source for this office is a fourteenth-century antiphoner.<sup>272</sup>

#### **Antiphona ad Magnificat *Dominum magnificavit sancti* (1V-Am)<sup>273</sup>**

2

A. Dominum magnifi- ca- vit sanc- ti pa- tris a- ni- ma  
qui nil pe- ne re- pu- ta- vit mun- di pro- ba- tis- si- ma  
Ihesu bo- ne set pro- ba- vit quod tu sis pars op- ti- ma.  
Ps. Magnificat.

**Table 48: Musical analysis of the antiphon *Dominum magnificavit sancti***

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
1V-Am	Dominum magnificat sancti	13w, 45s	2	C- bflat	3/13	s3/13, e4/13, b1/13	8/45	0/45

This chant has a conservative range of seven tones, and the range is more suited to that of the first mode than the second is, although the psalm tone clearly points to the second mode. Only a small number of goal pitches is used and these always fall at the end of a phrase. The movement of the melody is restrained and largely linear, without any large intervallic leaps. Edwards

<sup>272</sup> Edwards, *Matins, Lauds and Vespers for St. David's Day*, 1.

<sup>273</sup> Edwards, *Matins, Lauds and Vespers for St. David's Day*, 56.

#### 4. Office chants. II. Textual and musical characteristics

points out that the end of the fourth and sixth phrases mimic each other.<sup>274</sup> The style of this melody tends to be rather conservative.

##### Responsorium I *Tractanti Patricio de* (M-R1)<sup>275</sup>

I

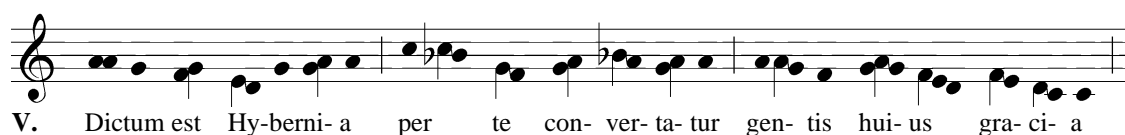
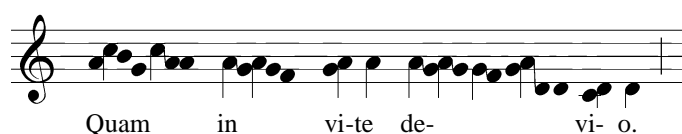
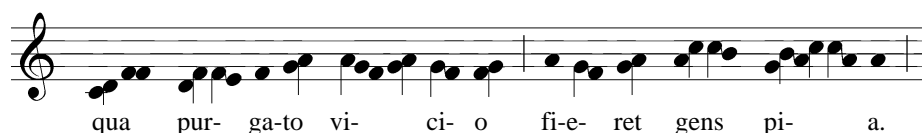
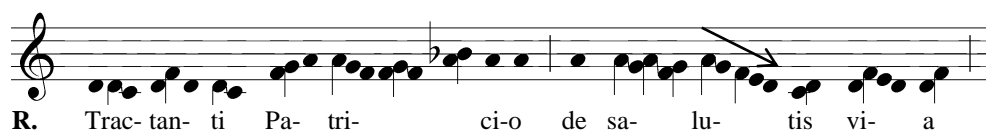


Table 49: Musical analysis of the responsory *Tractanti Patricio de* and its verse

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-R1	Tractanti Patricio de	12w, 39s	1	C-c	2/12	s9/12, e9/12, b6/12	14/39	2/39
M-V1	Dictum est	8w, 26s	1	C-c	3/8	s3/8, e4/8, b0/8	1/26	0/26

The melody of this chant moves widely, but in a restrained fashion, not moving through leaps and bounds, but rather in an even manner, featuring only two leaps over an interval of a fifth. Only two scale segments appear in the responsory and none in the verse tone, which moves away from the traditional verse tone associated with the first mode. A major part of the melody revolves around the *a*, the fifth above the finalis, whilst three quarters of the multisyllabic words end on relative goal pitches. Edwards connects the opening phrase of this responsory to a

<sup>274</sup> Edwards, *Matins, Lauds and Vespers for St. David's Day*, 84.

<sup>275</sup> Edwards, *Matins, Lauds and Vespers for St. David's Day*, 59.



#### 4. Office chants. II. Textual and musical characteristics

number of other responsories,<sup>276</sup> but sees no resemblance to any other melodies from that point onwards.<sup>277</sup>

In his book, *Historiae Sanctorum: Offici Liturgici Medioevali da Codici Italiani* Giacomo Baroffio transcribes a number of Italian Saints offices, amongst them the office for the Virgin Clara, who died 11 August 1253 in the Convent San Damiano in Assisi. The following two examples are taken from this office.

##### Antiphona super Benedictus *Novum sydus emicuit* (L-Ab)<sup>278</sup>

6

A. No-vum sy- dus e- mi- cu- it can- dor lu- cis ap- pa- ru- it lux cla- ri- ta- tis af- fu- it ce- li splen- dor e- ni- tu- it nam lux que lucem in- flu- it Cla- ra clara- re vo- lu- it. Ps. Benedictus.

**Table 50: Musical analysis of the antiphon *Novum sydus emicuit***

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal pitches at start, end, both	scales 5th+	leaps 5th +
L-Ab	Novum sydus emicuit	16w, 48s	6	C-d	1/16	s8/16, e13/16, b7/16	11/48	1/48

The movement of the melody relies heavily on the finalis and fifth above the finalis of mode 5, almost constantly moving around, between or towards these two tones. This is also reflected in the large number of goal pitches at the end of multisyllabic words. The melody moves in a stepwise movement, though quite speedily. Only one leap of an interval of a fifth interrupts this movement.

<sup>276</sup> *Iste sanctus digne* (R8 Octave of the Translation of St. Oswald, WA 391); *Christi miles gloriosus* (R6 St. Vincent, AS 382); *Inter natos mulierum* (R9 Nativity of John the Baptist, AS 434) amongst others.

<sup>277</sup> Edwards, *Matins, Lauds and Vespers for St. David's Day*, 86f.

<sup>278</sup> Baroffio & Kim, *Historiae Sanctorum*, 64.

#### 4. Office chants. II. Textual and musical characteristics

##### Responsorium I *Francisci pia plantula* (M-R1)<sup>279</sup>

I

R. Fran- ci- sci pi- a plan- tu- la mi- re fruc-  
ti- fi- ca- vit in or-be cum di- sci- pu- la Clara quam in-  
forma- vit Casti- ta- tis per se- cu- la cultum  
mult- ti- pli- ca- vit.  
V. Vir- go sub sa- cra re- gu- la mul- ta- rum iam preambu- la  
se de- o conse- cravit. Casti[tatis].

Table 51: Musical analysis of the responsory *Francisci pia plantula* and its verse

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-R1	Francisci pia plantula	13w, 45s	1	C-e	2/13	s7/13, e9/13, b5/13	11/45	5/45
M-V1	Virgo sub sacra	7w, 23s	1	C-d	1/7	s3/7, e3/7, b2/7	2/23	1/23

The use of scale segments per syllable is not particularly high, but is used quite efficiently to move the melody between the different modal planes. The melody moves three times over the span of an octave in a relatively short time. The traditional verse tone is not used, but the melody of the verse tone does not stay particularly true to the use of goal pitches.

According to Brand, the editor of the edition *Historia Sancti Reguli Episcopi et Martiris*, this edition “presents one of the oldest offices dedicated to a Tuscan saint ... from the fifteenth century”.<sup>280</sup> The antiphons first appear in a source from the twelfth century, whilst the responsories were probably only composed in the late fifteenth century for the inauguration of

<sup>279</sup> Baroffio & Kim, *Historiae Sanctorum*, 56.

<sup>280</sup> Brand, “Historia Sancti Reguli Episcopi et Martiris”, v.

#### 4. Office chants. II. Textual and musical characteristics

a new altar in the Lucca cathedral. Brand contributes these responsories to the choirmaster of the cathedral, John Hothby – in these compositions for St. Regulus “he thus combined local hagiography with a post-Gregorian musical style that had never obtained currency in central Italy”.<sup>281</sup>

##### Ad Benedictus antiphona *Beatus Regulus archiepiscopus* (L-Ab)<sup>282</sup>

1

A. Be- a-tus Re- gu-lus ar-chi-e-pi-scopus dum a carni-fi-ci-bus trahe- re-tur

ex-clama-vit et di-xit: Iussa To-ti-le re-nu-o

quia e- terni re-gis fi-li-o servi- o. Ps. Benedictus.

Table 52: Musical analysis of the antiphon *Beatus Regulus archiepiscopus*

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
L-Ab	Beatus Regulus archiepiscopus	15w, 51s	1	C-c	1/15	s8/15, e3/15, b2/15	0/51	1/51

The melody movement is very conservative, moving almost exclusively stepwise with only one interval leap of a fifth between the second and third phrases. No tone groups feature in this melody, and the majority of syllables only have one tone. Goal pitches play almost no role in this melody, and the Gallican ending appears only once. The opening phrase has a lot in common with the opening phrase of an antiphon for Vincentius, *Assumptus ex eculeo* from F-Pn lat. 17296).<sup>283</sup> Brand states, “The dating of the Lucchese antiphons accords with their organization and musical style, both of which conformed to traditional Gregorian (i.e. Frankish-Roman) models”.<sup>284</sup>

<sup>281</sup> Brand, “Historia Sancti Reguli Episcopi et Martiris”, xii.

<sup>282</sup> Brand, “Historia Sancti Reguli Episcopi et Martiris”, 15.

<sup>283</sup> Hiley, ed., [http://www.uni-regensburg.de/Fakultaeten/phil\\_Fak\\_I/Musikwissenschaft/cantus/](http://www.uni-regensburg.de/Fakultaeten/phil_Fak_I/Musikwissenschaft/cantus/)

<sup>284</sup> Brand, “Historia Sancti Reguli Episcopi et Martiris”, ix.

#### 4. Office chants. II. Textual and musical characteristics

##### Responsorium I *Presul Regulus* (M-R1)<sup>285</sup>

I

R. Pre- sul Re- gu- lus in A- fri- ce pro- vin- ci- a

tri- ni- ta- tis fi- dem e- do- ce- bat po- pu- lum.

V. Quam Ar- ri-us prepone-bat in contra- ri- um tri- ni- ta- tis. Fi[dem].

Table 53: Musical analysis of the responsory *Presul Regulus* and its verse

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-R1	Presul Regulus	8w, 26s	1	C-d	2/8	s5/8, e7/8, b5/8	8/26	3/26
M-V1	Quam Arrius preponebat	4w, 17s	1	D-c	1/4	s4/4, e4/4, b4/4	2/17	1/17

The importance of goal pitches is evident in both the responsory and the non-traditional verse tone. Brand remarks that the composer often uses melismas to highlight certain words – this is also the case in this chant: melismas on the first syllable give gravitas to the following words: *presul* (his position) *Regulus*, *Africe* (his homeland), *provincia*, *trinitatis*, *edocebat* (educating the people). It is clear from the two examples that the antiphons and responsories in the office for St. Regulus differ greatly in character and compositional style.

The preceding examples show that the use of the textual and musical characteristics that help to identify the stylistic layer of a local saint's office differs greatly from region to region. The characteristics outlined above aid in establishing a possible compositional date but cannot be applied to a local saint's office without taking into account the regional compositional developments. A wider variety of local offices needs to be transcribed and analysed before it would be possible to describe the characteristics of a given local tradition adequately. The next part of this chapter gives an analytical view of the saints' offices from Trier cathedral, followed by those of the diocese of Trier.

<sup>285</sup> Brand, "Historia Sancti Reguli Episcopi et Martiris", 4.

## Maximinus, Fifth Bishop of Trier

### I. Introduction

Maximinus appears in fifth place on the list of the bishops of Trier.<sup>286</sup> He succeeded Agritius. Pauly writes: “Nur wenige Trierer Bischöfe haben in der Geschichte einen so über Jahrhunderte hinausgreifenden Eindruck hinterlassen wie Bischof Maximinus.”<sup>287</sup> Maximinus is best known for his role in the struggle against the Arian heresy.

According to the *Vita Maximini*,<sup>288</sup> Maximinus was born in the area of Aquitaine (today the south-west of France). Maximinus came to Trier to study under the supervision of Bishop Agritius, who later consecrated him as a priest and whom he succeeded as Bishop of Trier. The exact date of his succession is difficult to determine. Heinz puts it in the year 330.<sup>289</sup>

Both Maximinus and Paulinus would play important roles in the ecclesiastical dispute surrounding Arianism. Maximinus was an avid supporter of Athanasius, a champion of the Creed of Nicaea. Constantine banished Athanasius to Trier,<sup>290</sup> where he was warmly received by Maximinus. Athanasius stayed in Trier for approximately a year, until the death of Constantine on 22 May in the year 337.<sup>291</sup>

Constantine divided the empire between his two sons. The strife between the supporters of Athanasius and Arius was far from over. In the year 343, Constans, ruler of the western part of the Empire, called a council of bishops together at Serdica (today the city of Sofia, in Bulgaria), in an attempt to achieve some sort of truce or arrangement.<sup>292</sup> In this controversy, Maximinus had put himself on the front line for his belief in the Nicæan Creed. He published literature that supported Athanasius, and preached on his behalf. When a delegation of bishops from Constantinople, who supported Arianism, came to see him in Trier in the year 341/342, he sent them away. Maximinus, together with Pope Julius and Bishop Athanasius, was instrumental in convincing the new emperor of the rightness of their cause.<sup>293</sup> The Council of Serdica was attended by Constans himself. Bishops from both the Western and Eastern parts of the Empire took part, although, according to Hanson, the driving force for this affair clearly came from the West:

The devisers of this meeting were certainly not Eastern bishops. Socrates expressly says that they did not want to come. It was a small group of Western bishops, influential with

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<sup>286</sup> MGH SS 13, 298f.

<sup>287</sup> Pauly, “Trier Bischöfe”, 18.

<sup>288</sup> The *Vita Maximini* was edited by G. Henschen, in AA. SS. Mai, VII, 1866, 21-25.

<sup>289</sup> Pauly, “Trier Bischöfe”, 18; Heinz, “Heilige im Saarland”, 50.

<sup>290</sup> Hanson describes Athanasius’s situation very aptly: “... caused Constantine incontinently to banish Athanasius to Trier in the Gallic provinces of his Empire, where he would be among complete strangers speaking a language probably as yet unknown to him, well out of the way of causing mischief” (Hanson, *Search for the Christian Doctrine of God*, 263).

<sup>291</sup> Heinz, “Heilige im Saarland”, 52; Hanson, *Search for the Christian Doctrine of God*, 265.

<sup>292</sup> Hanson, *Search for the Christian Doctrine of God*, 293.

<sup>293</sup> Pauly, “Trier Bischöfe”, 19; Heinz, “Heilige im Saarland”, 53-54. Hans Pohlsander describes Maximinus’s role in this situation in detail in his article “Maximinus und Paulinus”, 119-129.

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Constans, who planned the Council: Maximius of Trier, Protasius of Milan, Ossius of Cordova, Fortunatianus of Aquileia and Vincent of Capua.<sup>294</sup>

The council was not successful, as neither party was willing to compromise. Athanasius visited Trier again after this council before taking up his see in Alexandria once more.<sup>295</sup>

According to the *Vita Maximini*,<sup>296</sup> at the end of his life, Maximinus had the wish to see his family one last time. During his visit to Aquitaine, he unexpectedly died. His successor, Paulinus, had his bones brought back to Trier, though not without resistance from the people of the diocese of Poitiers, who regarded Maximinus as their regional saint. Paulinus had Maximinus's bones placed in the Church of St. John, in the northern part of the city. This church was then renamed in honour of the saint, and was the starting point for the monastery of St. Maximinus. Many miracles happened at the saint's graveside, the most notable of which involves Charlemagne's grandfather, Charles Martell, who suffered from a perilous fever. He was taken to Trier, to the grave of Maximinus, where he was miraculously cured. From this point on, Maximinus was considered the patron saint of the Carolingian ruling family.<sup>297</sup>

The feast day for St. Maximinus falls on 29 May in the Trier calendar. The earliest liturgical witness to his veneration is a calendar of the tenth century.<sup>298</sup> The day of St. Maximinus's death, 12 September, only finds a place in the Trier liturgy as a feast day in the thirteenth century,<sup>299</sup> although in the sources containing liturgical music, an office on this date in honour of St. Maximinus has not yet been found.

## II. Sources

The earliest known source for the full office in honour of Maximinus is Trier 480 (fol. 200r-204r), with five antiphons and a Magnificat antiphon for First Vespers, nine antiphons and responsories for Matins, a complete set of antiphons for Lauds, and a Magnificat antiphon for Second Vespers.

Other sources:

- Trier 486, fol. 144v-148r;

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<sup>294</sup> Hanson, *Search for the Christian Doctrine of God*, 294.

<sup>295</sup> Hanson, *Search for the Christian Doctrine of God*, 308. This passage simplifies the theological debate surrounding the doctrine Arianism, its supporters and those opposing it. For more information, see the other chapters in the volumes by Ayres and Hansons, as well as, amongst others Barnes & Williams (eds.), *Arianism after Arius*.

<sup>296</sup> AA.SS. Mai, VII, 22.

<sup>297</sup> Pauly, "Trier Bischöfe", 19, Heinz, "Heilige im Saarland", 56.

<sup>298</sup> Miesges, "Trierer Festkalender", 56-57. The manuscript Miesges refers to, "M1" (Hontheim, Prodrum historiae Treverensis I, Calendarium s. Maximini praemissum psalterio saeculi X.), however, is reported as missing (Miesges, "Trierer Festkalender", 11).

<sup>299</sup> Miesges, "Trierer Festkalender", 84. Miesges refers to the feast day as "Depositio (obitus) s. Maximini ep. (archi-ep.) Treverensis (in Aquitania), "M2" (Trier, Stadtbibliothek, Ms. Nr. 435/1915, "Psalterium aus dem Anfang des 13. Jahrhunderts") (Miesges, "Trierer Festkalender", 11).

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- Trier 488b, fol. 92r-92v (Magnificat antiphon for First Vespers, *Ave sancte pater*, Benedictus antiphon *Pretiosum beati Maximini*, and Magnificat antiphon for second Vespers *Pater sancte praesul*);
- Trier 490, fol. 160v-161r (Magnificat antiphon for First Vespers, *Ave sancte pater*, Benedictus antiphon *Pretiosum beati Maximini*, and Magnificat antiphon for second Vespers *Pater sancte praesul*);
- Trier 491, fol. 217r (Magnificat antiphon for First Vespers);
- Trier 498b, fol. 99v-100r (Magnificat antiphon for First Vespers, *Ave sancte pater*, Benedictus antiphon *Pretiosum beati Maximini*, and Magnificat antiphon for second Vespers *Pater sancte praesul*).

Trier 484 does not have an office for Maximinus.

A source currently housed in the British Library, GB-Lbl Harley 3039, contains one chant from the office for Maximinus. This source (the provenance of which is likely Lorsch, Germany, dating from the 10<sup>th</sup> century) has the ninth responsory, *Inclitus pontifex Maximinus* on folio 48v, with neumes.<sup>300</sup> The chant is written on the lower part of the page, alone, with a long melisma on *jugiter* written in the lefthand margin. This is the oldest evidence of the existence of office chants in honour of Maximinus yet found.

### III. The chant text: literary form and relationship to the Vita

The *Vita Ia Maximini* was edited by Henschen in *Acta Sanctorum*,<sup>301</sup> from Paris, BNF lat. 15029, fol. 14-21v (twelfth century) and Trier, Stadtbibliothek Nr. 137, fol. 192v (12<sup>th</sup> century). Krönert, in his hagiographical study, states that this is the first and oldest version of the *Vita Maximini*. He reckons that this version could have been written during the period 751–790. It must have been written after 751, since the text mentions Pippin as king. Berschin suggests that the text must have been finished before the year 790, since the text does not yet show the influence of the Carolingian style reform.<sup>302</sup> The author of the text is unknown. Krönert speculates that the author was probably a monk at either the monastery of St. Maximinus or a cleric at the Cathedral of Trier.

This is, however, not the only text written in honour of Maximinus. The *Vita Ila Maximini*<sup>303</sup> was written in 839<sup>304</sup> by a Benedictine monk, Lupus of Ferrières (he later became abbot of Ferrières Abbey). Waldo, who later became the Abbot of St. Maximinus Abbey, so admired Lupus's writing style, that he commissioned a new work concerning the life and miracles of Maximinus. Lupus probably used the *Vita Ia Maximini* as his template, since the works show a

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<sup>300</sup> For an image of this folio, see the following link: [http://bibliotheca-laureshamensis-digital.de/view/bl\\_harley3039/0104/image?sid=0c3bb266e257eaa9cbcb0f9a6583659f](http://bibliotheca-laureshamensis-digital.de/view/bl_harley3039/0104/image?sid=0c3bb266e257eaa9cbcb0f9a6583659f), a page on the Bibliotheca Laureshamensis website. The chant is incorrectly referred to as *Antiphona*.

<sup>301</sup> AA. SS. Mai VII.

<sup>302</sup> Krönert, "La construction du passé", 87, Berschin, "Biographie und Epochenstil", III, 66.

<sup>303</sup> MGH, SS rer. Merov. 3, 74-82.

<sup>304</sup> Krönert, "La construction du passé", 93-103.

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lot of similarities.<sup>305</sup> Lupus, however, wanted his version to be more historically accurate, and lamented the fact that there were no sources available to him to complete this task.<sup>306</sup> Some of the biggest differences between the *Vita Ia Maximini* and the *Vita Ila Maximini* are the following:<sup>307</sup>

- *Vita Ia Maximini* gives greater emphasis to the council of Cologne (346) which Maximinus chaired. In the *Vita Ila Maximini*, Lupus covered this event in 10 lines;<sup>308</sup>
- Lupus, in the *Vita Ila Maximini*, stated how both Quiriacus and Agritius received visions that Maximinus would be the successor of Agritius as Bishop of Trier.<sup>309</sup> This is not mentioned at all in the *Vita Ia Maximini*;
- A large part of the *Vita Ia Maximini* is dedicated to Maximinus's pilgrimage to Rome with Martin. Only one chapter<sup>310</sup> mentions the pilgrimage in the *Vita Ila Maximini*;
- Lupus placed greater emphasis on Maximinus's fight against Arianism and his friendship and support of Athanasius;
- Lupus used the geographical term *Belgica Gallica* instead *Gallia*, as used in the *Vita Ia Maximini*.

The differences mentioned above lead me to believe that the *Vita Ila Maximini* might have been the basis for the chant texts for the office of St. Maximinus, although the chant texts do not reflect the *vita ad verbum*. For example, only one chant (the second antiphon in Lauds) refers to the council of Cologne (although not in so many words), where Euphratas was called upon to defend his beliefs:

*Sciens ergo quoniam Dominus Jhesus est Deus Eufraten episcopum huius sacre fidei rebellem gradu movit atque ab ovium Christi Pascua segregavit.*

The fourth and fifth responsories recount the angelic vision that proclaimed Maximinus's succession:

	Vita Ila Maximini		Office for St. Maximinus
Chapter 2	Cumque augmenta virtutum incrementa illi parerent consequentium dignitatum, <b>Quiriacus quidam mira sanctitate</b> beati <b>Eucharrii</b> ecclesiam nocturne tempore oratum de more ingressus, obversantem sibi angelum non per quietem, sed vigilando intueri promeruit eiusque vocem corporeis hausit auribus praecipientis, ut <b>Maximinum</b> ex divina iussione <b>redderet</b> certiores, quod, Agricio episcopo ad superna	Resp. IV and V	<b>R. Quidam</b> vir nomine <b>Quiriacus mira sanctitate</b> praeditus in oratorio sancti ex cubans <b>Eucharrii</b> angelica exhortatur voce quo certum <b>redderet Maximinum</b> in sede pontificali post beatum Agriciu fore subro gandum.

<sup>305</sup> Winheller, "Bischöfe Trier", 22. For a more in depth analysis of both works and the similarities and differences between them, see Winheller, "Bischöfe Trier", 10-27 and Krönert, "La construction du passé", 76-112.

<sup>306</sup> MGH, SS rer. Merov. 3, 74.

<sup>307</sup> Krönert, "La construction du passé", 95-103.

<sup>308</sup> MGH, SS rer. Merov. 3, 77, line 5-15.

<sup>309</sup> MGH, SS rer. Merov. 3, 74-75, chapter 2.

<sup>310</sup> MGH, SS rer. Merov. 3, 77, chapter 7.



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	<p>gaudia intromisso, mox esset ipse pastorale ministerium subiturus. Id Quiriacus propere dum complevisset, beatus Maximinus huic honori modis omnibus se imparem fatebatur. Ita quem iam secretorum inspector probaverat, fragilitatis propriae rigidus aestimator de se vilia sentiebat. Hoc utinam homines nunc et intueri vellent et imitari! Profecto numquam ecclesiasticos honores, qui sanctis et eruditis tantummodo competent, corruptelis vitiorum obnoxii oraculorumque caelestium nescii pecunia meratum irent seque velut gravem et oppressuram sarcinam nolentibus ac reclamantibus nequaquam prorsus inponerent. Verum ut ab his, quo paululum deflexit, nostra revocetur oratio, quod semel <b>beatum Maximinum divinitatis immutabile consilium populo suo praeficiendum decreverat</b>, Agricio per ministerium revelatur angelicum, <b>ut sibi eum instituat successorem</b>. Qui absque retractatione divino parens imperio, suis benedictionibus confirmatum post se futurum designat pontificem. Nec multo post Agricius quidem momentaneam mortem sempiternae vitae felicitate mutavit et in confessorum gloriosissimum coetum concessit.</p>		<p><b>V.</b> Hanc ipse percipiens visionem fideliter omnibus nuntitavit.</p> <p><b>V.</b> Quoniam <b>beatum Maximinum divinitatis immutabile consilium populo suo perficiendum decreverat.</b></p> <p><b>R.</b> Gloriam sue magnificencie volens Dominus in beatissimo viro propalare Agricius monet per angelum praesulem <b>ut sibi eum insinuat successorem.</b></p>
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This episode is also in the *Vita I Maximini* but treated in a much more cursory manner:

	Vita Ia Maximini
Chapter I (2) <sup>311</sup>	Postea S. Quiriacus nocturna perrexit vigilia ad S. Eucharium, vigilias custodiens noctis: ibique Angelus veniens Domini ad eum, denuntiavit ei dicens: Vade & dic Maximino; ipse erit Pontifex post obitum B. Agricii. Qui pergens, sicut praeceperat ei Angelus, denuntiavit ei. Quod, ut Sancto notum est Maximino, se confitebatur fore tali indignum honore. Annuntiavit denique Angelus Domini Agricio, quod B. Maximinus ei successor fieret in Episcopatu.

Only one chant, the fourth antiphon of Lauds, describes Maximinus's pilgrimage to Rome, although one only knows the city referred to is Rome when one has knowledge of the vita, since the chant text never refers to Rome or a pilgrimage, nor does it give Martin as Maximinus's companion; it only describes Maximinus's 'confrontation' with a bear:

*Benedictus es Domine de cujus dono sanctus Maximinus ursi immanem rabiem servituti propere subegit.*

This is in line with the reduced space that Lupus, in his version of the vita, gave to this event.

<sup>311</sup> AA. SS. Mai VII, 21.

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Two chant texts refer to Athanasius by name (the ninth responsory, and the third antiphon of Lauds). The first antiphon of Lauds also refers to Maximinus's fight against heretics. This is a fair number, considering that the five antiphons of first Vespers are laudatory in nature; the first six antiphons and first three responsories recount his birth and upbringing and how he came to Trier to study under the guidance of Agritius; the Benedictus antiphon recounts the saint's death and how his successor brought his bones back to Trier.

The fifth antiphon uses the geographical term *Belgicam Galliam*, a term used in the *Vita Ila Maximini* and not the *Vita Ia Maximini*:

*Tactus quoque divino instructum natium linquens solum in Belgicam Galliam con migravit.*

These examples confirm that the texts for the office chants in honour of St. Maximinus were based on the *Vita Ila Maximini*, written by Lupus in 839. This, however, cannot be taken to mean that the chant texts were composed around the same time. It only proves that the *Vita Ila Maximini* was the inspiration for the chants.

#### IV. Musical analysis

Of the sources pertaining to this study, only Trier 480 and 486 contain a full office for St. Maximinus. The following table gives that information as well as the mode of each chant from both sources:

Position	Trier 480	Mode	486
1V-A1	Juramento Domini non	1	1
1V-A2	Dispergens bona mundi	2	2
1V-A3	Dominus Deus noster	3	3
<b>1V-A4</b>	<b>O Domine beatus antistes</b>	<b>3<sup>312</sup></b>	<b>4</b>
1V-A5	Iste est qui ante	8	8
1V-Am	Ave sancte pater et	4	4
M-I	Regem regum Christum	2	2
M-A1	Clarissimis ortus natalibus	1	1
M-A2	Divino quique ac	2	2
<b>M-A3</b>	<b>Traditur denique docendus</b>	<b>4 (3)</b>	<b>3</b>
M-R1	Hic Maximinus praesul	8	8
M-V1	Clarissimis ortus natalibus	8	8
M-R2	Praeclarus igitur Maximinus	2	2
M-V2	Maximinus divino instinctu	2	2
M-R3	Suspectus a praesule	1	1
M-V3	Ad notitiam tanti	1	1
M-A4	Instructus namque	4	4
<b>M-A5</b>	<b>Tactus quoque divino</b>	<b>1 (5)</b>	<b>5</b>
M-A6	Adactus versum	6	6
M-R4	Quidam vir nomine	4	4
M-V4	Hanc ipse percipiens	4	4
M-R5	Gloriam sue	1	1
M-V5	Quoniam beatum Maximinum	1	1
M-R6	Gloriosissimo confessore	1	1
M-V6	Inter innumera	1	1

<sup>312</sup> In Trier 480 for the fourth Antiphon of Vespers, the scribe notated the psalm for mode 3 a third too low. The numerical sequence would require a mode 4 antiphon.

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Position	Trier 480	Mode	486
M-A7	Comperta relatione	7	7
M-A8	Omnibus ut patefieret	8	8
<b>M-A9</b>	<b>Consensu igitur</b>	<b>1</b>	<b>2T</b>
M-R7	Praesul insignis	2	2
M-V7	Fidelis namque et	2	2
M-R8	Gloriosi premium laboris	1	1
M-V8	Maximinus praesul	1	1
M-R9	Inclitus pontifex	7	7
M-V9	Succiduo gradi	7	7
L-A1	Sanctus pater Maximinus	1	1
L-A2	Sciens ergo quoniam	2	2
L-A3	Constantissimum fidei	3	3
L-A4	Benedictus es Domine	4	4
L-A5	Inclitus pontifex	6T	6T
L-Ab	Pretiosum beati Maximini	8	8
2V-Am	Pater sancte praesul	4	4

In the antiphon, *Tactus quoque divino*, the scribe of Trier 480 made a number of errors: the first phrase is a third too high; the last word of the chant *conmigrauit*, and the psalm tone, are a third too low.

#### Antiphona V *Tactus quoque divino* (M-A5)

1

<b>Trier 480</b>	<p>A. Tactus quoque di- vi- no in-stinctu na-ti- uum linquens so-lum</p>
<b>Trier 486</b>	<p>A. Tactus quoque di- vi- no in- stinctu na-ti- uum linquens so-lum</p>
<b>Trier 480</b>	<p>in Belgicam Galli- am conmi-gravit. Ps. Verba mea.</p>
<b>Trier 486</b>	<p>in Belgicam Galli- am conmi-gravit. Ps. Verba mea.</p>

The ninth antiphon is in mode 1 in Trier 480 and transposed a fifth upwards in Trier 486 to mode two transposed. Most of the melody in Trier 486 matches that in Trier 480, except for the words and syllables marked with a square.

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##### Antiphona IX *Consensu igitur* (M-A9) (f. 202v)

1 (1T)

**Trier 480**

A. Consen-su i- gi- tur to-ci- us plebis ac vi- ci- nis

**Trier 486**

A. Consen-su i- gi- tur to-ci- us plebis ac vi- ci- nis

**T480**

e- pis-co-pis ponti- fi- ca- li excellen- ci- a su- bli- matur. Ps. Domini est t[erra].

**T486**

e- pis-co-pis ponti- fi- ca- li excellen- ci- a su- bli- matur. Ps. Domini est t[erra].

The responsories, in contrast to the antiphons, do not follow in a modal sequence. Mode 3, 5 and 6 are not used at all, while four chants appear in mode 1.

The following tables present data from a musical analysis of the office for St. Maximinus. Antiphons and responsories are separated. Only two of the responsories use non-traditional verse tones: “*Gloriosissimo confessore*” (M-R6) and “*Gloriosi premium*” (M-R8)<sup>313</sup>, therefore the verse tones are not included in this analysis.

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
1V-A1	Juramento Domini non	13w, 45s	1	<b>B-e</b>	0/13	s6/13, e8/13, b3/13	0/45	0/45
1V-A2	Dispergens bona mundi	16w, 46s	2	A-a	3/16	s8/16, e8/16, b1/16	0/46	0/46
1V-A3	Dominus Deus noster	17w, 57s	3	<b>D-e</b>	0/17	s7/17, e7/17, b2/17	1/57	0/57
1V-A4	O Domine beatus	21w, 57s	3	<u>C-c</u>	1/21	s3/21, e 4/21, b1/21	1/57	0/57
1V-A5	Iste est qui ante	11w, 49s	8	<b>D-e</b>	3/11	s8/11, e7/11, b3/11	0/49	0/49
1V- Am	Ave sancte pater et	22w, 69s	4	<u>C-c</u>	3/22	s4/22, e4/22, b1/22	0/69	1/69
M-I	Regem regum Christum	10w, 29s	2	<u>C-c</u>	0/10	s2/10, e3/10, b1/10	0/29	1/29
M-A1	Clarissimis ortus	9w, 32s	1	C-a	1/9	s2/9, e4/9, b1/9	0/32	0/32
M-A2	Divino quique ac	10w, 36s	2	C-a	3/10	s7/10, e4/10, b4/10	0/36	0/36
M-A3	Traditur denique	9w, 29s	4	D-c	2/9	s1/9, e2/9, b0/9	0/29	0/29
M-A4	Instructus namque	9w, 31s	4	C-a	3/12	s1/9, e3/9, b1/9	0/31	1/31
M-A5	Tactus quoque divino	10w, 28s	1	<b>D-f</b>	0/10	s4/10, e5/10, b2/10	0/28	0/28
M-A6	Adactus versum	10w, 30s	6	C-b	0/10	s6/10, e9/10, b2/10	0/30	0/30

<sup>313</sup> These verse tones show modern style characteristics, such as multiple tone groups over one syllable, scale movement on one syllable, as well as the minimal use of Gallican endings. Interval leaps, or the combination thereof, do not appear.

#### 4. Office chants. Maximinus.

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-A7	Comperta relatione	10w, 32s	7	F-e	1/10	s2/10, e5/10, b2/10	0/32	0/32
M-A8	Omnibus ut patefieret	16w, 36s	8	F-d	0/16	s6/16, e7/16, b3/16	0/43	0/43
M-A9	Consensu igitur	9w, 33s	1	C-a	2/9	s3/9, e5/9, b2/9	0/33	0/33
L-A1	Sanctus pater Maximinus	20w, 62s	1	C-a	2/20	s8/20, e9/20, b2/20	0/62	2/62
L-A2	Sciens ergo quoniam	20w, 53s	2	<u>C-c</u>	0/20	s6/20, e13/20, b3/20	0/53	0/53
L-A3	Constantissimum fidei	12w, 52s	3	<u>D-d</u>	1/12	s2/12, e3/12, b1/12	0/52	0/52
L-A4	Benedictus es Domine	12w, 37s	4	C-a	0/12	s2/12, e5/12, b0/12	0/37	0/12
L-A5	Inclitus pontifex	21w, 62s	6T	<b>G-aa</b>	0/62	s12/21, e9/21, b7/21	0/62	0/62
L-Ab	Pretiosum beati Maximini	30w, 105s	4	<u>C-c</u>	2/30	s10/30, e15/30, b3/30	0/105	1/105
2V- Am	Pater sancte praesul	27w, 86s	4	<u>C-c</u>	0/27	s6/27, e3/27, b2/27	0/86	1/86

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-R1	Hic Maximinus praesul	14w, 47s	8	D-d	4/14	s9/14, e10/14, b5/14	1/47	0/47
M-R2	Praeclarus igitur	13w, 40s	2	A-a	1/13	s8/13, e7/13, b 5/13	1/40	0/47
M-R3	Suspectus a praesule	12w, 47s	1	<u>C-c</u>	0/12	s6/12, e7/12, b4/12	0/47	1/47
M-R4	Quidam vir nomine	23w, 76s	4	<b>A-b</b>	0/23	s1/23, e4/23, b0/23	1/76	0/76
M-R5	Gloriam sue	16w, 54s	1	<u>C-c</u>	3/16	s9/16, e11/16, b6/16	1/54	0/54
M-R6	Gloriosissimo confessore	15w, 56s	1	<u>C-c</u>	1/15	s8/15, e11/15, b5/15	0/56	1/56
M-R7	Praesul insignis	14w, 49s	2	A-a	0/14	s8/14, e9/14, b6/14	1/49	1/49
M-R8	Gloriosi premium	22w, 66s	1	<b>B-d</b>	5/22	s15/22, e14/22, b10/22	0/66	2/66
M-R9	Inclitus pontifex	22w, 75s	7	<b>D-g</b>	2/22	s11/22, e14/22, b5/22	1/75	0/75

In most cases, the chants move outside this standard modal range with only one tone either the top or the bottom of the spectrum. The ranges of these chants are marked in bold in the tables above. Exceptions are *Juramento Domini non* (1V-A1), *Tactus quoque divino* (M-A5), *Gloriosi premium* (M-R8), and *Inclitus pontifex* (M-R9). The ranges of some chants also stretch over an octave, but the octave in question is not related to the mode. The ranges of these chants are underlined in the tables above.

Gallican endings are not often used in these chants, in some not at all. One example where the Gallican ending is used more than in other chants is the eighth responsory, *Gloriosi premium laboris*:

#### 4. Office chants. Maximinus.

##### Responsorium VIII *Gloriosi premium laboris* (M-R8)

1

R. Glori- o- si pre- mi-um la- bo- ris

a Do- mi- no Chris- to pre- sul Ma- xi- mi- nus

si-bi pres- ci-ret re- compensandum cor- di fu- it

pro- pri- am vi- se- re pa- tri-am

qua car- ne ex- emp- tus transfu- sus ad glo- ri- am.

Pal- ma do- na-tus e- ter- na.

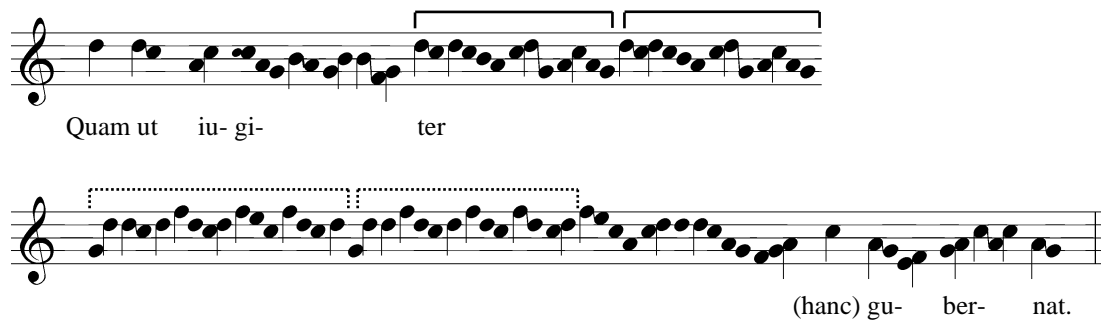
The use of goal pitches on both the beginning and ending of multisyllabic words is never more than 40%; in the majority of cases, it is less than 30%. The majority of the chants use more pitches important to the mode (i.e. finalis, fifth above the finalis, fourth below the finalis) at the end of multisyllabic words than at the beginning. For most chants, however, the number of word-endings on these tones is never higher than roughly two thirds. An exception is the sixth antiphon, “*Adactus versum*”, where nine out of the ten words end on modally significant pitches.

In the chants in the modern style, most of the words orbit around the goal pitches, not only the beginning and ending of the words, but also the “content” of each word revolves around the goal pitches.

Responsories, by nature, have more tone groups over one syllable than antiphons. Melismas are included in this category, although none of the responsories in the office for St. Maximinus has exceptionally long melismas with repeated melodic segments, which is a characteristic of the modern style. An exception is the ninth responsory “*Inclitus pontifex*”, where the repeat is

#### 4. Office chants. Maximinus.

written out, and the melisma on *iugiter* contains two repeated melodic segments (although the second melodic segment has one different tone in the repetition):



Extended scale movement on one syllable almost never occurs in the chants in this office. When this characteristic does appear, it is predominantly in the responsories, and even there only a few times. One of the few chants to use a scale fragment in the melody is the first responsory, *Hic Maximinus praesul*.

Leaps of a fifth or more hardly ever arise in the chants of this office, and when it does, it never exceeds that of a fifth. Combinations of interval leaps never take place.

#### V. Conclusion

The evidence of the ninth responsory in Harley 3039 with neumes shows that the office was known in the tenth century, although how only one chant from this office came to be in a source from Lorsch remains a mystery.

The textual and musical analysis of this office points to an early compositional date. The text for the office for St. Maximinus is in prose. The chants do not follow a modal order in the responsories. Characteristics showing a tendency towards the modern style do appear in this office, but not in an exceptional manner. The musical analysis supports the hypothesis that the office for Maximinus could have been composed as early as the ninth century, shortly after Lupus finished his version of the vita in 839.

# Maternus, Third Bishop of Trier

## I. Introduction

The legend of Maternus is closely interwoven with that of Eucharius and Valerius.<sup>314</sup> Maternus was the third bishop of Trier – his name is always mentioned in connection with that of Eucharius and Valerius, the first and second bishops of Trier, respectively. According to the Trier version of his legend, he was buried close to his predecessors in the graveyard on the southern side of the Roman city walls of Trier.<sup>315</sup> In the year 1037, Archbishop Poppo transmitted the relics of Maternus to the Trier Cathedral. Since this date of translation, he has also been honoured as the second patron saint of the Trier Cathedral, after Saint Peter.<sup>316</sup>

Confusion exists as to whether the Maternus mentioned in the bishop's list of Trier is the same Maternus who is said to have been the founding bishop of the Cologne<sup>317</sup> and Tongeren dioceses, and who attended the council of Arles as Bishop of Cologne in 314.<sup>318</sup> Heinz speculates that during his time as deacon in Trier, Maternus might have gone to Cologne to spread the gospel, and thus became the founding bishop of the diocese of Cologne.<sup>319</sup>

## II. Sources

The sequence of chants in Trier 480 sung on Maternus's feast day mixes items with three different functions: chants for Maternus, the exaltation of the Holy Cross and the feast day for Cornelius and Cyprian. Only the Matins antiphons are composed for Maternus. The following table gives an overview of which chant represents which feast:<sup>320</sup>

Position	Trier 480	Feast
1V-Am	O quam venerandus	Comm. unius. Conf.
Ant. de s. Cruce	O crux benedicta	Exaltatio Crucis
Ant. de sanctis	Tradiderunt corpora sua	Comm. plur. Mart.
M-I	Iustus florebit in	Comm. unius Conf.
M-A1	Inclitus pater Maternus	Materni
M-A2	Sublimia preceptorum Dei	Materni
M-A3	Sacrificium iusticie se	Materni
M-R1	Euge serve bone*	Comm. unius Conf.
M-A4	Gloriatur nunc Domine	Materni
M-A5	Nomen tuum Domine	Materni
M-A6	Omni corde tibus	Materni
M-R2	Sancti tui Domine*	Comm. plur. Mart. / Cornelii, Cypriani

<sup>314</sup> See the chapter on Eucharius for the full legend.

<sup>315</sup> Heinz, *Heilige im Saarland*, 165.

<sup>316</sup> Heinz, *Heilige im Saarland*, 166.

<sup>317</sup> According to Heinz, the church of Cologne celebrates Maternus as its founding bishop – in Cologne, as in Trier, his feast day is celebrated on the eleventh of September. However, both Miesges and Kurzeja state that Maternus's feast day is celebrated on the fourteenth of September in the diocese of Trier (Miesges, *Der Trierer Festkalender*, 84f; Kurzeja, *Der älteste Liber Ordinarius*, 200f.) In the diocese of Trier, Maternus's feast day falls together with the feast for the Exaltation of the Holy Cross, as well as the feast day for the martyrs Cornelius and Cyprian. In the diocese of Cologne, Maternus's feast day was moved to the thirteenth of September, so that the Exaltation of the Holy Cross could be celebrated separately on 14 September (Bauer, *Lotharingen als historischer Raum*, 421).

<sup>318</sup> Heinz, *Heilige im Saarland*, 165.

<sup>319</sup> Heinz, *Heilige im Saarland*, 15.

<sup>320</sup> The feast names are given as on the CANTUS database, Lacoste, ed., (<http://cantusdatabase.org/feasts>).



#### 4. Office chants. Maternus.

Position	Trier 480	Feast
M-A7	Omnibus seculi se	Materni
M-A8	Desiderium anime eius	Materni
M-A9	O magnificum pontificem	Materni
M-R3	Dulce lignum*	Exaltatio Crucis
M-R4	Hoc signum*	Exaltatio Crucis
M-R5	O crux*	Exaltatio Crucis
L-A1	O magnum pietatis	Exaltatio Crucis
L-A2	Salva nos Christe	Exaltatio Crucis
L-A3	O crux admirabilis	Exaltatio Crucis
L-A4	Nos autem gloriario	Exaltatio Crucis
L-A5	Crux benedicta vitet	Exaltatio Crucis
L-Ab	Super Omnia ligna	Exaltatio Crucis
2V-Am	In sapientia Dei	Materni

In Kurzeja's edition, chants for first and second Vespers are added from the Common of one Confessor, and eight responsories are provided.<sup>321</sup> The chants for the office for St. Maternus in the Liber Ordinarius correspond to that of Trier 480 in every respect, except the Magnificat Antiphon of Second Vespers. In the Liber Ordinarius, the antiphon *O magnificum* is used, while the office in Trier 480 uses the antiphon *In sapientia Dei*.

The office for St. Maternus appears in four other of the ten sources forming part of this study:

- Trier Nr. 486 (f. 205v);
- Trier Nr. 488b (f. 187r-189v);
- Trier Nr. 490 (f. 199v-201r);
- Trier Nr. 498b (f. 203v-206r).

Another office for Maternus exists in the liturgies of Cologne and the Low Countries. In his dissertation, *A Collegiate Church on the Divide: Chant and Liturgy at the Church of Our Lady in Tongeren (10<sup>th</sup> – 15<sup>th</sup> centuries)*, Mannaerts looks at the office for Maternus as it is found in the Antiphoners B-TOolv 63 and 64, the Ordinal of Tongeren (B-TOolv 68) and the convolute NL-DHk 70 E 4.<sup>322</sup> Mannaerts mentions that, "a proper Office for Maternus was in use in the dioceses of Trier, Cologne, Luxemburg, Limburg an der Lahn, Strasbourg and Prague" but that "sources for the complete *historia* from any of these dioceses have not been found".<sup>323</sup> Mannaerts also supplies a table of the feast days for the Maternus feast in the different cities.<sup>324</sup> Mannaerts mentions that, in the Trier liturgy, the feast for Maternus falls on 11 September, together with the feasts of Eucharius and Valerius, which is not the case.<sup>325</sup> The feast for Maternus in Tongeren falls on 25 September.

The office for Maternus found in the Tongeren sources differs greatly from the office found in the Trier sources. According to Mannaerts's table, the office in the antiphoners B-TOolv 63 and

<sup>321</sup> Kurzeja, *Der älteste Liber Ordinarius*, 545.

<sup>322</sup> Mannaerts, *A Collegiate Church on the Divide*, 130-133.

<sup>323</sup> Mannaerts, *A Collegiate Church on the Divide*, 128.

<sup>324</sup> Mannaerts, *A Collegiate Church on the Divide*, 126.

<sup>325</sup> The feast for Maternus is celebrated on 14 September in Trier. The feast for St. Eucharius falls on 8 [9] December and that of St. Valerius on 29 January.

#### 4. Office chants. Maternus.

64 lack responsories, whereas in the Trier 480, the responsories are only given in incipit form. For information on the complete office, Mannaerts turns to the libellus in the convolute NL-DHk 70 E 4, which, according to his comparison table, share the same Matins antiphons as B-TOolv 63 and 64, as well as B-TOolv 68.

The office chants for St. Maternus from the Tongeren sources are dedicated solely to the saint. The text for the Tongeren office is in rhymed verse, while, according to Mannaerts, the melodies of the chants are all new compositions, and the phrases of the melodies almost always end on either the finalis of the fifth above the finalis of the respective mode.<sup>326</sup> This is not the case for the chant melodies of the Trier office.

### III. The chant texts: literary form and relationship to the Vita

The last chapter, chapter six, of the vita for Ss. Eucharius, Valerius and Maternus, is exclusively devoted to Maternus, although it does not contain any biographical detail.<sup>327</sup> One learns more about Maternus and his journey to Trier with the other bishops in the part of the vita dedicated to Eucharius. The chants of this office do not contain information of a biographical nature, but are laudatory in character.

### IV. Musical analysis

The following table presents data from a musical analysis only of the chants in honour of St. Maternus:

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-A1	Inclitus pater Maternus	17w, 50s	1	<b>C-d</b>	2/17	s8/17, e12/17, b3/17	0/50	0/50
M-A2	Sublimia preceptorum Dei	14w, 40s	2	A-a	2/14	s4/14, e6/14, b2/14	0/40	0/40
M-A3	Sacrificium iusticie se	12w, 43s	3	<b>C-d</b>	0/12	s2/12, e2/12, b0/12	0/43	0/43
M-A4	Gloriatur nunc Domine	13w, 41s	4	<u>C-c</u>	0/13	s0/13, e4/13, b0/13	0/41	1/41
M-A5	Nomen tuum Domine	16w, 52s	5	F-f	3/16	s8/16, e8/16, b2/16	0/52	0/52
M-A6	Omni corde tibus	14w, 41s	6	C-c	1/14	s3/14, e3/14, b0/14	0/41	0/41
M-A7	Omnibus seculi se	21w, 70s	7	<b>F-g</b>	5/21	s7/21, e15/21, b6/21	0/70	0/70
M-A8	Desiderium anime eius	16w, 49	8	<b>C-d</b>	4/16	s6/16, e8/16, b3/16	0/49	0/49
M-A9	O magnificum pontificem	27w, 83s	4	<b>B-c</b>	6/27	s5/27, e6/27, b0/27	0/83	2/83
2V- Am	In sapientia Dei	18w, 58s	1	<u>C-c</u>	1/18	s7/18, e11/18, b3/18	0/58	1/58

<sup>326</sup> Mannaerts, *A Collegiate Church on the Divide*, 133-138.

<sup>327</sup> AA SS, Jan. II, 29, 921.

#### 4. Office chants. Maternus.

The antiphons of Matins follow the modal order, except for the ninth antiphon, which is in mode 4. The Magnificat antiphon, *In sapientia Dei*, then goes back to the beginning, with mode 1.

The ranges of five of the chants were wider than the standard modal range (marked in bold in the table above). The ranges of two chants stretch over an octave, but the octave in question is not related to the mode. The ranges of these chants are underlined in the tables above.

The use of the Gallican ending in the chants of this office is very low, and in eleven of the chant, this feature is not used at all. The chant that uses the Gallican ending the most is the eighth antiphon of Matins, *Desiderium anime ejus*:

##### Antiphona VIII *Desiderium animae ejus* (M-A8)

8



A. Desi- de- ri-um a-ni-me e- ius tu Domi-ne qui es ve-ra vi- ta fu-is-ti



hanc tri-bu-is- ti e- i imponens su- per e-um glori-am e- ter-na et magnum de-corem.



Ps. Domine in virtute.

Out of a possible sixteen, the Gallican ending only features four times in this chant. Of the four, three times are on the finalis, *G*. The exception, on *eum*, goes from the finalis *G* to *a*. Interval leaps almost never occur in the chants composed in honour of the saint.

The use of goal pitches is inconsistent. The chant with the most goal pitches per multisyllabic word is the seventh antiphon, *Omnibus seculi se*:

##### Antiphona VII *Omnibus seculi se* (M-A7)

7



A. Omni- bus se-cu- li se im- pe- dimentis ab- sol- vit be- a- tus Ma- ternus

#### 4. Office chants. Maternus.



ut nudus cum maligno de-cer-tans e-um ad Ni-cly-lum de-du-ce-ret



un-de nunc ha-bi-tat in ta-berna-cu-lo tu-o Do-mi-ne



et re-ques-cit in mon-te sancto tu-o. Ps. Domine quis.

Fifteen of the twenty-one multisyllabic words end on either the finalis (G) of the fifth above the finalis (d).

#### V. Conclusion

We have no documentary evidence (data of a vita, institution of the feast) of the date of composition. The use of musical characteristics pointing to a more modern stylistic layer, for example the numerical modal order and the use of Gallican endings, indicate a date from the tenth century or later, whilst the prose texts suggest a date no later than the eleventh century.

# Eucharius, First Bishop of Trier

## I. Introduction

Eucharius's name is first in the list of bishops of the city of Trier.<sup>328</sup> Although evidence exists that there was already a very small Christian community as early as the year 180 in the area known today as the city of Trier, Eucharius is credited with establishing the first Christian congregation in the city of Trier in the middle of the third century.<sup>329</sup>

According to the legend surrounding Eucharius, the disciple Peter himself sent Eucharius to Trier to establish a Christian community.<sup>330</sup> However, Peter did not send Eucharius on this quest alone – he sent two other Christians, Valerius and Maternus with him.<sup>331</sup> Before they left for Trier, Peter ordained Eucharius as bishop, Valerius as deacon and Maternus as subdeacon. On their way to Trier, Maternus fell ill with a severe fever, and died.<sup>332</sup> After burying him, Eucharius and Valerius returned to Rome disheartened, to report the bad news to Peter. Peter gave them his staff with the instructions to lay the staff on Maternus's body and command him in Christ's name to return to life.<sup>333</sup> After travelling for forty days, Eucharius and Valerius arrived back at Maternus's grave, and, by doing as Peter commanded, they returned Maternus to life.<sup>334</sup>

After performing this miracle, the three disciples continued towards Trier. The three disciples preached in the streets and in public squares. The priests and leaders of the pagan communities were not pleased to see them and encouraged the pagans to stone the three disciples.<sup>335</sup> The legend tells how the pagans wanted to stone the three disciples, but every time they bent down

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<sup>328</sup> MGH SS 13, p. 298f. The oldest comprehensive list of bishop's from Trier dates back to the tenth century (Pauly, "Die Bischöfe bis zum Ende des Mittelalters", 11).

<sup>329</sup> Heinz, *Heilige im Saarland*, 12, 179; Pauly, "Die Bischöfe bis zum Ende des Mittelalters", 12. Gammack writes that "Eucharius ... is said to have been a bishop, about A.D. 362, and by some is considered founder of the church of Treves" (Gammack, "Eucharius (1)", 255). The date given here, A.D. 362, does not seem plausible, because all other sources show that Eucharius probably came to Trier around the middle of the third century, after the persecution of the Christians under Emperor Decius stopped with his death in 251 (Pauly, "Die Bischöfe bis zum Ende des Mittelalters", 12).

<sup>330</sup> Heinz writes that Eucharius was one of a group of 72 young men, who Christ himself was supposed to have chosen for the duty to go to the areas and cities that he couldn't go to himself to spread the gospel (Heinz, *Heilige im Saarland*, 10). Pauly writes that Eucharius, Valerius and Maternus were disciples/pupils of Peter (Pauly, "Die Bischöfe bis zum Ende des Mittelalters", 11).

<sup>331</sup> The Vita for Ss. Eucharius, Valerius and Maternus starts with the author explaining Saint Peter's reasoning: The author explains that after Saint Peter had established the church in Antioch (modern-day Antakya), Galatia (an area in the highlands of central Anatolia in modern-day Turkey), Cappadocia, Asia and Bithynia, he went to Rome at the start of Emperor Claudius's reign (41-54 A.D.), where he developed the pontificate over a period of twenty-five years. After the Christianization of Italy, the Holy Spirit came to him, and told him to send the word of God to Gaul and Germany. For this mission he chose Eucharius, Valerius and Maternus (Krönert, *La construction du passé de la cité de Trèves*, 171).

<sup>332</sup> According to the legend, this probably happened somewhere in the region which is known today as the Alsace region (Heinz, *Heilige im Saarland*, 10, Pauly, "Die Bischöfe bis zum Ende des Mittelalters", 11).

<sup>333</sup> Heinz, *Heilige im Saarland*, 10.

<sup>334</sup> Pauly, "Die Bischöfe bis zum Ende des Mittelalters", 11.

<sup>335</sup> The author describes the number of idols made from wood or stone found in Trier at the time when the three disciples arrived in the city (Krönert, *La construction du passé de la cité de Trèves*, 172).

#### 4. Office chants. Eucharius.

to pick up a stone, they were paralysed in that position and were unable to pick up the stones, let alone throw them. Only when Eucharius offered a prayer were they able to move again.<sup>336</sup>

Eucharius performed many other miracles, among which was the resurrection of the son of a wealthy widow, Albana. This deed convinced Albana to convert to Christianity and she had her whole family baptised. According to the legend, many people followed her example. Albana gave Eucharius her villa, which was situated just outside the southern Trier city walls, to use, and it became the first Christian meeting-place in Trier.<sup>337</sup>

Eucharius died on 8 December and was laid to rest in Albana's family crypt. On his deathbed, he proclaimed that Valerius had to become bishop in his place.<sup>338</sup> Eucharius was Bishop of Trier for 23 years, Valerius for 15 years, and after him, Maternus was Bishop of Trier for forty years. During Valerius's time as bishop, the number of Christians became greater than the number of pagans in Trier.<sup>339</sup>

In his book, *Die Bischöfe bis zum Ende des Mittelalters*, Pauly argues that the legend surrounding Eucharius, Valerius and Maternus contains more fiction than fact. The legend was probably created in the tenth century to support the city of Trier's claim to have a direct connection with the Church in Rome through Saint Peter and the first three bishops of Trier, who came to Trier from Rome on his command.<sup>340</sup> Little evidence supports the legendary "facts"; however, the auxiliary bishop, and historian, Johann Nicolas von Hontheim (1749-1790), wrote that there is no reason to doubt that Eucharius, Valerius and Maternus were the predecessors of Agritius.<sup>341</sup>

One part of the legend, which plays quite an important role, is the relic of Peter's staff. Pope Innocent III (1198-1216) stated that the crosier or pastoral staff should not be used in ecclesiastical ceremonies, because Saint Peter gave his staff to the first bishop of Trier, Eucharius.<sup>342</sup> For many years, the staff of Saint Peter had been one of the most valuable relics kept in the cathedral of Trier. Archbishop Egbert (977-993) had a valuable cover made for it.<sup>343</sup>

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<sup>336</sup> Heinz, *Heilige im Saarland*, 10; Pauly, "Die Bischöfe bis zum Ende des Mittelalters", 11.

<sup>337</sup> Heinz, *Heilige im Saarland*, 10, Krönert, *La construction du passé de la cité de Trèves*, 173.

<sup>338</sup> Heinz, *Heilige im Saarland*, 10, Krönert, *La construction du passé de la cité de Trèves*, 174.

<sup>339</sup> Pauly, "Die Bischöfe bis zum Ende des Mittelalters", 12.

<sup>340</sup> Becker writes that, at this time, Trier was in direct ecclesiastical competition with Reims – the writers of the legend of the founding bishops might have hoped to elevate Trier to the status of *Roma secunda* ("Die Benediktinerabtei St. Eucharius-St. Matthias vor Trier", 385).

<sup>341</sup> Pauly, "Die Bischöfe bis zum Ende des Mittelalters", 12-14. Agritius was the fourth bishop of Trier – records show that he attended a council of Gallican bishops as bishop of Trier in 314 (Pauly, "Die Bischöfe bis zum Ende des Mittelalters", 15).

<sup>342</sup> Pauly, "Die Bischöfe bis zum Ende des Mittelalters", 14; Heinz, *Heilige im Saarland*, 13-14. The Catholic Encyclopedia states that "As a reason why the pope does not use crosier symbolists allege the giving by St. Peter of his staff to one of his disciple in order to raise a dead companion to life" (Morrisroe, "Crosier", The Catholic Encyclopedia). Even though this paragraph does not mention Eucharius (as the disciple receiving the staff) or Maternus (as the dead companion) by name, the parallels between this statement and the legend about Eucharius, Valerius and Maternus, are hard to ignore.

<sup>343</sup> Heinz, *Heilige im Saarland*, 14. Westermann-Angerhausen further explains in her article that this cover was made in 980, and Egbert had an inscription made for it, which described how the staff was responsible for the resurrection of Maternus and that Eucharius brought it to Trier. In this way the staff became the "Gründungsreliquie", the relic through which the diocese on the Mosel River was founded. This inscription describes how, when the Huns attacked Trier, the precious relic was transported to Metz, from which the

At the end of the eighteenth century, the staff was removed from the cathedral before the arrival of French revolutionary troops in Trier, and can be found today in the cathedral of Limburg an der Lahn, in the province of Hesse, Germany.<sup>344</sup>

The church and monastery of St. Eucharius was built on the orders of Bishop Cyrillus, probably around the time between 446/447 and 475/476 in the southern part of the city.<sup>345</sup> This church was built close to the ruins of the *cella sancti Eucharii*, which, according to the legend, was the widow Albana's house, which she gave to Eucharius to use as a church, and where he, together with his successors, were later buried. During Holy Week in the year 882, the buildings of St. Eucharius and many other ecclesiastical and homesteads were destroyed. Rebuilding started in the early tenth century, and it is during this time that the monastery came to be under Benedictine Rule, perhaps a result of the Benedictine Reform that took place, and radiated from, the monastery of St. Maximin, in the north of Trier. Becker remarks:

Das Kloster im Süden vor der Stadt erhält jetzt den Mönch Bertulf aus dem nördlich gelegenen St. Maximin als Vorsteher und wird unter der starken Hand des Erzbischofs Poppo selbst zu einem kleinen Reformzentrum; denn um 1046/47 setzt Poppo den Mönch Reginhard als Abt von Mettlach ein, ohne sich um die Wahl des dortigen Konvents zu kümmern, gibt diesem aber 1048 zusätzlich seine Trierer Heimatabtei zur Regierung, wo er 1061 stirbt.<sup>346</sup>

In the twelfth century, Archbishop Bruno found that the monastery had lost its way and needed a firmer guiding hand. He called the monk Eberhard from the Abbey of Großcomburg in 1111 to become Abbot of the monastery of St. Eucharius.<sup>347</sup> He brought with him and implemented his knowledge of the Hirsau reforms. In this way, the Archbishop removed the monastery of St. Eucharius even more from its neighbour in the north, the Benedictine monastery of St. Maximin, which was then an imperial abbey.<sup>348</sup> In 1127, the relics of the apostle Matthias were found in the church, and on 13 January 1148, the church was renamed and dedicated to Matthias. The former monastery church of St. Eucharius had now been elevated to "Grabstätte eines Apostels" and with it came a higher standing in the ecclesiastical community.<sup>349</sup>

## II. Sources

The feast day for St. Eucharius fell on 8 December in the early Middle Ages. The feast of the Conception of the Blessed Virgin Mary was also placed on 8 December when introduced by

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Archbishop Bruno of Cologne took it with him to Cologne, from where Egbert brought it back to Trier (Westermann-Angerhausen, "Egbert von Trier und Gregor der Große, 716-717).

<sup>344</sup> Heinz, *Heilige im Saarland*, 14; Pauly, "Die Bischöfe bis zum Ende des Mittelalters", 14. The Emperor Charles IV apparently sawed off a small part of the staff himself when he was in Trier for his uncle, the Archbishop Baldwin of Luxembourg's funeral in the cathedral of Trier (Baldwin was Archbishop of Trier from 1307 till his death on the twenty-first of January 1354). He then took this part of the relic back to the cathedral in Prague, which was his city of residence (Heinz, *Heilige im Saarland*, 14).

<sup>345</sup> Becker, "Die Benedikterabtei St. Eucharius-St. Matthias vor Trier", 242.

<sup>346</sup> Becker, "Die Benedikterabtei St. Eucharius-St. Matthias vor Trier", 246-249.

<sup>347</sup> For more information on the abbots of St. Eucharius, see Becker's article, "Die Abtsreihe von St. Eucharius in Trier (Die ersten 160 Jahre)", 24-36.

<sup>348</sup> Becker, "Die Benedikterabtei St. Eucharius-St. Matthias vor Trier", 250 f.

<sup>349</sup> Becker, "Die Benedikterabtei St. Eucharius-St. Matthias vor Trier", 252 f.

Pope Sixtus IV in 1476. Trier adopted the new Marian feast, but moved it to 9 December in the cathedral and the monastery of St. Eucharius, so that Eucharius's feast day remained on 8 December. In a breviary dating from 1748, the saint's feast appears on 16 December. Today, however, the universally recognised date for the feast of St. Eucharius is on 9 December.<sup>350</sup>

Kurzeja and Krönert agree that it is highly probable that the office for St. Eucharius was composed by Remigius, Abbot of Mettlach and principal hagiographer of Archbishop Egbert of Trier (977-993). Egbert was an admirer of Eucharius's spiritual work (he also renovated the St. Eucharius church and monastery), and he most likely gave Remigius the order to compose the office in honour of St. Eucharius.<sup>351</sup> Presumably, Egbert would have asked Remigius to compose a monastic office to be used in the monastery of St. Eucharius.

The oldest extant source for the office for St. Eucharius is Wolfenbüttel, Herzog-August-Bibliothek, Hs. Helmstadt 1109<sup>352</sup>, with adiastematic notation, dating from the tenth-eleventh centuries.<sup>353</sup> This source contains not only the office for St. Eucharius, but also a version of the vita for Ss. Eucharius, Valerius and Maternus. According to the catalogue, f. 85-92v contain *Hymni (cum neumis) et orationes in honorem ss. Eucherii, Valerii et Materni*.<sup>354</sup> The oldest source for this office with diastematic notation is Trier Nr. 480, f. 159v-163r.

The office in the source Trier 480 is a secular office with nine antiphons and nine responsories for the Nocturns in Matins. The layout of the office in Wolfenbüttel 1109 does not contain enough chants to make it a monastic office, but contains too many chants to be a secular office. According to Becker, this source was intended for use at the cathedral in Trier,<sup>355</sup> so one could expect a secular office. As a possible solution, Krönert suggests that the office in this source was taken from the "original" office, written by Remigius for the monastery of St. Eucharius, but that the clergy decided to keep an extra number of chants in the office, so that the textual information remains clear and coherent. The office in Trier 480, fol. 159v, dating from the fourteenth century, is a scaled-down version of the office in Wolfenbüttel 1109, to conform to the norm of the secular office, indicating perhaps that, to the clergy at that point in time, it was more important to have the proper number of chants for a secular office than clarity of text.

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<sup>350</sup> Kurzeja, *Der älteste Liber Ordinarius*, 170-171.

<sup>351</sup> This hypothesis is supported by a quotation from the *Miracula Liutwini* (MGH SS XV, 1266): "Issu etiam Eckberti episcopo de confessoribus Christi Eucharior, Valerio, Materno dulci modulatione composuit historiam, ..." Kurzeja, *Der älteste Liber Ordinarius*, 170; Krönert, *La construction du passé de la cité de Trèves*, 233.

<sup>352</sup> Hereafter referred to as Wolfenbüttel 1109.

<sup>353</sup> Heinemann, "Die Helmstedter Handschriften 3", 59-60. Petrus Becker claims that this source was written during the period of Bishop Ludolf (994-1008), the successor of Egbert (Becker, "Eine liturgische Handschrift aus Trier", 152).

<sup>354</sup> Heinemann, "Die Helmstedter Handschriften 3", 59. The use of the word *Hymni* is due to the author Sauerland, *Trierer Geschichtsquellen* (1889), where he identified a hymn to St. Eucharius in a source from the twelfth century (identified by Krönert to be Trier, Stadtbibliothek, Ms. Nr. 113/1191), as the *historiam* that was spoken of in the *Miracula Liutwini*, and proposed that the word *historiam* should be replaced by *hymni*. The Herzog-August-Bibliothek catalogue was published in 1965, and, presumably, used Sauerland's terminology to identify the chants with neumes in the source, Wolfenbüttel 1109. It is only in 1970, that Kurzeja in his publication, *Der älteste Liber Ordinarius*, (Kurzeja, *Der älteste Liber Ordinarius*, 437f.), and in an article published in 1981, that Petrus Becker correctly identified the office: "f. 85-92v. Neumierte Offizium der hll. Eucharius, Valerius, Maternus" (Becker, "Eine liturgische Handschrift aus Trier", 151).

<sup>355</sup> Becker bases his conclusion on the inclusion of a secular office for St. Benedict, which is identical to that included in the oldest Liber Ordinarius from Trier (Becker, "Eine liturgische Handschrift aus Trier", 152).



#### 4. Office chants. Eucharius.

Rosenthal refers to two other sources from the fifteenth century, Trier, Stadtbibliothek Ms. Nr. 436/1913<sup>356</sup> and Trier, Stadtbibliothek, Ms. Nr. 380/1049<sup>357</sup>, which contain the monastic version of this office for St. Eucharius. Both these sources are breviaries and contain only the text of the office.

The Liber Ordinarius has five antiphons for First Vespers not in the other two sources, but otherwise agrees with Trier 480.

The following table shows the chants contained in the office for St. Eucharius in Wolfenbüttel 1109, the oldest Liber Ordinarius from Trier<sup>358</sup> and in Trier 480.

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<sup>356</sup> Keuffer, *Die liturgischen Handschriften der Staatbibliothek Trier No 354-522 des Handschriften-Katalogs*, 56-57. Rosenthal notes that the office for St. Eucharius is on f. 196v-199r, while the catalogue states the office is on f. 182-184.

<sup>357</sup> Keuffer, *Die liturgischen Handschriften der Staatbibliothek Trier No 354-522 des Handschriften-Katalogs*, 19-20. Rosenthal notes that the office for St. Eucharius is on f. 410v-416v, while the catalogue states the office is on f. 412v-419.

<sup>358</sup> Kurzeja, *Der älteste Liber Ordinarius*, 437f.

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Position	Wolfenbüttel 1109	Liber Ordinarius	Trier 480
<b>Ad Primas Vesperas</b>			
1V-A1		Beatissimus Eucharius	
1V-A2		Juramento	
1V-A3		Dispergens	
1V-A4		Dominus deus noster	
1V-A5		O domine	
1V-R		Assumpto itaque	
1V-H		Iste confessor	
1V-W		Ecce sacerdos	
1V-Am	Beatissimus Eucharius pontifex	Beatissimus Eucharius pontifex	Beatissimus Eucharius pontifex
<b>Ad Matutinas</b>			
M-I	Summae regem gratiae	Summae regem	Summae regem gratiae
<b>In Primo Nocturno</b>			
M-A1	Beatus Petrus princeps	Beatus Petrus	Beatus Petrus princeps
M-A2	Ubi dum fidei verae	Ubi dum fidei	Ubi dum fidei
M-A3	Ad hoc denique opus	Ad hoc denique	Ad hoc denique
M-R1	Sanctus Eucharius iniunctum	Sanctus Eucharius	Sanctus Eucharius iniunctum
M-R2	Cumque in quoddam	Cumque in quoddam	Cumque in quoddam
M-R3	Assumpto itaque secum	Assumpto itaque	Assumpto itaque secum
<b>In Secundo Nocturno</b>			
M-A4	Beatus Petrus discipulum	Beatus Petrus	Beatus Petrus discipulum
M-A5	Coeptum ergo iter	Coeptum ergo	Coeptum ergo iter
M-A6	Sanctus vero Eucharius	Sanctus vero	Sanctus vero Eucharius
M-A7	<b>Mox itaque accedens</b>		
M-A8	<b><u>Omnes qui aderant</u></b>		
M-R4	Sanctus itaque vir	Sanctus itaque	Sanctus itaque vir
M-R5	Cumque per dies singulos	Cumque per dies	Cumque per dies
M-R6	Orante cum sociis	Orante	Orante cum sociis
<b>M-R7</b>	<b>Dum ergo per unius horae</b>		
<b>In Tertio Nocturno</b>			
M-A9(7)	<b><i>Omnis plebs Treverica</i></b>	<b>Mox itaque</b>	<b>Mox itaque accedens</b>
M-A10(8)	Hos igitur viros omnis	<b><u>Omnes qui aderant</u></b>	<b><u>Omnes qui aderant</u></b>
M-A11(9)	Ipsos omnes colamus	<b><i>Omnis plebs</i></b>	<b><i>Omnis plebs Treverica</i></b>
M-A12	Justum est enim hos		
M-R8(7)	Docente viro beato	Docente viro	Docente viro beato
M-R9(8)	Audiens Albana mortem	Audiens Albana	Audiens Albana mortem
M-R10(9)	Sanctissimus pontifex	Sanctissimus pontifex	Sanctissimus pontifex Eucharius
<b>Ad Laudes</b>			
L-A1	Clarissimis urbs Treverorum	Clarissimis urbs	Clarissimis urbs Treverorum
L-A2	Quidam namque urbis		Quidam namque urbis
L-A3	Si mortem evadere		Si mortem evadere
L-A4	Convocatis ergo civibus		Convocatis ergo civibus
L-A5	Purificatur itaque civitas		Purificatur itaque civitas
L-Ab	Egregius Christi sacerdos	Egregius Christi sacerdos	Egregius Christi sacerdos
<b>Ad Secundas Vesperas</b>			
2V-A		Juravit	
2V-Am	Inclitus praesul Eucharius	Inclitus praesul	Inclitus praesul Eucharius

The following two parts of this chapter offer a textual and musical analysis of the office for St. Eucharius as it is in Trier 480.

### III. The chant texts: literary form and the relationship to the *Vita*<sup>359</sup>

According to Krönert, the oldest, extant sources for the *vita* are:

- 1) Paris, BNF, lat. 10864, tenth century, written at Echternach (fol. 1-15);
- 2) Brussels, Bibliothèque Royale II, 976 (written between 977 and 993 at Saint-Ghislain) (fol. 114-126);
- 3) Wolfenbüttel Herzog-August-Bibliothek, Guelf. 1109 (written between 994 and 1008 at the cathedral of Trier) (fol. 26v-59).<sup>360</sup>

At the end of the tenth century, two other hagiographical centres (other than the monastery of St. Maximinus) became important: Trier Cathedral and the monastery of St. Eucharius. Archbishop Theodoricus (964-977) gave the order that a *vita* be written, dedicated to the lives of the first three bishops of Trier: Eucharius, Valerius and Maternus.<sup>361</sup> It is not clear whether this *vita* was written at the cathedral of Trier or the monastery of St. Eucharius.<sup>362</sup>

The first and main part of the *vita* is dedicated to St. Eucharius; the second and third parts, dedicated to Ss. Valerius and Maternus are shorter in length, although the author devoted a bit more space to Maternus than to Valerius. The author describes the success of Valerius's time as bishop of Trier, and how he was forewarned of his death in a dream by Eucharius – he died on 29 January, after he had proclaimed Maternus as bishop.<sup>363</sup>

The author did not go into much detail when he wrote about Maternus's time as bishop of Trier. He did mention that Maternus was bishop of Trier for forty years (similarly he spent forty days in his tomb, before he was resurrected by Eucharius), and that during this time God performed many miracles through him, which brought even more people to the Christian religion. Towards the end of his life, Eucharius and Valerius came to him in a dream and told him to prepare for his death. He died on 14 September, and was buried close to Eucharius and Valerius.<sup>364</sup> Many conflicting accounts exist about Maternus, who is also as the first bishop of Cologne. This is discussed in the chapter assigned to Maternus.

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<sup>359</sup> Anselm Rosenthal has edited and analysed the text of this office in his article “Das Fest des Hl. Eucharius (8.12) in der Benediktinerabtei St. Matthias/Trier um das Jahr 1500”, specifically looking at the monastic version of the office (in two fifteenth century breviaries from Trier, Stadtbibliothek Ms. Nr. 436/1913 and Stadtbibliothek Trier Hs. 380/1049) in the context of the Bursfelde Congregation.

<sup>360</sup> Krönert states that Paris, BNF, lat. 10864 is not the original source of the *vita*, but rather a copy of the original source - this is evident from a copying error (a line of text was missed when the scribe was copying the *vita* from another source) (Krönert, *La construction du passé de la cité de Trèves*, 169).

<sup>361</sup> Krönert, *La construction du passé de la cité de Trèves*, 169.

<sup>362</sup> Krönert, *La construction du passé de la cité de Trèves*, 205.

<sup>363</sup> Krönert, *La construction du passé de la cité de Trèves*, 174.

<sup>364</sup> Krönert, *La construction du passé de la cité de Trèves*, 175.

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The anonymous author<sup>365</sup> of this text finished his work by saying he found evidence of all that he has written on small pieces of charter which he found in the ashes of the city after the city was sacked (he does not refer to a date). He also stated that miracles were still performed at the tombs of the three bishops up to his era. Krönert suggests that the aim of this *vita* was not only to keep the memory of the saints alive, but also to place Trier on the same level as Rome and Antioch, as the first city to be Christianized in Gallia Belgica. The author also aimed to show that Trier was the “centre du paganisme par excellence” and the arrival of the three disciples, sent directly to Trier by Saint Peter himself, could have saved the inhabitants.<sup>366</sup>

The text of the chants follows the life of St. Eucharius as it is set out in the *Vita* for Ss. Eucharius, Valerius and Maternus. The antiphon chants for the first Nocturn explain how St. Peter first established the Christian Church in Antioch, after which he went to Rome. After he had laid the foundation for the Church in Rome, he turned his attention to Gaul and Germany, and for this task, he chose three of his disciples: Eucharius, Valerius and Maternus. The responsories for the first Nocturn explain how the three disciples received St. Peter’s blessing, and set off in a good frame of mind, converting people on the way. However, disaster struck in Elegia, where Maternus fell ill with a fever and died. Eucharius and Valerius returned to Rome to explain the situation to St. Peter and told him that they could not carry on with the mission without Maternus.

The antiphons in the second Nocturn explain how St. Peter consoled his disciples; how he gave them his staff, saying that they have to place the staff on Maternus’s body and he will rise from the dead; they returned in haste to the grave of Maternus. The responsories recount how the three disciples continued their journey through Gaul; how they arrived in Trier, but that the people of Trier were not happy at their arrival and threw stones at Eucharius. Through the prayers of the disciples they were petrified, and only through the prayers of Eucharius they could move again; through this miracle they converted to the true faith.

The antiphons in the third Nocturn continue where the sixth antiphon stopped: when Eucharius and Valerius arrived at the tomb of Maternus, they did as St. Peter told them, and Maternus rose from the grave unharmed. Many people were there to witness this miracle und subsequently converted to Christianity. They built a church on the site and praised the name of the true God. The last three responsories concern the resurrection of the son of the widow Albana. Albana, having already lost her husband and now her son, threw herself at the feet of the disciples and begged them to bring her son back from the dead. Eucharius, taking the dead man’s hand, brought him back to life in the name of Christ in front of many people.

Thus, the chant texts in Matins follow a chronological timeline of the disciples’ journey, except for the responsories of the second Nocturn, which describe things that happen after the disciples

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<sup>365</sup> Krönert suggests that the monk Sigehard from the monastery of St. Maximinus might have been the author of this *vita*, and that he might have written it between 2 March 968 and 22 January 969. Krönert bases this hypothesis on the similarity of writing style between the *Miracula Maximini* (BHL 5826), of which Sigehard is known to be the author, and the *vita* for Ss Eucharius, Valerius and Maternus (Krönert, *La construction du passé de la cité de Trèves*, 204).

<sup>366</sup> Krönert, *La construction du passé de la cité de Trèves*, 176.

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arrive in Trier. Then, with the antiphons in the third Nocturn, one is back in Elegia, witnessing the resurrection of Maternus, and then going back to the situation in Trier, where the miracle of the widow Albana's son's return to life converts many pagan believers.

The chant texts for the antiphons of Lauds follow the tale as is in the *vita*, except for the first antiphon, which tells how the city of Trier had been blessed by Eucharius, and lucky the city was to have been the site of so many miracles. The rest of the antiphons are dedicated to a dream that a famous senator of Trier had: in this dream, he saw a splendid youth with a cross in his hand, telling him that three men were coming to Trier. They were men of God and, to reach eternal life, he must do as they say. When he made this dream public, many people converted to the faith preached by the disciples. The city was purified of all superstition and could become the bride of Christ.

The *Benedictus* and *Magnificat* antiphons describe the death of Eucharius and the heavenly rewards that he received for his labours on earth.

Most of the chant texts were taken nearly verbatim from the *Vita* for Ss. Eucharius, Valerius and Maternus.<sup>367</sup> The following table shows the text from the *vita* (with reference to the chapter)<sup>368</sup> and the text of the chants. The words taken from the *vita* to form the chant texts are marked in bold. The spelling of the *vita* text is how it appears in the edited version featured in *Acta Sanctorum* and the chant texts are standardized Latin.

Chapter I (2)	Igitur <b>postquam beatissimus Petrus Apostolus</b> Antiochenam Ecclesiam prima confessione <b>Christiani</b> nominis super solidissimam petram fundauerat; & Pontum, Galatiam, Cappadociam, Asiam, ac Bithyniam verbo prædicationis illustrauerat; in exordio regni Claudij Cæsaris, superna prouisione ordinante, Romam ingressus, salutarem cunctis credentibus fidem constantissima assertione <b>prædicaui</b> , eandemque potentissimis signis atque virtutibus comprobauit; & eiusdem Urbis Pontificatum viginti quinque annis strenuissime rexit.	Antiphon I	Beatus Petrus princeps apostolici coetus postquam ecclesiam Anthiochenamin Christo fundavit, Romanae urbi splendorem salutifere prædicationis inuexit.
Chapter I (2)	<b>Vbi dum</b> firmiter <b>veræ fidei fundamenta collocasset</b> , & <b>per totam Italiam</b> fama doctrinæ eius longe lateque percrebuisset; tandem a Spiritu sancto præmonitus, <b>Galliæ</b> quoque ac <b>Germaniæ verbum salutis inferre ordinauit</b> .	Antiphon II	Ubi dum fidei veræ fundamenta collocasset et germina vitæ per totam Ytaliā pullularent, Germaniæ atque Galliæ verbum salutis inferre ordinavit.
Chapter I (2)	Atque <b>ad hoc opus tres probatissimos viros ex suis discipulis elegit, Eucharium videlicet, Valerium &amp; Maternum</b> .	Antiphon III	Ad hoc denique opus tres probatissimos viros ex discipulis suis elegit Eucharium, Valerium et Maternum.
Chapter I (3)	Qui satis idonee a magistro instructi, <b>iniunctum sibi mandatum alacri mentes susceperunt</b> , & <b>accepta benedictione</b> ad	Responsorium I	<b>R.</b> Sanctus Eucharius iniunctum sibi mandatum cum sociis alacri mente suscepit

<sup>367</sup> Rosenthal, "Das Fest des Hl. Eucharius (8.12)", 110-114; Krönert, *La construction du passé de la cité de Trèves*, 236-239.

<sup>368</sup> Bolland, *Acta Sanctorum* Jan. II, 918-922.

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	supradictas regiones ire cœperunt: pergentes per viam incessanter sanam doctrinam cunctis euangelizabant, & <b>multos ad soliditatem sacrae fidei signis&amp;virtutibus prouocabant.</b>		acceptaque magistri benedictione ad Gallias properavit et multos ad soliditatem sacrae fidei signorum virtute provocavit.  <b>V.</b> Pergens per viam incessanter sanam doctrinam cunctis euangelizabat.
Chapter I (3)	<b>Cumque in quoddam</b> Galliae <b>castellum, nomine Elegia peruenissent,</b> ibique aliquantulum temporis commorantes, [S. Maternus moritur:] omnes ad credulitatem constanter incitarent, <b>vnus</b> illorum, <b>Maternus</b> scilicet, <b>febre correptus grauius aegrotare</b> cœpit, atque crescente eadem infirmitatis molestia, non post multos dies vitam finiuit.	Responsorium II	<b>R.</b> Cumque in quoddam castellum nomine Elegia pervenisset, unus ex sociis eius irruente infirmitatis molestia non post multos dies vitam reliquit.  <b>V.</b> Nam cum omnes ad credulitatem constanter incitasset, Maternus febre corripitur et graviter aegrotans.
Chapter I (4)	Hæc dicens lacrymas repressit, & corpus discipuli terræ commendans, <b>assumpto Valerio</b> cum celeritate <b>Romam rediit:</b> & cuncta quæ sibi in via accidissent flebiliter <b>magistro</b> per ordinem narrauit, dicens: Non possumus iterum remeare per viam, qua misisti nos, & <b>gentes</b> prædictas <b>docere, nisi Maternum</b> discipulum tuum sanctis precibus tuis <b>resuscites</b> a mortuis, <b>vt virtus Domini nostri Iesu Christi</b> gentibus illis <b>manifestetur.</b>	Responsorium III	<b>R.</b> Assumpto itaque secum Valerio beatus Eucharius Romam rediit et magistrum taliter est affatus amplius gentes docere nequimus nisi Maternus, qui defunctus est, resuscitetur.  <b>V.</b> Ut virtus domini nostri Ihesu Christi Germaniae atque Galliae manifestetur.
Chapter I (5)	Quem ille clementer <b>consolabatur, dicens: Noli lugere, carissime,</b> nec tristis esse; [consolatur eos S. Petrus,] <b>quia quem nunc mortuum doles,</b> ipsum per gratiam Redemptoris nostri citius <b>resurgere videbis,</b> & tui itineris fidelem & incolumem socium habebis: mortem enim, quam ille ad tempus corporaliter pertulit, hanc omnipotens Deus ad salutem plurimorum prouidit.	Antiphon IV	Beatus Petrus discipulum consolabatur dicens: noli lugere, carissime, quia quem nunc mortuum doles citius a morte resurgere videbis.
Chapter I (5)	Sed iam nunc accipe baculum meum, & cœptum <b>iter perage,</b> & cum illuc perueneris, [eosq; remittit dato baculo:] ipsum <b>baculum super corpus defuncti pone, dicens: Præcipit tibi Petrus Apostolus in nomine Iesu Christi</b> filij Dei viui, vt <b>a morte resurgas,</b> & commissum ministerium nobiscum perficias.	Antiphon V	Cœptum ergo iter peragere festina baculumque meum super corpus defuncti pone dicens: praecepit tibi Petrus apostolus, ut in nomine Ihesu Christi a morte resurgas.
Chapter I (5)	<b>Sanctus vero Eucharius cum fratre Valerio imperium Magistri gratanter suscipiens, ad prædictum castellum veloci gressu peruenit:</b>	Antiphon VI	Sanctus vero Eucharius cum fratre Valerio imperium magistri gratanter suscipiens rursus ad Elegiam cursu veloci peruenit.
Chapter II (6)	<b>Illi vero postquam</b> ibidem multos <b>ad fidem</b> imbuerunt, & <b>iam ad alia loca</b> tempus <b>transmigrandi</b> adesse viderunt, [Treuiros veniunt:] valedicentes fratribus, per Galliam <b>semina vitæ</b> serendo profecti sunt, <b>tandemque</b> perfecto itinere <b>Treuiros peruenerunt:</b> vbi tantus gentilitatis error inerat, vt exceptis singulorum penatibus, in vno loco ciuitatis centum statuta idola a populo generaliter	Responsorium IV	<b>R.</b> Sanctus itaque vir postquam in Elegia multos ad fidem Christi imbuuit iam ad alia loca migrare disponens. Tandem in urbem Trevericam cum sociis peruenit.

4. Office chants. Eucharius.

	colerentur, & per ea miseri responsis dæmonum ac præstigiis deluderentur.		<b>V.</b> Valedicens in Elegia fratribus et per Galliam semina vitae serendo discurrens.
Chapter II (6)	<b>Cumque</b> S. Eucharius <b>per singulos dies</b> populum admoneret, vt idola vana colere cessarent, & ad <b>Deum</b> verum, creatorem cæli ac terræ se conuerterent, illique nullo modo verbis eius acquieuisent, <b>quodam die cum sociis vrbē</b> ingressus est eumdem <b>ad populum sermonem habiturus</b> : quapropter, Pontifices Capitolij inuidia succensi, maximam partem populi contra eos concitauerunt, & expellentes illos extra ciuitatem <b>lapidibus obruere</b> voluerunt.	Responsorium V	<b>R.</b> Cumque per dies singulos Treverici deum vivum cognoscere monerentur accensi a pontificibus suis virum. Dei ab urbe pellentes lapidibus obruere temptaverunt.  <b>V.</b> Cumque quadam die urbem cum sociis intraret, ad populos sermonem habiturus.
Chapter II (7)	Inter hæc omnis illa sæuientium turba mirum in modum ita cælitus obligata est, [manent in vario gestu immobiles:] <b>vt alij</b> ex eis incassum iactui innitentes, <b>brachiis extentis inflexibiles starent</b> ; <b>alij</b> pro colligendis lapidibus <b>deorsum</b> inclinati, terræ <b>pronisceruicibus inhærent</b> , & omnes secundum vnius cuiusque corporis motum immobiles & obstinati perdurarent.	Responsorium VI	<b>R.</b> Orante cum sociis beato Euchario divina gratia prestante, ut ei sementes viri non praevalerent omnesque secundum unius cuiusque motum corporis constricti permanerent.  <b>V.</b> Ita coelitus obligati sunt, ut alii brachiis extentis starent inflexibiles, alii deorsum incurvati pronis cervicibus inhærent.
Chapter I (5)	Sanctus vero Eucharius cum fratre Valerio imperium Magistri gratanter suscipiens, ad prædictum castellum veloci gressu peruenit: atque <b>ad sepulchrum</b> fratris accedens, [quo admoto resurgit Maternus:] dilectissimumque thesaurum effodiens, baculum funeri superposuit: & <b>dum Apostoli</b> verba, quæ mandauerat, retulisset, statim <b>Maternus</b> resumpto spiritu resedit, dataque manu Pontifici <b>viuus &amp; incolumis</b> coram populi multitudine de tumulo <b>surrexit</b> .	Antiphon VII	Mox itaque accedens ad locum sepulchri, dum apostolicum praeceptum implesset, Maternus coram omni populo vivus et incolumis surrexit.
Chapter I (5)	Tunc <b>omnes, qui aderant, laudes in cælum extulerunt</b> , & multi ex paganis baptismi gratiam consequentes vnitati fidei se coniunxerunt: [multi conuertuntur.] sicque impleta est præmissa Apostoli sententia, quod mortis illius occasio multorum fieret ad salutem resurrectio. [Luc. 18. 27.] <b>In quo loco postea ecclesiam Christiani construxerunt</b> , eique <b>ex eo quod ibi acciderat nomen Resurrectionis imposuerunt</b> .	Antiphon VIII	Omnes qui aderant, laudes in coelo extulerunt Christumque confitentes in ipso loco ecclesiam construxerunt, cui ex eo, quod acciderat, nomen resurrectionis imposuerunt, hinc laus et honor et gloriam tibi, Christe.
-	-	Antiphon IX	Omnis plebs Treverica tanti miraculi spiculo velut divino mucrone devicta ultro viam sibi salutis rogabat ostendere.
Chapter		Responsorium VII	<b>R.</b> Docente viro beato verbum dei cuiusdam viduae, que vocabatur Albana, et ob salutaria monita a sua domo egressa fuerat filius unicus defunctus et ferebatur.

#### 4. Office chants. Eucharius.

			<b>V.</b> Cum ergo staret intenta ad praedicationem veritatis a famulis suis.
Chapter III (13)	Quod illa <b>audiens</b> misit se statim <b>ad pedes S. Eucharij</b> cum lacrymis <b>dicens: Obsecro te, renouator nostræ vrbis</b> & illuminator totius gentis, <b>vt mei miseræ iam bis orbatæ miserearis,</b> & viscera pietatis super me infelicissimam habere digneris, <b>nuper enim marito sum viduata, &amp; hodie miserabiliter vnici filij morte sum destituta.</b>	Responsorium VIII	<b>R.</b> Audiens Albana mortem filii provolvitur ad pedes sanctissimi Eucharii <b>dicens: Obsecro te renovator urbis nostræ ut mei bis orbate miserearis.</b>  <b>V.</b> Nuper enim marito viduata hodie unici filii morte sum destituta.
Chapter III (13)	Cum vero illuc peruenisset, domum introierunt, populo extra fores euentum rei exspectante: & prius quidem genua flectentes in orationē se dederunt, [precibus resuscitat S. Eucharius,] ac deinde ab oratione surgentes ad corpus exanime accesserunt, tenensque B. Eucharius manum defuncti cum fiducia dixit: Dico tibi, <b>iuuenis,</b> vt in nomine Iesu Christi, qui vnicum filium viduæ sua virtute <b>resuscitauit,</b> tu quoque ad præsentem lucem redeas, & deinceps relicto dæmonum errore creatorem tuum recta fide recognoscas. Qui redeunte anima statim surrexit, & nondum per fidem imbutus Deo gratias agere cœpit: quem assumens <b>S. Eucharius</b> secum extra domum duxit, & <b>coram omni populo</b> viuum & totius infirmitatis expertem matri reddidit. Tunc omnes qui aderant magnis vocibus cœperunt clamare dicentes: <b>Vere magnus &amp; potentissimus Deus</b> Christianorum esse probatur; [eamq; cum suis baptizat,] <b>qui</b> talia signa & mirabilia <b>per famulossuos operatur.</b> Eadem die baptizata est Albana cum filio ac tota familia, & de populo turba non modica: domus vero eius non post multos dies a S. Euchario ecclesia est consecrata. [& domum eius consecrat.]	Responsorium IX	<b>R.</b> Sanctissimus pontifex Eucharius resuscitatum a morte iuvenem coram omni populo matri reassignavit. Vere magnus et potens deus, qui per suos famulos mira operatur.  <b>V.</b> Omnes magnis vocibus coeperunt clamare dicentes.
-	-	Ad Laudes: Antiphona I	Clarissimis urbs Treverorum per sanctum Eucharium praesulem illustrata miraculis revelatione quoque coelesti gratiam meruit divinam sentire.
Chapter III (14)	Post hæc <b>quidamnobilis</b> eiusdem <b>vrbis Senator, vidit</b> somnium, ad salutem multorum profuturum: quadam namque nocte aspexit per somnium quemdam virum coram se stantem, vultu elegantem, <b>splendidissimis</b> vestibus coruscantem, <b>crucemque</b> miræ æstimationis <b>in manu ferentem, ac sibi dicentem: Isti viri,</b> qui huc venerunt, <b>serui sunt Dei</b> excelsi, & propter <b>vestram salutem huc destinati:</b>	Antiphona II	Quidam namque urbis senator nobilis vidit in sompnis splendidum iuvenem in manu crucem ferentem ac dicentem sibi isti viri servi sunt dei vivi et ob vestram salutem hunc destinati.
Chapter III (14)	& <b>ideo si mortem euadere</b> perpetuam, & <b>ad vitam æternam vultis peruenire, omnia quaecumque vobis dixerint facite,</b> & præceptis illorum cum omni deuotione obedite.	Antiphona III	Si mortem evadere et ad vitam æternam vultis pervenire omnia quaecumque dixerint vobis facite.
Chapter III (14)	Et hæc dicens ab oculis eius sublatus est. Facto autem mane, <b>conuocatis ciuibus,</b> narrauit per ordinem quæ per somnium viderat, quæque audierat. Qua relatione freti cœperunt certatim	Antiphona IV	Convocatis ergo civibus narravit senior quæ audierat ac illi ad sanctos dei coeperunt



#### 4. Office chants. Eucharius.

	<b>ad Sanctos Dei currere</b> , & sacri <b>baptismatis</b> vndam sitienter <b>expetere</b> : cantaque fuit per tres dies ad illos populi concursio, vt in flumine, quod per mediam ciuitatem currit, eos baptizarent, nec aliter eorum oppressionem ferre sufficerent. Vnde & accidis creditur, vt ex eo tempore ipse riuulus, ob infusionem sacri olei, deriuatiue Oleuia nuncupetur.		currere et undam baptismatis ferventer expetere.
Chapter III (14)	Interim ciuitas a pollutione idolorum mundatur, error superstitiosus abiicitur, destruuntur dæmonum aræ, fabricantur per loca Christi ecclesiæ: personat late per vrbem tuba salutaris, omnesque inuitat ac pulsat ad gratiam credulitatis: armis fidei contra spiritalium hostium insidias vndique munitur ciuitas, hymnusque nouus in ea publice canitur: & quæ antea creatorem suum non cognoscendo erat adultera, ipsa se per fidem conuertendo facta est <b>Christi sacratissima sponsa</b> .	Antiphona V	Purificatur itaque civitas et ab omni sorde superstitionis abluta efficitur Christo gratissima sponsa.
Chapter IV (16)	Cumque B. Eucharius per viginti & tres annos Pontificatum Treuericæ vrbis tenuisset, & Ecclesiasticas res bene firmatas atque fundatas haberet, ipseque iam propectæ ætatis esset; quadam nocte astitit ei <b>Angelus Domini, dicens: Euchari fideliter in mandatis Domini laborasti, viriliter in agone præsentis vitæ certasti; veni iam in requiem</b> tibi promissam, & <b>accipe</b> certaminis <b>tui incorruptibilem coronam</b> .	Antiphona ad Benedictus	Egregius Christi sacerdos Eucharius perfectorum soliditate plenus dierum audivit angelum dei dicentem Euchari in agone vite præsentis fideliter laborasti veni iam in requiem et accipe incorruptibilem tui laboris coronam.
Chapter IV (16)	His per visionem compertis S. Eucharius valde gaudebat, & <b>tempus dissolutionis suæ</b> intrepidus expectabat. Cum autem sui exitus diem sibi <b>instare prænosceret</b> , conuocatis ad se discipulis, ait: Scio me, carissimi, de hoc seculo citius migraturum, atque debitum humanæ conditionis expleturum; & ideo vos rogo, vt fidem firmam, spem inconcussam, caritatem veram inter vos habeatis; & nequaquam deinceps diabolicis etroribus consentiatis. Quod de me terrenum est, terræ commendate; & quod spiritale, spiritalibus quoque exequiis procure.	Antiphona ad Magnificat	Inclitus praesul Eucharius dissolutionis suae tempus instare praenoscens piis monitis discipulos imbuere non destitit et subito lux clara coelitus emissa est super eum qua circumfu(s)us beatam animam coeli sedibus inmisit cum Christo regnaturus in saecula.

#### IV. Musical analysis

The adiastematic neumes in Wolfenbüttel 1109 are almost identical to the melodies that can be read in the notation of Trier 480, with small variants, especially concerning the melismas in the responsories, with small variants due to oral transmission.

The melodic order of the chants in the version of this office in Trier 480 is not completely numerical, except for the antiphons in Lauds, which start in the second mode for the first antiphon, and continue up to the seventh mode (*Benedictus* antiphon); the Magnificat is in the eighth mode.

The following tables give data from a musical analysis of the office for St. Eucharius. The responsory verses are all traditional, and therefore not included in the analysis.

#### 4. Office chants. Eucharius.

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
1V- Am	Beatissimus Eucharius pontifex	18w, 62s	1	C-c	6/18	s9/18, e11/18, b6/18	0/62	3/62
M-I	Summe regem gratie	11w, 35s	2	C-a	1/11	s1/11, e5/11, b0/11	0/35	1/35
M-A1	Beatus Petrus princeps	16w, 53s	1	<u>C-c</u>	1/16	s9/16, e10/16, b4/16	0/16	1/53
M-A2	Ubi dum fidei	17w, 54s	2	B-G	3/17	s4/17, e8/17, b2/17	0/54	0/54
M-A3	Ad hoc denique	10w, 37s	3	<u>D-d</u>	0/10	s1/10, e3/10, b1/10	0/37	1/37
M-A4	Beatus Petrus discipulum	15w, 47s	7	G-g	1/15	s12/15, e9/15, b6/15	0/47	1/47
M-A5	Ceptum ergo iter	21w, 56s	1	<u>C-c</u>	1/21	s9/21, e13/21, 4/21	0/56	3/56
M-A6	Sanctus vero Eucharius	14w, 44s	2	B-a	4/14	s5/14, e9/14, b2/14	0/44	1/44
M-A7	Mox itaque accedens	14w, 45s	3	E-d	1/14	s3/14, e3/14, b0/14	0/45	0/45
M-A8	Omnes qui aderant	21w, 71s	4	<u>C-c</u>	3/21	s1/21, e6/21, b1/21	0/71	4/71
M-A9	Omnis plebs Treverita	15w, 43s	1	<b>C-d</b>	3/15	s5/15, e12/15, b5/15	0/43	1/43
L-A1	Clarissimis urbs Trevirorum	14w, 50s	2	A-a	4/14	s3/14, e8/14, b2/14	0/50	0/50
L-A2	Quidam namque urbis	22w, 60s	3	<b>D-e</b>	4/22	s4/22, e8/22, b1/22	0/60	0/60
L-A3	Si mortem evadere	11w, 34s	4	<u>C-c</u>	3/11	s0/11, e3/11, b0/11	0/34	0/34
L-A4	Convocatis ergo civibus	15w, 48s	5	F-f	2/15	s4/15, e5/15, b1/15	0/48	0/48
L-A5	Purificatus itaque civitas	12w, 38s	6	C- bflat	1/12	s7/12, e8/12, b5/12	0/38	0/38
L-Ab	Egregius Christi sacerdos	25w, 83s	7	<b>F-aa</b>	8/25	s12/25, e14/25, b6/25	0/83	1/83
2V- Am	Inclitus praesul Eucharius	28w, 90s	8	D-d	6/28	s7/28, e16/28, b6/28	0/90	2/90

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-R1	Sanctus Eucharius injunctum	20w, 71s	1	<b>A-d</b>	1/20	s7/20, e15/20, b5/20	1/71	1/71
M-R2	Cumque in quoddam	16w, 51s	2	A-a	3/16	s9/16, e10/16, b6/16	0/51	1/51
M-R3	Assumpto itaque secum	19w, 61s	3	<u>C-c</u>	7/19	s3/19, e8/19, b2/19	1/61	0/61
M-R4	Sanctus itaque vir	17w, 52s	5	F-f	2/17	s12/17, e6/17, 5/17	2/52	0/52
M-R5	Cumque per dies	18w, 57s	6	C-c	3/18	s6/18, e4/18, b2/18	1/57	1/57
M-R6	Orante cum sociis	19w, 61s	7	<b>F-g</b>	8/19	s5/19, e14/19, b4/19	3/61	1/61
M-R7	Docente viro beato	19w, 61s	1	<b>C-d</b>	4/19	s6/19, e15/19, b5/19	0/61	4/61
M-R8	Audiens Albana mortem	16w, 53s	2	C-a	4/16	s8/16, e15/16, b7/16	0/53	4/53
M-R9	Sanctissimus pontifex Eucharius	19w, 58s	1	<b>A-e</b>	6/19	s11/19, e16/19, b6/19	2/58	7/58

#### 4. Office chants. Eucharius.

Eight of the thirty-six chants in this office use the full octave associated with their respective modes. Seven other chants' melodies also cover a whole octave, but not the octave associated with their respective modes. The ranges of these chants are underlined in the tables above. Eleven chants have a modal range smaller than an octave. Only eight chants' melodies move outside the scope of the octave associated with their respective modes (marked in bold in the tables above).

The first responsory, *Sanctus Eucharius injunctum*, the ninth responsory, *Sanctissimus pontifex Eucharius* and the Benedictus antiphon, *Egregius Christi sacerdos*, have the widest range.

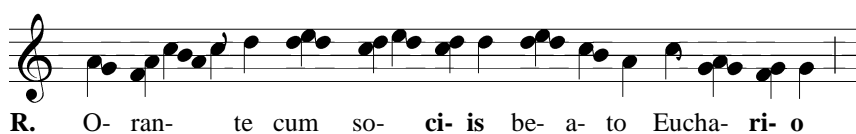
The Benedictus antiphon, *Egregius Christi sacerdos* has an added tone at the bottom of the octave, as well as an added tone at the top of the octave. The first and ninth responsories' ranges both fall within the ranges of protus authentic and plagal. The melody of the first responsory, *Sanctus Eucharius injunctum*, only touches on the low *A* and high *d* once, respectively. The greater part of the melody falls between the finalis, *D*, and the fifth above the finalis, *a*. The verse tone that accompanies this responsory is clearly that of the first mode. The ninth responsory, *Sanctissimus pontifex Eucharius*, also only touches the low *A* once, but moves towards the high finalis, *d*, quite frequently, even moving up to the high *e* in one phrase. The verse tone is not traditional, moving between *C* and *d*, more the range associated with mode 1 than mode 2.

Most of the responsories make use of the traditional verse tone (or versions thereof), except for the third responsory, *Assumpto itaque secum*, the eighth responsory, *Audiens Albana mortem*, and the ninth responsory, *Sanctissimus pontifex Eucharius*, where the composer moves away from the traditional verse tone – the verse tone ends on the finalis of the mode.

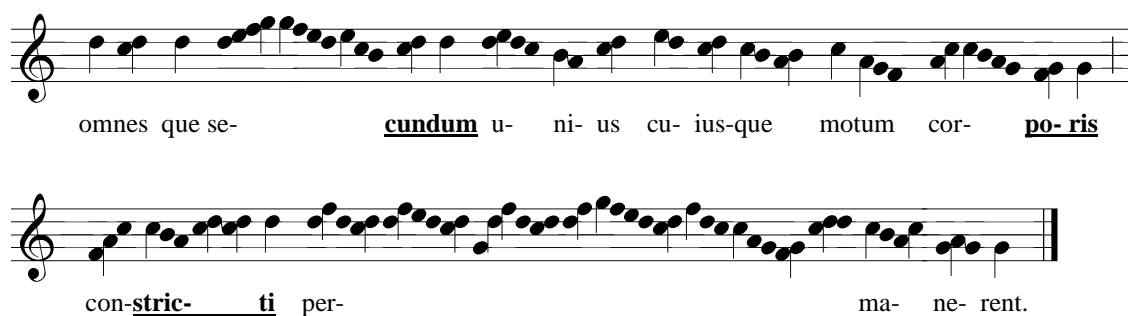
The so-called Gallican ending appears seldom and rarely in conjunction with other later-style characteristics. It appears most often in the sixth responsory, *Orante cum sociis*:

##### Responsorium VI *Orante cum sociis* (M-R6)

7



#### 4. Office chants. Eucharius.

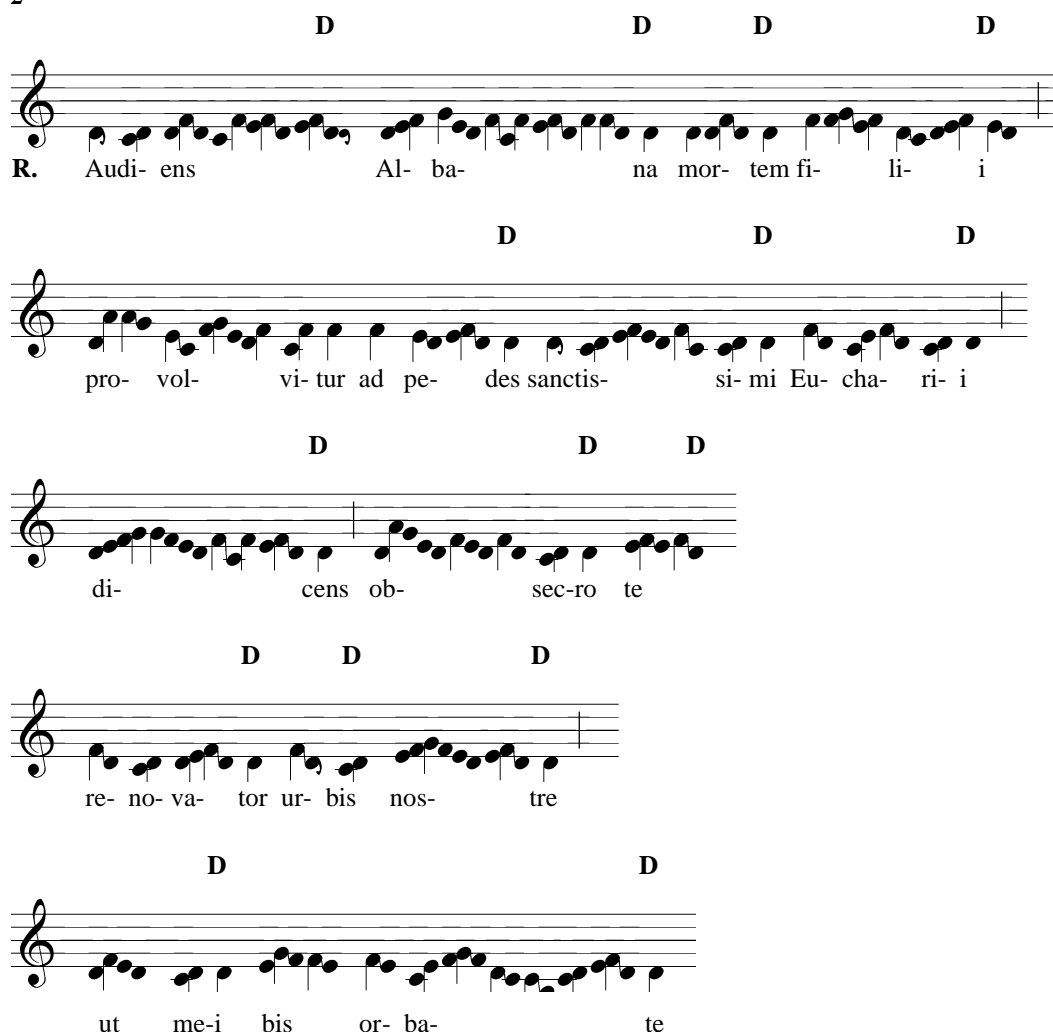


Eight of the possible nineteen words end with the so-called Gallican ending.

The use of goal pitches at the end of words is inconsistent. Thirteen of the chants end less than half of the words of the respective chants on goal pitches (of these thirteen eight make use of goal pitches on a third of the available word endings or less). Eight of the chants of this office use goal pitches on three quarters of the available word endings. An example of a chant with an extremely high number of goal pitches per word ending is the eighth responsory, *Audiens Albana mortem*:

#### Responsorium VIII *Audiens Albana mortem* (M-R8)

2



#### 4. Office chants. Eucharius.



Of the sixteen multisyllabic words in this chant, fifteen end on the finalis, *D*. The only exception is the word *provolvitur*, which ends on *F*. One could remark that it is as if each word revolves around the finalis, never straying further than the fifth above the finalis, *a*, and once touching on the fourth below the finalis.

The antiphons move slowly, in a stepwise movement with, in general, no leaps larger than a third (leaps over the interval of a fourth do occur, but sporadically). The melodies of the responsories, like the antiphons, move at a steady pace, and not through leaps or scale movements.

### V. Conclusion

Scholarly research up to this date has shown that the office for St. Eucharius was probably composed during the time of Archbishop Egbert, 977-993. The oldest source for this office, with adiastematic neumes, Wolfenbüttel 1109, likely dates from the time of Egbert's successor, Ludolf (994–1008). The text of this office is in prose. The combination of the textual style plus the possible composition date (late tenth century), makes it probable that a musical analysis of this office would not show any particular late-style characteristics.

The musical characteristics show that, even though some chants show characteristics of the neo-Gregorian style, most of the chants tend still to be rather old-fashioned. This shows that the office dates from an early date, and supports the hypothesis that this secular office was taken from the office that Remigius originally composed in the late tenth century.

# Simeon, Hermit

## I. Introduction

Simeon, a hermit-saint from Trier, is one of the later saints from the area around the River Mosel.

Simeon was born in Syracuse, Sicily, to Christian parents, in c. 990. As a seven-year-old he was sent to Constantinople to further his education (some historians argue that he might have gone to the city to study law).<sup>369</sup> He later moved to Jerusalem, where he acted as a guide to pilgrims in the Holy Land. Not content with this position, and probably in some respects due to a childhood dream of serving God as a hermit, he worked as a servant to a hermit in Jordan before entering the monastery of St. Maria in Bethlehem for two years, where he was consecrated as a deacon. With the permission of the monastery's abbot, he moved to a monastery at Mount Sinai, St. Catherine, where he dedicated his time to the monastery for two years.<sup>370</sup>

Due to misfortunes on a voyage to Normandy, Simeon decided to spend time in Antioch<sup>371</sup>, where he met a group of pilgrims from Western Europe, who were travelling to Jerusalem together.<sup>372</sup> It was in Antioch that Simeon met Richard, abbot of Verdun and Eberwin, abbot of Trier.<sup>373</sup>

In 1027, Simeon arrived in Verdun to visit his friend Richard, abbot of the monastery of St. Vanne, and Eberwin, who was (probably) the abbot of monasteries in Tholey, Trier and Verdun at that time.<sup>374</sup> He then stayed with Eberwin in Trier, and the city became his new home.<sup>375</sup> Here he met the Archbishop of Trier, Poppo, who asked Simeon to accompany him and act as his guide on a pilgrimage to Jerusalem. Simeon agreed, and set out on a last, great voyage, accompanying the archbishop on his journey to Jerusalem and back to Trier.<sup>376</sup>

After their return to Trier, Poppo granted Simeon the choice of any place in his archdiocese to make his new home. Simeon had another vision and chose the Porta Nigra. He was enclosed in

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<sup>369</sup> Heikkilä, *Vita S. Symeonis Treverensis*, 116. For more information on Simeon, see Haverkamp, "Der heilige Simeon"; Heikkilä, "From Local Hero to European Celebrity?"; "Der heilige Simeon von Trier".

<sup>370</sup> AA. SS. Jun. I, 86-87. According to Heikkilä, Symeon's life at this stage was a mixture between a hermit's life and the "vita communis" in the monastery; *Vita S. Symeonis Treverensis*, 116.

<sup>371</sup> The modern Antakya, Turkey. For the purpose of this thesis, the medieval name, Antioch is kept.

<sup>372</sup> AA. SS. Jun. I, 88-89. Heikkilä, *Vita S. Symeonis Treverensis*, 117.

<sup>373</sup> For more information on Simeon's life, see AA. SS. Jun. I and Heikkilä, *Vita S. Symeonis Treverensis*.

<sup>374</sup> Heikkilä, *Vita S. Symeonis Treverensis*, 123f.

<sup>375</sup> Krönert, *La construction du passé de la cité de trèves*, 471. Why Simeon decided not to return to Egypt is not mentioned in the sources.

<sup>376</sup> AA. SS. Jun. I, 89. Krönert, *La construction du passé de la cité de trèves*, 471. Heikkilä suggests that Eberwin played a key role in the archbishop's request to Simeon to act as his guide on his pilgrimage to Jerusalem (Heikkilä, *Vita S. Symeonis Treverensis*, 123f). Heikkilä states that Simeon only went as far as Antioch (Heikkilä, *Vita S. Symeonis Treverensis*, 130) in opposition to what is written in the vita.

#### 4. Office chants. Simeon.

the tower on the feast day of St. Andrew, finally achieving his youthful desire to become a hermit, with the archbishop's blessing.<sup>377</sup>

After his retreat into the Porta Nigra, Simeon could receive and have discussions with visitors, so he was not completely cut off from the outside world. He received visits from Eberwin, as well as his servant, Stephanus.<sup>378</sup> Simeon foresaw his own death and gave a verbal testament that he expressly wished to be buried, not in Trier Cathedral or a monastery, but in the Porta Nigra. Eight days after he had announced his own death, after much suffering, he breathed his last. Simeon died in the Porta Nigra on the first day of June 1035.<sup>379</sup>

Archbishop Poppo wrote to Pope Benedict IX shortly after Simeon's death, to request Simeon's canonization – the preparation of an altar at Simeon's gravesite as early as November 1035, shows that the archbishop was optimistic about the pope's response.<sup>380</sup> To help convince the pope, Poppo instructed Eberwin to write a *vita* about Simeon's life and death, and include the miracles that had taken place before and after Simeon's death.<sup>381</sup> Simeon was canonised by the pope, no later than 1039 (the exact date is uncertain).<sup>382</sup>

A double church and monastery was founded and built around the Porta Nigra.<sup>383</sup> At the beginning of the year 1036, a small college for priests ('Priesterkollegium') was established by Poppo, with the main aim the devotion of Simeon's cult<sup>384</sup>, as well as support and assistance to the pilgrims that flocked to worship at this grave. Only in 1041 does the name 'monastery of St. Simeon' appear. The charters for this institution can be dated back to 1048.<sup>385</sup>

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<sup>377</sup> AA. SS. Jun, I, 89. The fact that the city of Trier now had its "own" recluse, meant that the status of Trier as a holy city increased (Heikkilä, *Vita S. Symeonis Treverensis*, 131).

<sup>378</sup> For more information on Simeon's time as a hermit in the Porta Nigra, see AA. SS. Jun, I. 90. Heikkilä, *Vita S. Symeonis Treverensis*, 132 f.; Krönert, *La construction du passé*, 472.

<sup>379</sup> AA. SS. Jun, I. 90. Heikkilä, *Vita S. Symeonis Treverensis*, 134-135; Krönert, *La construction du passé*, 472.

<sup>380</sup> Heikkilä, *Vita S. Symeonis Treverensis*, 139.

<sup>381</sup> AA. SS. Jun, I. Chapter IV: "Miracula varia, meritis S. Symeonis patrata, post mortem et in vita". Krönert, *La construction du passé*, 471.

<sup>382</sup> According to Heyen, the Pope canonized Simeon at Christmas 1035, and Poppo received the news in early 1036 (Heyen, "Das Stift St. Simeon in Trier", 261). Heikkilä, *Vita S. Symeonis Treverensis*, 170. The speed with which Poppo initiated the appeal for canonisation of the hermit suggests a certain urgency. In the eleventh century, Trier's spiritual status was so well established that the city was called *civitas sancta*. This did not, however, stop the bishops of other dioceses like Cologne, Mainz and Magdeburg to dispute Trier's status as the undisputed leader of the Church in the region. In the tenth and eleventh century, many of the Archbishops of Trier had very close ties to the Emperor as well as the Pope. Nevertheless, this did not deter secular leaders such as the Dukes of Luxemburg using armed force to contest land claims, especially in the time of Poppo and his successors.<sup>382</sup> Poppo's predecessor, Megingaud, was in conflict with Adalbero, a relation of the Dukes of Luxemburg and provost of the monastery of St. Paulinus, who named himself as Archbishop of Trier, while Megingaud was Emperor Henry II's man. This led to a bloody conflict between the two parties, and Megingaud establishing his administrative centre in Koblenz. Poppo (1016-1047) finally managed to subdue Adalbero.

<sup>383</sup> "Über die Gründung des Stiftes St. Simeon gibt es keine formale Urkunde; es ist auch nicht anzunehmen, daß darüber überhaupt eine Urkunde ausgefertigt worden war" (Heyen, "Das Stift St. Simeon in Trier", 261). Coens, *De S. Symeon reclus à Trèves*, 187. Concerning the architectural history of the double church, see Heyen, "Das Stift St. Simeon in Trier", 31-187.

<sup>384</sup> Relics played an important part in the establishment of any cult – the relics of the saint, be it a finger bone or a grave, gives the faithful a link to God; the saint acts as medium to relay their message. In the case of Simeon, he was well known in Trier, even two hundred years later, when the writer of the *Gesta Treverorum* recounts how, not only Poppo but also all the other citizens of Trier wanted to have Simeon canonized.

<sup>385</sup> Heyen, "Das Stift St. Simeon in Trier", 262 f.

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Many miracles occurred at the grave of the saint, around which a double church and monastery were built. Simeon's feast day, 1 June, first appear in a source from the monastery of St. Simeon, given the siglum S3 by Miesges. This is a calendar that dates from the year 1128, less than a hundred years after Simeon's death.<sup>386</sup>

## II. Sources

The oldest known source for the office is Trier, Stadtbibliothek, Ms. 118, discussed in more detail below.

The oldest known source with staff notation is Trier, Bistumsarchiv, Ms. 480, fols. 204r-206v.<sup>387</sup>

Other sources:

- Trier 484b (fol. 73v) (only First Vespers Magnificat antiphon, *Venerantes et dignam*);
- Trier 486 (fol. 148r-151r) (full office);
- Trier 488b (fol. 92v) (only First Vespers Magnificat antiphon, *Venerantes et dignam*);
- Trier 490 (fol. 161r-161v) (First Vespers Magnificat antiphon, *Venerantes et dignam*, Benedictus antiphon, *Laus honor et*, and the Second Vespers Magnificat antiphon, *Sancte Symeon nobis*);
- Trier 491 (fol. 217r) (only First Vespers Magnificat antiphon, *Venerantes et dignam*);
- Trier 498b (fol. 100r) (only First Vespers Magnificat antiphon, *Venerantes et dignam*).

## III. The chant texts: literary form and relationship to the Vita

According to Heikkilä, the *vita* and *miracula* are preserved in around 50 sources – “... was für einen hochmittelalterlichen Heiligentext eine sehr hohe Zahl darstellt ...”<sup>388</sup> The *vita* is divided into three main parts. The first is dedicated to Simeon's activities and accomplishments during his lifetime (this part is divided into three subparts: a) his childhood, b) the various journeys he undertook during his lifetime, c) the time as a hermit in the Porta Nigra). The second part describes his death, and the third mentions Simeon's miracles – those that took place before and after his death. The sources were written between the eleventh and sixteenth centuries.<sup>389</sup>

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<sup>386</sup> Miesges, *Trierer Festkalender*, 58. “S3 = Hontheim I, S. 394-400, Calendarium insertum computui ecclesiastico anni 1128” (Miesges, *Trierer Festkalender*, p. 12). Miesges, however, reports that this manuscript is missing; Heyen, “Das Stift St. Simeon in Trier”, 578.

<sup>387</sup> Of the sources used in this study, only Trier 486, dating from the 15th century, possibly the end of the 14th century, provenance possibly St. Castor, Koblenz (Siffrin, *Liturgischen Handschriften*, 110f) contains the complete office for St. Simeon with staff notation. In another source, *Liber Ordinarius*, (Trier Cathedral, dated to the beginning 14th century) it shows that from *Matins* onwards, the chants for the office of St. Nicomedis must be used (Kurzeja, *Älteste Liber Ordinarius*, 517f). According to Miesges in *Der Trierer Festkalender*, Nicomedis and Symeon shared a feast day in the diocese of Trier (58f).

<sup>388</sup> Heikkilä, *Vita S. Symeonis Treverensis*, 148.

<sup>389</sup> For more detail on each source containing the *vita* and *miracula* of St. Simeon, see Heikkilä, *Vita S. Symeonis Treverensis*, 148-168.



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The most interesting of these sources is Trier, Stadtbibliothek, Ms. Nr. 118.<sup>390</sup> The provenance of this manuscript is Trier, although it is not clear from which monastery. A stamp on the inside of the binding shows that the manuscript belonged to the monastery of St. Eucharius in the seventeenth and eighteenth centuries. The manuscript is a composite, with different parts dating from the ninth to the fifteenth century - Heikkilä dates the part containing the life and miracles of Simeon to the eleventh century.<sup>391</sup> This manuscript contains not only the *Vita Symeonis* by Eberwin, but also the office for St. Simeon.<sup>392</sup> Coens places the *Vita Symeonis* on fol. 196v-310v and the office for St. Simeon on fol. 310v-312. Keuffer, in his catalogue of the manuscripts in the Stadtbibliothek Trier, gives different folio numbers: he states that the *Vita Symeonis* is on fol. 300v-313v, and the office for St. Simeon on fol. 313v-315. However, Keuffer mistakenly identifies the musical entries as “Oration und Sequenz zu Ehren des h. Simeon ...”<sup>393</sup> The office is notated with adiastematic neumes.<sup>394</sup> The text is written in prose.<sup>395</sup>

The chant texts are based on the vita, but not taken verbatim from it. The following table shows the chant texts in conjunction with the vita texts (and their respective chapters and page numbers) on which they were based<sup>396</sup>:

	Vita texts	Chant position	Chant texts
Chapter I (2), 86	Igitur vir Dei Symeon, patre Graeco, Antonio dicto, matre Calabrica, in Sicilia civitate Syracusana progenitus, a nobilissimis et Christianis parentibus Christianiter est educatus.	Antiphona I	Iste Symeon quem colimus Christiana fuit natus prosapia et multorum saluti divina pollebat gratia.
Chapter I (2), 87	Cum vero bonae indolis puer septem annorum esset, a patre, qui militaturus erat, Constantinopolim deducitur; ibique eruditissimis viris sacris imbuendus litteris traditur: et in timore Domini diligenter enutritur.	Antiphona II	Qui patrem suum Constantinopolim secutus ut Deus disposuit ibidem constitit ut (et?) litteras cum honestis moribus didicit.
Chapter I (2), 87	Adultus itaque increment virtutum indies coepit augmentari: vidensque quosdam ex nostris partibus, desiderio infatigabili currere ad sepulchrum Domini; desiderabat et ipse pro nomine Christi peregrinari.	Antiphona III	Postquam iuvenilem aetatem ascenderat et iam plures sepulchrum Domini visitare conspexerat non fuit diu demoratus sed statim Ierosolimam peregrinatus est.
Chapter I (3), 87 ?		Responsorium I	R. Beatus Symeon compertis plurimis circumquaque probate sanctitatis viris se quibusdam coniunxit et a singulis quod sibi proficeret ad salutem strictioris vite concepit.

<sup>390</sup> According to Coens, this manuscript contains the oldest surviving copy of the *Vita Symeonis* (Coens, *De S. Symeon reclus à Trèves*, 193).

<sup>391</sup> Heikkilä, *Vita S. Symeonis Treverensis*, 151. Keuffer, “Die Kirchenväter-Handschriften”, 9, confirms this: “... von einer Hd. des 11. Jhds. ...”.

<sup>392</sup> Coens, *De S. Symeon reclus à Trèves*, 189-191 gives an edited version of the text of the office for St. Symeon.

<sup>393</sup> Coens, *De S. Symeon reclus à Trèves*, 189; Keuffer, “Die Kirchenväter-Handschriften”, 8-9.

<sup>394</sup> Keuffer, “Die Kirchenväter-Handschriften”, 9.

<sup>395</sup> Coens describes the text as “... une longue série de versets en prose rythmée et assonance, portent dans l’interligne leur notation musicale” (Coens, *De S. Symeon reclus à Trèves*, 188).

<sup>396</sup> Bolland, *Acta Sanctorum Junii*, 87-107.

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	Vita texts	Chant position	Chant texts
			V. Ut paulatim sic probaretur ut post probationem heremi vassitatem aggredereetur.
Chapter I (6), 87	In omni ergo monasterii districtione probatus, atque Diaconatus officio functus; post duos annos, ad aliud monasterium, quod est situm ad radices Montis Sinai, in eo scilicet loco ubi S. Moyses ardentem vidit non ardere rubum, secessit: ubi ab Abbate receptus, per aliquot annos in servitio Fratrum mansit.	Responsorium II	R. Dum adhuc istum laborem parvi penderet et duriores exoptaret ad monachos montis Synay veniens stetit et cunctis postea probabilem conversationem monstravit. V. Ubi Moyses vidit rudum non ardere ubi legem scribens diu (deum?) conspexit in sua gloria choruscare.
Chapter I (7), 87	Nocturnis horis Missam ut celebret daemon hortabatur: ipse, non plene dormiens, nec perfecte vigilans, contradicit; non debere sine Presbyterii ordine aliquem hoc ministerium implere. Econtra inimicus instat, se Dei legatum esse, Christum hoc velle; nec decree sanctum locum ministerio tali diutius privari. Renitentem ergo et contradicentem, adunato sibi consortio alterius diabolic, de lectulo educaunt: ante altare jam vigilantem statuunt, Alba induunt: de Stola utrimque altercatur. Hostis, more Presbyteri, Symeon more Diaconi, contendebat sibi imponi.	Responsorium III	R. Quadam nocte demones beatum Symeonem dormientem arripiebant et iam vigilantem ante altare statuebant precipientes ut missam cantaret ille negavit quia presbiter non esset. V. Induentes illum albam contendebant de stola hostis presbyteri Symeon more dyaconi agebat imponi.
Chapter I (7), 87	Tandem Dei famulus ad se reversus, virtute orationis et signaculo sanctae Crucis, inimicum repellit, seque delusum ingemiscit.	Antiphona IV	Vir Dei ut fuit ad se reversus hostis malignus signo sancta Crucis est fuga lapsus.
Chapter I (8), 87	Post haec ad monasterium regreditur, suo magistro iterum subditur; cui confitens perpressas insidias diaboli, districtiori se abstinentia constringit; per aliquot hebdomadas, in die tantum Dominica cibum sumens.	Antiphona V	Mane facto magistrum suum adiit et que in nocte sibi contigerant ordinatim illi reseravit.
		Antiphona VI	Cuius consilio magis quam ante orans ieiunavit et parvi pendens quod laboravit nemine sciente solus heremum intravit.
Chapter II (9), 88	Vir itaque Domini Symeon, omnes labores suos quasi nihilum ducens, et amore solitudinis interius ardens, de monasterio caute exiens, eremum pervagatur: et ubi sine humano auxilio solus vivere posset inquit diligerenter, et speculatur. ... Deliciae, quas secum detulerat, errant Psalterium, sanctum Evangelium, vas ad potandum, panis, semina caulium; ... Cum capreolis et aliis eremi bestiolis, ne sibi caules auferrent, cum ad potandum venissent, frequens habebatur praelium.	Responsorium IV	R. In heremo beatus Symeon parum unde viveret secum habuit sed mox terram caulibus excoluit quorum ut gauderet deliciis frequenter pugnavit cum capreolis. V. Quando propter aquam venerant ut eius ortum irruerent.
Chapter II (9), 88	Post multos ergo dies ab Abbate requiritur, ubi Frater Symeon haberetur. Responsum a quodam Fratre est, in eremo illum esse, se scire; sed ubi locarum, nescire. Ad requirendum Fratres circumquaque mittuntur: et ut ad monasterium revertatur per obedientiam mandatur.	Responsorium V	Post multum temporis ab abbate Symeon requiritur statim per eius fratres vir inventus ab heremo gemens retrahitur. V. Ammonitus per obedientiam et per sanctam monachorum regulam.

#### 4. Office chants. Simeon.

	Vita texts	Chant position	Chant texts
Chapter II (11), 88	Cum igitur prosperis ventis per Nilum navigatur, forte aliae naves obviant; in illis et illis locis piratas, ad praedam congregatos, nuntiant: illorum gladios evader non posse, nisi per aliquod tempus, dum segregentur, libeat eis navigationem expectare.	Responsorium VI	R. Deinde tendens in Franciam olim promissam fratribus ad requirendam elemosinam <sup>397</sup> a multis capitur tunditur quondam fugiens in Nilo demergitur mira res gaudiens sub flumine cepit in mente firmare (firmari?). V. In mari via tua et semite tue in aquis multis (Ps. 76:20).
Chapter III (15), 89	Interea Dominus Poppo, Archiepiscopus, sanctae Trevirensis Ecclesiae strenuus provisor, audiens devote Prophetam de Christo dicentem, Et erit sepulcrum ejus gloriosum, gratia orationis Hierosolymam ivit: huncque famulum Dei eundo et redeundo secum comitorem ac conviatorem habuit: eique post reditum, in suo Episcopatu quocumque vellet manendi facultatem obtulit, et libentissime concessit.	Antiphona VII & VIII	Ceptum iter Symeon impleverat sed mox cum Popone Treverorum presulae Ierosolimam tendente remeare ceperat.  Qui cum simul Anthiochiam venirent divina prefiguratione Symeon restitit episcopus Ierosolimam it et rediit.
Chapter IV (23), 91	Quaedam ergo anus de civitate, quae per plures annos curve incedebat, et se omnino erigere non poterat, cum reliqua multitudine venit; et ceteris ascendentibus ad sepulcrum viri Dei, et ipsa si ascendere posset tentare coepit. Erecta igitur toto corpore ascendit, viro Dei gratias reddidit; sicque, mirantibus civibus qui eam noverant, sana et incolumnis ad domum remeavit. Multi etiam infirmi, variis doloribus et infirmitatibus detenti, in ipsa die sunt liberati. Ex tunc sepulcrum viri Dei a populo frequentatur ac veneratur.	Laudes: Antiphona I	Cum iam beati Symeonis sepulture audiretur Christi miraculis choruscare ceperant infirmi illo confluere gaudentes ibidem divinam sentire gratiam.
Chapter IV (25), 91	Cum per longum tempus quaedam femina, Caecilia dicta, valida invalidudine corporis vexaretur, et prae nimia qe-gritudine oculorum visu omnimodis privaretur; quadam nocte in somnis vidit, quod si de manu viri Dei Symeonis cibum sumeret, ab ipso morbo liberata fieret.	Antiphona II & III	Mox ipsius elemosinaria cuius dorsum multis annis incurvatum fuit ad genua venit ubi prius accepit elemosinam et ibidem sensit sanitatem pristinam.  Quae coram multitudine astantium scalam quae ad viri Dei cellam erecta fuit ascendit et ante ipsius sepulcrum stans Deo grates reddidit.
Chapter IV (28), 91	Eodem tempore quidam puer mutus ad sepulcrum viri Dei est adductus: officio linguae est restitutus.	Antiphona IV	Quidam puer diu mutus ante sepulcrum viri Dei officio linguae est restitutus.
Chapter IV (29), 92	In alia Dominica die quaedam mulier, de Villa fratrum quae vocatur Mandiricium, cum parvula filiam quae caeca a nativitate fuerat, venit ad viri Dei sepulcrum. Dum ergo Missa celebrator, puella illuminatur. Matrem igitur respicit, sed non cognoscit. Illa interrogans quid sibi esset, cognovits quod filia sua videret. Gavisa, factam in se misericordiam populo nuntiat: populus virtutem Christi in meritis viri Dei Symeonis laudat.	Antiphona V	Cuiusdam filia a nativitate ceca in ipsius beati viri cella dum missam audivit apertis oculis visum receipt.

<sup>397</sup> The vita mentions alms that Simeon is supposed to collect from Richard, Count of Normandy, in Chapter II (10), 88.

#### 4. Office chants. Simeon.

The texts of the First Vespers Magnificat antiphon, *Venerantes et dignam*, the Invitatory antiphon, *Jubilemus regemque regum*, the ninth responsory, *Gaude plebs Treverica*, the Benedictus antiphon, *Laus honor et*, and the Second Vespers Magnificat antiphon, *Sancte Symeon nobis*, are all laudatory in nature. Although the antiphons *Laus honor et* and *Sancte Symeon nobis* refer to miracles, they are more general in character, and the Magnificat antiphon is a summary of the miracles referred to in the Lauds antiphons. Responsories seven and eight, *Mox Symeon factus* and *Mors beati Symeonis*, comment briefly on Simeon's death.

Eberwin is acknowledged as the author of the *Vita Symeonis*.<sup>398</sup> There is a discrepancy between the chant texts and the vita. In the seventh antiphon of Matins, the author describes the last great journey of Simeon, when he accompanied the archbishop Poppo to Jerusalem. According to Eberwin, Simeon went all the way to Jerusalem with Poppo, and then returned with him to Trier. In the chant texts, the writer describes how Simeon arrived with Poppo in Antioch and decided to wait for him there. Since Eberwin is unlikely to have confused these facts, it is improbable that he was the author of the texts of the office.<sup>399</sup>

#### IV. Musical analysis

In this section, the stylistic markers will be applied to this office.

The modal order of this office is not numerical, except for the antiphons in the first Nocturn (mode 1-3); and the antiphons in Lauds, from the second antiphon through to the Benedictus antiphon (mode 3-7). The responsories are also not in any modal order.

The following tables present data from a musical analysis of the office for Simeon:

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
1V- Am	Venerantes et dignam	19w, 68s	4	C-c	6/19	s1/19, e11/19, b0/19	1/68	0/68
M-I	Jubilemus regem que	10w, 32s	2	A-a	1/10	s2/10, e5/10, b0/10	0/32	0/32
M-A1	Iste Symeon quem	12w, 37s	1	C- bflat	0/12	s5/12, e3/12, b1/12	0/37	0/37
M-A2	Qui patrem suum	12w, 41s	2	A-G	4/12	s2/12, e10/12, b2/12	0/41	0/41
M-A3	Postquam juvenilem aetatem	15w, 54s	3	D-c	4/15	s2/15, e3/15, b1/15	0/54	0/54
M-A4	Vir Dei ut	10w, 27s	4	C-a	3/10	s1/10, e4/10, b1/10	0/27	0/27
M-A5	Mane facto magistrum	11w, 33s	2	C-a	1/11	s4/11, e6/11, b3/11	0/33	0/33
M-A6	Cujus consilio magis	14w, 41s	7	F-g	2/14	s8/14, e7/14, b6/14	0/41	2/41
M-A7	Ceptum iter Symeon	11w, 39s	4	C-a	4/11	s2/11, e5/11, b1/11	1/39	1/39
M-A8	Qui cum simul	10w, 42s	1	C-a	4/10	s6/10, e6/10, b5/10	0/42	1/42

<sup>398</sup> "Auctore Eberwino, Abbate S. Martini Treviris" (AA. SS. Jun. I, 86).

<sup>399</sup> Eberwin is also credited with writing the office chants in honour of Magneric, found in Trier, Stadtbibliothek, Ms. 1379/143, with neumatic notation. No version with staff notation has yet been found.

#### 4. Office chants. Simeon.

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-A9	A Deo Symeon praemonitus	9w, 33s	6	D-c	1/9	s3/9, e4/9, b1/9	0/33	0/33
L-A1	Cum jam beati	16w, 53s	1	C-a	4/16	s11/16, e10/16, b7/16	0/53	1/53
L-A2	Mox ipsius elemosinaria	18w, 56s	2	<u>D-d</u>	3/18	s2/18, e4/18, b1/18	0/56	0/56
L-A3	Que coram multitudine	16w, 47s	4	<u>C-c</u>	2/16	s2/16, e8/16, b1/16	0/47	0/47
L-A4	Quidam puer diu	11w, 28s	5	F-f	1/11	s6/11, e9/11, b4/11	1/28	2/28
L-A5	Cujusdam filia a	14w, 42s	6	C-c	0/14	s5/14, e8/14, b4/14	0/42	0/42
L-Ab	Laus honor et gloria	14w, 50s	7	<b>F-g</b>	6/14	s8/14, e13/14, b8/14	1/50	1/50
2V- Am	Sancte Symeon nobis	17w, 52s	1	<u>C-c</u>	4/17	s7/17, e12/17, b5/17	0/52	2/52

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-R1	Beatus Symeon comperitis	17w, 58s	7	<u>F-f</u>	5/17	s4/17, e14/17, b4/17	1/58	1/58
M-R2	Dum ad huc istum laborem	17w, 55s	2	C-a	5/17	s6/17, e11/17, b3/17	1/55	1/55
M-R3	Quadam nocte demonas	19w, 62s	1	<b>C-d</b>	5/19	s8/19, e13/19, b6/19	0/62	4/62
M-R4	In heremo beatus	17w, 54s	4	<u>C-c</u>	4/17	s3/17, e5/17, b0/17	1/54	1/54
M-R5	Post multum temporis	12w, 38s	6T	A-g	1/12	s2/12, e7/12, b0/12	0/38	2/38
M-R6	Deinde tendens	21w, 66s	8	D-d	6/21	s6/21, e16/21, b4/21	0/66	6/66
M-R7	Mox Symeon factus	13w, 41s	2	A-a	3/13	s7/13, e9/13, b5/13	0/41	1/41
M-R8	Mors beati Symeonis	9w, 29s	7	<b>E-g</b>	2/9	s4/9, e7/9, b4/9	0/29	2/29
M-R9	Gaude plebs Treverica	13w, 46s	2	C-d	5/13	s7/13, e6/13, b4/13	1/46	1/46

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-V1	Ut paulatim	6w, 28s	7	<b>F-g</b>	0/6	s2/6, e5/6, b1/6	0/28	0/28
M-V2	Ubi Moyses	13w, 33s	2	B-a	3/13	s3/13, e5/13, b1/13	1/33	1/33
M-V3	Induentes illum	12w, 36s	1	C-c	3/12	s6/12, e8/12, b4/12	0/36	4/36
M-V4	Quando propter	7w, 18s	4	C-a	0/7	s0/7, e0/7, b0/7	0/18	0/18
M-V5	Ammonitus per	5w, 22s	6T	A-g	0/5	s4/5, e3/5, b2/5	0/22	0/22
M-V6	In mari via	7w, 18s	8	E-d	0/7	s1/7, e4/7, b1/7	0/18	0/18
M-V7	Quia contempsit	6w, 19s	2	A-G	1/6	s3/6, e4/6, b3/6	0/19	0/19
M-V8	Ille morbos	5w, 15s	7	b-g	0/5	s2/5, e4/5, b1/5	0/15	0/15
M-V9	Succurre nobis	7w, 26s	2	<u>C-c</u>	1/7	s3/7, e5/7, b2/7	0/26	2/26

Only a handful of the thirty-six chants of this office use the full octave range. Five chants use the full octave range of their respective modes. Eight chants use the whole octave range, but not the octave range connected to their respective modes. The ranges of these chants are underlined in the tables above. In the other saints' offices from Trier, this phenomenon mostly occurs with chants in mode 3 or 4. In the office for St. Simeon, four of these chants are either

#### 4. Office chants. Simeon.

in mode 3 or 4. Five chants' ranges exceed an octave (marked in bold in the table above). The ranges of the remaining chants all span an interval of a sixth or a seventh.

The standard verse tones are not used in this office, although the verse tones still contain melodic echoes that could be traced back to the standard verse tones.

The so-called Gallican ending is used very sparingly. Twenty-five of the chants have this ending on less than a third of the word endings, while six of the chants do not use the Gallican ending at all. The chant with the most use of the so-called Gallican ending is the eighth Matins antiphon, *Qui cum simul*. For the responsories, the ninth responsory, *Gaude plebs Treverica*, has the most use of the so-called Gallican ending.

The use of goal pitches per chant is inconsistent. Of the thirty-six chants of this office, only eight chants have goal pitches on three quarters or more of their polysyllabic words. The use of goal pitches on polysyllabic words is less common in the antiphons than in the responsories, exceptions being the second Matins antiphon, *Qui patrem suum*, the fourth Lauds antiphon, *Quidam puer diu*, and the Benedictus antiphon, *Laus honor et gloria*.

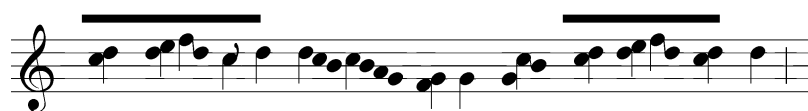
In the Benedictus antiphon *Laus honor et Gloria* the melody is formed through the use of repetitive melodic segments, and melodic movement centred around the finalis *G* and the dominant *d'*. The melody does move in the central scale segment of the mode but is rather more focused on the upper scale segment of the mode – many of the melodic high points focus on the high *d'* and touch numerous times on *f'* and three times on *g'*. The use of the tone *f'* so frequently might appear strange. However, in my opinion, the *f'* is not so much the melodic high point, as is the *d'* to which it almost always leads, although sometimes through an intermediate (or passing) tone / tones, for example *gloria* and *eterna*. Most of the words end on either the finalis (*G*) or the fifth above the finalis (*d'*).

#### Antiphona ad Benedictus *Laus honor et gloria* (L-Ab)

7



A. Laus ho- nor et glo- ri- a sit ti- bi Do- mi- ne



per e- ter-na se- cu-la qui dig-na- tus es



sub tot et tan-tis mi- ra- cu- lis

4. Office chants. Simeon.

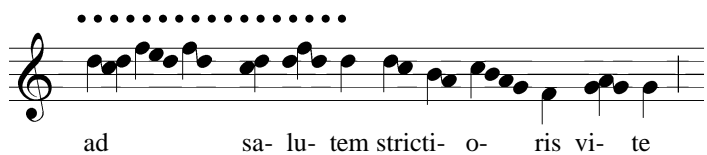
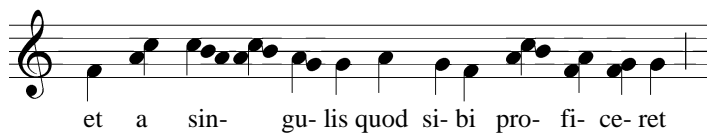
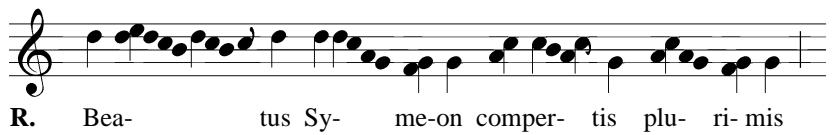


Large-scale segments to create movement are not often used in this chant. Where these segments do occur, it is usually to facilitate movement between “important” modal tones, such as the finalis and the fifth above the finalis, for example *Domine*, where the melody moves from the high g’ to the d’ through a scale motion, moving from the high finalis to the fifth of the mode. Another example is *secula* (as well as *laudibus*), where the melody moves from the fifth above the finalis to the finalis through scale motion and the use of a so-called Gallican ending. The melody moves through the whole range of the seventh mode, up to the high g’, it never moves lower than the F, which is not expected from a melody in the seventh mode. The movement of each phrase also rests between either the finalis (G) and the fifth above it (d’), or between the fifth and the finalis (g’) above that tone.

The melody of the first responsory, *Beatus Symeon compertis* moves in scale segments between the tonic *G* and the dominant *d'*. Most of the melodic figures that do feature are built around either the tonic *G* or the dominant *d'*. For example: *Beatus*: the melodic movement (and figure) is built around the dominant *d'*. A number of melodic phrases reappear throughout the chant (indicated in the following example).

**Responsorium I *Beatus Symeon compertis* (M-R1)**

7



#### 4. Office chants. Simeon.

con- ce- pit.

V. Ut paulatim sic pro- ba- re- tur ut

post proba-ti- o- nem he- re- mi

va- sti- ta- tem ag- gre- de- re- tur. Ad sal[utem].

Most multisyllabic words end on either the finalis or the fifth (exception *strictionis*, which ends on a *F* and *sanctitatis*, ending on *c'*). Most one or two-syllable words do not “end” on the finalis or the fifth and consist of only one neume (exception: *ad* which consists of a group of neumes starting and ending of the fifth, *d'* and *se* ending on *d'*). Not all words start on the fifth or finalis.

The responsory verse tone has echoes of the original seventh mode verse tone, as the melody centres around the dominant *d'*. The differences that can be mentioned between the original verse tone and the verse tone used in this office is the tonal space the melody occupies. The original seventh mode verse tone moves mainly between *G* and *d*, occasionally moving beyond the dominant to *e'* and *f'*. The verse in *Beatus Symeon compertis* often moves to the high *f*, even using the high *g* as the “high point” in the melody. The ending also greatly differs from the original verse tone: the original verse ends on *h* and the Simeon verse tone moves downwards from the *d* in a “scale” motion to the *F* below the finalis before resting on the tonic, *G*.

Scale segments are almost completely absent from the responsories.

The use of interval leaps in the chants of this office is limited. When they do occur, they are mostly between goal pitches, the finalis and the fifth above the finalis, of the relevant mode. The following table shows the chants where interval leaps do occur, the size of the interval leap, as well as between which tones:

Position	Incipit	Mode	Interval leaps	Size of interval	Tones	
M-R1	Beatus Symeon compertis	7	1/58	Fifth	<b>G-D</b>	<i>proficeret ad</i>
M-R2	Dum ad huc istum laborem	2	1/55	Fifth	<b>D-a</b>	<i>cunctis postea</i>
M-V2	Ubi Moyses	2	1/33	Fifth	<b>D-a</b>	<i>gloria choruscare</i>
M-R3	Quadam nocte demones	1	4/62	Fifth	<b>D-a</b>	<i>Quadam</i>
				Fifth	<b>D-a</b>	<i>precipientes</i>
				Fifth	<b>C-G</b>	<i>precipientes</i>
				Fifth	<b>D-a</b>	<i>negavit quia</i>



#### 4. Office chants. Simeon.

Position	Incipit	Mode	Interval leaps	Size of interval	Tones	
M-V3	Induentes illum	1	4/36	Fifth	<b>D-a</b>	<u>Induentes</u>
				Fifth	<b>D-a</b>	<u>stola hostis</u>
				Fifth	<b>a-D</b>	<u>dyaconi agebat</u>
				Fifth	<b>D-a</b>	<u>agebat</u>
M-A6	Cujus consilio magis	7	1/41	Fifth	<b>d-G</b>	<u>nemine sciente</u>
M-R4	In heremo beatus	4	1/54	Fifth	D-a	<u>sed</u>
M-R5	Post multum temporis	6T	2/38	Fifth	a-e	<u>Post</u>
				Sixth	a-f	<u>heremo gemens</u>
M-R6	Deinde tendens	8	6/66	Fifth	<b>G-d</b>	<u>Deinde tendens</u>
				Fifth	<b>d-G</b>	<u>tendens</u>
				Fifth	<b>G-d</b>	<u>demergitur mira</u>
				Fifth	<b>d-G</b>	<u>res gradiens</u>
				Fifth	<b>G-d</b>	<u>gradiens</u>
				Fifth	C-G	<u>cepit</u>
M-A7	Ceptum iter Symeon	4	1/39	Fifth	D-a	<u>sed</u>
M-A8	Qui cum simul	1	1/42	Fifth	<b>D-a</b>	<u>divina</u>
M-R7	Mox Symeon factus	2	1/41	Fifth	<b>D-a</b>	<u>ad</u>
M-R8	Mors beati Symeonis	7	2/29	Fifth	<b>G-d</b>	<u>Mors</u>
				Fifth	<b>G-d</b>	<u>quia transiens</u>
M-R9	Gaude plebs Treverica	2	1/46	Fifth	<b>D-a</b>	<u>Gaude plebs</u>
M-V9	Succurre nobis	2	2/26	Fifth	<b>D-a</b>	<u>Succurre</u>
				Fifth	<b>D-a</b>	<u>ut</u>
L-A1	Cum jam beati	1	1/53	Fifth	<b>D-a</b>	<u>gaudentes</u>
L-A4	Quidam puer diu	5	2/28	Fifth	<b>F-c</b>	<u>Quidam puer</u>
				Fifth	<b>c-F</b>	<u>sepulcrum viri</u>
L-Ab	Laus honor et gloria	7	1/50	Fifth	<b>G-d</b>	<u>sanctum</u>
				Fifth	<b>D-a</b>	<u>ambulantibus</u>
2V-Am	Sancte Symeon nobis	1	2/52			<u>concede</u>
				Fifth	<b>D-a</b>	<u>ut</u>

The interval leaps that occur between goal pitches are marked in bold, and clearly, these are in the majority. Six leaps occur on pitches that cannot be seen as goal pitches to the relevant mode. All of the interval leaps are over the interval of a fifth, except in the fifth responsory, *Post multum temporis*:

##### Responsorium V *Post multum temporis* (M-R5)

6T



R. Post mul- tum tem- po- ris

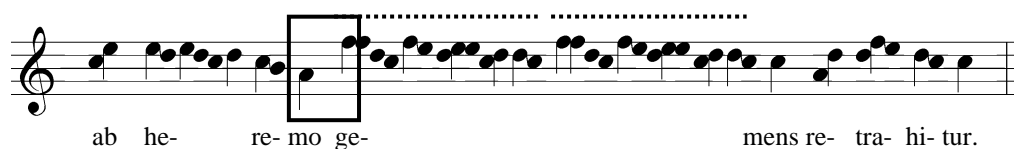


ab ab- ba- te Sy- meon re- qui- ri- tur sta- tim



per e- ius fra- tres vir in-ventus

#### 4. Office chants. Simeon.

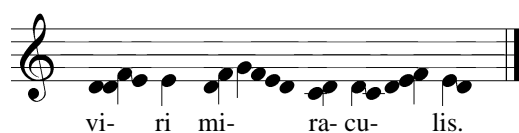
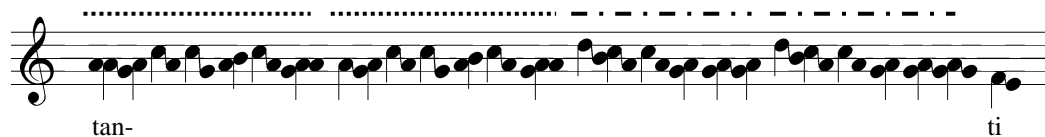
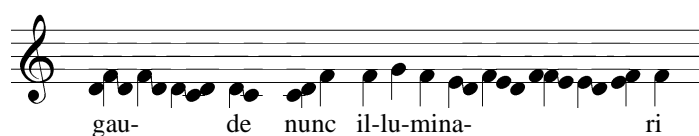
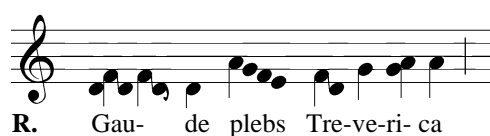


The interval of a sixth occurs in the last line of the chant between the words *heremo* and *gemens*. The leap is from *a* to *f*, neither a goal pitch. This responsory is also an example of the use of repetitive melodic segments to make up the melisma.

In the ninth responsory, *Gaude plebs Treverica*, two melodic segments are both repeated in the melisma on the word *tanti*.

#### Responsorium IX *Gaude plebs Treverica* (M-R9)

2



The transcriptions of the office for St. Simeon in Trier Ms. 118 in comparison to the office found in Trier 480 can be found in the transcription volume.

For the most part, the neumes of Trier, Stadtbibliothek, Ms. 118 correspond to the melodies of Trier 480. Even when the melody is different for a particular syllable, using, for example, a pes instead of a clivis, the general frame of the melody is recognisably the same. For example the

#### 4. Office chants. Simeon.

Benedictus antiphon, *Laus honor et Gloria*, the fourth phrase, *laudibus* – the second syllable in Trier, Stadtbibliothek, Ms. 118 has a pes rather than a clivis in Trier 480); or one tone instead of three, as for example in the first Lauds antiphon, *Cum jam beati*, fourth phrase *sentire*. The writer of the office in Trier, Stadtbibliothek, Ms. Nr. 118 does not keep to any set ideas concerning the use of the virga and the punctum. Mostly the punctum would be used to indicate a lower tone, but that is not always the case, for example in the third responsory, *Quadam nocte demones*, the second phrase *beatum*: the melody in Trier 480 moves from *D* to *E* and the *E* is indicated by a punctum. This could of course also mean that perhaps in the Trier Ms. 118 melodic version, the melody goes to *C*, instead of *E*.

#### Responsorium III *Quadam nocte demones* (M-R3)

1

R. Qua- dam nocte de- mo- nes

be- a- tum Sy- me- o- nem

dor- mi-en-tem ar- ri- pi- ebant

et iam vi- gi- lantern an-te al- ta- re

sta- tu- ebant pre- ci-pi- en-tes

ut missam can- ta- ret il- le nega- vit

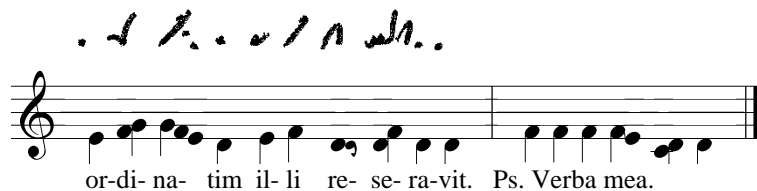
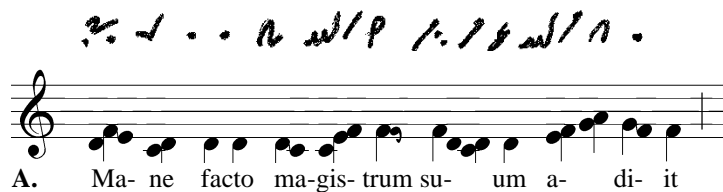
#### 4. Office chants. Simeon.



Another example is the fifth antiphon, *Mane facta magistrum*. In the second phrase, the melody moves upwards from *D, E, F* and *G* (*et que in nocte*), notated in Trier, Stadtbibliothek, Ms. Nr. 118 as punctum, virga, punctum, virga.

#### Antiphona V *Mane facta magistrum* (M-A5)

2



#### V. Conclusion

The version of the office for St. Simeon in Trier, Stadtbibliothek, Ms. Nr. 118 shows that the liturgical veneration of Simeon can be traced back to the eleventh century.

The office for St. Simeon is a good example of how sainthood was used for political purposes. Archbishop Poppo had a political goal and he used Simeon's death (and by extension his life) to achieve it – his goal was to add spiritual significance to his see. At the time of Simeon's death, being a hermit had become a popular way for Christians to be closer to God. If Poppo could capitalise on Simeon's death, having him canonised soon after his death, when the miracles that occurred at his cell were still fresh in the minds of the people, he would be sure to have a steady flow of pilgrims coming to his newly-built church in honour of the saint. The composition of an office for St. Simeon surely played a role in achieving this goal.

The music for this office does not show an abundance of new stylistic characteristics. The chants are not in modal order. Nevertheless, most melodies range over an octave. Goal pitches play an important role in the melodic movement. There are, however, few instances of large

#### 4. Office chants. Simeon.

interval leaps, or rapid movement through scales or tone segments, especially in the case of the antiphons. The text of the office is in prose. The office for St. Simeon might be placed towards the middle of the evolutionary timeline – where the chant melodies have moved away from the old “conventional” melodic system but have yet to sever ties with the old tradition completely. It is reasonable to suggest that the office chants for this saint were composed shortly after his death, thus in the middle of the eleventh century.

# Paulinus, Sixth Bishop of Trier

## I. Introduction

Paulinus succeeded Maximinus as Bishop of Trier,<sup>400</sup> probably in the year 349.<sup>401</sup> According to his *vita*, Paulinus continued the fight against the heretics, supporting Athanasius as his predecessor had done. At the time of his investiture, Constans ruled over the Western part of the Empire (the Empire having been divided at the time of Constantine's death); he was a supporter of Athanasius and his cause.<sup>402</sup> His brother, Constantius II (ruler over the Eastern part of the Empire), on the other hand, supported Arianism. When Constans died in 350, his brother took over the leadership of the whole Empire. The persecution of Athanasius started again. At the council of Arles in 353, Constantius II ordered all attending bishops to sign an edict declaring Arianism as the "true faith"; Athanasius was sent into exile. The emperor threatened with exile all those who did not sign the edict. Paulinus refused and was sent to Phrygia. There he continued his missionary work, converting heathens and heretics, until his death in 358. His relics were transported back to Trier and entombed in a church close to that of St. Maximinus. The church where Paulinus was buried was dedicated to the Virgin Mary, but after his relics had been returned to Trier, the church was instead dedicated to Paulinus.<sup>403</sup>

The feast of St. Paulinus falls on 31 August. It first appears in a liturgical calendar is found in of the tenth century, the same source that includes the feast day for St. Maximinus.<sup>404</sup>

## II. Sources

All the sources that form part of this study contain the office for Paulinus, or part of it, except Trier, Bistumsarchiv, Ms. Nr. 484.

- Trier 480: fol. 257v-259r (lacuna between the Magnificat antiphon of First Vespers, *Sanctissimi et inenarrabilis* and the responsory verse of the seventh responsory, *Dedit ei Dominus*);
- Trier 486: fol. 197v-200v;
- Trier 488b: fol. 176r-181v;
- Trier 490: fol. 195v-196r (only the Magnificat antiphon for First Vespers, *Sanctissimi et inenarrabilis*);
- Trier 491: fol. 275r-279v;
- Trier 498b: 195r-197v (the Magnificat antiphon for First Vespers, *Sanctissimi et inenarrabilis*, the ninth responsory and verse, *Dilectus Deo et* and *Cujus enim sancta*,

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<sup>400</sup> MGH SS 13, p. 298f.

<sup>401</sup> AA. SS. Aug VI, 669.

<sup>402</sup> Barry, "Arianism", <http://www.newadvent.org/cathen/01707c.htm>.

<sup>403</sup> AA. SS. VI, p. 668-676; Heinz, *Heilige im Saarland*, 164; Krönert, *La construction du passé de la cité de trèves*, 496-505.

<sup>404</sup> Miesges, *Trierer Festkalender*, 80-81. The manuscript Miesges refers to, "M1" (Hontheim, *Prodromus historiae Treverensis I, Calendarium s. Maximini praemisum psalterio saeculi X.*), however, is reported as missing (Miesges, *Trierer Festkalender*, 11). In some liturgical calendars, Paulinus is referred to as "Treveris depositio sancti Paulini episcopi [et confessoris, qui, cum pro fide catholica a Constantino imperatore, filio Constantini imperatoris, exiliatus fuisset, ibidem requiescit]" (Miesges, *Trierer Festkalender*, 3).

the six antiphons for Lauds, and the Magnificat antiphon for Second Vespers, *Martyr idem et confessor*).

### III. The chant texts: literary form and relationship to the Vita

The *Vita Paulini* was edited for *Acta Sanctorum* by Jean Pinio.<sup>405</sup> At least nine sources, all dating to before the fourteenth century, are known. The most important are:<sup>406</sup>

- Wolfenbüttel Helmstedt, Herzog-August-Bibliothek, Guelf. 1109, written between 994 and 1008 at the cathedral of Trier, fol. 133-144;
- Paris, BNF lat. 15436 and Trier, Stadtbibliothek, Ms. Nr. 1379, both dating from the eleventh century;
- Seminarbibliothek Trier 75, dating from the eleventh/twelfth century.

Winheller states that the *Vita Paulini* was written around 1072.<sup>407</sup> The author of the vita does not give his name, nor does he tell us to which institution he belonged. Krönert believes that the vita was written during the time of Bishop Theodoricus (965-977).<sup>408</sup> Politics played a big role in the commission of this vita, as will later become clear. After the Normans had destroyed much of Trier, including the Cathedral, St. Paulinus was used for liturgical services while the Cathedral was rebuilt. One could argue that the Cathedral was in “competition” with the royal abbey of St. Maximinus, and that the commission of this vita was to strengthen the position of the cathedral through the veneration of this saint. Krönert writes,

A l’initiative de Thierry, ou peut-être de sa propre volonté, la communauté de Saint-Paulin a voulu avoir, elle aussi, un texte hagiographique sur son patron antique. Le fait que ce texte rabaissait en même temps le matron de la grande communauté concurrente installée dans son voisinage immédiat - celle de Saint-Maximin – s’explique sans doute par un sentiment de force, lié au soutien d’un évêque comme Thierry.<sup>409</sup>

The *Vita Paulini* has much in common with the *Vita Maximini*.<sup>410</sup> It is constructed in three parts: the first part relates to the saint’s “biography”, the second the translation of his relics, and the third recounts the miracles around the saint’s tomb. Chapter I:2-4 tells of his Aquitanian heritage, how he was baptised by Maximinus whom he followed to Trier to study under Bishop Agritius. In circumstances of great adversity (the rise of the heretics and Arianism), Maximinus decided to go back to Aquitaine to see his family, where he also died. I agree with Krönert’s interpretation that the writer of the *Vita Paulini* tried very hard to put Maximinus in a bad light – in fact, making it sound as if Maximinus “fled” to Aquitaine when the problem of Arianism

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<sup>405</sup> Augusti VI, p. 668-679.

<sup>406</sup> Krönert, *La construction du passé de la cité de trèves*, 496.

<sup>407</sup> Winheller, *Bischöfe Trier*, 71

<sup>408</sup> Krönert, *La construction du passé de la cité de trèves*, 513. Winheller does not connect the vita to bishop Theodoricus, but does place the date for the composition of the vita in the second half of the tenth century (Winheller, *Bischöfe Trier*, 65).

<sup>409</sup> Krönert, *La construction du passé de la cité de trèves*, 513-514.

<sup>410</sup> See Krönert, *La construction du passé de la cité de trèves*, p. 496-505 and Winheller, *Bischöfe Trier*, 59-73 for a detailed analysis of the text of the *Vita Paulini*.

#### 4. Office chants. Paulinus.

became too difficult.<sup>411</sup> The writer continues that it is thanks to Paulinus that the relics of Maximinus were brought back to Trier and interred “cum gloria et psalmorum melodia”<sup>412</sup> in the church that would later bear his name.

In chapter I:7-10<sup>413</sup> Paulinus’s fight against Arianism, his support of Athanasius, his exile and work among the heretics are documented. If one reads between the lines, it is as if the writer of the *Vita Paulini* is insinuating that, contrary to his successor, Paulinus did not run away and hide from the threat of Arianism, but stood to fight against it, even though it cost him everything that he held dear. After his death in exile, the people of Trier went to Phrygia to bring the saint’s relics back to Trier. Showing clear parallels to the *Vita Maximini*, the people of Trier encountered resistance from the people of Phrygia, who had accepted the saint as their own (in the *Vita Maximini*, it was the people of Aquitaine who did not want to see the saint go back to Trier). Contrary to the retrieval of Maximinus’s relics, which was done through a ruse and dishonesty, the writer of the *Vita Paulini* explains how the people of Trier played open cards with the people of Phrygia and suggested that the saint decided where he wanted to be buried:

“Accedentes ergo Asianorum quam plurimi loculum quidem sublevare nitebantur, sed nulla motionis res in eo peracta est. Igitur Treverici nil morantes gratia sui Pontificis cum omni cleritate feretrum sublevantes, laeti rediere in sua gaudentes, relictis tamen inibi paucis de corpore ejus reliquiis propter amorem fraternitatis, titulumque Christianitatis”.<sup>414</sup>

This can be seen as another jab at the members of the St. Maximinus monastery. Krönert sums it up well:

Si l’on se souvient que le corps de Maximin avait été spectaculairement volé, il y a, dans ce passage, semble-t-il, un reproche sous-jacent, faisant comprendre que la présence des reliques du prédécesseur de Paulin dans son abbaye, était liée à une acte peu chrétien. Autrement dit, il accuse l’abbaye voisine de *furtum sacrum*.<sup>415</sup>

The question arises whether the text for the chants of the office for St. Paulinus continues this political campaign. The first chant of the office in Trier Nr. 480, the Magnificat antiphon of First Vespers, *Sanctissimi et inenarrabilis*, proclaims the merits of Paulinus who stood against Constantius II, who proclaimed Arianism as the official religion during his reign, but Paulinus fought for the “true” religion, Catholicism. He was not only bishop of Trier, but also the spiritual protector – the “pastor” – of all of Germany and Gaul; he was the defender of the faith against the Emperor Constantius II and Arianism:

*Sanctissimi et inenarrabilis meriti pontifex Paulinus Trevirorum pastor et totius Germanie et Gallie patronus Constantii principis Arriani contempnens decretum*

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<sup>411</sup> Krönert, *La construction du passé de la cité de trèves*, 498.

<sup>412</sup> AA. SS. Aug VI, I:6, 676.

<sup>413</sup> AA. SS. Aug VI, I:4, 676-677.

<sup>414</sup> AA. SS. Aug VI, II (15), 678.

<sup>415</sup> Krönert, *La construction du passé de la cité de trèves*, 509.



#### 4. Office chants. Paulinus.

*catholicorum amplerus est consortium cum quibus fortis sacre fidei defensor usque ad vincula decertavit usque ad sanguinem restitit.*

The first three antiphons in Matins explain that Paulinus, like Maximinus, comes from Aquitaine, where Paulinus was baptised by Maximinus and followed him to Gaul. The second antiphon recounts how divine visions foretold Maximinus's succession, while the third leaps to after Maximinus's death, and how Paulinus went out of his way to return his successor's relics to Trier. The first and second of the responsories repeat the heroic story of how Paulinus was responsible for bringing back Maximinus's relics as well as how Paulinus succeeded Maximinus as bishop.

1. *Paulinum gentis Aquitanice clarissimis exortum Maximinus ex baptismate suscepit quem sacris litteris et moribus instituens peregre secum in Galliam assumpsit* (Antiphona I);
2. *Sanctus ibi cum sancto discipulus magistro patriarche Antyocho Trevirorum tunc presuli sub dimtum Agritio cui adhuc superstiti preparation divina Maximinus successit* (Antiphona II);
3. *Ad declinandam ariam in principis vesaniam relinquens Treveris Paulinum Aquitaniam rediit ibi a domino vocatus in pace quievit* (Antiphona III);
4. *Assumpto in requiem a facie iniquitatis Maximino Paulinus illi preparatus a domino candidatus successit. Et cum sacerdotio bellum quoque ab hereticis conductum suscepit* (Responsorium I);
5. *Ad perpetuam sperande intercessionis providentia Paulinus Trevirorum consulens ecclesie. Magistri corpus ab Aquitania translatus honore debito collocavit* (Responsorium II).

These first three antiphons and two responsories are based on Chapter I (2) to (4) of the vita by the anonymous author.<sup>416</sup> The first responsory is also the first mention of Paulinus's fight against the heretics in the chants of Matins.

Responsories three to six explore the theme of Paulinus's fight against the heretics; how he stood by Athanasius and stood up to the emperor Constantius for his beliefs.<sup>417</sup>

The verse of the fourth responsory, and the first part of the fifth responsory, name some of those condemned and exiled with Paulinus:

1. *Adjunctis sibi Dyonisio et Eusebio episcopis impiorum conatui Paulinus constanter restitit* (Versus IV);
2. *Dampnato autem pre judiciis Athanasio Liberius Romane sedis episcopus et Trevereos Gallie Paulinus cum Eusebio et Dyonisio. Diversis singulis relegantur exiliis* (Responsorium V).

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<sup>416</sup> AA. SS. Aug VI, 676.

<sup>417</sup> AA. SS. Aug VI, I (5) – (10), 676 f.

#### 4. Office chants. Paulinus.

The vita gives more detail:

Tunc enim ecclesiis pacem habentibus et populis per collectas orantibus, Pontifex, qui Romanae sedis Liberius, et Paulinus Galliarum metropolitanus episcopus, et Dionysius Italus, Lucifer metropolitanus insularum Sardiniae, Eusebius ex Italia, omnes episcopi boni et praedicatores veritatis abripiuntur et traduntur exilio, nullam habentes culpam, quia in Arrianam noluerunt consentire vesaniam, neque in calumniis subscripserunt nostris.<sup>418</sup>

The responsories of the last Nocturn look at his exile and the work that he did in Phrygia. The antiphons of Lauds specifically deal with how the people from Trier recovered the saint's relics in an honourable manner.<sup>419</sup> The Magnificat antiphon proclaims Paulinus as not only their bishop, but also a martyr who fought for what he believed in:

*Martyr idem et confessor Christiam nominis Paulinus propugnator pacis ecclesiastice natalis tui gaudia letis semper successibus continua nosque fidei quam asseruisti confessores beatitudinis eterne quam meruisti facias consortes.*

Clearly, the chant texts continue the political propaganda that was started in the *vita*. The chant texts were not taken verbatim from the *vita*, but the *vita* could certainly have acted as inspiration.

#### IV. Musical analysis

The office for Paulinus in Trier 480 is incomplete due to a lacuna between the Magnificat antiphon of first Vespers and the seventh responsory. The office in Trier 491 served as basis for the transcription and the musical analysis in the following tables:

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal pitches at start, end, both	scales 5th+	leaps 5th +
1V-Am	Sanctissimi et inenarrabilis	30w, 103s	4	<u>C-c</u>	6/30	s5/30, e10/30, b1/30	0/103	4/103
M-I	Regem regum et	13w, 40s	2	C-a	2/13	s2/13, e8/13, b1/13	0/40	0/40
M-A1	Paulinum gentis Aquitanice	16w, 55s	1	<b>C-d</b>	1/16	s4/16, e10/16, b2/16	0/55	0/55
M-A2	Sanctus ibi cum	18w, 61s	2	A-a	2/18	s7/18, e12/18, b5/18	0/61	0/61
M-A3	Ad declinandam arria	14w, 48s	3	<u>D-d</u>	3/14	s2/14, e4/14, b1/14	0/48	0/48
M-A4	Statuit ergo ut totius	12w, 41s	4	D-a	3/12	s3/12, e4/12, b0/12	0/41	0/41
M-A5	Convocato itaque	14w, 54s	5	F-f	1/14	s9/14, e8/14, b7/14	0/54	1/54
M-A6	Daucos quidem illuc	13w, 39s	6	C-c	1/13	s7/13, e6/13, b2/13	0/39	0/39
M-A7	Manentibus itaque inoriente	11w, 42s	7	<b>F-g</b>	4/11	s3/11, e8/11, b1/11	0/42	1/42
M-A8	Clarissimus autem fidei	13w, 48s	8	D-d	4/13	s4/13, e6/13, b1/13	0/48	1/48

<sup>418</sup>AA. SS. Aug VI, I (9), 677.

<sup>419</sup>AA. SS. Aug VI, II (11) – (16), 678.

#### 4. Office chants. Paulinus.

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-A9	Quocumque enim inter	12w, 41s	1	<b>C-d</b>	5/12	s3/12, e8/12, b2/12	0/41	0/41
L-A1	Comperto tandem sancti	18w, 57s	2	A-a	6/18	s3/18, e12/18, b2/18	0/57	0/57
L-A2	Emensis ergo tantis	16w, 50s	3	<u>D-d</u>	6/16	s2/16, e4/16, b0/16	0/50	1/50
L-A3	Desiderio non minori	17w, 51s	4	<u>C-c</u>	8/17	s3/17, e7/17, b2/17	0/51	0/51
L-A4	Graviori tandem prudenciorum	21w, 62s	5	<b>F-g</b>	3/21	s9/21, e12/21, b5/21	0/62	0/62
L-A5	Accedentes itaque Frigii	15w, 48s	6T	G-g	3/15	s8/15, e11/15, b5/15	0/48	1/48
L-Ab	Benedictus per omnia	31w, 101s	4	<u>C-c</u>	9/31	s1/31, e9/31, b1/31	0/101	1/101
2V- Am	Martyr idem et confessor	25w, 83s	1	<b>C-d</b>	4/25	s7/25, e13/25, b2/25	0/83	2/83

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-R1	Assumpto in requiem a	17w, 62s	1	<u>C-c</u>	6/17	s7/17, e7/17, b3/17	0/62	2/62
M-R2	Ad propter tuam	16w, 58s	2	A-a	4/16	s9/16, e11/16, b7/16	0/58	0/58
M-R3	Constantius Arria	17w, 43s	3	<u>D-d</u>	5/17	s0/17, e6/17, b0/17	2/43	1/43
M-R4	Pontifices Arriam	10w, 39s	4	<u>C-c</u>	4/10	s0/10, e4/10, b0/10	1/39	2/39
M-R5	Dampnato autem pre	17w, 64s	5	<b>F-g</b>	6/17	s10/17, e13/17, b9/17	1/64	3/64
M-R6	O miram viri fidelis	12w, 46s	6T	<b>G-aa</b>	2/12	s8/12, e10/12, b7/12	0/46	3/46
M-R7	Demque vir sanctus	19w, 78s	7	<b>F-g</b>	11/19	s7/19, e17/19, b7/19	2/78	1/78
M-R8	Hoc divine nimirum	19w, 73s	8	D-d	7/19	s7/19, e11/19, b2/19	1/73	3/73
M-R9	Dilectus Deo et hominibus	26w, 85s	1	<b>C-d</b>	14/26	s8/26, e22/26, b6/26	6/85	7/85

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-V1	Iste est	9w, 30s	1	C-a	1/9	s5/9, e3/9, b2/9	0/30	1/30
M-V2	Ut tali	9w, 33s	2	A-a	2/9	s4/9, e5/9, b2/9	0/33	0/33
M-V3	Fideles quamque	9w, 24s	3	<u>D-d</u>	2/9	s0/9, e2/9, b0/9	0/24	0/24
M-V4	Adjunctis sibi	10w, 36s	4	D-c	3/10	s1/10, e3/10, b0/10	0/36	1/36
M-V5	Loris vincti	9w, 28s	5	F-f	1/9	s5/9, e6/9, b2/9	0/28	2/28
M-V6	Iste sanctus	11w, 33s	6T	<b>G-aa</b>	2/11	s5/11, e4/11, b2/11	0/33	0/33
M-V7	Dedit ei	11w, 38s	7	<b>F-g</b>	5/11	s6/11, e8/11, b3/11	0/38	0/38
M-V8	Innocentis enim	13w, 43s	8	E-d	3/13	s8/13, e6/13, b3/13	0/43	2/43
M-V9	Cujus enim	16w, 48s	1	<b>C-d</b>	6/16	s5/16, e9/16, b2/16	0/48	2/48

The chants for this office follow the modal order in both the antiphons and the responsories. The Magnificat antiphon, *Sanctissimi et inenarrabilis*, is in Mode 4, but the Matins antiphons start in mode 1, with the ninth antiphon, *Quocumque enim inter*, returning to the first mode.

#### 4. Office chants. Paulinus.

The Lauds antiphons start in mode 2 through to the sixth mode transposed. The Benedictus antiphon is then in mode 4 and does not continue the numerical sequence. The Second Vespers Magnificat antiphon returns to mode 1. The responsories follow the modal order, with the sixth responsory in mode 6 transposed.

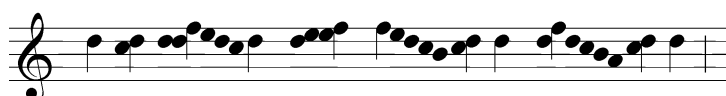
Twelve of the thirty-six chants of this office have ranges wider than an octave (marked in bold in the table above). Ten melodies use the whole octave associated with the respective mode of that chant. Nine other chants' melodies also use the whole octave range, but not those associated with the mode of the respective chants. As with other local offices from Trier, chants in mode 3 and 4 tend to use the octave range from *D-d* instead of *E-e* (mode 3) and *C-c* instead of *B-b* (mode 4). With one chant in mode 1, *Assumptio in requiem a*, the range changes from *C-c* instead of *D-d*. Only five chants use a range smaller than an octave. The ranges of some chants stretch over an octave, but the octave in question is not related to the mode. The ranges of these chants are underlined in the tables above.

The appearance of the so-called Gallican ending is generally rare, but it is found not only at the end of phrases, but also for other word endings. The chant with the most use of the so-called Gallican ending is the seventh responsory, *Demque vir sanctus*, with eleven occurrences. The text where the so-called Gallican ending appears is marked in bold and underlined in the example below.

The use of goal pitches at the end of multisyllabic words is not consistent. With seventeen of the chants, less than half of the possible words end on goal pitches. Only five chants have goal pitches on three quarters of the endings of multisyllabic words or higher (the fifth responsory, *Dampnato autem pre*, the sixth responsory, *O miram viri fidelis*, the seventh responsory, *Demque vir sanctus*, the ninth responsory, *Dilectus Deo et hominibus*, and the fifth Lauds antiphon, *Accedentes itaque Frigii*). The chant with the highest number is the seventh responsory, *Demque vir sanctus*:

##### Responsorium VII *Demque vir sanctus* (M-R7)

7



R. De-ni-que vir sanc- tus quam- quam



pro con-fes- si- o- ne fi- de- i dampna- tus ex- i- li- o



sa- cra- men-ta ta-men fi- de- i

#### 4. Office chants. Paulinus.

gen- ti-bus cir-cum- qua- que po- si- tis

non ces- sa- bat ex- po- ne- re.

Quod in e- pis-co- pa-tu pro- pri-o pi- nis- sus

non fu- e- rat.

Seventeen of the nineteen multisyllabic words end on goal pitches of the respective mode. Ten of these end on the finalis of mode 7, *G*. The two exceptions are *sacramenta* (a) and *episcopatu* (c).

Scale segments do occur. Scale segments over the interval of a sixth appear a few times. For example, the seventh responsory, *Demque vir sanctus*, starting on *f*, moving downward to *a*:

non ces- sa- bat ex- po- ne- re.

The eighth responsory, *Hoc divine nimirum*, moves from *c* downward to *e*, before moving up to the finalis, *G*:

ut hec in be- a- to Pau-li- no

The ninth responsory, *Dilectus Deo et hominibus*, from *a* to *C*, before the melody moves up to the finalis, *D*:

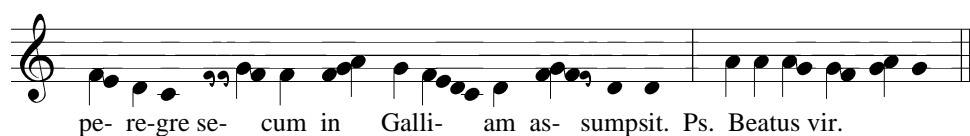
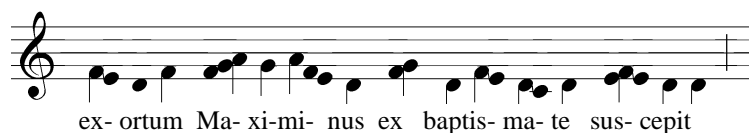
Pau- li- nus dum ul- tra

#### 4. Office chants. Paulinus.

Some of the antiphons seem more adventurous than others are. For example, compare the first antiphon and the third antiphon of the first Nocturn:

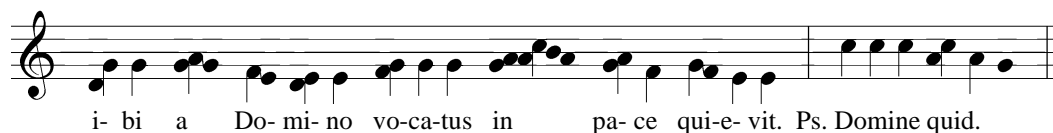
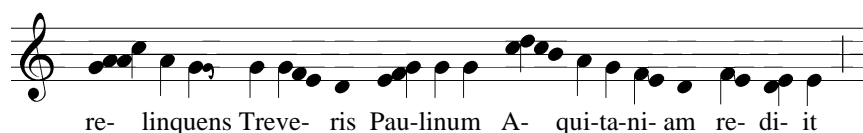
##### Antiphona I *Paulinum gentis Aquitanice* (M-A1)

1



##### Antiphona III *Ad declinandam Arria* (M-A3)

3



In its first two phrases, the first antiphon only moves between the finalis and a fifth above the finalis, but not always in a stepwise manner. The only time when the melody moves beyond the fifth above the finalis, is in the third phrase, reaching a melodic high point on the word *litteris*, making the listener aware of the reason why Paulinus would want to come to Gaul – to study the sacred Word. The third antiphon, however, uses almost the full modal range in every phrase. On the word, *Aquitaniam*, the use of scale movement means that within one word the composer covers a whole scale, and in so doing draws particular attention to the word, emphasising that Paulinus originates from Aquitaine, the same as his predecessor, Maximinus.

#### 4. Office chants. Paulinus.

##### Antiphona IV *Graviori tandem prudentiorum* (L-A4)

5



A. Gra- vi- o- ri tan- dem pru-denti- o- rum



ef-fectum est consi- li- o ut sanctum corpus in- ter u- tros- que



sta-tu- e- re- tur medi- um sic- que vo- lun-ta- tis su- e



absque li- te ap- tum sanctus ip- se monstra- ret iu-di-ci- um.

In the fourth antiphon of Lauds, the composer, again within a single word, starts at the first syllable, on the finalis, moves to the octave above in the next syllable and comes down to the fifth above the finalis at the end of the word (*Graviori*).

Leaps of an interval of a fifth or larger do occur, but not often. For example, the third responsory, *Constantius arria in*, has a leap of a sixth between *deceptus* and *postquam*:



R. Con- stanti- us Ar- ri- a in dog- ma- tis er- ro- re de- cep- tus



post- quam o- ri- en- tem he- re- ti- cis

The fourth responsory, *Pontifices Arriam*, not only has interval jumps between the words *fieret* and *decretum*, but also between phrases:

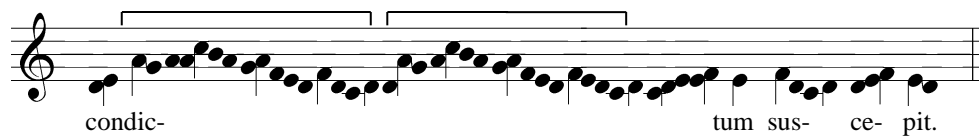


pro- scripti- o- nis fi- e- ret de- cre- tum.

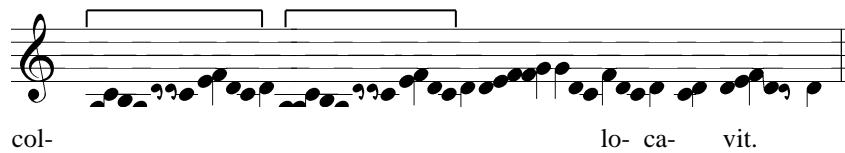
The repetitive use of melodic segments appears in the melismas of some of the responsories. In the example mentioned above, a short melodic segment is repeated.

#### 4. Office chants. Paulinus.

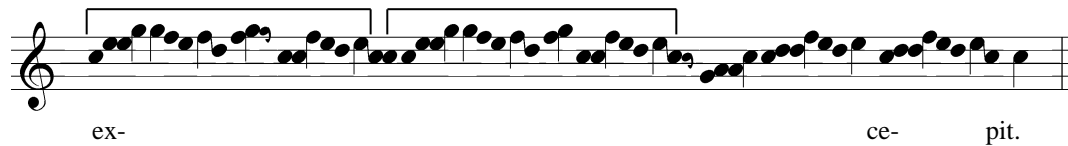
The first responsory, *Assumpto in requiem*:



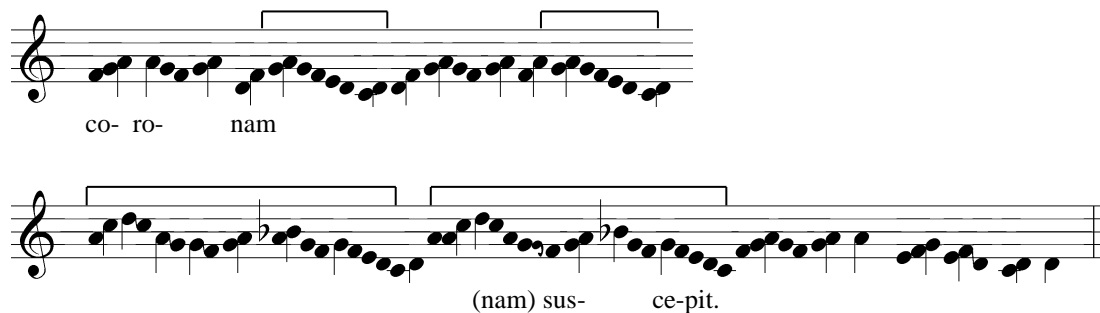
The second responsory, *Ad propter tuam*:



The sixth responsory, *O miram viri fidelis*:



The ninth responsory, *Dilectus Deo et hominibus*:



Another later style characteristic that appears in the office for St. Paulinus is the disappearance of the traditional verse tones for the responsories. None of the responsories makes use of the traditional verse tones, nor do they contain references to them.

#### V. Conclusion

The office for St. Paulinus, like the offices for Ss. Eucharius, Symeon and Maximinus, has a clear political message. It places a heavy emphasis on Paulinus's role as bishop in the debate between Catholicism and Arianism. The office stresses that Paulinus was willing to stand up for what he believed in, even to the point that he was exiled for it. If Krönert is right, and the commissioning of the vita should be attributed to Bishop Theodoricus (965-977), it is my hypothesis that Theodoricus did not commission this specific office. Although the chant texts are in prose, the melodies display too many late stylistic characteristics for the office to have been composed in the late tenth century. Also, if the office was composed in Theodoricus' time, why was it not included in Wölfenbüttel 1109 with the *Vita Paulini*, (the oldest source to contain the vita for this saint), where we also find the vita and office for St. Eucharius? The possibility



#### 4. Office chants. Paulinus.

that this secular office is derived from or based on a monastic office that was in use at the monastery of St. Paulinus should not be excluded, although a monastic form of the Paulinus office has not yet been found.

# Helena, Mother of Emperor Constantine the Great

## I. Introduction

Not much is known about Helena's life. Scholars assume that she was born in Drepanum in Bithynia,<sup>420</sup> but the date of her birth remains uncertain.<sup>421</sup> Most studies show that she was of humble parentage, some mentioning the fact that she was either an innkeeper's daughter or an innkeeper herself.<sup>422</sup> It is uncertain whether Helena and Constantius actually married, or, as Drijvers mentions, lived in "... a form of cohabitation without an official marriage contract", since in the Roman Empire "concubinage was an accepted form of cohabitation".<sup>423</sup> Constantius left Helena to marry Theodora, the daughter of Augustus Maximian in 289, to further his political career.<sup>424</sup> Constantine was Helena's only child.

In 306, when Constantine was proclaimed Emperor, he probably recalled his mother to court. Constantine's first residence was in Trier, between 306 and 316, and it is highly probable that Helena resided in Trier for several years.<sup>425</sup>

When and where Helena was converted to Christianity, or what her faith was before that moment is not known. A variety of reasons has been offered for Helena's conversion:

- a) Helena was sympathetic towards Christianity since childhood;
- b) Constantius is said to have been well-disposed towards the Christians during the Great Persecution",
- c) she may have converted shortly after 312, when Constantine himself had converted and "granted Christians freedom of religion, [he] protected and favoured the Christian church in all possible ways".<sup>426</sup>

Eusebius writes in his *Vitae Constantinii* that it was Constantine who had converted his mother to Christianity.<sup>427</sup>

Helena later vowed to undertake a pilgrimage to the Holy Land. It is said that she wanted to retrace the steps of Jesus in Jerusalem.<sup>428</sup> In the Holy Land, she was reported to have built a number of churches, in thanks for the grace her family had received. It is reported that she not only found the Holy Cross, but also the bodies of the Three Magi, which were given to the Church of Milan, but are now in Cologne, as well as the remains of the apostle Matthias and

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<sup>420</sup> Modern Herkes in Asia Minor.

<sup>421</sup> Drijvers, *Helena Augusta*, 9; Argles, "Helena", 881.

<sup>422</sup> Holweck, *Biographical Dictionary of the Saints*, 467.

<sup>423</sup> Drijvers, *Helena Augusta*, 17, 19.

<sup>424</sup> Drijvers, *Helena Augusta*, 19.

<sup>425</sup> Drijvers, *Helena Augusta*, 21.

<sup>426</sup> Drijvers, *Helena Augusta*, 35.

<sup>427</sup> Drijvers, *Helena Augusta*, 38.

<sup>428</sup> Holweck, *Biographical Dictionary of the Saints*, 467.

#### 4. Office chants. Helena.

the seamless robe of Christ, which she gave to the Church of Trier.<sup>429</sup> Helena was also supposedly involved in the foundation of the Monastery of St. Maximinus in Trier.<sup>430</sup>

The date of Helena's death is uncertain, but it was most probably in 328/329. Eusebius remarks in his *Vita Constantini* that Helena died in her son's presence. Constantine arrived in Trier in September 328 to campaign against the Germans. It is possible that Helena could have been in Trier, and that if she died towards the end of that year, that Trier was her place of death. Helena was buried in Rome, near the Basilica of Ss. Marcellino e Pietro. In the ninth century, some of Helena's remains, which by this time had become extremely valuable, were transferred to Reims in France. During his reign, Pope Innocentius (1130-1143) removed the remaining bones to the church of St. Marina in Aracoeli in the centre of Rome.<sup>431</sup>

Of all her exploits, Helena has become most famous for her finding of the True Cross. How much of this is in fact based on historical evidence is debatable. According to Drijvers, "three versions of the legend of the discovery of the Cross came into being between the end of the fourth century and the mid-fifth century": a) the Helena legend; b) the Protonike legend; and c) the Judas Cyriacus legend. The Helena legend is the oldest. Seven texts of the legend had been transmitted since its time of origin until c. 450. Drijvers divides these seven texts into two groups: "the texts of the legend in the *Church Histories* of Rufinus, Socrates, Sozomen and Theodoret, as well as the texts of the legend by Ambrose, Paulinus of Nola and Sulpicius Severus."<sup>432</sup>

The text of the legend by Rufinus, probably the oldest of the seven texts, describes how Helena received a heavenly sign to indicate where Christ had hung on the Cross. Apparently, this spot was difficult to find, since the "persecutors of old"<sup>433</sup> had erected a statue of Venus over the site, and thus for a long time no Christians visited the site and the location had been forgotten. When Helena dug at the site, "removing all that was profane and polluted there", she found three crosses in disarray. It was, however, not possible to distinguish which cross was which, even though the board on which Pilate had written was also in the hole. "In such an ambiguous case uncertainty requires divine proof". Macarius, Bishop of the Church, told the queen of a prominent woman who was very ill, and who was sure that, through prayer, God would point out to them which of the crosses had borne Christ. They took the three crosses to the sick woman and prayed that when the wood of the True Cross touched her, she would be healed. The first and second attempts failed, but on the third try, she opened her eyes, got up and ran through the house, shouting the praises of the Lord. Helena built a church over the spot where she had found the crosses. She had also found the nails, which she sent to her son. He used some to strengthen

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<sup>429</sup> Drijvers, *Helena Augusta*, 23.

<sup>430</sup> This claim is improbable, since the introduction of monasticism in the West was during Athanasius's visit to Trier, in 335-337, which did not immediately lead to the building of monasteries, but also took place years after Helena's death (Pohlsander, *Helena*, 33).

<sup>431</sup> Drijvers, *Helena Augusta*, 73-75.

<sup>432</sup> Drijvers, *Helena Augusta*, 79.

<sup>433</sup> Drijvers, *Helena Augusta*, 79.

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his helmet, both to be used in battle. Some of the wood she also sent to her son, but some she there in silver chests, to be preserved and revered.<sup>434</sup>

The monastery of Hautvilliers, in the diocese of Reims, acquired the Roman relics<sup>435</sup> of Helena in the middle of the ninth century and became the new centre of Helen's cult. A new *vita* was commissioned by Hincmar of Rheims and composed by Altmann, a monk in Hautvilliers, between 846 and 852/3.<sup>436</sup> The purpose of this legend, according to Linder, was to dispel the negative ideas about Helena in the public consciousness, dispersed by other literary genres, such as heroic poetry and homiletic literature, which drew on facts such as Helena's supposed low birth and Constantine's being born out of wedlock. The new legend proposed to return more to the content of the original Helena legend of the fourth century: her connection with the finding of the True Cross, as reported in the works of Ambrosius, Rufinus and Paulinus of Nola. This new legend also focused on her origin and relationship with Constantine, "as well as her role in the conversion of Constantine and the Roman Empire".<sup>437</sup>

The aim of the *vita* is to authenticate the relics. The text contains a description of the translation of the relics from Rome to Hautvilliers and a lengthy account of Helena's life. It describes how she was born of an aristocratic family in Trier<sup>438</sup> (and therefore not of low birth in the East), as well as that, at the end of her life, she gave her palace to the Bishop of Trier to convert it into his episcopal palace. It is possible that Altmann's information was obtained orally from Trier.<sup>439</sup> A particular service was established in her honour. The chants for this office, without music, but with lessons, are included in the *vita* that Altmann composed. This monastic office for Helena shows no similarities to any found in sources from Trier.<sup>440</sup>

Relics of Helena were found in St. Maximin as early as 952:

Prope illud est positum altare in honore sanctarum virginum, in quo sunt reliquie sancte Felicitatis, de corpore sanctae Agnetis, sanctae Ceciliae, sanctae Luciae, sanctae Walgisgae, sanctae Modestae, sanctae Brigidae, sanctae Agathae, sanctae Helenae, sanctae Aldegundis.<sup>441</sup>

However, her feast day, 18 August, only started featuring in liturgical calendars in the thirteenth century.<sup>442</sup>

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<sup>434</sup> Drijvers, *Helena Augusta*, 79-80.

<sup>435</sup> The relics were brought to Reims by the monk Theogis (Drijvers, *Helena Augusta*, 22).

<sup>436</sup> AA. SS. Aug. III, 580-647. Linder, "The myth of Constantine the Great in the West", 87.

<sup>437</sup> Linder, "The myth of Constantine the Great in the West", 85-88.

<sup>438</sup> "Beata igitur Helena, oriunda Trevirensis, tantae fuit nobilitatis secundum honestatem & dignitatem praesentis vitae, ut pene tota ingentis magnitudinis civitas computaretur in agrum sui praedii" (AA. SS. Aug. III, Chapter I (9), 588).

<sup>439</sup> Drijvers, *Helena Augusta*, 22.

<sup>440</sup> AA. SS. Aug. III, 647-651.

<sup>441</sup> *Notae S. Maximini Treverensis*, MGH SS XV(II), p. 967.

<sup>442</sup> Miesges, *Trierer Festkalender*, p. 78.

## II. Sources

The oldest Liber Ordinarius, edited by Adalbert Kurzeja, includes a complete office for St. Helena. It begins *Annua beatae Helenae*, and this office can be found in several sources from the diocese of Trier,<sup>443</sup> including:

- Trier 480: f. 247r-249r;
- Trier 486: f. 186v-189r;
- Trier 488b: f. 164v-168v;
- Trier 490: f. 191r-194r;
- Trier 491: f. 260r-263r;
- Trier 498b: f. 182r-186v.

Trier 490 (Koblenz) has a few differences from the other sources:

Position	Incipit Trier 480	Mode	Incipit Trier 490	Mode
1V-A	Annua Beate Helene	3		
1V-Am	O gloriosa regina	3	O gloriosa regina	3
M-I	Adoremus regem regum	2	Adoremus regem regum	2
M-A1	Ingenuis orta natalibus	2	Exaltata est magnificentia	1
M-A2			Longitudinem dierum accepit	2
M-A3			Super flumina fundavit	3
M-R1	Sollemnia beate Helene	1	Sollemnia beate Helene	1
M-V	Domine dilexi	1	Domine dilexi	1
M-R2	Digna matrona ut	2	Digna matrona ut	2
M-V	Induit eam Dominus	2	Induit eam Dominus	2
M-R3	O mira et potens	3	O mira et potens	3
M-V	Admirabile est	3	Admirabile est	3
M-A4 (2)	Vere beata mater	4	Dilexit vilitatem unde	4
M-A5			Laudem erudita a	5
M-A6			Fundamenta posuit in	6
M-R4	Gentem Treverorum post	4	Gentem Treverorum post	4
M-V	Gratia Dei	4	Gratia Dei	4
M-R5	A fundamento per	5	A fundamento per	5
M-V	Concupivit anima	5	Concupivit anima	5
M-R6	Mulier fortis manum	6T	Mulier fortis manum	6T
M-V	Non enim	6T	Non enim	6T
M-A7 (3)	Digna Deo matrona	7	Canta novum canticum	7
M-A8			Evangelizare verbum Dei	8
M-A9			Notum fecit Dominus	1
M-R7	Venerabili regine et	7	Venerabili regine et	7
M-V	Ut cognoscamus	7	Ut cognoscamus	7
M-R8	Vere beata mater	8	Vere beata mater	8
M-V	Dedit in	8	Dedit in	8
M-R9	O gloriosa terrarum	1	O gloriosa terrarum	1
M-V	Laudate Dominum	1	Laudate dominum	1
L-A1	Beata Helena ut	2	Beata Helena ut	2
L-A2	Abiectis itaque imperialibus	3	Abiectis itaque imperialibus	3

<sup>443</sup> The text for two other offices for St. Helena can be found in *Analecta Hymnica: O quam felix sedulitas* (*Analecta Hymnica* 17, p. 111-114); *Laus deo sit pro Helena* (*Analecta Hymnica* 17, p. 114-117), both of Spanish provenance. Also *Lignum verum Dominicum* AH 5, p. 188-189 from Stuhlweißenburg; *Jucundemur adest enim* AH 18, p. 91-92 (part edition); *In Helena sponsa et virgine* AH 18, p. 92-94, from Troyes; *O clemens Helena* AH 26, p. 90-92, from Skara.

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Position	Incipit Trier 480	Mode	Incipit Trier 490	Mode
L-A3	Accepta a filio	4T	Accepta a filio	4T
L-A4	Inter plurima sue	5	Inter plurima sue	5
L-A5	Imperiali maiestate ignem	6T	Imperiali maiestate ignem	6T
L-Ab	O quam digne	5	O quam digne	5
2V-A1			Annua beate Helene	3
2V-A2			Ingenuis orta natalibus	2
2V-A3			Vere beata mater	4
2V-A4			Digna Deo matrona	7
2V-Am	Grata Deo laudabilis	8	Grata Deo laudabilis	8

The office in Trier 490, used at St. Florinus church in Koblenz, has nine different antiphons for Matins in modal order, whereas Trier 480 has only one antiphon for each Nocturn. However, the antiphons in Trier 490 have been scratched out, and instructions in the margin say to sing the one antiphon per Nocturn as in Trier 480. The antiphon for First Vespers, *Annua beate Helene*, and the three antiphons for Matins, *Ingenuis orta natalibus*, *Vere beata mater* and *Digna Deo matrona*, i.e. those in Trier 480, are written in the manuscript before the Magnificat antiphon for Second Vespers, *Grata Deo laudabilis*. These chants were not added later, in the margins or at the back of the book, but while the scribe was copying the office. Perhaps the nine-antiphon version is how the office was known to the scribe – how it was sung before in an older liturgical tradition. Then, before he could complete the office, the scribe was perhaps instructed to delete the nine antiphons of Matins that he knew, and to add the other three Matins antiphons that were sung at the Cathedral of Trier.

Two other sources with this office for St. Helena exist: the Istanbul Antiphonal (TR-Itks 42) and the printed Münster Antiphoner (MA Impr. 1537).<sup>444</sup>

The Münster Antiphoner was printed after many liturgical books had been destroyed by the Anabaptists during their “kingdom of a thousand years” in 1534-35. Further evidence for a veneration of Helena in other liturgical books from Münster has not yet been found, but Helena’s cult was known in Cologne,<sup>445</sup> and her feast day was a part of the Cologne Cathedral’s liturgical calendar until 1933.<sup>446</sup> In 1537, the diocese of Münster was part of the archdiocese of Cologne. It is possible that the printer Alopecius used a source from Cologne as the exemplar from which he copied the Helena office into the printed Münster Antiphoner. Up to now, however, I have yet to find a source from the diocese of Cologne with this office for St. Helena.

How this office for St. Helena came to be in the second source, the Istanbul Antiphonal, is more difficult to explain. The provenance of the Istanbul Antiphonal is not certain: in his commentary on the origin of the codex, Dobszay wrote that it is probably from Esztergom, Hungary and dates from around 1360.<sup>447</sup> The office for St. Helena is a late addition to this source. Although Helena was known in Hungary due to the legend associating her with the finding of the Holy Cross, this particular office does not appear in any other Hungarian liturgical books. Dobszay

<sup>444</sup> Lacoste, ed., <http://cantusdatabase.org/source/374147/ma-impr-1537>

<sup>445</sup> Dietz, “St. Helena in der rheinischen Überlieferung”, 372-374.

<sup>446</sup> Heinz, “Das Bild der Kaiserin Helena”, 162.

<sup>447</sup> Dobszay, *The Istanbul Antiphonal*, 64.

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was evidently unaware of the Trier and Münster sources when in his liturgical analysis of the codex he wrote that “Her office, which can be read in the Antiphonal, is unknown outside Hungary, and was not accepted generally in Hungary either ...”<sup>448</sup>.

Both these sources for the office for St. Helena use the same Latin text as in the Trier antiphoners, with few modifications. The chants from all three, Trier, Münster and Hungary, are listed in the following table. The office in the Istanbul Antiphonal has more chants than the source from Trier (marked in bold in the table), with an added responsory and hymn at the First Vespers.<sup>449</sup> and nine antiphons for Matins (not the Koblenz series).<sup>450</sup> For the first antiphon of the first Nocturn, the office in the Istanbul Antiphonal has a different chant, but the second antiphon is identical to the first antiphon of the first Nocturn in Trier and Münster. For the first responsory of the first Nocturn, the office in the Hungarian source has a different chant, *Tua mater ecclesia laeto*.

Position	Trier	Münster	Istanbul Antiphonal	Mode Trier	Mode Münster	Mode Hungary
1V-A1	Annua beatae Helenae	Annua beatae Helenae	Annua beatae Helenae	3	3	1
1V-R			<b>O mira et</b>			2
1V-H			<b>Gaude felix*</b>			*
1V-Am	O gloriosa regina	O gloriosa regina	O gloriosa regina	3	4	4
M-I	Adoremus regem	Adoremus regem	Adoremus regem	2	4	2?
M-A1	Ingenuis orta	Ingenuis orta	<b>Admirable est</b>	2	1	1
M-A2			Ingenuis orta			2
M-A3			<b>Orabat sanctae</b>			3
M-R1	Sollempnia beatae Helenae	Sollempnia beatae Helenae	<b>Tua mater ecclesia laeto</b>	1	1	?
M-R2	Digna matrona	Digna matrona	Digna matrona	2	2	5
M-R3	O mira et	O mira et	O mira et*	3	3	*
M-A4	Vere beata	Vere beata	Vere beata	4	2	4
M-A5			<b>Lampas tua</b>			5
M-A6			<b>Vox de caelis</b>			6
M-R4	Gentem Treverorum	Gentem Treverorum	Gentem Treverorum	4	4	5
M-R5	A fundamento	A fundamento	A fundamento	5	5	?
M-R6	Mulier fortis	Mulier fortis	Mulier fortis	6T	6T	1
M-A7	Digna deo	Digna deo	Digna deo	7	7	7
M-A8			<b>Deus palam</b>			8
M-A9			<b>Non enim</b>			1
M-R7	Venerabili regine	Venerabili regine	Venerabili regine	7	7	5
M-R8	Vere beata	Vere beata	Vere licet	8	8	6?
M-R9	O gloriosa	O gloriosa	<b>Regnum mundi*</b>	5	5	*
L-A1	Beata Helena	Beata Helena	Beata Helena	2	2	4
L-A2	Abiectis itaque	Abiectis itaque	Abiectis itaque	3	3	5
L-A3	Accepta a filio	Accepta a filio	Accepta a filio	4T	4	6T
L-A4	Inter plurima	Inter plurima	Inter plurima	1	5	7

<sup>448</sup> Dobszay, “The Liturgical Analysis of the Codex”, 52.

<sup>449</sup> The responsory corresponds to the responsory noted in Kurzeja’s edition of the Liber Ordinarius, p. 539 – *O mira*. However, the hymns differ: in the Liber Ordinarius, it is noted that the hymn, *Factor orbis*, should be sung, while in the Istanbul Antiphonal, the incipit for the hymn, *Gaude felix* is written.

<sup>450</sup> The sixth antiphon, *Vox de caelis*, and the eighth antiphon, *Deus palam omnibus revelans*, are from the offices for Catherine and Elisabeth of Hungary, respectively.

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Position	Trier	Münster	Istanbul Antiphonal	Mode Trier	Mode Münster	Mode Hungary
L-A5	Imperiali majestate	Imperiali majestate	Imperiali majestate	6T	6T	8
L-Ab	O quam digne	O quam digne	<b>Deo laudabilis</b>	5	7	5
2V-Am	Grata deo laudabilis	Grata deo laudabilis	-	8	6	-


Despite sharing Latin texts, the melodies in the three sources are not identical, which raises questions about how the chants were transmitted. The case of the Istanbul Antiphoner is clearest: one can already see from table above that the modal assignments are all different from Trier and, in fact, the melodies are quite different. Either the Hungarian maker of the manuscript received the texts alone and created new musical settings, or he decided to replace the received melodies with new ones. The differences in the Münster antiphoner are of another quality. Of the twenty-two chants for this office in both the Trier and Münster sources, seven chants have the same mode and general melodic outline (V-A, M-R1.3, M-A3., L-A1, L-A2, L-A4, L-A5). One chant has the same mode, but the second half of the melody in the Münster source is completely different to that of the Trier source (V-AM). Seven melodies have the same modes in each source, but the melodic outline for each chant is different (M-R1.1, M-R1.2, M-R2.1, M-R2.2, M-R2.3, M-R.3.1, M-R3.2). The mode of one chant (L-Ab) is different in the two sources, but the melodic outline is identical – transposed from one mode to another (L-Ab); another chant has a different mode in the two sources but the same general melodic outline (M-A1.). Five chants have different modes as well as different melodies (M-I, M-A2., M-R3.3, L-A.4, 2V-AM). The deviations might suggest either notating from memory, inaccurately, or deliberate alteration to suit a different taste.

The antiphon *Digna deo matrona*, which is the first antiphon of the third Nocturn, is the only chant in the same mode in all three sources and can be used as an example for comparison (T480 = Trier 480; AM 0 Münster Antiphoner; IA = Istanbul Antiphoner).

#### Antiphona III *Digna deo matrona* (M-A3)


7

**T480**




A. Dig- na de- o ma- tro- na

**AM**



A. Dig- na de- o ma- tro- na

**IA**



A. Dig- na de- o ma- tro- na



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**T480**

A. i- ta u- sum ter-re- ni ho- no- ris ha- bu- it

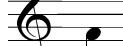
**AM**

A. i- ta u- sum ter-re- ni ho- no- ris ha- bu- it

**IA**

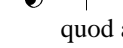
A. i- ta u- sum ter-re- ni ho- no- ris ha- bu- it

**T480**



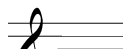
quod ad glo- ri- am

**AM**



quod ad glo- ri- am

**IA**



quod ad ec-clesiam

**T480**

ce-les-ti-um perve-ni-re me-ru-it. E u o u a e.

**AM**

ce-les-ti-um perve-ni-re me-ru-it. Ps. Cantate [Domino]

**IA**

ce-les-tem perve-ni-re<sup>451</sup> me-ru-it. Ps. Dominus reg [navit]

The basic melodic identity between Trier and Münster is evident. The chant from the Hungarian source, however, is completely different.

This raises interesting questions. If one imagines that the editor of the printed Münster Antiphoner used a source from Trier or Cologne as exemplar, why are some of the melodies' general outlines similar and others completely different? Small variants between the two sources can be attributed to oral transmission. However, the mix of “known” and “unknown” melodies in the source from Münster points to a possible intermediate source not yet found.

<sup>451</sup> No notation in IA.

The Hungarian source, with its different melodies, suggests a different method of transmission. Perhaps a source from Trier without notation made its way to Hungary. A composer might have seized the opportunity that new texts brought and included chant texts from other important female saints' offices – the sixth antiphon, *Vox de caelis*, is from the proper office for St. Catherine of Alexandria. The eighth antiphon, *Deus palam omnibus*, is from the proper office for St. Elizabeth of Hungary. Perhaps further sources will be found and provide missing links.

### III. The chant texts: literary form and relationship to the Vita

The texts are not very detail-orientated and are more of a laudatory nature. Few of the texts are topical and none contain quotations from the vita.<sup>452</sup> The city of Trier is only mentioned once, in the fourth responsory: *Gentem Treverorum post conversionem ad ydolatrie relapsam errorem per beatum Agritium ad fidem et Christi gratiam revocavit*. The author here credits Helena, with the help of the fourth bishop of Trier, Agricius, with bringing back the people of Trier to the true faith. In the ninth responsory, Helena is also credited with bringing the Christian faith to the people of India, Georgia and Armenia: *O gloriosa terrarum regina celorum regis sponsa cujus ope et salubri studio gens Yndorum et Yberorum Armeniorumque conversa fidem Christianam suscepit*. The first antiphon of Matins mentions that she is of noble birth, but does not mention her birth place (*Ingenuis orta natalibus beata Helena ut luna inter sydera sic in genere suo claruit*).

Four chants refer to the mother of Constantine's conversion to the Christian faith:

1. *Digna matrona ut celeste gratiam et miraculorum magnitudinem in beato Silvestro vidit Christo credidit et baptismi gratiam percepit* (Responsorium II);
2. *O mira et potens dei clementia ad conversionem gloriose reginae hominum quinque milia presentialiter ibi baptizati sunt* (Responsorium III);
3. *Beata Helena ut virtutem miraculorum in beato Silvestro vidit in deum et Christum eius credidit* (Laudes Antiphona I);
4. *Abiectis itaque imperialibus humiliata est et salutare baptismi sacramentum suscepit* (Laudes Antiphona II).

Two chants point out how she built churches throughout her son's empire:

1. *A fundamento per orbem plurimas cunctorum martyrum ecclesias sublimavit et facultatibus suis copiose honoravit* (Responsorium V);
2. *Accepta a filio potestate et copia per orbem plurimas sanctorum fundavit ecclesias* (Laudes Antiphona III).

Three chants mention how she influenced her son to convert to the Christian faith and he, in turn, reinforced the faith:

1. *Vere beata mater quam deus filio imperatore ex Christiani nominis precipuo cultore honoravit* (Antiphona II);

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<sup>452</sup> The vita by Altmann has been edited and commented upon by Paul Dräger in *Altmann von Hautvillers. Lebensbeschreibung oder eher Predigt von der Heiligen Helena*.

#### 4. Office chants. Helena.

2. *Venerabili regine et filio eius imperatore Constantino qnnuente generalibus conciliis celebriter canones sunt traditi et synodali sentential fides roborata est* (Responsorium VII);
3. *Vere beata mater cuius filius Christiane religionis devotus sedem Romanam et plurima imperialis dignitatis insignia beato Petro delegavit* (Responsorium VIII).

Helena is well known for finding the True Cross. Three chants in the office commemorate that occasion:

1. *Mulier fortis manum misit ad fortia Hierosolimam pervexit lignum domini cum diligenter requisivit feliciter invenit* (Responsorium VI);
2. *Inter plurima sue devotionis opera ligni dominici inventrix fieri meruit* (Laudes Antiphona IV);
3. *Imperiali majestate ignem Iudeis minata est et prodente Iuda ad locum abscondite cruces pervenit* (Laudes Antiphona V).

Almost all the responsory verses were taken from Biblical passages, which is standard practice for older, traditional responsories:

Position	Verse text	Bible passage <sup>453</sup>
M-V1	Domine dilexi decorum domus tue et locum habitationis glorie tue.	Ps. 25:8
M-V2	Induit eam dominus stolam iustitie et ornavit eam.	Eccl. 45:9
M-V3	Admirabile est domine nomen tuum in universa terra.	Ps. 8:10
M-V4	Gratia dei semper erat in illa et gratia eius in ea vacua non fuit.	1 Corinthians 15/:10
M-V5	Concupivit anima eius in atria domini cor eius et caro exultaverunt in deum vium.	Ps. 83:3
M-V6	Non enim gloriari voluit nisi in cruce domini nostril Ihesu Christi.	Galatians 6:14
M-V7	Ut cognoscamus domine in terra viam tuam in omnibus gentibus salutare tuum.	Ps. 66:3
M-V8	Dedit in celebrationibus decus et ornavit tempora sua.	Eccl. 47:12
M-V9	Laudate dominum omnes gentes et collaudate eum omnes populi.	Ps. 117

The remaining chants are laudatory in nature. The Magnificat antiphon of Second Vespers likens her to Martha and Maria: *Grata deo laudibilis hominibus beata Helena que et Marthe officium strennue gessit et nunc Marie optimam partem habet que non auferetur ab ea.*

The text for the office *Annua beatae Helenae* is in prose. That in itself suggests a date before the thirteenth century, the period when rhymed verse became popular.

#### IV. Musical analysis

The office for St. Helena follows the serial modal order (the sixth responsory is in the sixth mode transposed). There are only three antiphons in Matins, but these follow a numerical order, as if there were nine: M-A1: mode 2, M-A2: mode 4, M-A3: 7. The numerical gaps could indicate that the office originally had a complete set of nine antiphons, later reduced to three. The antiphons in Lauds also follow a numerical order but begin with the second mode. (The

<sup>453</sup> The quoted texts reflect the Vulgata.

#### 4. Office chants. Helena.

series of Matins antiphons ended with the first mode.) Again, the fifth antiphon is in the sixth mode transposed and not the sixth mode. The Benedictus antiphon is in fifth mode, which does not continue the numerical order started with the rest of the antiphons in Lauds.

The following tables present data from a musical analysis of the office for St. Helena:

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
1V-A	Annua Beatae Helenae	13w, 45s	3	<b>C-e</b>	5/13	s5/13, e7/13, b2/13	1/45	5/45
1V- Am	O gloriosa regina	18w, 64s	3	<b>D-g</b>	0/18	s2/18, e9/18, b0/18	1/64	0/64
M-I	Adoremus regem regum	7w, 23s	2	C-a	2/7	s0/7, e4/7, b0/7	0/23	0/23
M-A1	Ingenuis orta natalibus	11w, 34s	2	A-a	5/11	s2/11, e11/11, b2/11	0/34	0/34
M-A2	Vere beata mater	11w, 37s	4	<b>C-c</b>	2/11	s2/11, e5/11, b1/11	0/37	1/37
M-A3	Digna Deo matrona	12w, 36s	7	<b>F-g</b>	3/12	s5/12, e9/12, b3/12	2/36	0/36
L-A1	Beata Helena ut	11w, 35s	2	A-a	6/11	s2/11, e8/11, b2/11	0/35	0/35
L-A2	Abiectis itaque imperialibus	8w, 33s	3	C-d	1/8	s2/8, e3/8, b0/8	0/33	0/33
L-A3	Accepta a filio	9w, 31s	4T	G-e	4/9	s1/9, e1/9, b1/9	1/31	1/31
L-A4	Inter plurima suae	10w, 30s	5	F-f	2/10	s4/10, e7/10, b2/10	0/30	1/30
L-A5	Imperiali majestate ignem	11w, 36s	6T	G-f	1/11	s5/11, e7/11, b4/11	0/36	0/36
L-Ab	O quam digne	15w, 55s	5	F-f	1/15	s8/15, e10/15, b4/15	1/55	2/55
2V- Am	Grata Deo laudabilis	16w, 52s	8	D-d	3/16	s5/16, e13/16, b3/16	0/52	0/52

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-R1	Sollemnia beatae Helenae	19w, 59s	1	<b>C-d</b>	7/19	s8/19, e17/19, b5/19	1/59	5/59
M-R2	Digna matrona ut	14w, 47s	2	A-a	9/14	s5/14, e12/14, b3/14	0/47	0/47
M-R3	O mira et potens	13w, 46s	3	<b>C-e</b>	2/13	s1/13, e5/13, b1/13	3/46	0/46
M-R4	Gentem Treverorum post	12w, 45s	4	<b>A-c</b>	3/12	s1/12, e5/12, b0/12	2/45	0/45
M-R5	A fundamento per	11w, 41s	5	<b>F-g</b>	3/11	s5/11, e8/11, b4/11	1/41	2/41
M-R6	Mulier fortis manum	13w, 42s	6T	G-g	1/13	s7/13, e6/13, b2/13	1/42	0/42
M-R7	Venerabili regine	16w, 63s	7	<b>F-aa</b>	2/16	s8/16, e6/16, b4/16	2/63	3/63
M-R8	Vere beata mater	17w, 55s	8	<b>C-d</b>	1/17	s10/17, e8/17, b4/17	2/55	1/55
M-R9	O gloriosa terrarum	17w, 56s	1	<b>C-f</b>	7/17	s5/17, e15/17, b4/17	2/56	2/56

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-V1	Domine dilexi	9w, 27s	1	<b>C-c</b>	1/9	s4/9, e7/9, b2/9	0/27	0/27
M-V2	Induit eam	7w, 20s	2	B-a	2/7	s0/7, e5/7, b0/7	0/20	0/20
M-V3	Admirabile est	6w, 20s	3	C-d	1/6	s1/6, e2/6, b0/6	1/20	0/20
M-V4	Gratia Dei	10w, 27s	4	C-a	2/10	s2/10, e3/10, b0/10	1/27	0/27
M-V5	Concupivit anima	10w, 32s	5	F-f	2/10	s3/10, e6/10, b2/10	0/32	0/32
M-V6	Non enim	9w, 29s	6T	<b>F-g</b>	1/9	s4/9, e7/9, b3/9	1/24	0/24

#### 4. Office chants. Helena.

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-V7	Ut cognoscamus	9w, 28s	7	G-g	0/9	s2/9, e5/9, b2/9	0/28	1/28
M-V8	Dedit in	6w, 21s	8	<u>C-c</u>	1/6	s1/6, e3/6, b1/6	0/21	0/21
M-V9	Laudate Dominum	8w, 22s	1	<b>C-d</b>	3/8	s6/8, e8/8, b6/8	0/8	0/22

Nine of the thirty-one chants use the entire, exact octave that one associates with the respective modes. Three melodies exceed an octave, but not the octave associated with their respective modes. None of the ranges associated with the respective modes (mode 1: *D-d*; mode 4: *B-b*; mode 8: *D-d*) is more than one step away from the octave ranges represented in these melodies (*C-c*). Only five of the thirty-one chants of this office have melodies ranging over less than an octave.

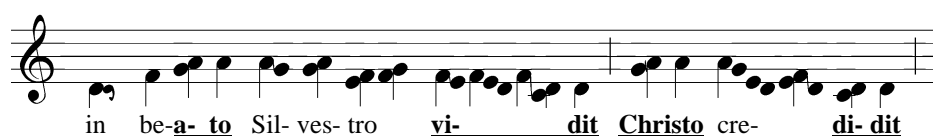
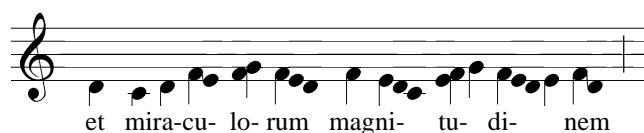
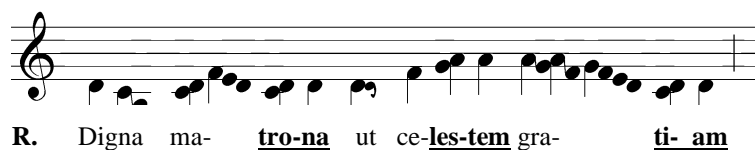
Eleven of the chants, however, have melodies covering a tonal space bigger than an octave. These chants' ranges are marked in bold in the tables above. The ranges of some chants stretch over an octave, but the octave in question is not related to the mode. The ranges of these chants are underlined in the tables above.

The verse tone of the first responsory, *Sollemnia beatae Helenae*, does show a resemblance to the traditional verse tone in the beginning, because it centres around the *a*, but other than that, there is no sign of the traditional verse tone. In the second responsory, *Digna matrona ut*, the beginning again resembles the traditional verse tone, as it moves around the *d* towards the *a*, but there all tradition is abandoned, with the verse tone even ending in a Gallican cadence (*eam*). Such an argument can be made for the rest of the verse tones as well, but the resemblance to the traditional verse tone in each is very small.

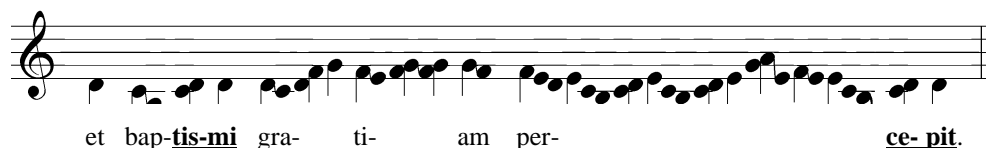
All of the chants make at least some use of the Gallican ending, although not predominantly so. The chant with the most use of this characteristic is the second responsory, *Digna matrona ut*:

#### Responsorium II *Digna matrona ut*(M-R2)

2



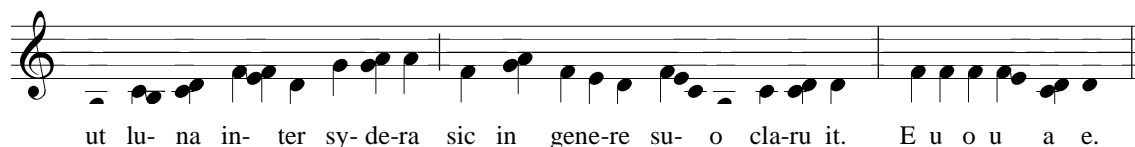
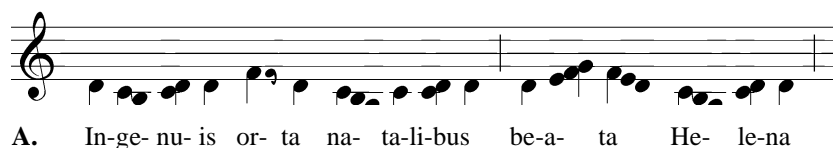
#### 4. Office chants. Helena.



The use of goal pitches to end multisyllabic words is not consistent. In a relatively high number of chants, words end on the finalis, or a tone important to that specific mode. Thirteen of the chants end three quarters of the multisyllabic words per chant on a goal pitch. A good example of this is the first antiphon of Matins, *Ingenius orta natalibus*:

##### Antiphona I *Ingenius orta natalibus* (M-A1)

2



Scale segments larger than a fourth on one syllable are present in all the responsories of this office, as well as most of the antiphons. Examples are in the antiphon *O gloriosa regina quae* on the syllable regnat, in the responsory *Mulier fortis manum* on the syllable misit, in the antiphon *Digna deo matrona* on the syllable habuit, and the Benedictus antiphon on the syllable digne.

Leaps larger than a fourth rarely appear – if there are any leaps, they are mostly thirds. Examples of leaps of a fourth are in the responsory *Sollemnia beatae Helenae*, decorem, in the responsory *Gentem Treverorum*, perbeatum. Three examples of a leap of a fifth are: in the fifth responsory, *A fundamento per, facultatibussuis* and in the seventh responsory, *Venerabili regine et, cognoscamusdomine* and the antiphon, *Anua beatae Helenae*, votives.

Hankeln refers to melodic stagnation and melodic restlessness. Melodic restlessness is achieved by frequent scales over large intervals and many leap combinations. In his opinion, the classical Gregorian corpus is “characterized by an admirable economy in negotiating a limited ambitus by a very slow stepwise melodic movement”.<sup>454</sup> In this office, there are frequent scale movement over large intervals, but few leaps over great intervals, and even fewer leap combinations. In this office, it is possible to speak of melodic restlessness, which would be a characteristic of later stylistic chants.

<sup>454</sup> Hankeln, “Old and new in Medieval chant”, 173.

## **V. Conclusion**

According to legend, Helena, mother of the Emperor Constantine, has a long and rich history and connection with the city of Trier. This history is trumpeted to the world in the texts of the chants of the office in her honour sung in the Trier Cathedral, as well as other ecclesiastical institutions around Europe.

Although the text of both offices is in prose, the compositional style tends to be more modern. The use of goal pitches and the Gallican ending appear regularly in most of the chants. Frequent scalar segments allow the melody to move around with ease in a wide ambitus. No known information concerning the commission or composition of either the offices dedicated to Helena survive, but both could date to the eleventh century.

# Matthias, Apostle

## I. Introduction

“And they proposed two: Joseph called Barsabas, who was surnamed Justus, and Matthias. And they prayed and said, “You, O Lord, who know the hearts of all, show which of these two You have chosen to take part in this ministry and apostleship from which Judas by transgression fell, that he might go to his own place.” They cast their lots, and the lot fell on Matthias. And he was numbered with the eleven apostles.<sup>455</sup>

Not a lot is known about Matthias's life and death. According to the Catholic Encyclopaedia, Matthias “preached the gospel in Judea, then in Ethiopia and was crucified”.<sup>456</sup> Other sources state that he was beheaded with an axe for his religious beliefs.<sup>457</sup> According to his vita, Matthias was one of the seventy disciples who followed Jesus, and after the death of Jesus, he went to Ethiopia to preach the gospel to the barbarians.<sup>458</sup> The legend contained in *Acta Sanctorum*<sup>459</sup> does not elaborate on how the saint died, only that he died in Sebastopolis. The vita recounts how the saint's relics came to Trier:<sup>460</sup> the relics first went to Rome, thanks to Helena, mother of the emperor Constantine, and were placed in the Basilica Santa Maria Maggiore, after which they went to Trier,<sup>461</sup> and were lost for a long time.<sup>462</sup> The saint's bones were found again on 1 September 1127.<sup>463</sup> On 13 January 1148, the altar and church were renamed and consecrated by Archbishop Albero (1131-1152) and Pope Eugene III (1145-1153).<sup>464</sup>

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<sup>455</sup> Acts 1:23-26.

<sup>456</sup> Jacquier, “Matthias” <http://www.newadvent.org/cathen/10066a.thm>.

<sup>457</sup> Schäfer, “Matthias” <http://www.heiligenlexikon.de/BiographienM/Matthias.htm>. Retrieved 19 Jan. 2014; Heinz, *Heilige im Saarland*, 138.

<sup>458</sup> “Matthias cum esset unus ex septuaginta discipulism, postea undecim Apostolis duodecimus loco Judae proditoris annumeratus est. Hic in interior Aethiopia, ubi Hissus maris portus, et Phasis fluvius est, hominibus barbaris et carnivoris praedicavit Evangelium” (AA. SS. Feb. III, 438).

<sup>459</sup> AA. SS. Feb. III, 436-444.

<sup>460</sup> AA. SS. Feb. III, 440-444.

<sup>461</sup> “Cujus corpus in Judaea sepultum, deinde Romam translatum, in ecclesia S. Mariae majoris esse dicitur, et ibidem caput ejus populo demonstratur” (AA. SS. Feb. III 440 f.). According to the vita written by Lambert, a monk from Trier, the saint's relics were brought to Trier directly from Judea by Helena (AA. SS. Feb. III, 454).

<sup>462</sup> Beckert mentions that in 1050, Emperor Henry II wrote to the then Archbishop Eberhard to ask whether the archbishop would send him some of the saint's relics. The archbishop, however, had no knowledge of the apostle's bones' resting place. He did nevertheless find a book in Rome containing information about how Helena brought the saint's relics back with her to Trier (Becker, “Die Benediktinerabtei St. Eucharius-St. Matthias vor Trier”, 397 f.); MGH SS 8, 228. “Medio tempore dum Eberhardus B. Eucharii Abbas coeptis monasterii vigilanter insistit, divino tandem placuit Numini, pretiosissimum corporis B. Mathiae Apostoli thesaurum, tot annis ignoratum, in hominum conspectum velut e tenebris adducer, atque iterate invention novo quodam beneficii genere Trevirorum Ecclesiam exhilarare” (AA SS Feb. 24, 442).

<sup>463</sup> “Consilio igitur inito prima diei hora, quae Kalendis Septembris illuxerat, praesentibus viris religiosis ipsum altare perfractum est, de quo miri odoris suavitas emanavit”. “Invenerunt itaque arcam plumbeam castigatae quantitates titulumque marmori inscriptum Graecis quidem litteris, sermone autem Latino hoc modo: S. MATHIAS APOSOLVS. Flentes igitur prae gaudio cum multa exultatione majora ossa B. Mathiae Apostoli cum ipso sarcophago in praefatam ecclesiam intulerunt tuum” (AA. SS. Feb. III, 452); MGH SS 8, 229; Becker, “Die Benediktinerabtei St. Eucharius-St. Matthias vor Trier”, 397.

<sup>464</sup> AA. SS. Feb. III, 442; Becker, “Die Benediktinerabtei St. Eucharius-St. Matthias vor Trier”, 398 f.



## II. Sources

The apostle Matthias's feast day falls, in the Trier tradition, on 24 February. Kurzeja's edition of the oldest *Liber Ordinarius* from the Trier Cathedral shows that the chants in honour of this saint were taken from the Common of the Apostles, except for three individual chants: *Deus qui beatum Mathiam* (Magnificat Antiphon, first Vespers); *Lux orta est* (Antiphon, third Nocturn) and a responsory, *Gratias tibi rex regum*.<sup>465</sup> None of these chants appears in the Trier 480 office.

Trier 480 contains a full office for St. Matthias on f. 185v-188v. Other sources from this study containing this office are:

- Trier 486: f. 279v-283r (from Koblenz);
- Trier 488a: p. 389-398 (from Dietkirchen);
- Trier 491: f. 198v-199r From Koblenz, containing only the Vespers antiphon, *Universa plebs fidelis*, Vespers responsory, *O gratias tibi*, the Magnificat antiphon, *Ave lux et* and the Benedictus antiphon, *In corona stellarum*. The rest of the chants are to be taken from the Common of Apostles);
- Trier 498a: f. 236r-242r (from Trier Cathedral).

The antiphoners Trier 484 and 490 do not contain an office in honour of the saint.

A fragment containing chants with neumes for the office of St. Matthias is housed in the Stadtbibliothek Trier, *Fragm. aus Inc. 2182* 8°. It contains the chants for the third Nocturn, Lauds and the Magnificat antiphon for Second Vespers. No information concerning the provenance of this fragment has been recorded. The neumes indicate that the fragment could date from the eleventh / twelfth century.

The chants mostly correspond with that of the office in Trier 480, except for the order of the Matins antiphons and the responsories – the eighth responsory of the office on *Fragm. aus Inc. 2182* is the responsory used in First Vespers in Trier 480:

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<sup>465</sup> Kurzeja, *Älteste Liber Ordinarius*, 463.

#### 4. Office chants. Matthias.

Incipit	Trier 480	Fragm. 2182
Inter bisseas domus	M-A7	M-A7
Custodivit plane Dei	M-A8	M-A9
Predicante eo vite	M-A9	M-A8
Dum spargeret in	M-R7	M-R7
Ad gloriam Dei	M-R8	M-R9
Gratias tibi rex	1V-R	M-R8
Gloriose Dei confessor	M-R9	
Decorem indutus est	L-A1	L-A1
Introiens in exultation	L-A2	L-A2
In terra deserta	L-A3	L-A3
Contumeliis verberibus cum	L-A4	L-A4
Laudet Deum omnis	L-A5	L-A5
In corona stellarum	L-Ab	L-Ab
Dulce melos prophetis	2V-A	
O beate Matthia	2V-Am	2V-Am

Both versions can be seen in parallel in the transcription volume.

### III. The chant texts: literary form and relationship to the Vita

Three versions of the Vita S. Matthiae are edited in *Acta Sanctorum* – the first was written by Authpert, abbot of the monastery at Monte Cassino (unknown production date).<sup>466</sup> This vita has only three chapters and does not mention Helena or Trier. It recounts how Matthias is elected to be one of the twelve disciples, and how he glorifies the name of God through his deeds.<sup>467</sup> The second version, by an unnamed author (‘ab interprete monacho Trevir.’, production date unknown) gives more information – how Matthias worked in Judea and his martyrdom; in the second part, the writer recounts how Helena brought his relics back to Rome and then to Trier, how the relics were buried for safekeeping and found again with those of the city’s three founding bishops. The third version (late twelfth century) was written by Lambert of Legia (Liège in modern Belgium), who also refers to himself as a “monachus Trevirensis”.<sup>468</sup> This version focuses more on the story surrounding the relics – how they made their way to Trier, and how they were rediscovered, leading to the renaming of the church and monastery in the apostle’s honour. Lambert also includes a chapter on miracles that occurred at the saint’s tomb. According to Kloos, this version of the vita was completed in 1186.<sup>469</sup>

The text of the office in Trier 480 is in prose. The chants are, in general, laudatory by nature. For example, they never refer to Helena or Trier by name. In the fifth antiphon of Matins, the author thanks God for giving the people this tower of strength in the face of the enemy, but does not name the enemy:

*Hunc ergo domine nobis quasi turrim fortitudinis erexisti a facie inimici.*

The first antiphon of Lauds refers to his preaching the gospel in Judea:

<sup>466</sup> AA SS. Feb. III, 24, 438-441.

<sup>467</sup> AA SS. Feb. III, 24, 442-448.

<sup>468</sup> AA SS. Feb. III, 24, 449-454. This version of the Vita has been edited by Rudolf Kloos (*Lambertus de Legia. de Vita, Translatione, inventione ac Miraculis Sancti Matthiae Apostoli Libri Quinque*).

<sup>469</sup> Kloos, *Lambertus de Legia*, 12.

#### 4. Office chants. Matthias.

*Decorem indutus est ac fortitudinem per spiritus sanctificationem Mathias in Judea Christi nunciat testimonia.*

The Matins responsories recount Matthias's time with the apostles and how he was elected to be one of the twelve (in the second responsory, the author refers to the apostles as *primates*). These, however, do not tell the story in chronological order. For example, in the second responsory, Matthias is already accepted around the majestic (heavenly) throne as one of the twelve:

*Assumpto rege glorie ad thronum maiestatis paterne undecim primates reverse sunt cum ceteris promissum spiritum expectare Iherosolimis.*

However, the fourth responsory recounts how the choice was decided between Joseph Barsabas and Matthias:

*Datis cum prece sortibus duo segregantur ex omnibus Ioseph Barsabas qui et Iustus et Mathias dei parvus.*

The seventh and eighth responsories refer to Matthias's time in Judea, while the ninth responsory, returning to a general laudatory tone, praises Matthias as one of the twelve, and calls upon him to act as mediator between the people and God:

*Gloriose dei confessor Mathia pias servis aures in elina cumque iudex cum Christo throno sederis duodecimo tu nobis placates ipsum quoque sanctis placa precibus.*

Since neither Trier nor Helena plays a role in the chant texts, it is highly improbable that the author of these texts was using either the version of the Vita by the anonymous monk or that of Lambert, both of whom place heavy emphasis on the connection between the saint, the city, and the emperor's mother. Rather, it is likely that the first version of the Vita by Authpert, with its laudatory style and content, might have served as inspiration for the chant texts.

#### IV. Musical analysis

The chants for the office for St. Matthias mostly follow the modal order. The Matins antiphons follow the modal order up to the eighth antiphon, *Custodivit plane Dei*, which unexpectedly is in mode 5,<sup>470</sup> not mode 8, but then the ninth antiphon, *Praedicante eo vite*, is in mode 1, as if the modal order were followed. The Lauds antiphons continue with this new series started with the ninth Matins antiphon, but only goes up to mode 6 (fifth Lauds antiphon, *Laudet Deum omnis*), after which the Benedictus antiphon, *In corona stellarum* is in mode 4, diverging from the modal order. The two Magnificat antiphons in First and Second Vespers neither start nor end any modal series.

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<sup>470</sup> The manuscripts Trier 488a and Trier 498a have the same melody (mode 5) while the chant melody in Trier 486 starts incorrectly due to scribal error but continues in the fifth mode. Setting the chant in the fifth mode could, of course be attributed to a first scribal error which was then copied – if the melody is moved up one tone, it is in mode 8 and follows the numerical sequence.

#### 4. Office chants. Matthias.

The first three responsories of Matins do follow a modal order, modes 1 to 3. The second set is in modes 5 to 7, with the sixth mode transposed. That mode 4 is missing might indicate that the series originally followed the monastic cursus, with a fourth responsory in mode 4. The seventh responsory, *Dum spargeret in*, is in mode 2, with the eighth and ninth responsories ‘continuing’ the series started in the second set of three responsories (mode 8 and 1):

Possible original monastic series:    modes 1 2 3 4    5 6 7 8    1 2 3 4

Possible secular adaptation:            modes 1 2 3        5 6 6        2 8 1

The following tables represent data from a musical analysis of the office for Matthias:

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
1V-A	Universa plebs fidelis	16w, 49s	8	<b>D-f</b>	3/16	s6/16, e13/16, b5/16	1/49	2/49
1V- Am	Ave lux et decus	18w, 54s	1	<b>C-d</b>	6/18	s7/18, e14/18, b4/18	1/54	3/54
M-I	Surgite per vigiles	10w, 28s	3	<b>C-c</b>	4/10	s0/10, e4/10, b0/10	0/28	3/28
M-A1	Ad enarrandam	8w, 27s	1	<b>C-d</b>	3/8	s5/8, e6/8, b4/8	0/27	1/27
M-A2	Exaltemus nomen	9w, 28s	2	<b>A-a</b>	3/9	s4/9, e7/9, b3/9	0/28	1/28
M-A3	Hic a Deo	8w, 27s	3	<b>D-e</b>	2/8	s1/8, e4/8, b0/8	0/27	0/27
M-A4	Duobus ad sortem	9w, 28s	4	<b>C-c</b>	1/9	s0/9, e4/9, b0/9	0/28	0/28
M-A5	Hung ergo	9w, 29s	5	<b>F-g</b>	2/9	s5/9, e6/9, b2/9	0/29	1/29
M-A6	Annuntiavit opera	8w, 29s	6	<b>C-c</b>	0/8	s4/8, e8/8, b4/8	0/29	0/29
M-A7	Inter bisseas	10w, 28s	7	<b>F-g</b>	3/10	s5/10, e5/10, b2/10	1/28	2/28
M-A8	Custodivit plane	9w, 29s	5	<b>F-g</b>	2/9	s6/9, e7/9, b4/9	0/29	1/29
M-A9	Praedicante eo	11w, 29s	1	<b>C-d</b>	3/11	s7/11, e7/11, b4/11	0/29	0/29
L-A1	Decorem indutus	10w, 41s	2	<b>A-a</b>	5/10	s5/10, e7/10, b5/10	0/41	0/41
L-A2	Introiens in	15w, 49s	3	<b>C-d</b>	2/15	s2/15, e3/15, b0/15	0/49	3/49
L-A3	In terra deserta	13w, 44s	4	<b>C-c</b>	4/13	s2/13, e8/13, b2/13	0/44	1/44
L-A4	Contumeliis verberibus cum	9w, 36s	5	<b>D-g</b>	2/9	s1/9, e5/9, b1/9	0/36	1/36
L-A5	Laudet Deum omnis	14w, 43s	6	<b>C-f</b>	1/14	s6/14, e9/14, b3/14	0/43	1/43
L-Ab	In corona stellarum	18w, 47s	4	<b>C-c</b>	2/18	s0/18, e5/18, b0/18	2/47	2/47
2V-A	Dulce melos propheticis	13w, 43s	5	<b>D-g</b>	0/13	s6/13, e9/13, b4/13	0/43	3/43
2V- Am	O beate Matthia	17w, 56s	3	<b>D-e</b>	3/17	s4/17, e10/17, b3/17	2/56	3/56

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
1V-R	Gratias tibi rex	17w, 52s	3	<b>C-c</b>	4/17	s2/17, e9/17, b1/17	0/52	3/52
M-R1	Sancti Mathie sollempnia	15w, 41s	1	<b>C-d</b>	3/15	s8/15, e10/15, b6/15	0/41	3/41
M-R2	Assumpto rege glorie	14w, 47s	2	<b>A-b flat</b>	6/14	s7/14, e12/14, b5/14	0/47	2/47
M-R3	O mira Dei	13w, 44s	3	<b>C-c</b>	5/13	s1/13, e9/13, b1/13	0/44	3/44
M-R4	Datis cum prece	12w, 35s	5	<b>F-g</b>	1/12	s6/12, e11/12, b5/12	2/35	3/35
M-R5	Quam profunda sunt	14w, 43s	6T	<b>G-aa</b>	4/14	s9/14, e12/14, b7/14	1/43	7/43

#### 4. Office chants. Matthias.

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-R6	Sancte Mathia vas	15w, 6s	7	<b>D-aa</b>	2/15	s10/15, e14/15, b9/15	1/51	1/51
M-R7	Dum spargeret in	12w, 40s	2	A-a	3/12	s5/12, e9/12, b4/12	0/40	1/40
M-R8	Ad gloriam Dei	13w, 39s	8	<b>C-e</b>	0/13	s8/13, e10/13, b6/13	1/39	5/39
M-R9	Gloriose Dei confessor	21w, 55s	1	<b>A-d</b>	4/21	s12/21, e13/21, b9/21	0/55	4/55


pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
1V-V	Quos hostis	6w, 15s	4	<u>C-c</u>	0/6	s0/6, e1/6, b0/6	0/15	1/15
M-V1	Benedictio Domini	9w, 26s	1	<b>C-d</b>	3/9	s7/9, e6/9, b4/9	0/26	0/26
M-V2	Quorum Mathias	7w, 24s	2	B-a	3/7	s2/7, e5/7, b1/7	0/24	0/24
M-V3	Dignus ergo	6w, 22s	3	<u>C-c</u>	2/6	s0/6, e3/6, b0/6	0/22	2/22
M-V4	Sed precellens	5w, 17s	5	<u>G-g</u>	0/5	s4/5, e3/5, b3/5	0/17	0/17
M-V5	Quia homo	8w, 18s	6T	G-aa	1/8	s5/8, e7/8, b5/8	0/19	0/19
M-V6	Sancti spiritus	6w, 20s	7	<u>E-e</u>	0/6	s2/6, e4/6, b2/6	0/20	2/20
M-V7	Quoniam dingus	7w, 19s	2	A-a	1/7	s4/7, e5/7, b3/7	0/19	0/19
M-V8	Vita mortuis	7w, 18s	8	<u>E-e</u>	1/7	s3/7, e4/7, b3/7	0/18	1/18
M-V9	Ut nos a	6w, 13s	1	D-d	0/6	s3/3, e3/3, b3/3	0/13	1/13

A large number of the chants of this office have a range wider than an octave. Twenty-two of the forty move outside an octave, some only by one tone, and others by as many as four tones, making use of both the authentic and plagal parts of the mode. The ranges of these chants are marked in bold in the tables above.


There are two chants, however, where the range moves through both the authentic and plagal parts of the mode: the sixth responsory, *Sancte Mathia vas* in mode 7 (*D-aa*) and the ninth responsory, *Gloriose Dei confessor* (mode 1; *A-d*).

#### Responsorium IX *Gloriose Dei confessor* (M-R9)

1

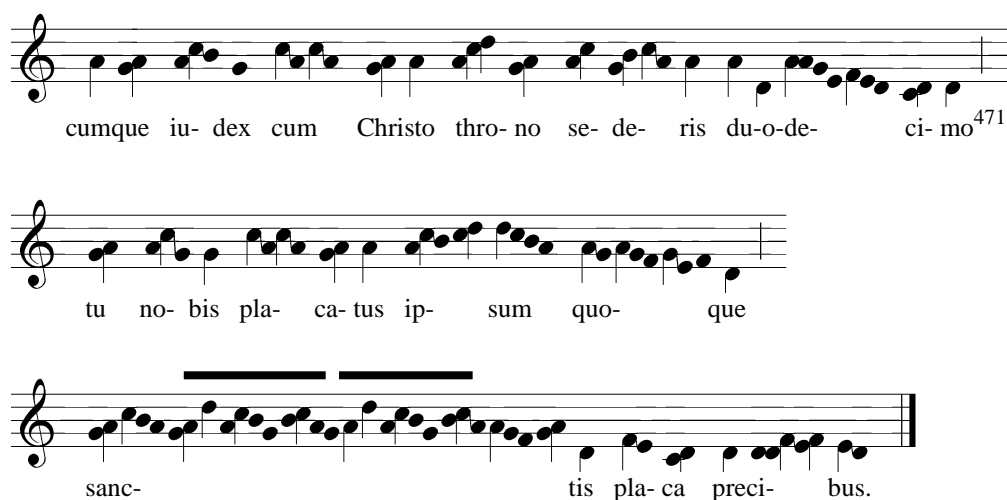


R. Glo- ri- o- se De- i con-fes- sor Ma-thi- a



pi- as ser-vis au-res in- cli- na

#### 4. Office chants. Matthias.



In this example, the ninth responsory, *Gloriose Dei confessor*, the melody never moves higher than the high finalis, *d*, of the first mode. The fourth below the finalis, *A*, an important pitch in mode 2, appears three times. The first three phrases seem to revolve round the finalis, *D*, never going higher than the fifth above the finalis, *a* (only once in the third phrase does the melody reach the *b-flat*). The fact that the first and third phrases also reach low *A*, puts the first part of this melody squarely in the plagal range of mode 2. This, however, changes in the last three phrases, where the melody rises into the authentic range of mode 1, moving more between the finalis, *D* and its octave, even more so between the fifth above the finalis, *a*, and the high finalis, *d*.

The ranges of eleven chants also encompass an octave, but the octave in question is not related to the mode. The ranges of these chants are underlined in the tables above.

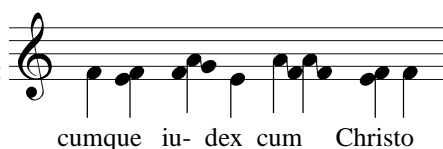
Most of these chants are in mode 3 or 4 and the range is from *C-c*, either a tone too high for mode 4 or two tones too low for mode 3. The three exceptions are the fourth responsory verse, mode 5, that ranges from *G-g*, a tone too high, the sixth responsory verse, mode 7, *E-e*, three tones too low, and the eighth responsory verse, mode 8, *E-e* as well, a tone too high.

None of the responsories uses traditional verse tones.

The use of the so-called Gallican ending is very limited. In most chants where it does appear, it is less than a third of all words. The chant where the Gallican ending is used most often is the first antiphon of Lauds, *Decorem indutus est*:

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<sup>471</sup> The scribe in Trier 480 erroneously wrote:




The version above, and in the transcription volume, is from Trier 486.


#### 4. Office chants. Matthias.

##### Antiphona I *Decorem indutus est* (L-A1)

2



A. Deco-rem in- dutus est ac forti- tu-di- nem per spi-ri-tus sancti- fi-ca-ti- o- nem



Ma-thias in Iu-de- a Christi nunci-at testi-mo-ni- a. E u o u a e.

The Gallican ending is used five times in this melody, and always leading up from *C* to the finalis *D*.

A high percentage of the chants end multisyllabic words on related goal pitches. Only five chants end less than half the words on goal pitches. Of the remaining chants, fourteen chants end three quarters of the words or more on goal pitches. Of these fourteen chants, six are antiphons. For example, the sixth antiphon, *Annuntiavit opera Dei*, ends all multisyllabic words on goal pitches, to be more specific, on the finalis, *F*:

##### Antiphona VI *Annuntiavit opera Dei* (M-A6)

6



A. Annunti- a- vit o- pe- ra De- i mi- ra que tam in se quam in a- li- is




in- tel- lex- it es- se fac- ta. Ps. Exaudi deus o[racionem].

It is as if, with every multisyllabic word of this chant, the melody revolves around the finalis, *F*.


Another example is the sixth responsory *Sancte Mathia vas*, in mode 7:

##### Responsorium VI *Sancte Mathia vas* (M-R6)

7

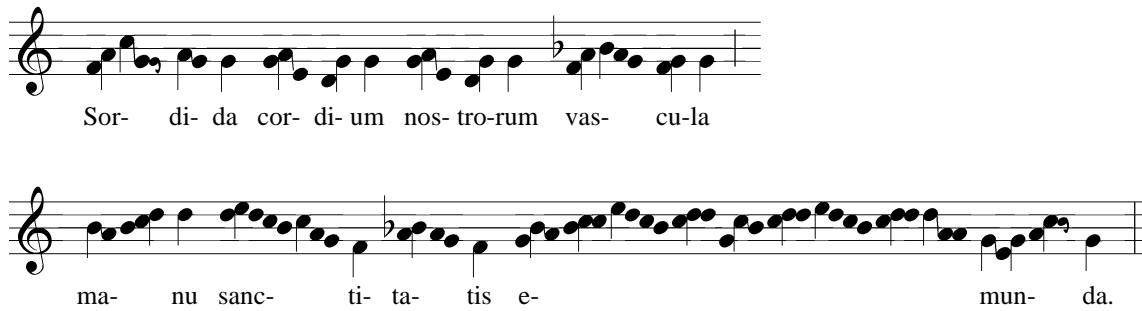


R. Sanc- te Ma- thi- a vas e- lec- ti- o- nis pre- ti- o- sum



cum co-a- pos- to- lis spi-ri- tu sanc- to re- ple- tum.

#### 4. Office chants. Matthias.



Seven of the multisyllabic words end on the fifth above the finalis, *d*, and seven of the words end on the finalis, *G*.

Interval leaps do occur, in both antiphons and responsories (more so in the latter), but rarely exceeding a fourth or a fifth. These leaps are then also mostly between important modal pitches, for example, the fifth responsory, *Quam profunda sunt*, in the sixth mode transposed.

### V. Conclusion

Three versions of the Vita S. Matthiae are edited in *Acta Sanctorum*, one by Authpert, abbot of the monastery at Monte Cassino, a second by an unknown author (the date of both of these versions is unknown), and the third by Lambert of Liège (c. 1186). Lambert's version was most probably commissioned after the renaming and consecration of the altar and church in honour of St. Matthias in 1148, to highlight the importance of the saint to the city of Trier. The nature of the chant texts suggests that they were based on Authpert's rather than Lambert's vita.

The evidence of a fragment with melodies for this office in neumes supports this. No information is available concerning the provenance of this fragment, but the fragment might date to the eleventh / twelfth century. The chants are evidently part of a secular office, so it is improbable that it was used at the church of St. Matthias.

In the early fourteenth century *Liber Ordinarius* of Trier Cathedral chants from the Common of the Apostles are indicated for this feast. However, an individual office can be found in Trier 480 (mid-fourteenth century). This is not the first instance where the *Liber Ordinarius* has differed from Trier 480. In the case of Helena, the office in the *Liber Ordinarius* gives nine antiphons, in the antiphoner Trier 480 these have been reduced to three, a common practice in Germany at that time. The *Liber Ordinarius* gives all the chants for First Vespers, "die der Domklerus zusammen mit den Stiftsherren in St. Paulin singt, ..." <sup>472</sup>, but from Matins on the cathedral clergy must make use of the Common chants.

The musical analysis of the music for the office for Matthias shows a mixed usage of newer style characteristics. The antiphons appear in modal order (with one exception), but not the responsories. Other characteristics, like the use of Gallican endings, tone groups and scale segments do not appear in abundance. No traditional responsory verse tones are used.

<sup>472</sup> Kurzeja, *Der älteste Liber Ordinarius*, 199.



## **Saints venerated in the diocese of Trier**

The following eight subchapters look at offices of saints venerated in the diocese of Trier, but not in the Cathedral, in order to contrast the compositional style of these with that used in the offices of the seven local Trier saints. In the following chapters, a brief introduction concerning each saint will be given, followed by information on the sources containing the office. The compositional style of each office is then analysed. The texts will not be compared to the vita of the saint, since the emphasis here is on the musical, not the textual aspects of each chant.

### **Castor, Priest and Patron of Koblenz**

#### **I. Introduction**

Castor was a priest in Trier during the first half of the third century. The Bishop of Trier at that time, Maximinus, sent him, as well as a fellow priest Lubentius, into the countryside surrounding the city of Trier to proclaim and spread the Gospel.<sup>473</sup> Castor led a hermit's life and established a religious community in Carden, where he died in the year 400.<sup>474</sup> A church in Koblenz was established in honour of the saint. The church was built between 817 and 836 with the help of Emperor Louis the Pious. In the year 836, the Archbishop of Trier, Hetti, brought some of the saint's relics to Koblenz to be buried in this church. Louis the Pious himself came to the church shortly afterwards to pay his respects to the saint.<sup>475</sup> Castor is the patron saint of Koblenz. His feast day falls on 13 February. The earliest liturgical witness to his veneration is a calendar of the tenth century.<sup>476</sup>

#### **II. Sources**

The office for St. Castor is transcribed in Part II of this thesis from the manuscript Trier 491, fol. 192v-196r. The office also appears in Trier 486, fol. 276v-279r. The office in Trier 491 has five antiphons for First Vespers as well as the Magnificat antiphon, *Laus tibi rex aeternae*. The office in Trier 486, however, starts with the above-mentioned Magnificat antiphon. In the Second Vespers of Trier 491, there is only the Magnificat antiphon, *O pater beatissime*. The office in Trier 486 uses this chant as the antiphon super psalmos, with an extra antiphon, *Confessor Domini Castor*, added as the Magnificat antiphon. Both these sources come from St. Castor, Koblenz, and date from the fifteenth century.

The text of the office was edited by Dreves.<sup>477</sup> The other sources there cited dated from the fourteenth to the fifteenth century and originate from Koblenz and Trier. The five antiphons of First Vespers in Trier 491 are not included in the musical analysis or transcription: these chants

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<sup>473</sup> Ott, "St. Maximinus", <http://www.newadvent.org/cathen/10077a.htm>.

<sup>474</sup> Heinz, "Heilige im Saarland", 136, Holweck, *Biographical Dictionary of the Saints*, 194.

<sup>475</sup> Heinz, "Heilige im Saarland", 136.

<sup>476</sup> Miesges, *Trierer Festkalender*, 11, 30 f. "M<sup>1</sup> = Hontheim, Prodromus historiae Treverensis I, S. 373-379, Calendarium s. Maximini praemissum psalterio saeculi X."

<sup>477</sup> Dreves, *Analecta Hymnica* 13, 90-92.

#### 4. Office chants. Castor.

are taken from the Common of one Confessor. The text of the remaining chants is in rhymed verse, which points to a relatively late composition date.

### III. Musical analysis

The antiphons for Matins and Lauds and the Matins responsories follow the numerical modal order.

The following tables present data from a musical analysis of the office for St. Castor:

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
1V- Am	Laus tibi rex	21w, 54s	1	<b>C-d</b>	4/21	s7/21, e14/21, b5/21	2/54	3/54
M-I	Auctori vitae	12w, 31s	4	<b>C-c</b>	2/12	s2/12, e6/12, b2/12	0/31	1/31
M-A1	Effloruit tamquam	11w, 32s	1	<b>C-d</b>	4/11	s6/11, e8/11, b3/11	0/32	2/32
M-A2	Apprehendit disciplinam	11w, 32s	2	A-a	3/11	s2/11, e9/11, b2/11	0/32	1/32
M-A3	Dum tribulat se	11w, 32s	3	C-d	2/11	s1/11, e4/11, b0/11	0/32	4/32
M-A4	Hic vultus tui	11w, 32s	4	<b>C-c</b>	1/11	s1/11, e4/11, b1/11	0/32	2/32
M-A5	Ergo sperans in	11w, 32s	5	F-f	0/11	s5/11, e7/11, b3/11	0/32	3/32
M-A6	Arianos gentilesque	10w, 32s	6	C-c	1/10	s4/10, e8/10, b3/10	0/32	0/32
M-A7	Confisus est in	10w, 32s	7	<b>F-aa</b>	1/10	s5/10, e6/10, b2/10	0/32	2/32
M-A8	En in monte Dei	9w, 32s	8	<b>D-e</b>	3/9	s2/9, e8/9, b1/9	0/32	0/32
M-A9	O Domine rex	12w, 45s	1	<b>C-d</b>	3/12	s5/12, e8/12, b4/12	0/45	2/45
L-A1	Mens pia Castoris	11w, 30s	2	A-a	3/11	s7/11, e6/11, b3/11	0/30	0/30
L-A2	Christo cui	10w, 28s	3	<b>D-e</b>	0/10	s2/10, e4/10, b1/10	0/28	1/28
L-A3	Te solum cernens	9w, 27s	4	<b>C-c</b>	2/9	s3/9, e6/9, b1/9	0/27	0/27
L-A4	Flammis in	9w, 29s	5	<b>F-g</b>	1/9	s5/9, e8/9, b4/9	0/29	1/29
L-A5	Sanctorum cetus	10w, 26s	6T	G-g	0/10	s4/10, e9/10, b4/10	0/26	1/26
L-Ab	Benedictus rex	12w, 48s	7	<b>G-aa</b>	3/12	s5/12, e8/12, b2/12	0/48	1/48
2V- Am	O pater beatissime	18w, 48s	1	<b>C-d</b>	2/18	s7/18, e11/18, b4/18	1/48	4/48

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-R1	Sanctus Castor a	10w, 32s	1	<b>C-d</b>	0/10	s5/10, e5/10, b3/10	0/32	3/32
M-R2	Praeclarae puer	10w, 32s	2	A-a	1/10	s4/10, e5/10, b1/10	0/32	3/32
M-R3	Christum nudus	14w, 32s	3	<b>D-e</b>	2/14	s3/14, e8/14, b1/14	0/32	3/32
M-R4	Sub praesule Maximino	9w, 32s	4	<b>C-c</b>	3/9	s2/9, e7/9, b2/9	0/32	6/32
M-R5	Dum pro summis	11w, 32s	5	<b>F-g</b>	0/11	s10/11, e10/11, b9/11	1/32	4/32
M-R6	O caritas summa	16w, 48s	6T	<b>G-aa</b>	1/16	s7/16, e11/16, b7/16	0/48	8/48
M-R7	Vir insignis	10w, 32s	7	<b>F-g</b>	2/10	s2/10, e9/10, b2/10	1/32	3/32
M-R8	Vere crucis	10w, 32s	8	<b>D-e</b>	2/10	s5/10, e10/10, b5/10	2/32	1/32
M-R9	Pretiosus Dei Castor	18w, 48s	1	<b>A-d</b>	3/18	s8/18, e15/18, b8/18	3/48	4/48

#### 4. Office chants. Castor.

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-V1	Quia melior est	8w, 21s	1	<b>C-d</b>	2/8	s4/8, e5/8, b3/8	0/21	1/21
M-V2	Quem diliges	4w, 16s	2	A-a	1/4	s1/4, e4/4, b1/4	0/16	1/16
M-V3	Ut cum sancto	5w, 16s	3	<b>D-e</b>	1/5	s2/5, e3/5, b1/5	0/16	2/16
M-V4	Audite et	5w, 16s	4	<u>C-c</u>	2/5	s0/5, e2/5, b0/5	0/16	0/16
M-V5	Quia nescit	6w, 16s	5	F-f	0/6	s4/6, e5/6, b4/6	0/16	1/16
M-V6	Ecce inquit	8w, 24s	6T	<u>a-aa</u>	1/8	s4/8, e6/8, b4/8	0/24	2/24
M-V7	Quoniam tu	5w, 17s	7	<b>F-g</b>	3/5	s2/5, e4/5, b2/5	0/17	1/17
M-V8	Dextera Domini	8w, 23s	8	<b>D-e</b>	0/8	s4/8, e4/8, b3/8	0/23	1/23
M-V9	Qui tam	4w, 14s	1	<b>C-d</b>	0/4	s0/4, e3/4, b0/4	0/14	2/14

Eight chants use the octave range associated with their respective mode. In each case where mode 4 was used (fourth antiphon, *Hic vultus tui*, fourth responsory, *Sub praesule Maximino*, and the third antiphon of Lauds, *Te solum cernens*), the chants only use the range C-c (the ranges are underlined in the tables above). A large number of chants have ranges that exceed the octave associated with the respective mode, although sometimes only with one tone added to either the top or the bottom of the scale (the ranges are marked in bold in the tables above).

The ninth responsory, *Pretiosus Dei Castor* has a large range, encompassing both the authentic and plagal octaves:

#### Responsorium IX *Pretiosus Dei Castor* (M-R9)

1



R. Pre- ti- o- sus De- i Cas- tor



mun-di for-tis tri- um-phantor



mor- te sa-cre per he- re- mum



ad su- per-nam scan- dit Sy- on.



Qua co- ro- nam ges- tans vi- te

#### 4. Office chants. Castor.



In the opening phrases of this responsory, the melody moves in the sphere of the plagal mode, the melody mostly revolving around the finalis, *D*, and the fourth below the finalis, *A*. In the fourth phrase, however, the melody moves upwards to the sphere of the authentic mode, the melody focusing more on the octave above the finalis, *d*. In the final word, *glorie*, the melody moves from the octave above the finalis, *d*, through the octave, though not in a linear fashion, back to end on the finalis, *D*.

The traditional verse tones are not used in this office.

The so-called Gallican ending seldom appears. It appears most frequently in the Matins antiphon, *Effloruit tamquam lignum*:

#### Antiphona I *Effloruit tamquam lignum* (M-A1)

1



In most chants, words end at least half of the cases on relevant goal pitches, except in the cases of the third antiphon, *Dum tribulat se*, the fourth antiphon, *Hic vultus tui*, and the second antiphon in Lauds, *Christo cui promptus*, which end less than half on the goal pitches of the relevant mode. The number of the words per chant that starts on a goal pitch is rarely higher than 50%, except for two chants, the fifth responsory, *Dum pro summis*, and the first antiphon of Lauds, *Mens pia Castoris*. Fourteen chants have goal pitches on more than three quarters of the ends of multisyllabic words.

The chant with the highest number of word-endings on goal pitches (excluding the verse tones) is the eighth responsory *Vere cruces Christi*:

#### Responsorium VIII *Vere cruces Christi* (M-R8)

8



#### 4. Office chants. Castor.

qui per cru- cis sig- na- cu- lum.

Quos ter- ru- it nau- fragi- o

mox e- ru- it pe- ri- cu- lo.

In general, the use of scale segments is rare. An example of the use of scale segments can be seen in the Magnificat antiphon, *Laus tibi rex*:

#### Antiphona ad Magnificat *Laus tibi rex* (1V-Am)

I

A. Laus ti- bi rex e- ter- ne laus et de- cus perhen- ne

cu- ius cas- tus a- mor quo ex- ar- sit Cas- tor

tu- lit ip- sum mundo et in- vex- it ce- lo

u- bi ful- gens glo- ri- o- sus ad- sit gre- gi pas- tor pi- us. E u o u a e.

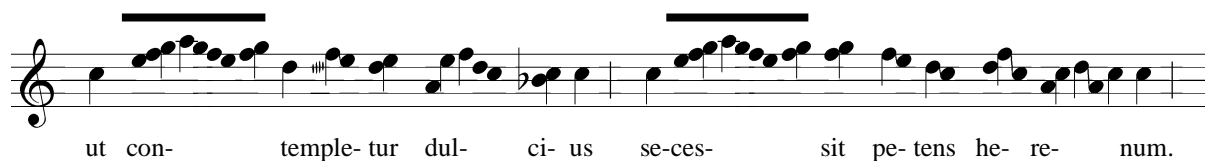
Two scale segments running through a fifth appear in this chant. In the first example, in the third phrase (*amor*), the melody moves from *G* to *C*, and then leads to the finalis of the chant, *D*. The second example in the fourth phrase (*Castor*), leads from the octave above the finalis, *d*, down to *G*, before leading to the fifth above the finalis, *a*, through the use of a Gallican ending. When interval leaps do occur, they are seldom bigger than a fifth.

Sometimes melodic segments are repeated, for example, the sixth responsory, *O caritas summa*:

#### 4. Office chants. Castor.

##### Responsorium VI *O caritas summa* (M-R6)

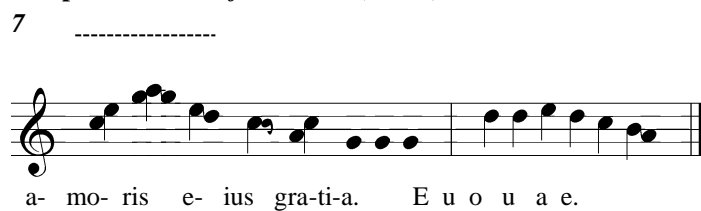
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In the seventh antiphon's fourth phrase, the melodic fragment on *amoris* is repeated in the eighth antiphon's second phrase, *requiescat*, a fifth lower:

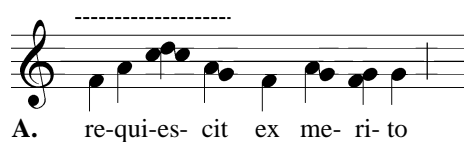
##### Antiphona VII *Confisus est in* (M-A7)

7



##### Antiphona VIII *En in monte Dei* (M-A8)

8



#### IV. Conclusion

The fact that the text for this office is in rhymed verse suggests a later compositional date. Not many modern style characteristics are present in the melodies of this office. The antiphons in particular show few modern features, moving in a slow, stepwise movement, although they touch the full range of the respective mode.

# Goar, Priest

## I. Introduction

Another saint of the diocese of Trier who hails from Aquitaine, Goar was born to a distinguished family in the year 585. He came to the Diocese of Trier, and settled in the small town of Oberwesel, to lead a solitary existence dedicated to God. His reputation grew, and soon pilgrims came to him to hear about the word of God. He was known for his hospitality to all who came to him, although he foreswore all material things; he built a hospital close to the Rhine for all travellers and ships that needed his help. This hospital evolved into a monastery with the later church that bears the saint's name. According to legend, he was accused of hypocrisy and witchcraft, and brought to stand trial before Bishop Rusticus. He showed his innocence by performing miracles.<sup>478</sup> All relics of St. Goar seem to have disappeared, except for an arm bone kept in the church of St. Castor in Koblenz.<sup>479</sup> His feast day is on 6 July. The earliest liturgical witness to his veneration is a calendar of the tenth century.<sup>480</sup>

## II. Sources

The office for St. Goar is transcribed in Part II of this thesis from the manuscript Trier 491, fol. 229v-233v. The office also appears in Trier 484b, fol. 108v-113r. The text is in rhymed verse and was consequently edited by Dreves using sources from the fifteenth century.<sup>481</sup> The office in Trier 491 and 484b contain five antiphons for the Second Vespers, not included in Dreves's edition, although these texts are also in rhymed verse.

## III. Musical analysis

The modal order of both the antiphons and responsories is numerical.

The following tables provide data from a musical analysis of the office:

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
1V-A	Sancte Goar	10w, 30s	6	C-c	1/10	s5/10, e5/10, b2/10	0/30	0/30
1V- Am	Adsunt haec nobis	16w, 45s	4	C-c	3/16	s7/16, e8/16, b2/16	4/45	0/45
M-I	Eja Christicolae	10w, 30s	2	A-a	1/10	s4/10, e6/10, b2/10	0/30	0/30
M-A1	Nobilis hic Domini	10w, 32s	1	C-d	2/10	s5/10, <u>e9/10</u> , b4/10	0/32	1/32
M-A2	Omnia devotus	11w, 31s	2	A-a	2/11	s6/11, e7/11, b3/11	0/31	0/31
M-A3	Contemptor patriae mercedis	11w, 32s	3	D-e	0/11	s2/11, e2/11, b1/11	1/32	0/32
M-A4	Vir Domini	9w, 27s	4	C-c	2/9	s1/9, e4/9, b1/9	0/27	1/27
M-A5	Pervigil orando	10w, 30s	5	F-f	0/10	s5/10, <u>e9/10</u> , b5/10	0/30	0/30
M-A6	Inter virtutes quas	9w, 29s	6	C-c	0/9	s3/9, e6/9, b3/9	0/29	0/29
M-A7	Veram justitiam	9w, 28s	7	<b>F-aa</b>	6/9	s8/9, <u>e8/9</u> , b7/9	4/28	1/28

<sup>478</sup> Holweck, *Biographical Dictionary of the Saints*, 438.

<sup>479</sup> Heinz, "Heilige im Saarland, 154.

<sup>480</sup> Miesges, *Trierer Festkalender*, 11, 66 f. "M<sup>1</sup> = Hontheim, Prodromus historiae Treverensis I, S. 373-379, Calendarium s. Maximini praemissum psalterio saeculi X."

<sup>481</sup> Dreves, *Analecta Hymnica* 13, 156-158.

#### 4. Office chants. Goar.

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-A8	Hic quia mundanas	11w, 29s	8	D-d	1/11	s4/11, e5/11, b1/11	2/29	0/29
M-A9	Dignus laude fuit	11w, 29s	1	C-d	1/11	s4/11, <u>e9/11</u> , b3/11	1/29	0/29
L-A1	Laudibus est digna	9w, 28s	2	A- bflat	3/9	s5/9, e6/9, b3/9	0/28	1/28
L-A2	Hic sibi commisam	10w, 31s	3	D-d	0/10	s2/10, e4/10, b2/10	0/31	0/31
L-A3	Rebus in exiguis	11w, 32s	4	C-c	2/11	s2/11, e6/11, b1/11	1/32	1/32
L-A4	Omnis factura	10w, 29s	5	F-f	0/10	s7/10, e7/10, b5/10	0/29	0/29
L-A5	Cum sanctis	9w, 30s	6	C-d	0/9	s5/9, e7/9, b4/9	1/30	0/30
L-A6	Pastor summe	13w, 42s	7	<b>F-aa</b>	1/13	s9/13, e9/13, b7/13	2/42	6/42
2V-A1	Non pervite dum	9w, 32s	1	C-e	6/9	s3/9, <u>e7/9</u> , b2/9	2/32	1/32
2V-A2	Rex terrene quis	10w, 32s	2	A-c	2/10	s5/10, <u>e9/10</u> , b5/10	0/32	2/32
2V-A3	In supernis que	8w, 32s	3	E-e	2/8	s1/8, e2/8, b1/8	1/32	1/32
2V-A4	Servus tuus o	11w, 32s	4	D-c	3/11	s2/11, e5/11, b1/11	2/32	1/32
2V-A5	Lauda Sion Deum	13w, 32s	5	F-f	0/13	s5/13, e9/13, 4/13	1/32	1/32
2V- Am	Exsultet omnis spiritus	16w, 48s	6	C-f	0/16	s8/16, <u>e14/16</u> , b8/16	0/48	2/48

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-R1	Laude Deo digna	15w, 45s	1	<b>C-f</b>	0/15	s8/15, e12/15, b7/15	1/45	2/45
M-R2	Hic Domini servus	14w, 5s	2	GG- bflat	4/14	s11/14, <u>e12/14</u> , b9/14	0/44	2/44
M-R3	Vir Domini	15w, 43s	3	D-e	0/15	s4/15, e8/15, b2/15	2/43	2/43
M-R4	Veri Christicolae	14w, 43s	4	B-c	4/14	s6/14, e9/14, b2/14	2/43	2/43
M-R5	Christus de tenebris	15w, 41s	5	C-g	0/15	s9/15, <u>e14/15</u> , b8/15	3/41	2/41
M-R6	Serpens antiquus	15w, 43s	6	C-d	0/15	s12/15, <u>e15/15</u> , b12/15	4/43	0/43
M-R7	Sanctum perversus	14w, 41s	7	<b>F-aa</b>	3/14	s10/14, e11/14, b8/14	4/41	5/41
M-R8	Vir Domini rite	14w, 43s	8	D-d	1/14	s13/14, <u>e12/14</u> , b11/14	2/43	3/43
M-R9	Simplicitatis opus	14w, 45s	1	C-d	7/14	s11/14, <u>e14/14</u> , b11/14	2/45	4/45

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-V1	Ut mereamur	5w, 14s	1	C-f	1/5	s4/5, e4/5, b3/5	2/14	0/14
M-V2	Blanditias vite	5w, 15s	2	A-a	1/5	s1/5, e5/5, b1/5	1/15	0/15
M-V3	Omnia que	5w, 15s	3	D-c	1/5	s0/5, e3/5, b0/5	1/15	0/15
M-V4	Sic evangelica	3w, 14s	4	C-a	1/3	s0/3, e2/3, b0/3	0/14	0/14
M-V5	Hic etenim	5w, 15s	5	D-f	0/5	s4/5, e5/5, b4/5	0/15	0/15
M-V6	Infestando pium	5w, 16s	6	D-d	0/5	s3/5, e5/5, b3/5	0/16	0/16
M-V7	Despiciunt humilem	4w, 15s	7	<b>F-aa</b>	0/4	s4/4, e4/4, b4/4	2/15	1/15
M-V8	Distribuendo Dei	5w, 15s	8	E-d	1/5	s2/5, e5/5, b2/5	1/15	0/15
M-V9	Justus honoravit	4w, 15s	1	C-d	4/4	s2/4, e4/4, b2/4	2/15	3/15



#### 4. Office chants. Goar.

All the chants in this office have a wide range. Particularly noteworthy are the chants *Laude Deo digna*, *Veram justitiam*, *Sanctum perversus*, and the Benedictus antiphon, *Pastor summe Deus*).

The traditional responsory verse tones are not used in this office.

The use of the so-called Gallican ending is inconsistent; in eleven chants it does not appear at all. An example of a chant melody where the so-called Gallican ending is used more frequently is the seventh antiphon, *Veram justitiam*:

##### Antiphona VII *Veram justitiam* (M-A7)

7

A. Ve-ram iusti- ti-am sec- tando no- tu- it il- lam

laudi- bus hu- ma-nis ex- tol- li ne sit in- a- nis. E u o u a e.

The use of goal pitches to end multisyllabic words is inconsistent. Some chants have a very low percentage of usage of goal pitches at word endings, for example, the third antiphon, *Contemptor patriae mercedis*, the fourth antiphon, *Vir Domini cellam*, the second Lauds antiphon, *Hic sibi commisam*, and the third antiphon of the Second Vespers, *In supernis que*, which all have a percentage use lower than 40%. On the other hand, there are chants that have almost a 100% usage of goal pitches to end words per chant. These are underlined in the tables above.

Scale segments of a fifth or more over a single syllable are not present in every chant. Beside *Veram iusticiam* just quoted, the Magnificat antiphon *Adsunt haec nobis* features four such segments:

##### Antiphona ad Magnificat *Adsunt haec nobis* (1V-Am)

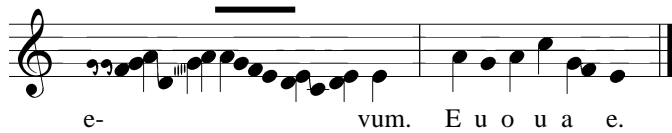
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A. As- sunt hec nobis ve-ne- ran- di fes- ta Go- a-ris

qui spernens patri- am ce-lo- rum pos- si- det au-lam

e- ius a- pud Do- mi-num pre- ci- bus re- le- ve- mur in

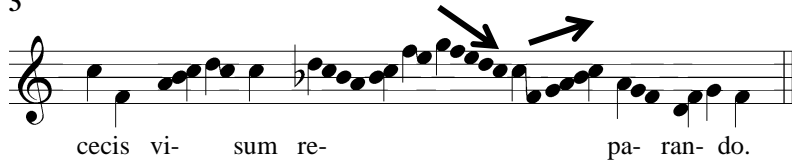
#### 4. Office chants. Goar.



Scalar movement only rarely occurs in the responsories, sometimes not at all (second responsory, *Hic Domini servus*). Most move downward, but occasionally upward scale movement does occur. For example, in the sixth phrase of the fifth responsory, *Christus de tenebris*, both upward and downward scale movement can be seen over one syllable:

## Responsorium V *Christus de tenebris* (M-R5)

5

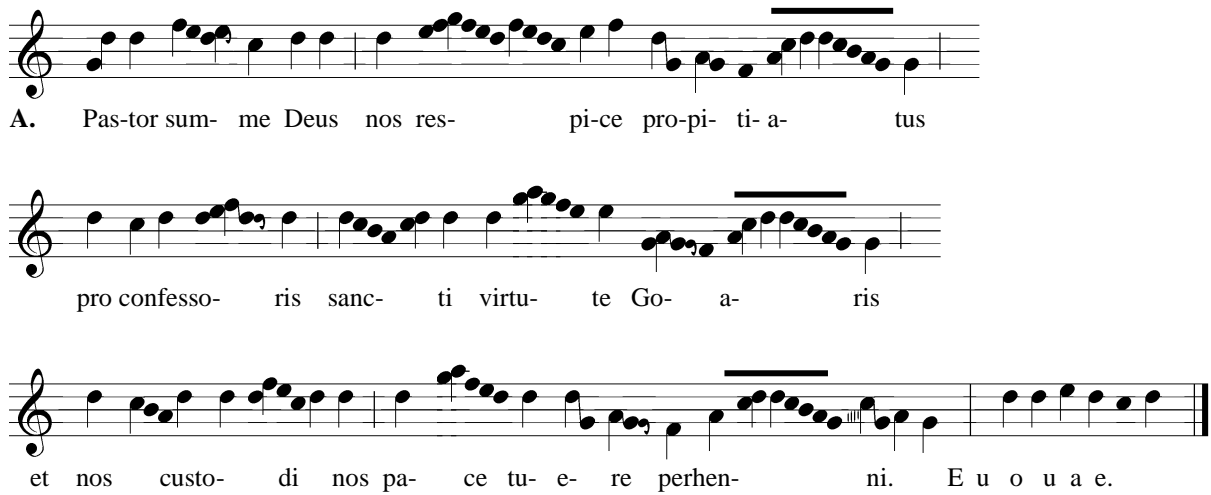


Interval leaps rarely occur, and when they do, they seldom exceed a fifth. An example of an interval leap of a sixth is found in the Benedictus antiphon, in the fourth phrase, between the words *virtute* *Goaris*.

An example of repetitive melodic fragments can be seen in the Benedictus antiphon, *Pastor summe Deus*:

**Antiphona ad Benedictus *Pastor summe Deus* (L-Ab)**

7



## IV. Conclusion

The chants of this office show a variety of modern style characteristics, although perhaps not as plentiful as one would have expected, given that the text is in rhymed verse. The antiphons are, mostly, still relatively sober in style, moving through the entire modal range, but doing so in a slow, gradual manner. The responsories are more mobile. All in all, this office is moderately, not strikingly progressive in style.

# Oswald, King of Northumbria

## I. Introduction

Oswald, King of Northumbria, was probably born in the year 605. After his father, Ethelfrid, was slain in battle, he and his brothers fled to safety at Columba's monastery at Iona. In 635, he united men under the sign of the cross, and took back his country from the Briton Cadwallon at the battle of Heavenfield. Through this victory, Oswald reunited the Northumbrian Kingdom. With the help of the monk Aidan (who later established his episcopal see at Lindisfarne), he spread the Word and Christian faith throughout his land. He was slain by the pagan Penda of Mercia at the battle of Maserfeld on 5 August 642.<sup>482</sup> Oswald's feast day first appears in a Trier calendar from the tenth century.<sup>483</sup>

## II. Sources

The antiphoner Trier 491 contains an office for Oswald, King of Northumbria, fol. 248v-250v. It consists of an antiphon super psalmos and the Magnificat antiphon, *Suscipientes beati Oswaldi*, for First Vespers, three antiphons and responsories for Matins, six antiphons for Lauds and a Magnificat antiphon for Second Vespers.

Two other offices in honour of Oswald have been studied by scholars. Hiley has termed these the "English" office, with the Magnificat antiphon, *Sceptriger Oswalde*, probably composed in Durham, and the "Flemish" office, with the First Vespers Magnificat antiphon, *Gloriose rex Oswalde* the origin of which seems to be Flanders ("known on the mainland of Europe, principally in Germany").<sup>484</sup> According to Hiley, the fact that Oswald was venerated not only in England but also on the continent had to do with

the dispersal of his relics: ... he was defeated in battle by Penda of Mercia, who caused his body to be dismembered. The parts were subsequently venerated in many different places, apparently multiplying in the process. The dispersal was helped by Anglo-Saxon missionaries to the continent, such as Willibrord in Frisia. Not only Durham but also Echternach and Hildesheim claimed the head.<sup>485</sup>

The office *Gloriose rex Oswalde* has been edited in *Analecta Hymnica*, vol. 13, nr. 81.<sup>486</sup>

The Oswald office in Trier 491 is, however unique, having no similarities with the English and Flemish offices. Hiley states that, "there are two plainchant offices ... in honour of the saint (Oswald)".<sup>487</sup> The evidence of the Koblenz source shows that this is not the case.

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<sup>482</sup> Holweck, *Biographical Dictionary of the Saints*, 761.

<sup>483</sup> Miesges, *Trierer Festkalender*, 11, 76 f. "M<sup>1</sup> = Hontheim, *Prodromus historiae Treverensis* I, S. 373-379, *Calendarium s. Maximini praemissum psalterio saeculi X.*"

<sup>484</sup> Hiley, "The office Chants for St. Oswald", 244-248.

<sup>485</sup> Hiley, "The office Chants for St. Oswald", 245.

<sup>486</sup> Dreves, *Analecta Hymnica*, 13, 209-212.

<sup>487</sup> Hiley, "The office Chants for St. Oswald", 244.

#### 4. Office chants. Oswald.

### III. Musical analysis

The modes of the antiphons follow in numerical order, with the Lauds antiphons restarting the sequence. The responsories modes are not in numerical order.

The following tables present data from a musical analysis of the office for Oswald:

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
1V-A	Sancte martyr et	14w, 44s	6T	<b>G-aa</b>	0/14	s4/14, e10/14, b3/14	0/44	0/44
1V-Am	Suscipientes beati Oswaldi	19w, 59s	1	<b>C-d</b>	2/19	s8/19, e13/19, b5/19	0/59	2/59
M-I	Adoremus regem	12w, 39s	2	A-a	4/12	s3/12, e8/12, b1/12	0/39	1/39
M-A1	Sanctus Oswaldus	8w, 26s	1	<u>C-c</u>	2/8	s4/8, e5/8, b3/8	0/26	3/26
M-A2	Corpore valens et	9w, 32s	2	B-G	2/9	s5/9, e4/9, b2/9	0/32	0/32
M-A3	In rerum quoque	9w, 31s	3	<u>D-d</u>	0/9	s0/9, e2/9, b0/9	0/31	1/31
L-A1	O quam gloriosus	11w, 39s	1	<u>C-c</u>	3/11	s3/11, e6/11, b1/11	0/39	3/39
L-A2	In jubilo vocis	11w, 32s	2	A-a	3/11	s4/11, e7/11, b2/11	0/32	0/32
L-A3	Meliorum esse	14w, 44s	3	D-c	1/14	s4/14, e2/14, b1/14	0/44	0/44
L-A4	Benedicant omnes	12w, 38s	4	<u>C-c</u>	2/12	s1/12, e4/12, b1/12	1/38	0/38
L-A5	Laudemus nomen	11w, 52s	5	F-f	1/11	s7/11, e7/11, b5/11	0/32	0/32
L-Ab	Martyr Christo amabilis	19w, 64s	6T	<b>G-aa</b>	0/19	s11/19, e12/19, b7/19	0/64	1/64
2V-Am	Gloriose martyr Oswalde	18w, 62s	4	C-e	1/18	s2/18, e6/18, b0/18	0/62	3/62

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-R1	Exortum est in	10w, 31s	1	<b>C-d</b>	2/5	s4/10, e7/10, b3/10	0/31	5/31
M-R2	Dilexit Dominus	7w, 22s	2	A-a	4/7	s6/7, e7/7, b6/7	2/22	6/22
M-R3	Gloriosus martyr Oswaldus	18w, 61s	1	<b>A-d</b>	7/18	s9/18, e14/18, b7/18	3/61	3/61

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-V1	Accrevit celis	5w, 16s	1	C-a	1/5	s2/5, e4/5, b1/5	0/16	2/16
M-V2	Super minericordia	4w, 15s	2	A-a	2/4	s2/4, e3/4, b2/4	0/15	1/15
M-V3	Angelorum comitatu	9w, 28s	1	<b>C-d</b>	1/9	s1/9, e3/9, b0/9	0/28	2/28

Five chants use the octave range of their respective modes. A further four chants keep to an octave range, but not the range associated with that particular mode (the ranges are underlined in the tables above). Some chants' ranges exceed an octave (marked in bold in the tables above).

The traditional responsory verse tones are not used in this office.

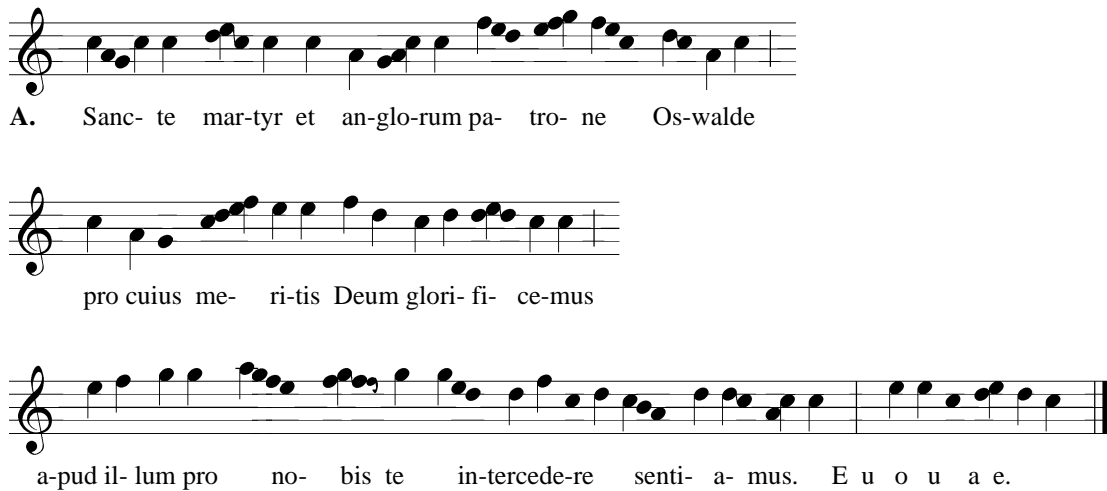
The use of the Gallican ending is inconsistent. Some chants have frequent use (for example the second and third responsories), while it does not feature at all in other chants (the third antiphon of Matins and the Benedictus antiphon, *Martyr Christo amabilis*). None of the interval leaps, or a combination thereof, is wider than a fifth.

#### 4. Office chants. Oswald.

The use of goal pitches is inconsistent. Four chants use goal pitches on three quarters or more of the endings of multisyllabic words (*Accrevit celis*, *Dilexit Dominus*, *Super misericordia* and *Gloriosus martyr Oswaldus*). In comparison, five chants have goal pitches on the ends of less than a third of the multisyllabic words (*In rerum quoque*, *Angelorum comitatu*, *Meliorum esse Domini*, *Benedicant omnes* and *Gloriose martyr Oswalde*). The use of goal pitches in responsories is higher than in the antiphons, while amongst the antiphons, the use of goal pitches does not remain consistent. For example, the Vespers antiphon, *Sancte martyr et*, in comparison to *Meliorum esse Domini*:

##### Antiphona ad psalmos *Sancte martyr et* (1V-A)

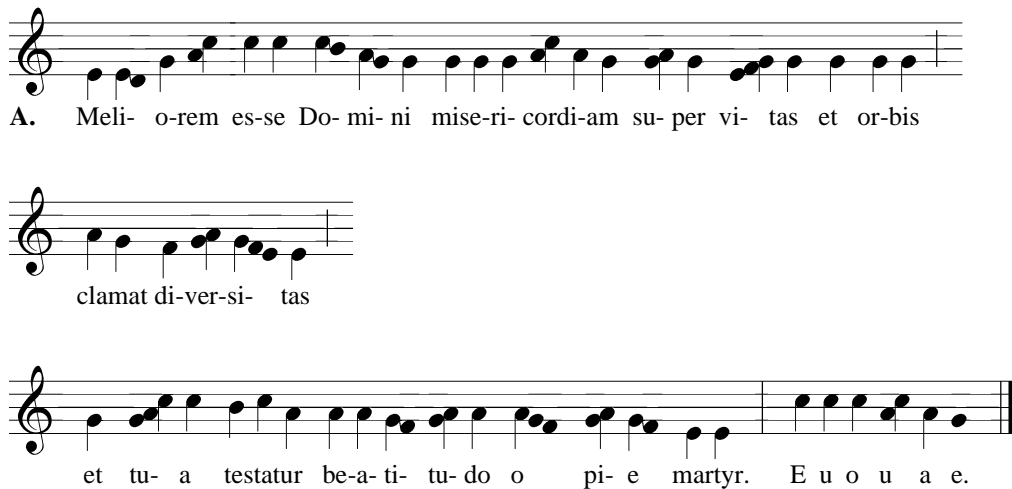
6T



A. Sanc- te mar-tyr et an-glo-rum pa- tro- ne Os-walde  
pro cuius me- ri-tis Deum glori- fi- ce-mus  
a-pud il- lum pro no- bis te in-tercede-re senti- a- mus. E u o u a e.

##### Antiphona III *Meliorum esse Domini* (L-A3)

3



A. Meli- o-rem es-se Do- mi- ni mise-ri- cordi-am su- per vi- tas et or-bis  
clamat di-ver-si- tas  
et tu- a testatur be-a- ti- tu- do o pi- e martyr. E u o u a e.

Both have the same number of multisyllabic words: fourteen. In *Sancte martyr et* ten of the fourteen end on goal pitches (seven on the finalis *c*, three on the fourth below the finalis, *G*), while in *Meliorum esse Domini*, only two do (*diversitas* and *martyr*). The melody *Meliorum esse* revolves around *G*, which is not a goal pitch of the third mode.

Scale segments are not used consistently in the antiphon melodies. In general, the melodies of these three antiphons are stagnant. The responsories move in a different manner: scale segments

#### 4. Office chants. Oswald.

and interval leaps of a fifth are used to move the melody through the whole range of the octave, as, for example, in the second responsory *Dilexit Dominus*:

##### Responsorium II *Dilexit Dominus* (M-R2)

2

R. Dilex- it Do- mi-nus be- a- tum Os- waldum.

Et conso- la- ba- tur

ser- vum su- um.

Within just two words, *beatum Oswaldum*, the melody moves from the *D*, the finalis, to the *a*, the fifth above the finalis with an interval leap. The melody then moves stepwise back to the finalis before leaping a fourth to the fourth below the finalis, *A*. From there, through an almost continuous step movement, and in conjunction with an upward scale fragment of a sixth, the melody again arrives at the fifth above the finalis, turning downward once more, before ending on the finalis with the help of a Gallican ending. We might even say that each word has its own, self-sufficient melody. So too has the following word, *consolabatur*, from the fifth above the finalis, to the fourth below the finalis, to finish, like the previous phrase, with a Gallican ending on the finalis, *D*. In the third phrase, the melody leaps between the finalis and the fifth above the finalis (marked in squares).

#### IV. Conclusion

The chants of this office do not consistently use “modern” stylistic characteristics. The characteristics generally feature less in the antiphons than in the responsories. The responsories show a combination of characteristics that clearly show tendencies towards a more modern Gregorian style. The text, however, is in prose.

As far as this author knows, Koblenz does not possess any relics associated with Oswald. Why then this unique office for this saint? Perhaps Willibrord, who had a close connection with the clergy of Trier, brought with him the knowledge of this great king, and his fight to expand the Christian faith. The feast for St. Oswald is included in a tenth century calendar used at St. Maximinus monastery. This information, however, cannot be verified, as the source has disappeared.<sup>488</sup> The fact that this office can only be found in Trier 491, used in the

<sup>488</sup> Miesges, *Trierer Festkalender*, 11. “M<sup>1</sup> = Hontheim, *Prodromus historiae Treverensis* I, S. 373-379, *Calendarium s. Maximini praemissum psalterio saeculi X.*”

#### 4. Office chants. Oswald.

church of St. Castor in Koblenz, does not mean that a full office was not sung at the Cathedral in Trier at an earlier stage, only that the evidence for this hypothesis has not yet been found.

# Remacle, Bishop of Maastricht

## I. Introduction

Remacle, born in Aquitaine around the year 600, became a Benedictine monk in Luxeuil-les-Bains in the year 625. Later, with the help of King Sigebert III and Kunibert, Bishop of Cologne, he helped establish a monastery in Stavelot (in modern Belgium) in the year 648, which he also later lead as abbot. He was Bishop of Maastricht and Tongeren and held this office for ten years. He retired to Stavelot.<sup>489</sup> He died between 673 and 679, and his relics are buried in the church bearing his name in Stavelot.<sup>490</sup> His feast day is 3 September.

Remacle has no known ties to Trier; although he was in contact with Kunibert, Bishop of Cologne, and Theodard, Bishop of Maastricht, studied with him. Both of these men are also venerated in Trier. The office for St. Remacle was not sung in Trier Cathedral, and in sources from the diocese of Trier it appears only in Trier 491 from Koblenz.

## II. Sources

The office for St. Remacle is transcribed in Part II of this thesis as it appears in manuscript Trier 491, fol. 283r-288r, of the fifteenth century, from St. Castor in Koblenz. No office for Remacle was edited in *Analecta Hymnica*. The Cantus website lists two offices. One appears in a source from Arras, Bibliothèque municipale, 893 (olim 465). This source is a monastic breviary dating from the fourteenth century. The office is found on fol. 437r-437v and contains only incipits. The chants are of a general nature, mostly taken from the Common for confessors. Another source is the St. Gallen Codex 388, an antiphoner dating from the late eleventh century. The office can be found on p. 299-303. The office for St. Remacle in the St. Gallen Codex 388 does not correspond to the office in Trier 491, with only the first responsory, *Oriundus fuit Aquitanie*, identical.

Position	Trier 491	St Gallen 388
1V-A1	Memoria beati Remacii	
1V-A2	In omni ore quasi	
1V-A3	Glorificavit illum Dominus	
1V-A4	Christus exaltavit cornu	
1V-A5	Quasi cedrus multiplicatus	
1V-R	Erat namque sacerdos	
1V-V	Oculus fuit	
1V-Am	Confessor Christi Remacle	Magna vox laude sonora te
C-An	Sancte Remacle confessor	
M-I	Certatim vigiles Domino	
M-A1	Beatus vir Remacle	
M-A2	Super montem	
M-A3	O Domine susceptor	
M-R1	<b>Oriundus fuit Aquitaniae</b>	<b>Oriundus fuit Aquitaniae</b>
M-R2	Cumque pius et	Sanctus Remacle parvi
M-R3	Igitur sancto adolescente	Consilium et opus suum
M-A4	Scitote filii hominum	
M-A5	Verba confessoris tui	

<sup>489</sup> Holweck, "Remacle", 852.

<sup>490</sup> Schäfer, "Remaclus von Stablo", <http://www.heiligenlexikon.de/BiographienR/Remaclus.htm>.



#### 4. Chant offices. Remacle.

Position	Trier 491	St Gallen 388
M-A6	Eterne factor celorum	
M-R4	Vir inclitus confessor	Almus adolescens trudo
M-R5	Sanctus ergo pater	Ecce vere Israelita in quo
M-R6	Erat namque sacerdos	Sacerdos dei Remacle ardebat
M-A7	Iste sanctus iustitia	
M-A8	Quoniam illum dedit	
M-A9	Innocens manibus et	
M-R7	Beatus antistes Christe	Vir Israelita gaude coheres
M-R8	Venerandus igitur Dei	Laudemus dominum in beati
M-R9	Sancte Remacle Christi	Iste est de sublimibus
M-R10		Pretiosus domini sacerdos
L-A1	Beatus confessor Christi	Sanctus dei Remacle fidelium
L-A2	Quique fideles terrigene	Quantinus lux operationis et
L-A3	Illumina Domine tuos	Qui etiam in praesulatus
L-A4	Te creatore suum	Erat sanctus die athleta
L-A5	Cetibus vinctus supernis	His et huiusmodi virtutibus
L-A6	Gloria decus laus	Sollemnitatem beati Remacii
2V-A1	Sit nobis Domine	Juramento domini non
2V-A2		Dispergens bona mundi
2V-A3		Dominus deus noster qui
2V-A4		O domine beatus antistes
2V-R		Sancte Remacle Christi
2V-Am	Veneranda fidelium	Pretiosus ecclesiae

### III. Musical analysis

In the office in Trier 491, the antiphons follow the modal order. In First Vespers, the antiphons move from mode one to mode five, with the Magnificat antiphon staying in that mode as well. In Matins, the antiphons are in numerical sequence, except for the seventh antiphon, which is in eighth mode, with the numerical order starting again with the eighth antiphon. The Lauds antiphons skip mode five, and the fifth antiphon continues in mode 6. Both antiphons in the Second Vespers are in mode four. The responsories follow the numerical sequence for the first seven responsories and then repeat the seventh mode in the eighth responsory. The ninth responsory is in the sixth mode transposed.

The following tables present data from a musical analysis of the office for St. Remacle:

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal pitches at start, end, both	scales 5th+	leaps 5th +
1V-A1	Memoria beati Remacii	11w, 38s	1	C-d	1/11	s4/11, e7/11, b3/11	0/38	0/38
1V-A2	In omnivore quasi	8w, 31s	2	A-a	1/8	s2/8, e5/8, b2/8	0/31	0/31
1V-A3	Glorificavit illum Dominus	14w, 40s	3	C-c	1/14	s4/14, e6/14, b2/14	1/40	3/40
1V-A4	Christus exaltavit cornu	12w, 38s	4	C-d	2/12	s4/12, e6/12, b1/12	0/38	1/38
1V-A5	Quasi cedrus	12w, 38s	5	E-e	0/12	s3/12, e8/12, b2/12	0/38	0/38
1V-Am	Confessor Christi Remacle	26w, 78s	5	F-f	0/26	s10/26, e15/26, b4/26	1/78	2/78
C-An	Sancte Remacle	10w, 30s	1	C-d	2/10	s2/10, e9/10, b2/10	0/30	2/30
M-I	Certatim vigiles	10w, 32s	4	C-c	3/10	s1/10, e5/10, b0/10	0/32	1/32
M-A1	Beatus vir Remacle	16w, 48s	1	C-c	1/16	s7/16, e6/16, b2/16	0/48	0/48

#### 4. Chant offices. Remacle.

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-A2	Super montem	16w, 46s	2	A-a	1/16	s6/16, e8/16, b4/16	0/46	0/46
M-A3	O Domine	14w, 50s	3	D-d	0/14	s1/14, e2/14, b1/14	0/50	0/50
M-A4	Scitote filii	18w, 57s	4	C-c	0/18	s4/18, e6/18, b2/18	0/57	0/57
M-A5	Verba confessoris	15w, 49s	5	F-f	0/15	s8/15, e8/15, b4/15	0/49	0/49
M-A6	Aeterne factor	17w, 54s	6T	a-g	0/17	s7/17, e7/17, b4/17	1/54	0/54
M-A7	Iste sanctus	14w, 45s	8	D-e	2/14	s7/14, e8/14, b4/14	0/45	0/45
M-A8	Quoniam illum	13w, 45s	1	C-d	4/13	s7/13, e7/13, b4/13	0/45	0/45
M-A9	Innocens manibus	10w, 32s	2	<b>C-a</b>	1/10	s5/10, e6/10, b2/10	0/32	0/32
L-A1	Beatus confessor Christi	16w, 45s	1	C-d	3/16	s9/16, e13/16, b6/16	1/45	2/45
L-A2	Quique fideles	13w, 49s	2	<b>A-c</b>	4/13	s5/13, e8/13, b2/13	0/49	1/49
L-A3	Illumina Domine	14w, 45s	3	D-e	2/14	s2/14, e5/14, b1/14	0/45	0/45
L-A4	Te creatore suum	13w, 38s	4	C-c	3/13	s2/13, e3/13, b0/13	1/38	0/38
L-A5	Cetibus vinctus supernis	18w, 45s	6	C-d	0/18	s7/18, e12/18, b5/18	0/45	0/45
L-Ab	Gloria decus laus	20w, 62s	7	F-aa	1/20	s9/20, e13/20, b7/20	0/62	0/62
2V-A	Sit nobis Domine	14w, 44s	4	C-a	1/14	s1/14, e5/14, b1/14	0/44	0/44
2V- Am	Veneranda fidelium	26w, 77s	4	C-c	5/26	s3/26, e9/26, b2/26	1/77	0/77

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
1V-R	Erat namque sacerdos	17w, 54s	6T	G-aa	0/17	s7/17, e13/17, b6/17	1/54	1/54
M-R1	Oriundus fuit Aquitaine	13w, 48s	1	C-d	2/13	s11/13, e11/13, b9/13	0/48	5/48
M-R2	Cuinqe pius et	19w, 55s	2	<b>A-c</b>	5/19	s9/19, e14/19, b6/19	0/55	2/55
M-R3	Igitur sancto	19w, 59s	3	D-e	1/19	s3/19, e4/19, b0/19	0/59	0/59
M-R4	Vir inclitus	17w, 59s	4	C-d	3/17	s2/17, e6/17, b0/17	0/59	0/59
M-R5	Sanctus ergo pater	22w, 67s	5	F-g	0/22	s15/22, e12/22, b10/22	0/67	0/67
M-R6	Erat namque	17w, 53s	6T	G-aa	0/17	s7/17, e13/17, b6/17	0/53	1/53
M-R7	Beatus antistes Christe	19w, 58s	7	F-g	4/19	s16/19, e19/19, b16/19	1/58	0/58
M-R8	Venerandus igitur Dei	20w, 63s	8	<b>C-f</b>	1/20	s5/20, e14/20, b4/20	0/63	2/63
M-R9	Sancte Remacle Christi	11w, 34s	6T	G-aa	1/11	s9/11, e10/11, b8/11	1/34	1/34

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
1V-V	Oculus fuit	7w, 22s	6T	F-f	1/7	s3/7, e4/7, b2/7	0/22	1/22
M-V1	Dignitate quidem	8w, 25s	1	D- bflat	0/8	s4/8, e3/8, b2/8	0/25	1/25
M-V2	Ille autem	6w, 18s	2	C-c	1/6	s4/6, e5/6, b3/6	0/18	1/18
M-V3	Semen verbi	9w, 24s	3	D-d	3/9	s0/9, e2/9, b0/9	1/24	0/24
M-V4	Deo disponente	8w, 26s	4	D-c	0/8	s0/8, e1/8, b0/8	0/26	1/26
M-V5	Nam viam	8w, 26s	5	F-d	0/8	s8/8, e5/8, b5/8	0/26	0/26
M-V6	Oculus fuit	7w, 22s	6T	F-f	1/7	s3/7, e4/7, b3/7	0/22	0/22
M-V7	Multa nempe	7w, 29s	7	bflat- g	1/10	s5/7, e7/7, b5/7	0/29	0/29
M-V8	Cupiens dissolvi	9w, 26s	8	F-f	0/9	s2/9, e5/9, b1/9	0/26	1/26
M-V9	O sancte Remacle	11w, 33s	6T	G-aa	0/11	s4/11, e8/11, b4/11	0/33	0/33

#### 4. Chant offices. Remacle.

Most of the chants stay within the octave associated with the modal range in which they were composed. Four chants have wider ranges (the ranges are marked in bold in the tables above).

This office has a mixture of traditional and non-traditional responsory verse tones, although the traditional verse tones are in the minority. Traditional verse tones are used for the first and fifth responsories. The first part of the fourth responsory's verse tone resembles the traditional verse tone.

The use of the Gallican ending in this office is extremely limited. The two chants with the most use of the Gallican ending are the eighth antiphon, *Quoniam illum dedit*, and the second antiphon of Lauds, *Quique fideles*, both with 30%. Interval leaps are rare, and when they do occur, they are never bigger than a fifth, and usually between the finalis and the fifth above the finalis, helping to establish the tonal goal pitches of the relevant mode.

Of the thirty-five chants (number of chants excluding the verses), ten use goal pitches on less than half of the word endings. Most of these chants are in the third or fourth mode. Only three chants use goal pitches on almost all the word endings: the Compline antiphon, *Sancte Remacle confessor*, the seventh responsory, *Beatus antistes Christe*, and the ninth responsory *Sancte Remacle Christi*. Only in one case, that of the fifth responsory, *Sanctus ergo pater*, is the percentage of words that start on goal pitches higher than those which end on them.

Scale segments occur inconsistently, never more than one example per chant.

#### IV. Conclusion

The text of this office is in prose. From the analysis discussed above, it is clear that the modern musical style characteristics are not prominent. The chants appear in modal order. Goal pitches are used to end, and in some cases also begin multisyllabic words. Otherwise, the use of modern characteristics is sparse. Some verses still use the traditional verse tone. Although presently known only from Trier 491, the office clearly does not date from the same era as the source in which it appears. This office tends to form part of the transitional corpus, possibly written in the late eleventh or twelfth century. It is possible that this office was copied from an older, yet unknown source.

# Gorgonius, Martyr

## I. Introduction

Gorgonius was a chamberlain of Emperor Diocletian – he witnessed the torture of St. Peter and was revolted. He stood up to the Emperor, telling Diocletian that he was doing wrong.<sup>491</sup> He was constant in proclaiming his faith. Together with his companions, he was tortured and strangled. Diocletian, in an effort to bring dishonour to the saint's relics, wanted these to be thrown into the sea. The Christians, however, obtained the relics, and the saint's body was buried in Rome. In the eighth century his relics were translated to the Benedictine monastery of Gorze, dedicated to the saint, by St. Chrodegang, the Bishop of Metz. Most of his relics were lost during the French Revolution.<sup>492</sup>

He is often referred to as the first martyr of the persecutions under Diocletian. The earliest liturgical witness to his veneration in Trier is a calendar of the tenth century.<sup>493</sup>

## II. Sources

The office for St. Gorgonius is transcribed in Part II of this thesis from the antiphoner Trier 491, f. 291v-295r. Its text was edited by Dreves in *Analecta Hymnica*, volume 26, no 24<sup>494</sup> from breviaries from St. Florian, Koblenz.

## III. The chant texts

The text for the office for St. Gorgonius in Trier 491 is in rhymed verse. Most of the antiphons are made of four octosyllabic verses. The Magnificat antiphon, *Christiana devotio*, the Lauds Benedictus antiphon, *Benedicta gratia Dei*, and the Magnificat antiphon for Second Vespers, *O Gorgoni piissime* are double this length. Responsories 1 to 8 have six octosyllabic verses, the ninth has eight.

## IV. Musical analysis

The antiphons follow a numerical modal sequence. The first antiphon of Lauds, *Gorgonii sanctissimum* restarts the modal order in mode 1, going through to mode 6 in the Benedictus antiphon, *Benedicta sit gratia*. The Magnificat antiphon for Second Vespers is again in mode 1. The first eight responsories also follow a numerical modal sequence, going from the first responsory, *Hodierna sollempnitas*, in mode 1 to the eighth responsory, *Venerandus Gorgonius*, in mode 8. The ninth responsory, *Expleto jam luctamine*, does not return to mode 1 as expected, but goes to mode 4.

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<sup>491</sup> Holweck, *Biographical Dictionary of the Saints*, 442.

<sup>492</sup> Murphy, "St. Gorgonius", <http://www.newadvent.org/cathen/06651b.htm>; Schäfer, "Gorgonius und Dorotheus", *Ökumenisches Heiligenlexikon*: <http://www.heiligenlexikon.de/BiographienG/Gorgonius.html>.

<sup>493</sup> Miesges, *Trierer Festkalender*, 11, 82 f. "M<sup>1</sup> = Hontheim, *Prodromus historiae Treverensis* I, S. 373-379, *Calendarium s. Maximini praemisum psalterio saeculi X.*"

<sup>494</sup> Dreves, *Analecta Hymnica*, 26, 70-72.

#### 4. Chant offices. Gorgonius.

The following tables supply data from a musical analysis of the office for St. Gorgonius:

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
1V- Am	Christiana devotio	22w, 64s	1	<b>C-f</b>	6/22	s10/22, e12/22, b6/22	2/64	3/64
M-I	Sanctorum sancto	10w, 29s	7	<b>F-aa</b>	2/10	s6/10, e4/10, b2/10	1/29	1/29
M-A1	Primus imperatorii	12w, 32s	1	<b>D-e</b>	2/12	s6/12, e7/12, b4/12	0/32	1/32
M-A2	Occulto tyrocinio	9w, 32s	2	A-a	4/9	s4/9, e6/9, b2/9	0/32	0/32
M-A3	Commilitonum mentibus	9w, 32s	3	<b>D-e</b>	1/9	s2/9, e5/9, b1/9	0/32	1/32
M-A4	Sacrilegorum rabie	10w, 32s	4	C-c	2/10	s0/10, e4/10, b0/10	1/32	3/32
M-A5	Agone coepto	10w, 32s	5	F-f	0/10	s3/10, e8/10, b3/10	0/32	0/32
M-A6	Firmato tandem	11w, 32s	6	C-c	1/11	s3/11, e8/11, b3/11	0/32	0/32
M-A7	Sanctos ductus	10w, 32s	7	<b>F-g</b>	3/10	s2/10, e5/10, b0/10	0/32	1/32
M-A8	Frustra tyrannus	12w, 32s	8	<b>C-e</b>	5/12	s7/12, e9/12, b5/12	0/32	1/32
M-A9	Ait eam palme	10w, 32s	1	<b>C-d</b>	4/10	s3/10, e6/10, b1/10	0/32	1/32
L-A1	Gorgonii sanctissimum	10w, 32s	1	<b>C-e</b>	3/10	s3/10, e8/10, b1/10	0/32	2/32
L-A2	Honore tandem	9w, 32s	2	A-a	4/9	s3/9, e5/9, b3/9	0/32	1/32
L-A3	Ad magnum	9w, 32s	3	<b>D-e</b>	2/9	s2/9, e5/9, b1/9	0/32	1/32
L-A4	O felix Dei	11w, 32s	4	C-c	4/11	s1/11, e5/11, b0/11	0/32	0/32
L-A5	In sanctorum	9w, 32s	5	<b>F-g</b>	2/9	s4/9, e6/9, b2/9	0/32	1/32
L-Ab	Benedicta gratia Dei	18w, 64s	6	C-c	2/18	s4/18, e10/18, b2/18	0/64	1/64
2V- Am	O Gorgoni piissime	19w, 64s	1	<b>C-f</b>	8/19	s5/19, e15/19, b4/19	0/64	2/64

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-R1	Hodierna sollempnitas	16w, 48s	1	<b>C-f</b>	1/16	s10/16, e7/16, b4/16	1/48	4/48
M-R2	Christi miles Gorgonius	14w, 48s	2	<b>A- bflat</b>	4/14	s6/14, e9/14, b 4/14	3/48	1/48
M-R3	Confessione martyris	13w, 48s	3	<b>D-e</b>	3/13	s3/13, e6/13, b0/13	3/48	2/48
M-R4	Cessent inquit	16w, 48s	4	C-c	2/16	s2/16, e7/16, b1/16	3/48	3/48
M-R5	Permotus iracundia	15w, 48s	5	<b>D-g</b>	2/15	s8/15, e7/15, b3/15	1/48	1/48
M-R6	Suspensus athleta Dei	15w, 48s	6	C-c	3/15	s6/15, e11/15, b5/15	0/48	4/48
M-R7	Gaudebat Christi	17w, 48s	7	<b>F-aa</b>	5/17	s5/17, e9/17, b1/17	1/48	4/48
M-R8	Venerandus Gorgonius	14w, 48s	8	D-d	5/14	s5/14, e13/14, b4/14	3/48	2/48
M-R9	Expleto jam luctamine	64w, 32s	4	C_c	1/21	s4/21, e13/21, b3/21	3/64	1/64

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-V1	Bonum certanem	7w, 19s	1	<b>C-e</b>	3/7	s4/7, e5/7, b2/7	0/19	1/19
M-V2	Suspende mentis	8w, 24s	2	<b>GG-a</b>	2/8	s4/8, e4/8, b2/8	0/24	3/24
M-V3	Tristabatur se	7w, 24s	3	<b>D-e</b>	1/7	s2/7, e3/7, b1/7	1/24	0/24
M-V4	Illum credimus	8w, 24s	4	D-c	1/8	s0/8, e2/8, b0/8	0/24	0/24

#### 4. Chant offices. Gorgonius.

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-V5	Prorumpente diluculo	6w, 24s	5	<b>F-g</b>	1/6	s4/6, e3/6, b1/6	1/24	0/24
M-V6	Quorum respersus	9w, 24s	6	D-c	0/9	s1/9, e5/9, b1/9	0/24	1/24
M-V7	Cor contritum	7w, 24s	7	<b>F-aa</b>	3/7	s2/7, e5/7, b2/7	1/24	1/24
M-V8	Depascebat diutinum	7w, 24s	8	D-d	3/7	s4/7, <u>e6/7</u> , b4/7	0/24	1/24
M-V9	Comitatus angelico	8w, 32s	4	C-c	1/8	s0/8, e2/8, b0/8	0/32	0/32

Most of the chants consist of melodies with a wide range; exceeding the associated octave range of the respective mode (these ranges are marked in bold in the tables above). Only two chants have a range smaller than the octave: the verse *Illum credimus* of the fourth responsory and the sixth responsory verse, *Quorum respersus*. Eight of the thirty-six chants stay exactly in the octave range associated with the respective modes.

The traditional responsory verse tones are not used in this office.

The use of the Gallican ending is inconsistent. Most chants show use it for less than forty percent of word-endings. An example where the use of the Gallican ending is comparatively frequent is the Magnificat antiphon of the Second Vespers, *O Gorgoni piissime*:

##### Antiphona ad Magnificat *O Gorgoni piissime* (2V-Am)

1



Twenty-six of the thirty-six chants end at least half of the respective chant's words on goal pitches, ten of them with a very high number (these are underlined in the tables above). One of these is the eighth responsory, *Venerandus Gorgonius*, and its verse:

#### 4. Chant offices. Gorgonius.

##### Responsorium VIII *Venerandus Gorgonius* (M-R8)

8



R. Ve- ne- ran- dus Gor- go- ni- us len- tis ad- mo- tus ig- ni- bus



cru- ci- a- tur im- ma- ni- us et re- tarda- tur o- bi- tus.



Sic merces cres- cit mar- ty- ri con- fu- si- o- que Ce- sa- ri.



V. Depasce- bat di- u- ti- num fes- sa membra incendi- um il- la- tum et co- hi- bi- tum.



Sic merces.

Of the fourteen multisyllabic words making up the responsory, *Venerandus Gorgonius*, thirteen of the fourteen words end on goal pitches; nine of the words end on the finalis, *G*, two on the fourth below the finalis, *D* and two on the fifth above the finalis, *d*. Only one word, *confusioque*, phrase six, does not end on a goal pitch, but instead ends on an *E*. The verse consists of six words out of seven that end on goal pitches; three words end on the finalis, *G*, two words on the fourth below the finalis, *D* and one on the fifth above the finalis, *d*.

The next two tables show the pitches of phrase-endings in each chant as well as the number of words that end on goal pitches. The phrases that end on goal pitches have been marked in bold, those that do not, in *italics*. The final column gives the number of multisyllabic words that end on goal pitches out of the total number of multisyllabic words per chant.

Position	Incipit	Mode	Phrase endings	Goal pitches in multisyllabic words
1V-Am	Christiana devotio	1	<b>a a a D a dGD</b>	12/22
M-I	Sanctorum sancto	7	<b>G d d G</b>	4/10
M-A1	Primus imperatorii	1	<b>a D a D</b>	7/12
M-A2	Occulto tyrocinio	2	<b>D DGD</b>	6/9
M-A3	Commilitonum mentibus	3	<b>b E b E</b>	5/9
M-A4	Sacrilegorum rabie	4	<b>E EaE</b>	4/10
M-A5	Agone coepto martyris	5	<b>c F c F</b>	8/10
M-A6	Firmato tandem animo	6	<b>F FaF</b>	8/11
M-A7	Sanctos ductus	7	<b>d GcG</b>	5/10
M-A8	Frustra tyrannus replicat	8	<b>G G d G</b>	9/12
M-A9	Ait eam palmae	1	<b>a D a D</b>	6/10

#### 4. Chant offices. Gorgonius.

Position	Incipit	Mode	Phrase endings	Goal pitches in multisyllabic words
L-A1	Gorgonii sanctissimum	1	<b>a D a D</b>	8/10
L-A2	Honore tandem debito	2	<b>EDED</b>	5/9
L-A3	Ad magnum Christi	3	<b>b EGE</b>	5/9
L-A4	O felix Dei	4	<b>E b b E</b>	5/11
L-A5	In sanctorum ecclesia	5	<b>c F c F</b>	6/9
L-Ab	Benedicta gratia Dei	6	<b>aF F F F FaF</b>	10/18
2V-Am	O Gorgoni piissime	1	<b>D a a D a a a D</b>	15/19

In the antiphons, the majority of the phrases end on relevant goal pitches. The high number of phrase-endings on goal pitches does not always coincide with a high number of multisyllabic words ending on goal pitches. For example, the Magnificat antiphon, *Christiana devotio*, of the First Vespers. Seven of the eight phrase endings have a cadence on a relevant goal pitch, but only half of the multisyllabic words end on goal pitches. Another example is the fourth antiphon of Lauds, *O felix Dei*, where all four of the phrases have cadences on goal pitches, but less than half of the multisyllabic words end on goal pitches.

Position	Incipit	Mode	Phrase endings	Goal pitches in multisyllabic words
M-R1	Hodierna sollempnitas	1	<b>aFa D dF</b>	7/16
M-V1	Bonum certanem	1	<b>a a D</b>	5/7
M-R2	Christi miles Gorgonius	2	<b>C ED D D D</b>	9/14
M-V2	Suspende mentis	2	<b>D D D</b>	4/8
M-R3	Confessione martyris	3	<b>cE b EcE</b>	6/13
M-V3	Tristabatur se	3	<b>b e E</b>	3/7
M-R4	Cessent inquit martyr tuae	4	<b>E E a E E E</b>	7/16
M-V4	Illum credimus	4	<b>EaE</b>	2/8
M-R5	Permotus iracundia	5	<b>a ac FaF</b>	7/15
M-V5	Prorumpente diluculo	5	<b>ec F</b>	3/6
M-R6	Suspensus athleta Dei	6	<b>aF F F C F</b>	11/15
M-V6	Quorum respersus	6	<b>F F F</b>	5/9
M-R7	Gaudebat Christi famulus	7	<b>F cg G g G</b>	9/17
M-V7	Cor contritum	7	<b>d d G</b>	5/7
M-R8	Venerandus Gorgonius	8	<b>G D daG G</b>	12/14
M-V8	Depascebat diutinum	8	<b>G d G</b>	6/7
M-R9	Expleto jam luctamine	4	<b>FE E E E FE</b>	13/21
M-V9	Comitatus angelico	4	<b>EF aE</b>	2/8

Goal pitches on phrase cadences in the responsories and their verses are inconsistent. At least eight percent of the responsories' phrase endings are on goal pitches, the exception being the fifth responsory, *Permotus iracundia*, where only half the phrases end on goal pitches. Six of the verses use goal pitches to end off all phrases; two, *Illum credimus* (M-V4) and *Prorumpente diluculo* (M-V5), end two-thirds of the phrases on goal pitches. Just one verse, *Comitatus angelico*, ends only half the phrases on goal pitches.

Some of the chants' melodic phrases are built completely around the goal pitches, moving between the finalis and the relevant fourth below and fifth above, sometimes crossing an octave in one phrase through a variety of movements to cement the modal "sound". Examples are:



4. Chant offices. Gorgonius.

**Responsorium III Confessione martyris (M-R3)**

3



**Antiphona V Agone coepto martyris (M-A5)**

5



**Responsorium V Permotus iracundia (M-R5)**

5



Scale movement mostly follow a downward trajectory, usually converging a fifth. There are, however, a few examples of scale segments over a sixth, although none over a larger interval than a sixth:

**Responsorium I Hodierna sollemnitas (M-R1)**

1



**Responsorium II Christi miles Gorgonius (M-R2)**

2



**Responsorium VII Gaudebat Christi famulus (M-R7)**

7



**Responsorium VIII Venerandus Gorgonius (M-R8)**

8



#### 4. Chant offices. Gorgonius.

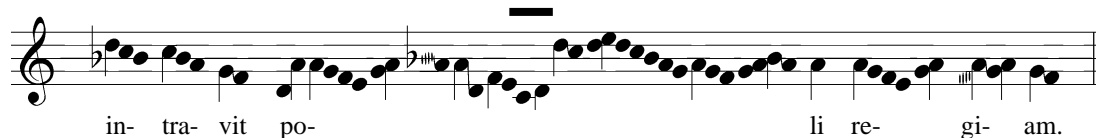


Interval leaps occur inconsistently in the chants for this office, and in some chants not at all (for example, the fifth and sixth antiphons *Agone coepto martyris* and *Firmato tandem animo*). When interval leaps do occur, they are mostly leaps of a fifth. Only one leap larger than a fifth occurs.

A leap of an octave occurs in the last phrase of the first responsory, *Hodierna sollemnitas*, between the low and high finalis:

#### Responsorium I *Hodierna sollemnitas* (M-R1)

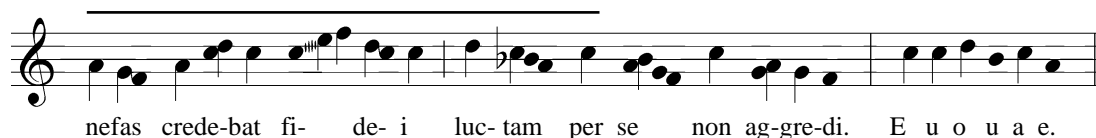
1



Repeated melodic segments also feature in some of the chants. An example is the fifth antiphon, *Agone coepto martyris*:

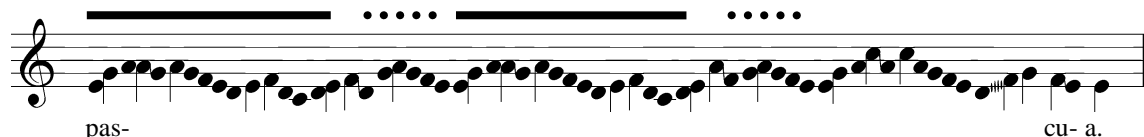
#### Antiphona V *Agone coepto martyris* (M-A5)

5



#### Responsorium IX *Expleto jam luctamine* (M-R9)

4



### V. Conclusion

The office for Gorgonius is in rhymed verse. Goal pitches play an important role in all chant melodies, and their ranges are wide as well. Other important stylistic markers, such as the

#### 4. Chant offices. Gorgonius.

Gallican ending, and the use of tone groups and scale segments are not so much in evidence. This office forms part of the “modern” stylistic layer, leaning a little to the conservative side.

# Willibrord, Bishop of Utrecht and Apostle of Frisia

## I. Introduction

Willibrord was born in 658 to an Anglo-Saxon family. He received his education at the Abbey of Ripon (near York) under the guidance of St. Wilfrid, after which he entered the Benedictine Order. He spent twelve years in the monastery of Rathmelsigi (Mellifont) in Ireland under St. Egbert and was ordained there as a priest. He set out from Ireland on his evangelical mission to Frisia with eleven other companions in 690. He preached in Western Frisia, with the blessing of Pepin of Herstal who had just conquered the area. In the year 692, he travelled to Rome to ask Pope Sergius I for his blessing on this mission. After his return, St. Suitbert was elected by the missionaries as bishop, but Pepin did not agree with this, sending Willibrord back to Rome for a second time in 695 to be consecrated as bishop on 21 November 695. He then returned north to Utrecht, to establish his episcopal see. He founded a monastery at Echternach – he received the land for this purpose from Irmina von Oeren, a rich aristocratic woman from Trier. Willibrord had plans to spread the evangelical word not only in Frisia, but also in Denmark and Heligoland. During the reign of Radbod (714-719), who took over the Frisian throne on Pepin's death, Willibrord and his missionaries were driven out of Frisia, and many churches were destroyed. Willibrord died on 7 November 739 and was buried at Echternach.<sup>495</sup> His feast day first appears in Trier in a calendar dating to the tenth century.<sup>496</sup>

## II. Sources

The office for St. Willibrord is transcribed in Part II of this thesis from the manuscript Trier 486, fol. 220v-224r, an antiphoner of the end of the fourteenth century from Koblenz. It follows the secular cursus. The Trier Liber Ordinarius has the same chants with one exception. It adds the antiphon, *Juravit*, to be sung with all the psalms in Second Vespers. This shows that the office formed part of the Trier liturgical tradition at the beginning of the fourteenth century, although the office is not included in the antiphoner Trier 480.

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<sup>495</sup> Holweck, *Biographical Dictionary of the Saints*, 1039; Heinz, *Heilige im Saarland*, 104-112; Mersman, "St. Willibrord", Schäfer, "Willibrord von Echternach" <http://www.newadvent.org/cathen/15645a.htm>; Ökumenisches Heiligenlexikon: [http://www.heiligenlexikon.de/BiographienW/Willibrord\\_von\\_Echternach.html](http://www.heiligenlexikon.de/BiographienW/Willibrord_von_Echternach.html). Much has been written about the saint's life and evangelical work. Amongst others, Reischmann has published a translation of a vita written by Alcuin of York in German (*Willibrord – Apostel der Friesen. Seine Vita nach Alkuin und Thiofrid*). Kiesel has published an edition concerning Willibrord and his representation in art (*Der Heilige Willibrord im Zeugnis der Bildenden Kunst*). Camilla Wampach has published a work with information about Willibrord, covering his childhood and education, the Scottish mission to the continent, as well as his work in Echternach (*Sankt Willibrord. Sein Leben und Lebenswerk*). Two editions edited by Kiesel & Schröder and Bange & Weiler respectively, bring together a variety of articles. The first, *Willibrord. Apostel der Niederlande, Gründer der Abtei Echternach*, looks mainly at the cult of Willibrord in the context of the Echternach monastery, but also gives information about the monastery itself in the early Middle Ages. The second, *Willibrord, Zijn Wereld en Zijn Werk*, is the proceeds of a conference held about the saint in Nijmegen in 1989. Articles range from information about the mission on the continent, to thoughts on religion.

<sup>496</sup> Miesges, *Trierer Festkalender*, 11, 30 f. "M<sup>1</sup> = Hontheim, Prodromus historiae Treverensis I, S. 373-379, Calendarium s. Maximini praemissum psalterio saeculi X."

#### 4. Office chants. Willibrord.

An antiphoner from Utrecht, Universiteitsbibliotheek, 406 (olim 3 J 7), of the early twelfth century, also has an office for St. Willibrord (fol.194r-196v).<sup>497</sup> This office is almost identical to the one in Trier 486, with the exception of minor melodic variants and two chants, the sixth Matins antiphon, *Artioris itaque vitae*, and the fifth Lauds antiphon, *Sacerdotis sui preces*, both in mode 6 in Trier 486 but in the sixth mode transposed in Utrecht 406. Willibrord founded the monastery in Echternach, and one would expect his office to play a prominent role in the liturgy there. Unfortunately, most of the early liturgical sources from Echternach have been lost.<sup>498</sup> In his study, *La culture musicale de l'abbaye d'Echternach au Moyen Age*, Lochner gives an overview of the extant sources of the office for St. Willibrord, including one from Echternach. The oldest antiphoner that he could find dates from the beginning of the sixteenth century, Luxembourg, Bibliothèque Nationale, Ms. I:105.<sup>499</sup> This is a monastic office, containing all the chants of the secular form.

		<b>Trier 480</b>		<b>Utrecht 406</b>		<b>Luxem- burg 105</b>	
<b>Position</b>	<b>Incipit</b>	<b>Mode</b>	<b>Range</b>	<b>Mode</b>	<b>Range</b>	<b>Mode</b>	<b>Range</b>
1V-Am	Egregius Christi	4	C-c	4	C-c	4	C-c
M-I	Jubelemus Deo	4	C-a	4	C-c	4	C-c
M-A1	Sancti patris Willibrordi	1	C-c	1	C-c	1	C-c
M-A2	Sicut praecursor Domini	2	A-G	2	A-G	2	A-G
M-A3	Ad hoc tantum Deo	3	D-e	3	D-d	*	-
M-A(4)	Sic cottidie bonae					4	C-c
M-A(5)	In sacris igitur					5	F-f
M-A(6)	Artioris itaque vitae					6	C-c
M-Ra	Ab ineunte pueritia	2	A-a				
M-V	Cepit igitur	2	C-a				
M-R1	Beatus puer Willibrordus	1	C-d	1	C-d	1	C-d
M-V1	Ut fragilis	1	E-c	1	E-c	1	D-c
M-R2	Ab ineunte pueritia	2	A-a	2	A-a	2	A-a
M-V2	Cepit igitur	2	C-a	2	C-a	2	C-a
M-R(3)	Iste est de sublimibus					8	C-d
M-V(3)	Iste est qui					8	F-d
M-R3(4)	Puer egregius Willibrordus	3	D-d	3	D-d	3	C-d
M-V3(4)	Nulli secundus	3	G-d	3	G-d	3	G-d
M-A(7)	Studiosissime vir Dei					7	G-g
M-A(8)	Semina denique vite					8	F-d
M-A(9)	Principis Francorum					1	C-d
M-A(10)	Igitur sanctus confessor					2	C-a
M-A(11)	Dumque urbi propinquaret					3	C-d
M-A(12)	Sanctus itaque Willibrordus					4	C-c
M-A4	Hic cottidie bonae	4	C-b	4	C-c		
M-A5	In sacris igitur	5	F-f	5	F-f		
M-A6	Artioris itaque vitae	6	C-c	6T	G-g		
M-R4(5)	Sanctus adolescens	4	C-c	4	C-c	4	
M-V4(5)	Sanctorum patrum	4	D-c	4	D-c	4	C-c
M-R5(6)	Igitur anno tricesimo	5	F-f	5	F-f	5	F-f

<sup>497</sup> De Loos, "Introduction", xxi. For more information on this source: De Loos, "Introduction", 5-20 in Steiner, *Utrecht Ms. 406*.

<sup>498</sup> Michael Huglo, in his article "Les Fragments d'Echternach", gives an overview of the forty-eight fragments held in the National Library of Paris (Paris, Bibliothèque Nationale, Ms Lat. 9488). In his articles he gives short descriptions of forty-eight segments contained in this manuscript. This might be an interesting starting point for research into the content of the early Echternach liturgy.

<sup>499</sup> Lochner, *La culture musicale d'Echternach*, vol. I, 145-149. Hereafter referred to as Luxembourg 105.

#### 4. Office chants. Willibrord.

		<b>Trier 480</b>		<b>Utrecht 406</b>		<b>Luxem- burg 105</b>	
<b>Position</b>	<b>Incipit</b>	<b>Mode</b>	<b>Range</b>	<b>Mode</b>	<b>Range</b>	<b>Mode</b>	<b>Range</b>
M-V5(6)	Paruum eivi	5	F-d	5	F-d	5	F-d
M-R6(7)	Visum est ergo	6T	G-aa	6T	G-aa	6T	G-aa
M-V6(7)	Non cessabat	6T	b-aa	6T	G-aa	6T	a-aa
M-A7	Studiosissime vir Dei	7	G-g	7	G-g		
M-A8	Semina denique vite	8	F-d	8	F-d		
M-A9	Principis Francorum	1	C-d	1	C-d		
M-A(13)	Bissenis fratribus					1	C-c
M-R7(8)	Angelica revelation	7	F-g	7	F-g	7	F-g
M-V7(8)	Ut in eo	7	G-g	7	G-g	7	G-f
M-R(9)	Sancte Willibrorde Christi					2	A-a
M-V(9)	O sancte Willibrorde					2	C-a
M-R8(10)	A Deo praelectus <sup>500</sup>	8	C-d	8	C-d	8	C-d
M-V8(10)	Vir virtute	8	F-d	8	F-d	8	F-d
M-R9(11)	In gente Fresonum	1	C-d	1	C-d	*	
M-V9(11)	Et quocumque	1	C-d	1	C-d		
L-A1	Per dies singulos <sup>501</sup>	2	A-a	2	A-a	2 <sup>502</sup>	A-a
L-A2	Cooperunt itaque	3	D-d	3	D-d	3	D-d
L-A3	Sanctus vir Dei	4	C-c	4	C-c	4	C-c
L-A4	Vir Deo plenus	5	F-f	5	F-f	5	F-f
L-A5	Sacerdotis sui preces	6	C-d	6T	G-aa	6T	G-aa
L-Ab	Summus sacerdos	7	F-g	7	F-g	7	F-g
2V-A1	Tu es sacerdos					1	C-c
2V-A2	Dispersisti et dedisti					2	A-a
2V-A3	Omnis possessionis					3	E-e
2V-A4	Vota tua Domino					4	C-c
2V-R	Sancte Willibrorde					8	G-d
2V-Am	Dum praesulis almi	8	D-d	8	D-d	8	D-d

In his study, Lochner posed the question which of the two offices came first – was the monastic office an augmentation of the secular office, or the secular office a reduction of the monastic office? Lochner refers to a fragment, Paris, Bibl. Nat., lat. 10837, which he dates to the eleventh century.<sup>503</sup> This fragment is from a notated breviary from Echternach, and contains the responsory *Sint lumbi vestri*, followed by the antiphon, *Bissenis fratribus* and the responsory *Angelica revelatione*. On the verso side, the office continues with the two responsories *Sancte Willibrorde* and *A Deo praelectus*.<sup>504</sup> As Lochner concludes, this only shows that the monastic office was in use in the eleventh century. Lochner then turns to the text to show that the secular office is, in fact, the older of the two variants. Lochner shows that all of the chants from the

<sup>500</sup> In Utrecht 406 M-R8 and M-R9 seems to be inversed. The responsory, *A Deo praelectus*, is written at the bottom of fol. 195v, goes over to fol. 196r after the word *maiori*, and returns to fol. 195v to write the verse, *Vir virtute*, underneath the start of the responsory. It is possible that the responsory *A Deo praelectus* was supposed to be sung as the eighth responsory, and the scribe simply forgot to write it in its proper place. When the error was recognized, what seems like the same hand, only much narrower, due to space constriction, added the responsory to the bottom of the two folios.

<sup>501</sup> The Lauds antiphons in Utrecht 406 have no differentiae.

<sup>502</sup> The psalm tone is that of mode 2, but starts on *a*.

<sup>503</sup> Concerning the date, Lochner states the same as Kiesel, *Der Heilige Willibrord*, 73. Kiesel refers to the same fragment found as fol. 1 in a sacramentary from Echternach, dating from the ninth century, Paris, Bibl. Nat., lat. 9433. Kiesel mentions churches and dioceses where the cult of St. Willibrord was celebrated (Kiesel, *Der Heilige Willibrord*, 73-75).

<sup>504</sup> Lochner, *La culture musicale d'Echternach*, vol. I, 171.

#### 4. Office chants. Willibrord.

secular office were taken directly from the *Vita Willibrordi*<sup>505</sup>, authored by Alcuin. Lochner remarks that, chronologically, the first three responsories follow on the first three antiphons, and the second set of three antiphons from the second Nocturn again follow on the three responsories from the first Nocturn. However, the three antiphons from the second Nocturn follow directly on the antiphons of the first Nocturn in the monastic office, throwing the chronological logic of the text off. He also showed that the chant texts used exclusively in the monastic office do not originate from the *Vita Willibrordi*, but from other texts, also by Alcuin, the feast of St. John the Baptist, the common of the confessors and the psalms.<sup>506</sup> Lochner makes a very good case for the secular office being the earliest form of the office for St. Willibrord.

He dates it between the middle of the ninth century and 973, when the monastery was reformed by the abbot of St. Maximin and started following Benedictine rule. As to where the secular office was written, Lochner supposes that it could have been written in Echternach during the secular period, or at another secular scriptorium. He mentions as a possibility Utrecht, but not Trier, although he points out that the lessons for the Echternach office have also been found in Trier sources.<sup>507</sup>

In his study, Lochner includes a transcription of the office as found in Utrecht 406, with variants from Utrecht, Universiteitsbibliotheek Ms. 407 (an antiphoner dating from the fourteenth/fifteenth century) and Xanten, Stiftsarchiv H 104 (an antiphoner dating from the beginning of the thirteenth century, with additions from the fourteenth/fifteenth centuries).<sup>508</sup> He does not, however, attempt a musical analysis of the chants, except for remarking on the fact that they follow the modal order, which is very rare for the period in which it was presumably written.<sup>509</sup>

### III. Musical analysis

The modes of the antiphons and responsories are in numerical sequence, with the exception of the Magnificat antiphon of First Vespers, which is in the fourth mode. The sixth responsory is in the sixth mode transposed.

The following tables represent data from a musical analysis of the office for St. Willibrord as found in Trier 486:

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
1 V- Am	Egregius Christi	27w, 79s	4	C-c	1/27	s5/27, e5/27, b0/27	0/79	0/79
M-I	Jubelemus Deo	13w, 42s	4	C-a	0/13	s2/13, e2/13, b0/13	1/42	1/42

<sup>505</sup> MGH SS rer. Merow. VII, 113-141.

<sup>506</sup> Lochner, *La culture musicale d'Echternach*, vol. I, 171-175.

<sup>507</sup> Lochner, *La culture musicale d'Echternach*, vol. I, 175.

<sup>508</sup> Lochner, *La culture musicale d'Echternach*, vol. I, 184. For the transcription please see Lochner, *La culture musicale d'Echternach*, vol. II, 29-64.

<sup>509</sup> Lochner, *La culture musicale d'Echternach*, vol. I, 189-198.

#### 4. Office chants. Willibrord.

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-A1	Sancti patris Willibrordi	12w, 42s	1	<u>C-c</u>	4/12	s6/12, e6/12, b2/12	0/42	2/42
M-A2	Sicut praecursor	13w, 48s	2	A-G	4/13	s6/13, e9/13, b4/13	0/48	0/48
M-A3	Ad hoc tantum	14w, 48s	3	<b>D-e</b>	0/14	s4/14, e1/14, b1/14	0/48	0/48
M-A4	Hic cottidie bonae	38w, 11s	4	C-b	2/11	s3/11, e5/11, b1/11	1/38	0/38
M-A5	In sacris igitur	15w, 57s	5	F-f	0/15	s6/15, e5/15, b1/15	0/57	0/57
M-A6	Artioris itaque	16w, 62s	6	C-c	1/16	s7/16, e8/16, b4/16	0/62	0/62
M-A7	Studiosissime vir	9w, 35s	7	G-g	0/9	s5/9, e7/9, b4/9	0/35	1/35
M-A8	Semina denique	16w, 40s	8	F-d	2/16	s5/16, e9/16, b2/16	0/40	1/40
M-A9	Principis Francorum	16w, 58s	1	<b>C-d</b>	3/16	s10/16, e12/16, b8/16	0/58	1/58
L-A1	Per dies singulos	15w, 54s	2	A-a	0/15	s1/15, e7/15, b0/15	0/54	0/54
L-A2	Cooperunt itaque	18w, 56s	3	<u>D-d</u>	1/18	s1/18, e1/18, b1/18	0/56	0/56
L-A3	Sanctus vir Dei	20w, 57s	4	<u>C-c</u>	4/20	s2/20, e6/20, b0/20	0/57	0/57
L-A4	Vir Deo plenus	26w, 77s	5	F-f	1/26	s15/26, e9/26, b7/26	0/77	0/77
L-A5	Sacerdotis sui	17w, 55s	6	<b>C-d</b>	1/17	s6/17, e8/17, b3/17	0/55	0/55
L-Ab	Summus sacerdos	25w, 83s	7	<b>F-g</b>	4/25	s10/25, e18/25, b5/25	0/83	2/83
2V- Am	Dum praesulis almi	26w, 92s	8	D-d	7/26	s10/26, e14/26, b5/26	0/92	0/92

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-Ra	Ab ineunte	11w, 40s	2	A-a	2/11	s6/11, e8/11, b4/11	0/40	0/40
M-R1	Beatus puer Willibrordus	16w, 54s	1	<b>C-d</b>	2/16	s7/16, e13/16, b5/16	0/54	5/54
M-R2	Ab ineunte	11w, 40s	2	A-a	1/11	s6/11, e8/11, b4/11	0/40	0/40
M-R3	Puer egregius Willibrordus	13w, 45s	3	<u>D-d</u>	0/13	s2/13, e4/13, b0/13	2/45	1/45
M-R4	Sanctus adolescens	19w, 65s	4	<u>C-c</u>	0/19	s0/19, e5/19, b0/19	0/65	0/65
M-R5	Igitur anno tricesimo	21w, 69s	5	F-f	0/21	s13/21, e11/21, b6/21	0/69	0/69
M-R6	Visum est ergo	20w, 65s	6T	<b>G-aa</b>	0/20	s13/20, e15/20, b10/20	0/65	0/65
M-R7	Angelica revelatione	19w, 66s	7	<b>F-g</b>	1/19	s13/19, e17/19, b11/19	0/66	2/66
M-R8	A Deo praelectus	19w, 67s	8	<b>C-d</b>	2/19	s9/19, e13/19, b6/19	0/67	1/67
M-R9	In gente Fresonum	26w, 84s	1	<b>C-d</b>	4/26	s14/26, e14/26, b8/26	0/84	4/84

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-V9	Et quocumque	16w, 43s	1	<b>C-d</b>	3/16	s9/16, e11/16, b5/16	0/43	0/43

Of the thirty-six chants in this office, ten melodies use the whole octave range. Six also cover an octave range, but not the octave range associated with the respective modes (these ranges are underlined in the tables above). Ten exceed an octave, but never more than one tone at either end of the octave (these ranges are marked in bold in the tables above). A number have ranges of a fifth to a seventh.



#### 4. Office chants. Willibrord.

Eight of the responsories have traditional verse tones. The ninth responsory verse, *Et quocumque*, shows similarities to the first mode traditional verse tone: most of the melody (and words) revolve around the tone *a*. Otherwise it does not follow the traditional responsory verse tone melody, and also ends on the finalis, *D*, instead of *F*.

The so-called Gallican ending occurs very seldom, and in some chants not at all. The chant with the most use of the Gallican ending is the first antiphon, *Sancti patris Willibrordi*, and there the ending is only used four times:

##### Antiphona I Sancti patris Willibrordi (M-A1)

I

A. Sancti pa-tris Willi- brordi sacra na-ti-vi- ta-te fu-e-runt ex- or-di- a

et mox in u- te- ro ma- tris di-vi-ne e- lec-ti- o- nis pre- sa- gi- a.

Ps. Beatus vir.

The use of goal pitches at the end of multisyllabic words is inconsistent. In the majority of the chants less than half of the words end on goal pitches, the antiphons less than the responsories. The antiphons in the first and second Nocturns never have goal pitches on more than half the words in a chant. The third antiphon of Matins, *Ad hoc tantum Deo*, only uses goal pitches on the ending of one word out of a possible fourteen.

The situation is the same for the Lauds antiphons, except the Benedictus antiphon, *Summus sacerdos*, where almost three-quarters of the words end on goal pitches. The antiphons of the Third Nocturn also differ from the rest of the group; in the eighth antiphon, *Semina denique vitae*, nine of the sixteen multisyllabic words end on goal pitches, a little more than half the words. The seventh and ninth antiphons, *Studiosissime vir Dei* and *Principis Francorum* have the highest use of goal pitches per word of all the antiphons. The responsories show a much higher number of words ending on goal pitches, although there are exceptions. In the third and fourth responsories, *Puer egregius Willibrordus* and *Sanctus adolescens*, they occur in only a third and less than a third of the words, respectively. The seventh responsory, *Angelica revelatione*, has the highest use of goal pitches per word endings of all the chants, not only the responsories. Seventeen of the nineteen multisyllabic words end on goal pitches:

#### 4. Office chants. Willibrord.

##### Responsorium VII *Angelica revelatione* (M-R7)

7

An-ge-li-ca re-vela-ti-o-ne be-a-tis-si-mus a-posto-li-cus  
 in sompnis am-mo-ni-tus sanctum vi-rum  
 cum mag-no gau-di-o  
 et hono-re sus-ce-pit.  
 At-que Archiepis-co-pum or-di-na-vit  
 no-men-que il-li  
 cle-mens im-po-su-it.

The use of scale movement of a fifth or more is low in this office and only occurs in three chants: the invitatory antiphon, *Jubilemus Deo*, the third responsory, *Puer egregius Willibrordus*, and the fourth Matins antiphon, *Hic cottidie bonae*. The same could be said for the use of interval leaps, with a few exceptions. For example, the melody of the first responsory, *Beatus puer Willibrordus* (model1), has five interval leaps, four over the interval of a fifth (*D-a*) between the finalis and the fifth above the finalis. This could be seen as an effort on the side of the composer to cement the most important pitches to the relevant mode in the listener's ear, as well as one leap of a sixth, *a-C*, which in turn leads to the finalis *D*. Overall,

#### 4. Office chants. Willibrord.

the antiphons move very conservatively, with the melody moving stepwise, and with no large interval leaps involved.

#### **IV. Conclusion**

The text for the office in honour of Willibrord is in prose. The musical analysis shows a minimal use of modern stylistic characteristics. Although all the melodies move over a wide range, this is still done very conservatively. Traditional verse tones are still used. It is clearly part of the older layer of chant which follows after the offices in honour of Roman saints. The musical style of this office shows similarities to the office of St. Eucharius, the first Bishop of Trier which was probably composed in the latter part of the tenth century. The musical analysis of the office for St. Willibrord supports Lochner's theory that the office might have been composed between the middle of the ninth century and 973.

# Florinus, Priest

## I. Introduction

Florinus was born in the Vinschgau Valley (now part of South Tyrol, Italy). According to tradition, his father was of Anglo-Saxon descent and his mother a converted Jewess. He was educated by the priest Alexander, whom he succeeded in his duties at the church of St. Peter in Remüs (now Ramosch in east Switzerland). He performed many miracles, amongst others turning water into wine. After his death in the sixth/seventh century, miracles continued to occur at his tomb. Count Hermann von Schwaben brought some of his relics to the Marienstift in Koblenz around the year 950.<sup>510</sup>

His feast day is on November 17. The earliest liturgical witness to his veneration in Trier is a calendar of the eleventh century used at the St. Simeon monastery.<sup>511</sup>

## II. Sources

The office for St. Florinus is transcribed in Part II of this thesis from the fifteenth-century antiphoner from St. Castor, Koblenz, Trier 491, f. 312v-317r. This office is also included in Trier 490, f. 246r-249v, from St. Florinus in Koblenz, also of the fifteenth century.

## III. Musical analysis

The chants for this office follow the modal order in both the antiphons and the responsories. The sixth responsory, *In signi viro sacro*, in mode 6 transposed.

The following tables present data from a musical analysis of the office for St. Florinus:

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
1V- Am	Gloriosae confessor	29w, 97s	1	<b>C-f</b>	9/29	s11/29, e21/29, b8/29	5/97	5/97
C-An	Tunc pro tanto	17w, 50s	6	<b>C-d</b>	1/17	s4/17, e9/17, b2/17	0/50	1/50
M-I	Exsultantes Deo salutari	12w, 40s	4	<u>C-c</u>	0/12	s3/12, e5/12, b2/12	0/40	2/40
M-A1	Igitur beati pater	10w, 32s	1	<b>C-f</b>	1/10	s4/10, e6/10, b2/10	3/32	1/32
M-A2	Quo ibi morante	14w, 42s	2	A-a	5/14	s5/14, e12/14, b5/14	0/42	0/42
M-A3	Hi venientes in	12w, 43s	3	<b>C-e</b>	2/12	s3/12, e3/12, b0/12	0/43	1/43
M-A4	Quadam die beato	18w, 51s	4	<u>C-c</u>	5/18	s2/18, e4/18, b1/18	0/50	1/50
M-A5	Vir Dei potentis	14w, 47s	5	F-f	0/14	s5/14, e11/14, b5/14	0/47	1/47
M-A6	Ut solent mali	15w, 46s	6	C-c	0/15	s7/15, e9/15, b3/15	0/46	1/46
M-A7	Sacerdos Christi Florinus	18w, 55s	7	<b>F-g</b>	7/18	s7/18, e10/18, b2/18	0/55	1/55
M-A8	Prophético namque praedixit	16w, 48s	8	<b>D-e</b>	6/16	s9/16, e12/16, b6/16	0/48	0/48

<sup>510</sup> Holweck, *Biographical Dictionary of the Saints*, 391; Schäfer, "Florinus von Vinschgau", [http://www.heiligenlexikon.de/BiographienF/Florinus\\_vom\\_Vinschgau.html](http://www.heiligenlexikon.de/BiographienF/Florinus_vom_Vinschgau.html).

<sup>511</sup> Miesges, *Trierer Festkalender*, 12, 102 f. "S<sup>2</sup> = Hontheim I, S 387-393, Calendarium saeculi XI. exenntis praemissum psalterio minoris formae".

#### 4. Office chants. Florinus.

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-A9	Post ejus ergo	22w, 66s	1	<b>C-e</b>	7/22	s8/22, e14/22, b4/22	0/66	3/66
L-A1	Educto a loco	16w, 45s	2	<b>GG-a</b>	7/16	s4/16, e13/16, b4/16	0/45	0/45
L-A2	Qui ergo tam	13w, 37s	3	<b>D-e</b>	2/13	s2/13, e9/13, b1/13	0/37	1/37
L-A3	Igitur vini liquore	16w, 47s	3(4)	<b>C-c</b>	3/16	s2/16, e3/16, b0/16	1/47	3/47
L-A4	Miserunt ergo	17w, 48s	5	<b>F-aa</b>	1/17	s6/17, e12/17, b4/17	0/48	1/48
L-A5	Tunc pro tanto	16w, 50s	6	<b>C-d</b>	0/16	s3/16, e9/16, b1/16	0/50	1/50
L-Ab	Postquam pretiosus	21w, 66s	7	<b>F-aa</b>	6/21	s14/21, e17/21, b10/21	1/66	3/66
2V- Am	Sancte deoque dilecte	19w, 59s	8	<b>D-e</b>	7/19	s9/19, e17/19, b8/19	1/59	1/59

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-R1	Egregiae indolis puero	18w, 58s	1	<b>C-e</b>	7/18	s14/18, e18/18, b14/18	1/58	2/58
M-R2	Igitur beatissimi doctor	21w, 65s	2	<b>A- bflat</b>	9/21	s7/21, e17/21, b6/21	3/65	4/65
M-R3	Beato Florino commissam	14w, 48s	3	<b>D-e</b>	3/14	s3/14, e6/14, b0/14	3/47	0/47
M-R4	Laudemus hunc magni	19w, 18s	4	<b>C-c</b>	6/19	s2/19, e6/19, b1/19	2/57	1/57
M-R5	Dum beati preceptor	17w, 53s	5	<b>D-g</b>	1/17	s10/17, e14/17, b7/17	2/53	5/53
M-R6	In signi viro sacro	20w, 64s	6T	<b>F-aa</b>	2/20	s8/20, e16/20, b7/20	3/64	7/64
M-R7	Transactis multorum	18w, 59s	7	<b>F-aa</b>	4/18	s14/18, e14/18, b12/18	4/59	4/59
M-R8	Cum secunda monitus	24w, 71s	8	<b>C-d</b>	6/24	s12/24, e16/24, b5/24	1/71	3/71
M-R9	O pie Florine	16w, 45s	1	<b>C-g</b>	5/16	s6/16, e14/16, b6/16	4/45	5/45

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-V1	Ut in lege	10w, 33s	1	<b>B-d</b>	3/10	s6/10, e7/10, b4/10	0/33	1/33
M-V2	Quia juxta	9w, 29s	2	<b>C-a</b>	3/9	s3/9, e6/9, b1/9	0/29	0/29
M-V3	Tota die	8w, 25s	3	<b>D-e</b>	2/8	s2/8, e4/8, b1/8	0/25	1/25
M-V4	Quia perfecte	10w, 28s	4	<b>C-c</b>	3/10	s0/10, e4/10, b0/10	1/30	1/30
M-V5	Quod illo	9w, 26s	5	<b>F-g</b>	1/9	s3/9, e5/9, b1/9	0/26	0/26
M-V6	Ut talentum	8w, 27s	6T	<b>G-aa</b>	2/8	s2/8, e5/8, b1/8	0/27	3/27
M-V7	Que verba	10w, 38s	7	<b>F-g</b>	2/10	s5/10, e10/10, b5/10	0/37	0/37
M-V8	Tremefactus presbiter	11w, 34s	8	<b>F-f</b>	2/11	s7/11, e8/11, b5/11	0/34	1/34
M-V9	Ut sibi nos	4w, 14s	1	<b>C-f</b>	¼	s3/4, e3/4, b2/4	3/14	1/14

Thirty chants' ranges are wider than an octave, having one and/or two tones at the bottom and/or the top of the octave. An exception is the third responsory, *O pie Florine*, of which the range is augmented by a tone at the bottom and a third at the top.

#### 4. Office chants. Florinus.

##### Responsorium IX *O pie Florine* (M-R9)

*I*

R. O pi- e Flo- ri- ne

flos ce- li- ce cu-i si- ne fi- ne

pro me- ri-tis per-pes ver-nat

su- per e- the- ra mer- ces.

No- bis cle- mentem preci- bus

fac cunctipo- ten- tem.

For the most part the melody moves comfortably between the finalis, *d* and the octave above it. In the fourth phrase on the word *ether*a, the melody moves from *d* with a leap to the high *f*, and back to the *d*, and through stepwise and scale movement the melody ends the word on the finalis *D*. The melody repeats this jump in the next phrase, moving to the *G* and ending with a Gallican ending on the fifth above the finalis, *a*.

Only one chant's range is smaller than an octave, the second responsory verse, *Quia juxta*, the melody covering an interval of a sixth.

The number of chants that have a high number of multisyllabic words ending on goal pitches is low. Fourteen chants have goal pitches on more than three quarters of the words.

In view of the high number of chants with augmented ranges, one might have expected a greater use of goal pitches at the end of words. Three chants (the first responsory, *Egregiae indolis puero*, the seventh responsory, *Transactis multorum* and the ninth responsory verse, *Ut sibi nos*) also have a high number of multisyllabic words that start on goal pitches. In seven chants less than half the words end on goal pitches.

#### 4. Office chants. Florinus.

The use of longer tone groups on a single syllable is low, not only in the antiphons but also in some of the responsories. They are especially rare in the antiphons of Lauds, sometimes only one per chant. The antiphons usually display stepwise movement with groups of two and/or three tones per syllable.

Scale movement on a single syllable, usually traversing a fifth, is very rare. The second responsory, *Igitur beatissimi doctor* has two scale segments descending through a fifth:

##### Responsorium II *Igitur beatissimi doctor* (M-R2)

2

R. I- gi- tur be-a- tis- si-mi doctor Flo-ri- ni

vi- dens e- um cot-ti- di- e bo- norum ac- tu-um stu-di-is

in me-li- us pro-fi- ce- re u-ni-co e- um a- mo- re di- lex- it.

Ut omni-bus su- is pre- es- se de- be- ret

con- sti- tu- it.

Only one chant, the ninth responsory, *O pie Florine*, has a scale fragment of more than the interval of a fifth, in the third phrase on the syllable *perpes*:

##### Responsorium IX *O pie Florine* (M-R9)

1

pro me- ri-tis per-pes ver-nat

Twenty-six of the chants do not feature scale movement at all.

Some have scale movement over a whole word, for example, in the Magnificat antiphon of the First Vespers, *Gloriosae confessor*, at *favum*, *spargis*, *tue*, *choris*, *divino*, and *auxilio*.

#### 4. Office chants. Florinus.

##### Antiphona ad Magnificat *Gloriosae confessor* (1V-Am)

1

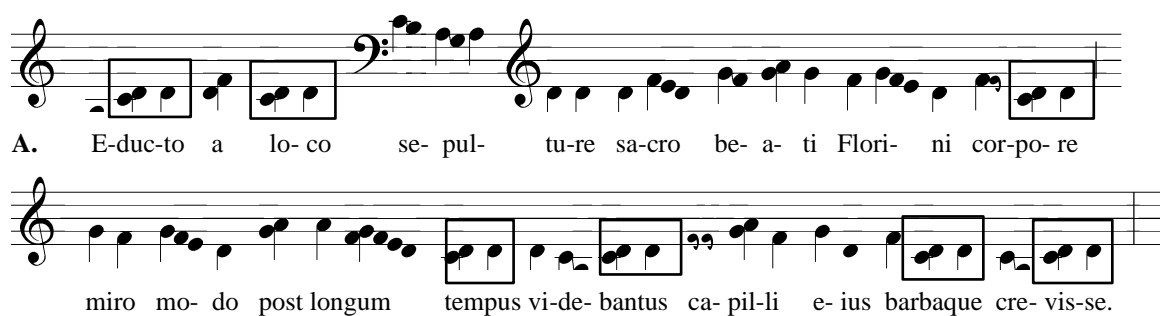


A. Glori-o se confes- sor Christi Flo- ri- ne pa-ra-dy- si flos pulcherri- me  
qui super mel et fa- vum dul- ci- o-rem  
vir- tu- tum lon- ge la- te- que spar- gis o- do- rem  
hoc de- si- de- ra- to sollempni- ta- tis tu- e tempo-re nos- tris dig- na- re  
cho- ris in-te- resse ut te tan-to as- tan-te  
pa- trono di- vi- no re- fo- veri me- re- a- mur aux- i- li- o.  
E u o u a e.

The majority of the chants show only a third of the words per chant with a Gallican ending, a relatively low number. The chant with the most use of the Gallican ending is the first antiphon of Lauds, *Educto a loco*, where seven of the multisyllabic words have a Gallican ending:

##### Antiphona I *Educto a loco* (L-A1)

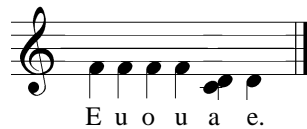
2



A. E-duc-to a lo-co se- pul- tu-re sa-cro be- a- ti Flori- ni cor-po-re  
miro mo- do post longum tempus vi-de- bantus ca- pil-li e- ius barbaque cre- vis-se.



#### 4. Office chants. Florinus.

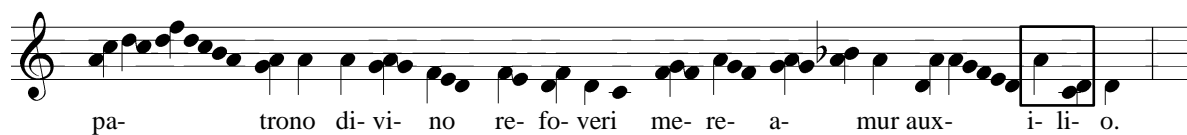


All of the Gallican endings appear on the finalis, *D*, moving up from *C*.

The interval leaps that do occur are usually more than an interval of a fifth and are largely between goal pitches. One leap of an interval of a sixth occurs at the end of the Magnificat antiphon of First Vespers:

#### Antiphona ad Magnificat *Gloriosae confessor* (1V-Am)

1



The word *auxilio* forms a unit moving between the finalis of the mode, *D*, and the fifth above the finalis, *a*, cementing the audible texture of the melody at the end. After leaping an interval upwards from the finalis, the melody of the first syllable moves downwards again through a scale movement covering the interval of a fifth, back to the finalis. Then the melody again leaps an interval of a fifth upwards, follow by a leap of a sixth from the fifth above the finalis to the *C*, allowing the melody to end the phrase on a Gallican ending on the finalis, *D*.

The traditional responsory verse tones are not used.

#### IV. Conclusion

The chants for this office show a number of modern stylistic characteristics, even though the text is in prose. Most of the melodies use a wide ambitus, but the use of goal pitches to strengthen the modal quality is not strikingly frequent. Scalar segments rarely appear, and neither do interval leaps, which means that the melodies tend to move conservatively, although over a wide range. All this points to an earlier compositional date for this office, rather than later.

# Barbara, Martyr

## I. Introduction

Barbara is the patron saint of, amongst other persons, miners, builders and those on their deathbed. Her feast day falls on 4 December. According to her legend, she was beheaded by her father towards the end of the third century in Nicomedia (modern-day Turkey). Barbara was the very beautiful only daughter of a rich heathen, Dioscorus. To hide his daughter's beauty from the world, he built a tower in which he forced Barbara to live. Barbara asked her father to build her a bath. As he was going on a journey, Dioscorus gave the builders orders to build the bath with two windows. Barbara, who was a Christian, gave the builders the order to build the bath with three windows, in honour of the Holy Trinity. During her father's absence, John the Baptist appeared to, and baptised, her. On her father's return, she told him that she was a Christian. Her father was enraged and ill-treated her. He dragged her before the prefect of the province, Martinianus, where she was tortured and her beheading ordered. Her father himself carried out this death sentence. According to the legend, he was hit by lightning on his way home and his body burned as punishment.<sup>512</sup>

It is not known exactly when Barbara's cult became popular, but sources suggest that it might have been in the seventh century in the Byzantine Empire.<sup>513</sup> Her name appears in the "Martyrologium Romanum Parvum", the oldest martyrology of the Latin Church, dating to around the year 700.<sup>514</sup> The earliest liturgical witness to her veneration in Trier is a calendar of the tenth century.<sup>515</sup>

## II. Sources

Two different offices appear in sources from the diocese of Trier, neither of them known elsewhere.

The Trier office with the First Vespers Magnificat antiphon *Virgo Dei Barbara* appears in only one source, Trier 491 (f. 161r-164r), dating from the fifteenth century, probably used in the church of St. Castor in Koblenz. The other Trier office, with the First Vespers Magnificat antiphon, *Dulci voce resonet*, appears in four sources from Trier:

- Trier 480 (f. 148r-151v), an antiphoner dating from the mid-fourteenth century, and used in the Cathedral of Trier,
- Trier 486 (f. 239v-243r), dating from the end of the fourteenth century, from Koblenz,
- Trier 488a (S. 290-301), dating from the fifteenth century, from Dietkirchen, and

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<sup>512</sup> Holweck, *Biographical Dictionary of the Saints*, 131; Kirsch, "St. Barbara", <http://www.newadvent.org/cathen/02284d.htm>; Schäfer, "Barbara", <http://www.heiligenlexikon.de/BiographienB/Barbara.htm>.

<sup>513</sup> Schäfer, "Barbara", <http://www.heiligenlexikon.de/BiographienB/Barbara.htm>

<sup>514</sup> Kirsch, "St. Barbara", <http://www.newadvent.org/cathen/02284d.htm>

<sup>515</sup> Miesges, *Trierer Festkalender*, 11, 108 f. "M<sup>1</sup> = Hontheim, Prodrum historiae Treverensis I, S. 373-379, Calendarium s. Maximini praemissum psalterio saeculi X."

#### 4. Office chants. Barbara.

- Trier 498a (f. 172v-179v), dating from the fifteenth century, also used in the Cathedral of Trier.

Barbara's feast day was first noticed in the Trier liturgy in the tenth century, in a calendar of a psalter (The psalter was reported by Miesges but has since disappeared).<sup>516</sup>

The oldest church in honour of this saint in Trier can be traced back to 1161. It was a convent established on the bank of the Mosel, first under the rule of St. Augustine, Benedictine since 1272. The church and convent suffered heavy damage in 1552, during a campaign of Albert Alcibiades, Margrave of Brandenburg-Kulmbach. The last five sisters left the nunnery in 1556. In 1674, during the war with the French, the church and convent buildings were destroyed.<sup>517</sup>

Relics thought to belong to Barbara were found in the altar in the St. Nicholas Choir of Trier cathedral, during the time of Archbishop John I. (1190-1212).<sup>518</sup> Up to this point, there is no evidence for an office sung in Barbara's honour in the Cathedral of Trier.

In 1238, however, Tymar, the principal of the cathedral school (Domscholaster), wrote in his will, that on the feast day of Barbara, 30 *solidi* (gold coins), should be distributed among the clerics during the offices of first and second Vespers, Matins, the small Hours and the Mass, and that "Et cantabitur brevis quam composui in honore B. Barbare in festo eiusdem".<sup>519</sup> However, he does not mention of which office.

Kurzeja states in his edition of the *Der älteste Liber Ordinarius der Trierer Domkirche*, Anfang 14. Jh. that no special office in honour for Barbara is found in this source. The LO says to sing the day's antiphons and their psalms for first and second Vespers (*Antiphonae feriales cum ferialibus psalmis*), with a specific hymn (*Jhesu corona virginum*), versicle (*Specie tua*) and Magnificat antiphon (*Simile est regnum*). The chants for Matins should come from the Common of a Virgin (*In Matut. incit., ant., R., omelia de virgine*). It is the same for the chants of the Hours and Lauds. The Magnificat antiphon for second Vespers is *Quinque prudentes*.<sup>520</sup>

The same instruction is found in Balduin's Liber Ordinarius.<sup>521</sup> However, it does contain the added instruction:

*Alibi secunde vespere non dicuntur. Sed ecclesia Treverensis tenet de ea solempniter propriam hystoriam in choro sancti Nycolai, quia festum presenciarum est.*

However, the office is not named.

Another source, a breviary from St. Simeon, dating from the 14th century (Trier, Stadtbibliothek, Ms. Nr. 427/1250), gives an office for Barbara, of which the first Matins

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<sup>516</sup> Miesges, *Trier Festkalender*, p. 108.

<sup>517</sup> Steinruck, "Klöster in Trier", Tafel 8.

<sup>518</sup> Kurzeja, *Liber Ordinarius*, p. 166.

<sup>519</sup> Görz, *Urkundenbuch zur Geschichte der Mittelrheinischen Territorien*, 480ff.

<sup>520</sup> Kurzeja, *Liber Ordinarius*, p. 436.

<sup>521</sup> Trier, Stadtbibliothek, Ms. Nr. 1737/66.

#### 4. Office chants. Barbara.

antiphon is *Barbara martyr ex egregia*, the same as in Trier Nr. 480. We know this office was sung in the cathedral from a rubric for First Vespers:

*Ecclesia Treverensis tenet antiphonas nocturnales.*

### III. The chant texts

The text of the office for Barbara in Trier 480 is in rhymed prose, with irregular rhythm and syllable-count.. The Magnificat Antiphon of First Vespers, *Dulci voce resonet*, may serve as an example:

Dulci voce resonet die hac ecclesia	14
dulce melos intonet cum dulci concordia	14
ad hec preclare Barbare natalicia	13
qui spernens adorare manuum opera surda	15
muta ydola innumera tormenti genera	15
sustinuit intrepida pro Domini clementia	16
sic virgo sanctissima pro fide mortua	13
celi gaudens intrat palatia	10
hic nobis sint gaudia	7
hic nobis felicia	7
sint angelorum consortia.	9

### IV. Musical Analysis

#### 1. The office for St. Barbara in Trier 480

The antiphons in the office for St. Barbara follow the modal order, but the responsories do not. The Magnificat Antiphon, *Dulci voce resonet*, is in the first mode. The antiphons in Matins start in mode 1 and return to mode 1 in the ninth antiphon. The first antiphon of Lauds continues with the modal order with mode 2. The Benedictus antiphon, *Laus honor*, unexpectedly returns to mode 1 instead of continuing to mode 7. The Magnificat antiphon of Second Vespers, *O virgo cujus*, is in the fifth mode.

The responsories follow no discernible modal pattern. Mode 1, 2 and 4 are not used in the responsories at all. Mode 6 transposed features three times, in the fourth, eighth and ninth responsories. One chant is also in the normal sixth mode. Two chants are in mode three, two in mode seven and the remaining chant is in mode 5.

The following tables present data from a musical analysis of the office for St. Barbara as found in Trier 480. Antiphons and responsories are separated.

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
1V- Am	Dulci voce resonet	41w, 133s	1	C-d	2/41	s13/41, e28/41, b7/41	0/133	9/133
M-I	Adoremus devotissime	9w, 30s	2	C-c	1/9	s5/9, e6/9, b3/9	0/30	1/30

#### 4. Office chants. Barbara.

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-A1	Barbara martyr egregia	20w, 58s	1	C-d	2/20	s9/20, e9/20, b3/20	1/58	0/58
M-A2	Hinc sibi turrum	22w, 70s	2	A-a	2/22	s9/22, e13/22, b4/22	0/70	1/70
M-A3	Hanc pater	15w, 49s	3	D-d	3/15	s3/15, e8/15, b2/15	0/49	0/49
M-A4	In ipsa natatoria	12w, 41s	4	D-a	3/12	s4/12, e4/12, b1/12	0/41	0/41
M-A5	Jam induta Christi	18w, 53s	5	F-f	2/18	s9/18, e9/18, b5/18	0/53	1/53
M-A6	De fenestris surgit	15w, 48s	6	C-c	1/15	s8/15, e8/15, b3/15	0/48	0/48
M-A7	Jam ad caelos	15w, 43s	7	F-g	5/15	s4/15, e12/15, b2/15	0/43	2/43
M-A8	Protrahitur jussu praesidis	17w, 49s	8	D-d	4/17	s6/17, e8/17, b2/17	1/49	2/49
M-A9	Respondet virgo dii	14w, 45s	1	C-d	1/14	s2/14, e7/14, b1/14	1/45	1/45
L-A1	Barbaram praeses videt	21w, 67s	2	A-a	4/21	s7/21, e11/21, b4/21	0/67	0/67
L-A2	Ut ergo saltum	20w, 56s	3	D-d	5/20	s1/20, e4/20, b0/20	0/56	3/56
L-A3	Virgo Dominum	19w, 61s	4	C-c	3/19	s2/19, e5/19, b0/19	0/61	1/61
L-A4	Multum valet justi	23w, 66s	5	F-f	2/23	s9/23, e14/23, b4/23	0/66	1/66
L-A5	Jam a patre	17w, 56s	6T	G-g	2/17	s6/17, e10/17, b3/17	0/56	1/56
L-Ab	Laus honor	21w, 71s	1	C_d	4/21	s8/21, e14/21, b6/21	2/71	7/71
2V- Am	O virgo cujus	37w, 114s	5	C-f	0/37	s20/37, e25/37, b15/37	1/114	2/114

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-R1	Jam profecto patre	19w, 59s	3	D-d	5/19	s0/19, e8/19, b0/19	2/59	3/59
M-R2	Verde dignum memoria	13w, 40s	3	D-c	3/13	s2/13, e7/13, b1/13	0/40	2/40
M-R3	Virgo Christi Barbara	16w, 50s	6	C-d	2/16	s10/16, e14/16, b9/16	0/50	1/50
M-R4	Pater repletus	17w, 52s	6T	G-g	0/17	s13/17, e10/17, b5/17	1/52	0/52
M-R5	Verbere virgo discerpit	11w, 35s	7	D-g	3/11	s7/11, e9/11, b5/11	2/35	2/35
M-R6	Saevo laceratur virgo	21w, 62s	7	D-g	2/21	s12/21, e13/21, b7/21	2/62	11/62
M-R7	Indignans praeses	69w, 24s	5	F-g	2/24	s10/24, e16/24, b7/24	3/69	5/69
M-R8	Praeses fremens	16w, 55s	6T	G-g	2/16	s7/16, e16/16, b7/16	0/55	2/55
M-R9	Praecepto praesulis	22w, 68s	6T	G-cc	1/22	s8/22, e18/22, b4/22	1/68	2/68

Although all the chants have the range of an octave or more, not all are liited by the frame finalis to upper octave, or lower fourth to upper fifth.

In five chants' the range is so wide that it actually encompasses both the authentic and plagal range of the respective mode. An example of this is the fifth responsory, *Verbere virgo discerpit*:

#### 4. Office chants. Barbara.

##### Responsorium V *Verbere virgo discerpit* (M-R5)

7



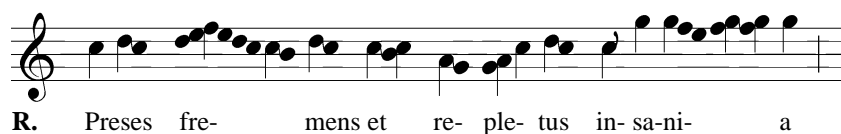
In the antiphons, the majority of word-endings fall on goal pitches in the mode. In most chants up to two thirds words end on the relevant goal pitches, while the seventh antiphon, *Jam ad caelos*, exceeds this number.

The word-endings in the majority of responsories and their verses are on goal pitches, a proportionately high number than the antiphons.

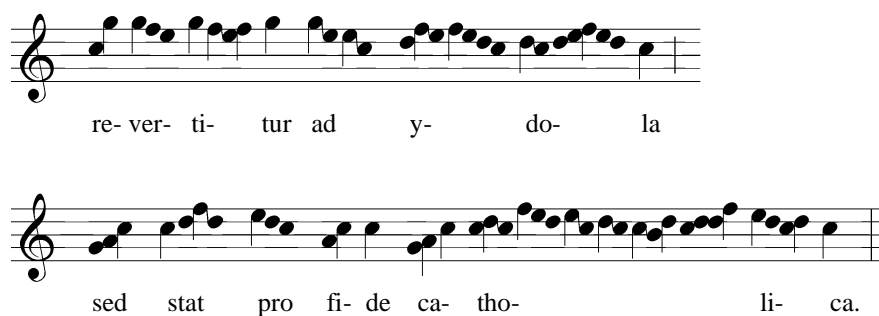
In the eighth responsory, *Praeses fremens*, all the multisyllabic words end on goal pitches:

##### Responsorium VIII *Praeses fremens* (M-R8)

6T



#### 4. Office chants. Barbara.



In some instances, the melody passes between the finalis, the fifth above the finalis and the fourth within a single word, as for example at the end of the third responsory, *Virgo Christi Barbara*:

#### Responsorium III *Virgo Christi Barbara* (M-R3)

6

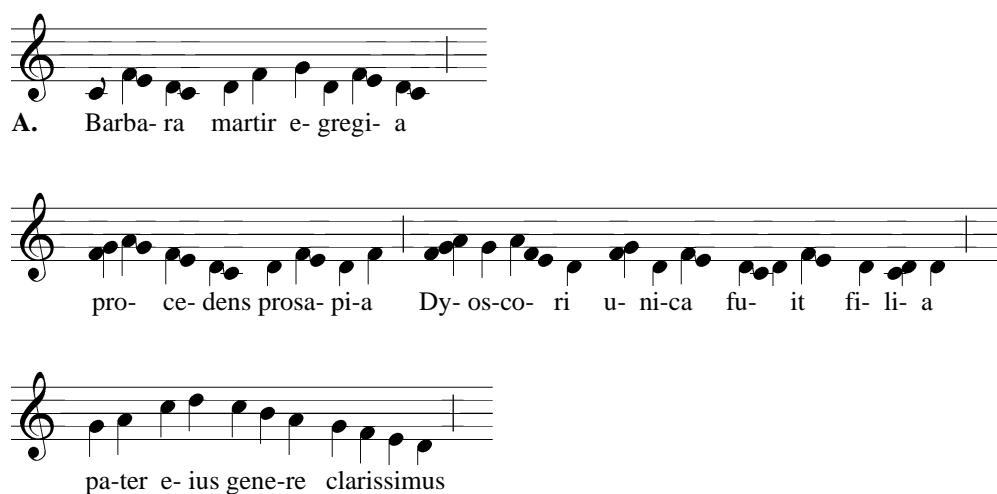


The use of the Gallican ending is minimal and sometimes never occurs at all, for example the Magnificat Antiphon of Second Vespers, *O virgo cujus*.

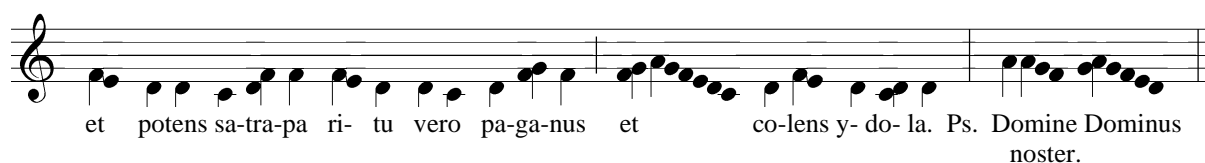
The use of groups of five notes or more is rare in the antiphons. These chants rely on a conservative, stepwise movement to move the melody through a wide range of tones. For example, in the first antiphon of Matins, *Barbara martyr egregia*, in the fourth phrase, the composer uses a stepwise march from the high d (octave above the finalis), to arrive, at the end of three words later, at the finalis. This chant also has an example of a scale segment, one of very few in the antiphons, where the melody covers a sixth in a downward scale movement:

#### Antiphona I *Barbara martyr egregia* (M-A1)

1



#### 4. Office chants. Barbara.



The use of tone groups in the responsories is a little higher than in the antiphons, although not exceptionally so.

Scale segments occur infrequently in the chants of this office. In 25 of the 36 chants, no scale segments appear at all. In the remaining eleven chants, the number of scale segments per chant is never higher than three (seventh responsory, *Indignans praeses*).

The use of interval leaps and the combination thereof is also almost absent. When these do occur, they are rarely larger than a fifth, although there is one example of a leap of a sixth in the first responsory, *Jam profecto patre*, in the second phrase between the finalis (*E*) and the sixth above the finalis (*c*):

#### Responsorium I *Jam profecto patre* (M-R1)

3



In the sixth responsory, *Saevo laceratur virgo*, the melody moves from the fifth above the finalis (*d*) to the finalis (*G*) then leaps an octave to the high *g* before, two tones later leaping a fifth from the high *g* to *c*:

#### Responsorium VI *Saevo laceratur virgo* (M-R6)

7



These leaps all happen between goal pitches, except for the *c*, which can be seen as a passing note to the *d*, the fifth above the finalis.

There are some scribal errors in the version of this office in Trier 480. The first antiphon of Lauds, *Barbara praeses videt*, is written a fifth too high, when compared to the version in Trier 486. Only the half of the second last and the last word are at the correct pitches. The second antiphon of Lauds, *Ut ergo saltum*, has the wrong psalm tone; instead of a psalm tone for mode 3, the scribe gives the psalm tone for mode 7.



#### 4. Office chants. Barbara.

Some contra-facta may be identified. The Magnificat antiphon of the First Vespers, *Dulci voce resonet* is an almost exact contrafactum of the Marian antiphon, *Salve Regina*:<sup>522</sup>

##### Antiphona ad Magnificat *Dulci voce resonet* (1V-Am)

1

A. Dul- ci vo- ce re- so- net di-e hac ecclesi- a

dul- ce me- los in- to- net cum dulci concordi- a

ad hec precla- re Barba-re nata- li- ci- a

qui spernens a- do-ra- re manuum o-pe- ra surda

mu- ta y- do- la in- nu- me-ra tor-menti ge- ne-ra

susti-nu- it in-trepi- da pro Domi- ni cle- menti- a

sic vir- go sanctissi- ma pro fi- de mortu- a

ce- li gaudens intrat pa- la-ti- a

hic no-bis sint gaudi-a hic no-bis fe-li- ci-a sint angelorum confor- ti- a.

<sup>522</sup> I would like to thank Prof. Dr. Katelijne Schiltz who kindly pointed out the possible contrafactum melody.

4. Office chants. Barbara.



Ps. Magnificat.



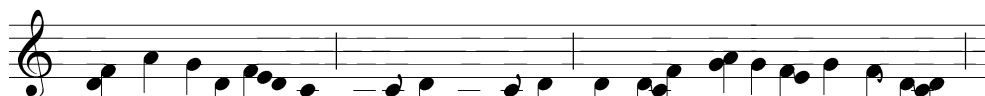
A. Sal- ve Re- gí- na, mater mi- se-ri- córdi- ae:



Vi- ta, dulcé- do, et spes nostra, sal- ve.



Ad te clamá- mus éx-sules, fí-li- i He- vae.



Ad te suspirá- mus, geméntes et flentes in hac la- cri-márum va-le.



E- ia ergo, Advocá- ta nostra,



il-los tu- os mise-ri-cór- des ó-cu-los ad nos convér- te.



Et Je-sum, bene- dí- ctum fructum ventris tu- i, no- bis post hoc exsí- li- um os- ténde:



O cle- mens: O pi- a: O dulcis\* Virgo Ma-ri-a.

## 2. The office for St. Barbara in Trier 491

The following table presents data from a musical analysis of the office for St. Barbara in Trier 491.

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
1V-A1	Summo regi glorie	7w, 21s	3	D-e	0/7	s2/7, e2/7, b0/7	0/21	0/21
1V-A2	Recolendo virginis	6w, 21s	4	C-c	3/6	s0/6, e3/6, b0/6	0/21	0/21
1V-A3	Cuius pater idoli	8w, 21s	5	F-f	0/8	s5/8, e5/8, b3/8	0/21	0/21
1V-A4	Barbarus est Barbare	6w, 21s	6	D-c	0/6	s2/6, e4/6, b1/6	0/21	0/21
1V-A5	Qui Deum nec	6w, 21s	7	E-e	3/6	s0/6, e2/6, b0/6	0/21	0/21
1V- Am	Virgo Dei Barbara	14w, 40s	6	C-f	0/14	s7/14, e11/14, b5/14	1/40	2/40
M-I	Adoremus devotissime	10w, 30s	2	C-d	0/10	s3/10, e7/10, b2/10	0/30	3/30
M-A1	Pater dolet Barbaram	9w, 26s	1	C-d	2/9	s4/9, e9/9, b4/9	0/26	2/26
M-A2	Addit preces precibus	10w, 27s	2	A- bflat	0/10	s2/10, e6/10, b1/10	0/27	1/27
M-A3	Uta Christo retrahat	7w, 20s	3	D-d	0/7	s2/7, e2/7, b0/7	0/20	0/20
M-A4	Evaginat gladium	8w, 28s	4	D-c	1/8	s2/8, e2/8, b1/8	0/28	0/28
M-A5	Virgo Dei precibus	10w, 28s	5	F-f	0/10	s4/10, e10/10, b4/10	0/28	0/28
M-A6	Statim nutu Domini	10w, 28s	6T	G-g	1/10	s3/10, e5/10, b1/10	0/28	0/28
M-A7	Pater natam repperit	10w, 26s	7	E-g	3/10	s3/10, e9/10, b2/10	0/26	0/26
M-A8	In obscuro cellule	8w, 26s	8	D-d	2/8	s2/8, e7/8, b1/8	0/26	1/26
M-A9	Sola iacens Barbara	9w, 26s	1	C-d	4/9	s4/9, e9/9, b4/9	0/26	2/26
L-A1	Pater Deo barbarus	10w, 26s	1	C-d	0/10	s6/10, e7/10, b3/10	0/26	1/26
L-A2	In opaca cellule	9w, 26s	2	A- bflat	1/9	s2/9, e5/9, b0/9	0/26	0/26
L-A3	Latera lampadibus	8w, 25s	3	D-d	0/8	s3/8, e2/8, b0/8	0/25	0/25
L-A4	Iudex dirus Barbare	10w, 26s	5	F-f	0/10	s7/10, e7/10, b4/10	0/26	0/26
L-A5	Circumduci cogitur	8w, 25s	6	F-c	0/8	s4/8, e5/8, b3/8	0/25	0/25
L-Ab	Virginis constantia	12w, 40s	6T	F-g	0/12	s4/12, e7/12, b3/12	0/40	2/40
2V- Am	Cum beatam Barbaram	18w, 46s	6	D-g	0/18	s6/18, e14/18, b4/18	1/46	0/46

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
1V-R	Cum beata Barbara	17w, 54s	6	C-d	0/17	s11/17, e10/17, b5/17	1/54	0/54

#### 4. Office chants. Barbara.

pos.	inc.	words, syllables	mode	range	words with Gallican ending	words with goal itches at start, end, both	scales 5th+	leaps 5th +
M-R1	Dum tyrannus virgini	13w, 41s	1	C-d	0/13	s8/13, e12/13, b8/13	0/41	2/41
M-R2	Sic frendens medulitus	8w, 27s	3	D-e	0/8	s1/8, e5/8, b0/8	1/27	1/27
M-R3	Virgo Dei cum	11w, 30s	5	F-f	2/11	s8/11, e9/11, b6/11	1/30	0/30
M-R4	Pater durus profugam	12w, 35s	7	D-d	1/12	s6/12, e10/12, b5/12	1/35	0/35
M-R5	Unus de pastoribus	10w, 33s	6T	F-aa	0/10	s4/10, e8/10, b4/10	1/33	1/33
M-R6	Pastor alter callidus	16w, 49s	1	C-d	5/16	s9/16, e13/16, b8/16	1/49	4/49
M-R7	Adest iudex impius	18w, 53s	6	C-d	0/18	s15/18, e12/18, b10/18	0/53	0/53
M-R8	Sanctam nocte media	14w, 40s	1	C-d	2/14	s8/14, e13/14, b7/14	1/40	1/40
M-R9	O beata Barbara	16w, 52s	5	F-f	0/16	s7/16, e7/16, b3/16	0/52	1/52

The office consists of five antiphons, a responsory and a Magnificat antiphon for First Vespers, nine antiphons and responsories for Matins, six Lauds antiphons, as well as a Magnificat antiphon for Second Vespers. There is a scribal error in the seventh antiphon of Matins, *Pater natam repperit*, where the melody for the first three words is notated a third too low. According to the manuscript the chant should be:

#### Antiphona VII *Pater natam repperit* (M-A7)

7



A. Pa-ter na-tam rep- pe-rit et af- fli- git mi- re de monte



cum cri- ni- bus trahens co- git i- re. Ps. Cantate.

Correctly:



trahens co- git i- re. Ps. Cantate.

The antiphons follow the modal order in the main. The antiphons in First Vespers start in mode 3 and continue to mode 7, before returning to mode 6 with the Magnificat antiphon, *Virgo Dei Barbara*. The Matins antiphons follow the modal order, beginning with the first mode and returning to it in the ninth antiphon, *Sola jacens Barbara*, with the sixth antiphon, *Statum nutu Domini*, being in the sixth mode transposed. The Lauds antiphons restart the modal pattern, instead of continuing with mode 2, and omit mode 4. The Benedictus antiphon, *Virginis*

#### 4. Office chants. Barbara.

*constantia*, is in the sixth mode transposed, and the Magnificat antiphon for Second Vespers, *Cum beatam Barbaram*, is in mode 6.

The responsories follow no discernible modal pattern. Mode 2 and 4 are not used in the responsories at all; the fifth responsory, *Unus de pastoribus*, is in the sixth mode transposed:

A large number of the forty-three chants have a range of an octave or more frequently adding a tone either to the bottom or/and the top of the octave. Two chants, *Adoremus devotissime* and *Cum beatam Barbaram* use ranges bigger than an octave, but not that associated with the melodies' respective modes. *Adoremus devotissime*, mode 2, moves between C-d, higher than the A-a associated with the second mode. *Cum beatam Barbaram* has a very wide range, starting a tone higher than the tone associated with mode 6, C, and using the range up to g, four tones higher than the associated B-b range. Nine chants' melodies use the octave range associated with the respective modes. Six chants use an octave range, but not that associated with the respective modes. Only four chants use a range smaller than an octave.

The use of goal pitches in the four chants with smaller ranges is inconsistent. *Barbarus est Barbare* uses goal pitches to end two thirds of the multisyllabic words of the chant. *Evaginat gladium* show goal pitches to end only a quarter of the multisyllabic words. The third antiphon, *Circumduci cogitur* has five out of eight multisyllabic words ending on goal pitches. This proves that the melody range does not always correlate with the use of goal pitches.

Ten chants use goal pitches on half or less of the multisyllabic words. In contrast, eighteen chants use goal pitches on three quarters or more to end multisyllabic words. Of these, three chants (all antiphons), use goal pitches on the end of multisyllabic words:

#### Antiphona I *Pater dolet Barbaram* (M-A1)

1



#### 4. Office chants. Barbara.

##### Antiphona IX *Sola jacens Barbara* (M-A9)

*I*

A. Sola ia- cens Bar- ba- ra Dominum pre- ca- tur

ad torquendum iu- di- ci impi- o ser- va- tur. Ps. Cantate.

The responsory with the highest number of goal pitches per word ending is the eighth, *Sanctam nocte media*. Thirteen of the fourteen multisyllabic words end on goal pitches – seven on the finalis, *D* and six on the fifth above the finalis, *a*. The exception is *cellum*, ending on *F*:

##### Responsorium VIII *Sanctam nocte media* (M-R8)

*I*

R. Sanctam noc- te medi- a lux il- lu- mi- na- vit

in qua Christus ve- ni- ens ip- sam con- for- ta- vit.

Dicens tu- a pas- si- o

ce- lum re- plet gau- di- o.

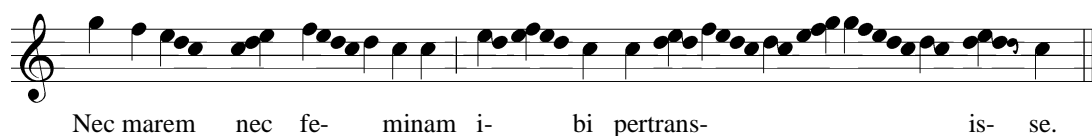
Note groups appear less often in the antiphons, melody movement being achieved through stepwise movement and small interval leaps of a third or a fourth. The number of note groups in the responsories is not remarkably higher. For example, the fifth responsory, *Unus de pastoribus*:

##### Responsorium V *Unus de pastoribus* (M-R5)

*6T*

R. U- nus de pas- to- ri- bus ne- ga- vit se pe- ni- tus a- liquem vi- dis- se.

#### 4. Office chants. Barbara.



Note groups appear on only five of the thirty-three syllables. The majority of the remaining syllables have only one note per syllable, making the melodic movement of this chant quite slow and limited.

Scale segments appear sporadically, mostly in the responsories, and always over the interval of a fifth. For example, the fourth responsory, *Pater durus profugam*:

#### Responsorium IV *Pater durus profugam* (M-R4)

7



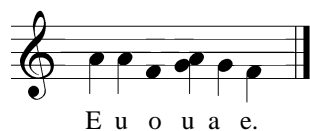
The Magnificat antiphon of the Second Vespers, *Cum beatam Barbaram*, also has an example of a scale segment:

#### Antiphona ad Magnificat *Cum beatam Barbaram* (2V-Am)

6



#### 4. Office chants. Barbara.



The use of interval leaps is very limited, many offices show no instances. Other have only one or two examples. The most examples in any one chant are in the sixth responsory, *Pastor alter callidus*, with four interval leaps from *D* to *a*.

#### Responsorium VI *Pastor alter callidus* (M-R6)

1

R. Pas-tor al-ter cal-li-dus quem in-struxit Za-bu-lus

sig-num de-dit ma-ni-bus ut pa-ter ab-schon-di-tam

in-ve-ni-ret fi-li-am. In sperus la-ti-bu-lo

la-ti-tan-tem clan-cu-lo.

#### V. Conclusion

The office for St. Barbara in Trier 480 is in rhymed prose. As shown, instances of style characteristics associated with tendencies of a neo-Gregorian chant style are not particularly numerous, although the office is clearly not in the style of the traditional Gregorian corpus. The proposed composition date of 1238 mentioned by Tymar in his testament is quite late, and one would have expected the style of the chants to show even more new style characteristics. Newly composed offices from Trier, however, as has become clear, are generally rather traditional. They are much more conservative than what was taking place in compositional development in other parts of Germany at that time.

The office *Virgo Dei Barbara* in Trier 491, the fifteenth century antiphoner used in St. Castor in Koblenz, is quite different from the office in Trier 480. Although this is the only source for the office presently known, the musical analysis suggests an earlier compositional date for the office. The text is in prose, and although most of the chant melodies cover wide ranges, the chants do not follow the modal order, nor do many of the later style characteristics appear at all frequently. Further research may possibly reveal an occasion for the composition of the office for the church of St. Castor, Koblenz at some relatively early date.



## Conclusion

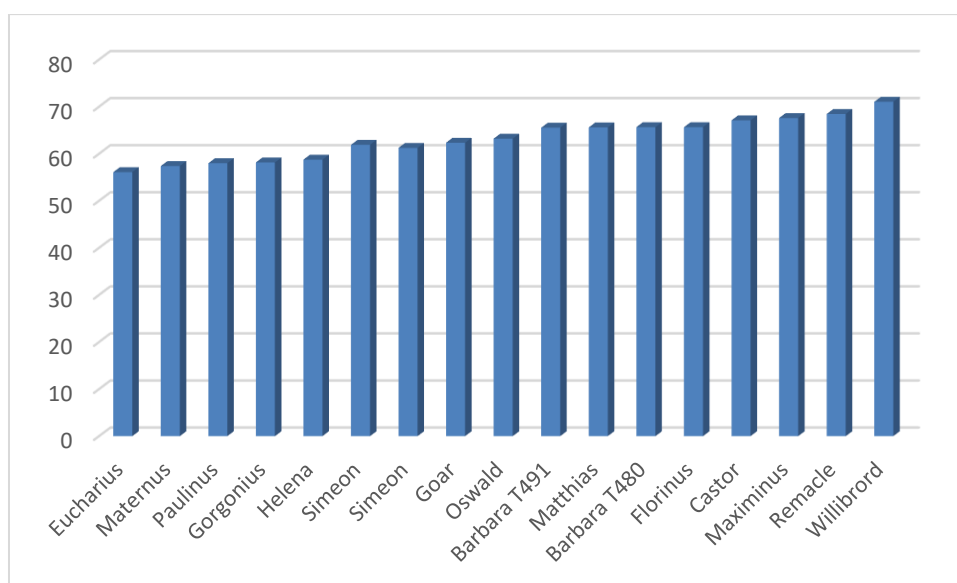
Trier, Bistumsarchiv, Ms. Nr. 480 contains seven offices for local saints: Matthias (24.02), Maximinus (29.05), Simeon (01.06), Helena (18.08), Paulinus (31.08), Maternus (14.09) and Eucharius (08[09].12). This is an extraordinary amount of offices for local saints for any one locality to have. Each of the above-named people had close ties to Trier. Eucharius, Maternus, Maximinus and Paulinus were all bishops of Trier. Eucharius and Maternus, together with the second Bishop of Trier, Valerius, were, according to legend, responsible for establishing the oldest bishopric in modern Germany. None other than Saint Peter himself sent them! Unfortunately, an office in honour of Valerius has not yet been found. Maximinus and his successor Paulinus were both vocal in their opposition to Arianism. Paulinus was even exiled for his beliefs, and died in Phrygia. The seventh Bishop of Trier, Felix, brought his body back to be buried in Trier, a sign of how important this man was to the people of the town. Helena's ties to Trier are shrouded in myth. According to legend, the mother of Emperor Constantine supposedly gave part of her palace to the fourth Bishop of Trier, Agritius, to use as a church. She was responsible for a variety of relics finding their way back to Trier after her pilgrimage to the Holy Land. Amongst these was, apparently, a nail that kept Jesus to the Cross, as well as the relics of the apostle Matthias. This must have been something remarkable to behold – the only apostle's grave north of the Alps. However, the people of Trier somehow lost these important relics, and it was only in the beginning of the twelfth century, that his bones were found again. Occasions such as these would certainly have warranted the composition of a new office in a saint's honour.

In some cases, it is possible to give an educated guess about the possible occasion that prompted new chants to be written for a certain saint. Unfortunately, in many cases it is not, and only theories remain. In such cases, textual and melodic characteristics can be of great help. The aim is not to try and give exact dates for a new composition (which is almost impossible without supporting documentation), but rather attempt to place these new chants in a developmental cycle. The musical characteristics point to the following interpretations: the earliest of these seven offices for local Trier saints is possibly that of Maximinus, followed by that of Eucharius and Maternus. The musical features in the office for the fifth Bishop of Trier supports the theory that the chants might have been composed towards the end of the ninth century, although no source with neumes for this office has been found up to now. The office for Simeon is different – there is more documentation available surrounding Poppo's aspiration to see Simeon canonised. Although no charters or letters exist specifically referring to the commission of such an office, a strong supposition exists that new chants might have been part of the package when Eberwin was asked to write a vita for the hermit priest. The chant melodies support that theory. In comparison with the melodies from the offices for Maximinus and Eucharius, there are markedly more 'newer' style characteristics to be heard. These features, however, are not so bountiful, as to sound revolutionary or ahead of its time, like in the case of Hermannus Contractus. The offices for Helena and Paulinus are the most difficult to situate on the hypothetical developmental timeline. No supporting evidence could be found to give ideas as to when or for what occasion these chants might have been written.

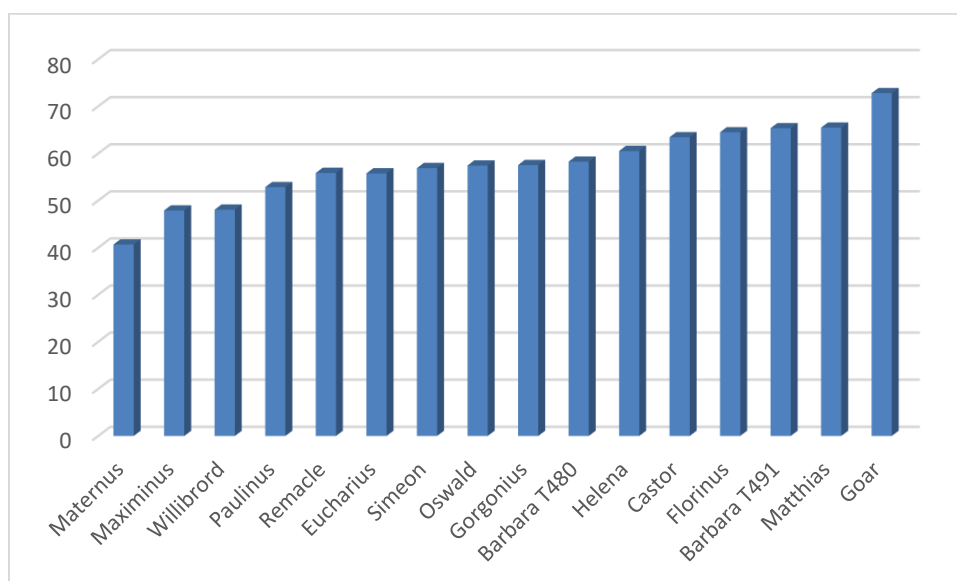
#### 4. Office chants. Conclusion.

However “modern” the chants for Paulinus and Helena might appear in comparison to other local Trier saints’ offices, they appear quite conservative when contrasted with offices of other saints who were venerated in the diocese of Trier. Examples such as the offices for Gorgonius and Goar show a much more ‘modern’ compositional approach than the melodies of the seven local saints’ offices.

The following figures show how the fifteen offices analysed in this chapter compare in their use of certain modern musical style characteristics, represented by the median percentage. These six diagrams will illustrate the use of range, goal pitches, tone groups, scalar fragments, the Gallican ending, as well as interval leaps. The office for Maternus only includes ten chants, and the results are sure to reflect this smaller number of chants.

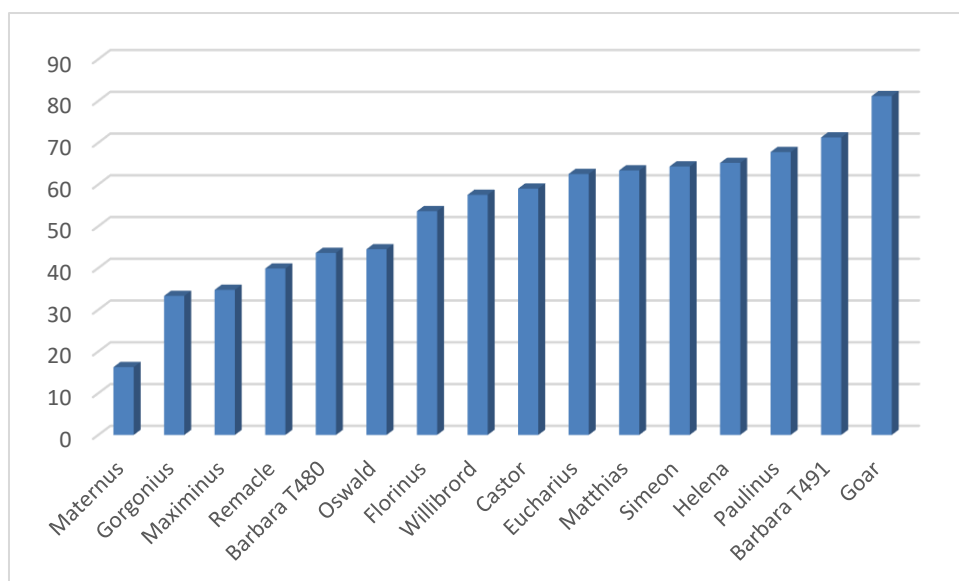


**Figure 3: Comparative table showing the median percentage of the range of each office**

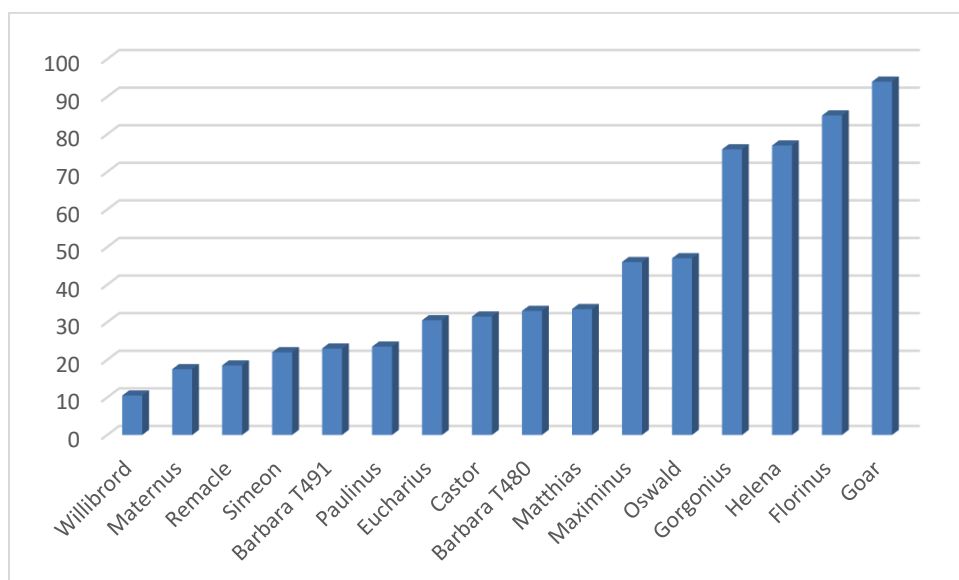


**Figure 4: Comparative table showing the median percentage of the use of goal pitches in each office**

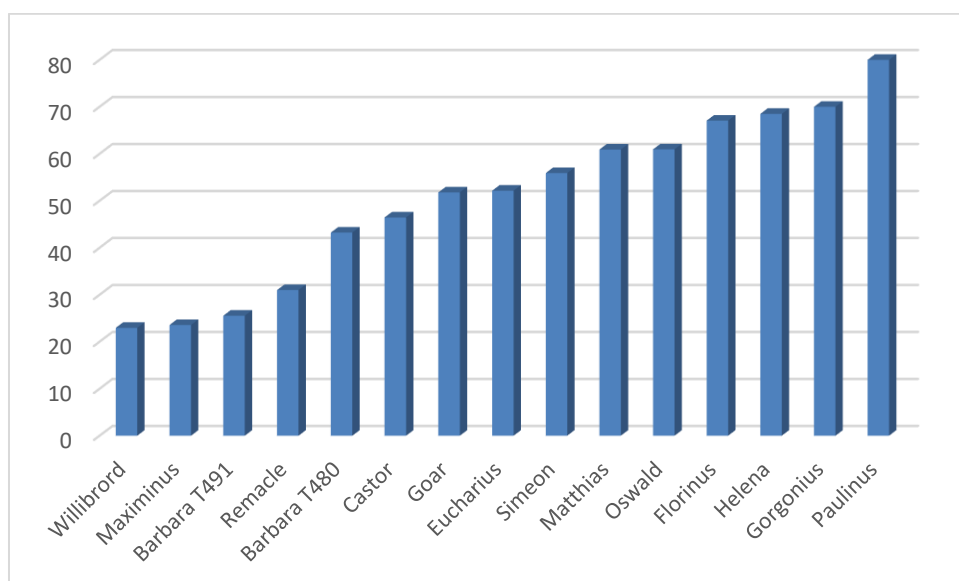
#### 4. Office chants. Conclusion.



**Figure 5: Comparative table showing the median percentage of the use of tone groups in each office**

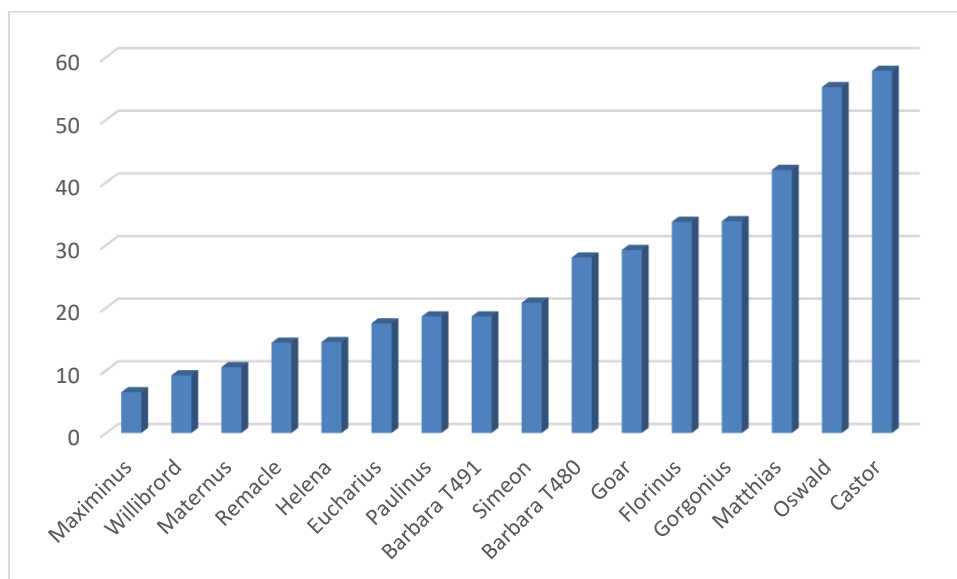


**Figure 6: Comparative table showing the median percentage of the use of scalar fragments in each office**



#### 4. Office chants. Conclusion.

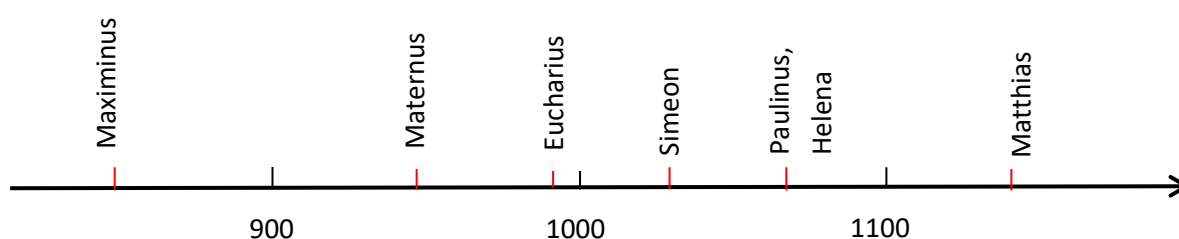
**Figure 7: Comparative table showing the median percentage of the use of the Gallican ending in each office**



**Figure 8: Comparative table showing the median percentage of the use of interval leaps in each office**

The diagrams show that the melodies for the office in honour of Goar have a relative high use of the stylistic features that one can use to identify new chant compositions. The melodies for the offices in honour of Maximinus and Willibrord are mostly on the other side of the scale. Due to the lack of stylistic benchmarks, one can speculate that these two offices are part of an older layer of chant, when composers first started breaking away from fixed formulas (musical ‘building-blocks’) and experimenting with new ideas. However, when compared to compositions for local saints from other regions, the melodies in the local Trier offices seem more traditional in comparison.

The data from the analyses proposes the following timeline for the compositional dates for the local Trier offices:



The effectiveness of the chosen methodology to calculate a possible date of composition, however, is difficult to determine. The stylistic parameters set out above could be applied rigorously to any chosen cycle of chants, as has been done in almost all publications concerning new local chant compositions. The results gathered from the, almost mathematical, application of these criteria can only ever be theoretical, especially if there is no supporting historical information to aid the scholar in the application of the data gained.

#### 4. Office chants. Conclusion.

Local saints formed an important part of the social fabric of everyday life – people grew up feeling their presence. Their stories were much more interwoven with those of the local populace than those of the traditional Roman saints. This however, did not make the devotion to these Roman saints any less important; it is just that the people of a certain church, town or city felt a more intimate connection with their local saint – there is a certainty that this saint would listen and intervene on the faithful's behalf.<sup>523</sup>

Most of this new music composed for a local saint would not even be heard by the majority of the populace. However, a new composition did not only concern those who heard it, but even more so, those who, through song, were intimately connected with these new melodies. They would, of course, have known who the composer of such wondrous new music was, and would have admired him for his skill. Herein also lies, perhaps, another reason for differences in regional styles. Composers would have sought to acquire the approval and recognition from their peers – their memory would survive as long as their music was sung and had made a lasting impression. Unfortunately, many of these old traditions have long since died out, taking with them not only the names of the composers of these many new melodies, but also their thoughts and reasoning behind their compositional style.

The musical features currently used as standard to determine the level of chant development in new chant compositions, have been instrumental in analysing the musical style, not only of the seven local Trier saints' offices, but also the eight other offices that functioned as comparative material. In some cases, however, features are conflicting, for example prose texts in conjunction with melodic material that reflects a fair number of new stylistic characteristics (as in the case of the office for Paulinus). The text points to an older layer of chant (although prose texts were used for a long time after versified texts gained popularity), and the amount of new features used together point to a newer, middle layer of chant. The more chant melodies are studied, the bigger the database is to compare this kind of material to, to see if such cases also exist in other regions. Such an analytical tool would be a great help in documenting not only the contrasts between the compositional styles of local office chants, but also how chants from the same region can follow different ideas and patterns.

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<sup>523</sup> “The patron saints of cities or villages are the icon of the community. They embody the local identity. They call up pleasurable feelings of security and radiate a salutary warmth” (Mulder-Bakker, “The Invention of Saintliness: Texts and Contexts”, 11); “A cult was not just a body of beliefs; it was a source of local pride and income. Communities could react with great hostility toward any attempt to tamper with their saints” (Kleinberg, *Prophets in their Own Country. Living Saints and the Making of Sainthood in the Later Middle Ages*, 29).

# Chapter 5

## Conclusion

### I. Introduction

This study affirms that Trier, Bistumsarchiv, Ms. Nr. 480 is the oldest known antiphoner from the Trier Cathedral. The contents of this manuscript show close similarities to the oldest Liber Ordinarius from the Trier Cathedral, dating to the beginning of the fourth century. These similarities are not always positive, as the Offices in both sources are arranged in a haphazard fashion. The main notator of Trier, Bistumsarchiv, Ms. Nr. 480, in particular, appears very careless in his handling of the musical material. In a variety of instances, *differentiae*, as well as large parts of standard melodies, as well as melodies for local saint's offices, were notated incorrectly. These scribal errors undermine the accuracy of the source, and its value as a credible representation of the liturgical practices at the Trier Cathedral. However, due to the lack of any comparative sources from the same era, the manuscript, for now, remains the earliest sources, with notation, of the Office liturgy at the Cathedral of Trier.

Through the study of the liturgical calendar, in comparison with the Sanctorale as reflected in the seven antiphoners that form part of this study, the date of writing of Trier, Bistumsarchiv, Ms. Nr. 480 have been narrowed down to between the years 1336 and 1389.

Regarding notation, this antiphoner, Trier, Bistumsarchiv, Ms. Nr. 480, is the only source studied that was written in Messine notation. A few manuscript fragments with musical notation are also in this style, but their provenance, so far, has been determined as monastic institutions, such as the monastery of St. Eucharius-Matthias. A comprehensive study of the musical fragments with musical notation, as well as monastic liturgical sources with notation, might shed some light on why certain ecclesiastical institutions favoured Messine neumes and notation, whilst others favoured German neumes and later German Gothic notation.

Concerning the contents of this source, upon investigation a number of unique chants were found. However, these cannot be called unique to Trier, Bistumsarchiv, Ms. Nr. 480, since they were also located in other antiphoners from the diocese of Trier. However, this is, with great possibility, the oldest source containing these specific chants with notation.

### II. Unique plainchant texts in the antiphoner Trier, Bistumsarchiv, Ms. Nr. 480

In the table, the first column presents the feast name, according to Cantus guidelines. The following two columns contain the folio sequence number of the chant, in that order. The fourth column gives the abbreviation for the Office, while the two remaining columns give the chant incipit and the new chant identification number, respectively.

**Table 54: Unique antiphons in the antiphoner Trier, Bistumsarchiv, Ms. Nr. 480**

Barbarae	148r	05	V	M	Dulci voce resonet die hac	tre2001
Barbarae	148v	01	M	1.1	Barbara martyr egregia	tre2002
Barbarae	148v	02	M	1.2	Hinc sibi turrum	tre2003
Barbarae	148v	03	M	1.3	Hanc pater suus affatur	tre2004

## 5. Conclusion.

Barbarae	149r	06	M	2.1	In ipsa natatoria Barbara	tre2005
Barbarae	149r	07	M	2.2	Jam induta Christi virgo	tre2005
Barbarae	149v	01	M	2.3	De fenestris surgit questio	tre2006
Barbarae	150r	02	M	3.1	Jam ad celos itaque	tre2007
Barbarae	150r	03	M	3.2	Protrahitur iussu praesidis	tre2008
Barbarae	150r	04	M	3.3	Respondet virgo dii gentium	tre2009
Barbarae	150v	07	L	1	Barbara praeses videt	tre2010
Barbarae	151r	01	L	2	Ut ergo saltum illam possit	tre2011
Barbarae	151r	02	L	3	Virgo dominum orat dicens	tre2012
Barbarae	151r	03	L	4	Multum valet justis deprecatio	tre2013
Barbarae	151r	04	L	5	Jam a patre filia occiditur	tre2014
Barbarae	151r	05	L	B	Laus honor benedictio salus	tre2015
Barbarae	151v	01	V2	M	O virgo cujus magna devotio	tre2016
Conceptio Mariae	155v	01	C	N	Lumen ad revelationem	tre2017
Conceptio Mariae	157r	05	M	3.3	Cantate mirabilia nam	tre2018
Conceptio Mariae	158r	04	L	5	Laude jubi lactonis laudate	tre2019
Conceptio Mariae	158r	06	L	B	Benedictus qui maledictionem	tre2020
Conceptio Mariae	158v	01	P		Deus in tuo	tre2021
Conceptio Mariae	158v	02	T		Legem poneus memor esto nos	tre2022
Conceptio Mariae	158v	05	S		Defecit eve dampnatio nam	tre2023
Conceptio Mariae	159r	03	N		Mirabilia fecisti nunc	tre2024
Conceptio Mariae	159r	07	V2	1	Virga virtutis dominus ex	tre2025
Conceptio Mariae	159r	08	V2	2	Nomen domini invictum nobis	tre2026
Conceptio Mariae	159r	09	V2	3	Laetatus in conceptione tue	tre2027
Conceptio Mariae	159r	10	V2	4	Deus domum ordinavit	tre2028
Conceptio Mariae	159r	11	V2	5	In te tuis filiis virgo	tre2029
Conceptio Mariae	159v	03	V2	M	Haec dies quam fecit dominus	tre2030
Conceptio Mariae	159v	04	V	M	Beatissimus Eucharius	tre2031
Eucharii	160r	01	M	1.1	Beatus Petrus princeps	tre2032
Eucharii	160r	02	M	1.2	Ubi dum fidei vere fundamenta	tre2033
Eucharii	160r	03	M	1.3	Ad hoc denique opus tres	tre2034
Eucharii	160v	05	M	2.1	Beatus Petrus discipulum	tre2035
Eucharii	160v	06	M	2.2	Ceptum ergo iter peragere	tre2036
Eucharii	161r	01	M	2.3	Sanctus vero Eucharius cum	tre2037
Eucharii	161V	03	M	3.1	Mox itaque accedens ad locum	tre2038
Eucharii	161V	04	M	3.2	Omnes qui aderant laudes in	tre2039
Eucharii	161V	05	M	3.3	Omnis plebs Treverica tanti	tre2040
Eucharii	162v	03	L	1	Clarissimis urbs Trevirorum	tre2041
Eucharii	162v	04	L	2	Quidam namque urbis senator	tre2042
Eucharii	162v	05	L	3	Si mortem evadere et ad	tre2043
Eucharii	162v	06	L	4	Convocatis ergo civibus	tre2044
Eucharii	163r	01	L	5	Purificatur itaque civitas	tre2045
Eucharii	163r	02	L	B	Egregius Christi sacerdos	tre2046
Eucharii	163r	03	V2	M	Inclitus praesul Eucharius	tre2047
Matthiae	185v	03	V	p	Universa plebs fidelis	tre2048
Matthiae	185v	06	V	M	Ave lux et decus ecclesie	tre2049
Matthiae	186r	02	M	1.1	Ad enarrandam dei gloriam	tre2050
Matthiae	186r	03	M	1.2	Exsitemus nomen domini	tre2051
Matthiae	186r	04	M	1.3	Hic a deo constitutus est	tre2052
Matthiae	186v	04	M	2.1	Duobus ad sortem destinatis	tre2053
Matthiae	186v	05	M	2.2	Hunc ergo domine nobis quasi	tre2054
Matthiae	186v	06	M	2.3	Annuntiavit opera dei mira	tre2055
Matthiae	187r	05	M	3.1	Inter bissextas domus dei	tre2056
Matthiae	187r	06	M	3.2	Custodivit plane dei	tre2057
Matthiae	187r	07	M	3.3	Praedicante eo vite verbum	tre2058

## 5. Conclusion.

Matthiae	187v	08	L	1	Decorem indutus est	tre2059
Matthiae	188r	01	L	2	Introiens in exsultacis ne	tre2060
Matthiae	188r	02	L	3	In terra deserta et	tre2061
Matthiae	188r	03	L	4	Contumeliis verberibus cum	tre2062
Matthiae	188r	04	L	5	Laudet deum omnis creatura in	tre2063
Matthiae	188r	05	L	B	In corona stellarum duodecim	tre2064
Matthiae	188r	06	V2	p	Dulce melos propheticis	tre2065
Matthiae	188v	01	V2	M	O beate Mathia o splendida	tre2066
De Corona Spinea	199r	01	V	M	Gaude felix mater ecclesia	tre2067
Maximini	200r	12	V	1	Juramento domini non	tre2068
Maximini	200v	01	V	2	Dispergens bona mundi	tre2069
Maximini	200v	02	V	3	Dominus deus noster qui in	tre2070
Maximini	200v	03	V	4	O domine beatus antistes	tre2071
Maximini	200v	04	V	5	Iste est qui ante deum magnas	tre2072
Maximini	200v	05	V	M	Ave sancte pater et pontifex	tre2073
Maximini	201r	02	M	1.1	Clarissimis ortus natalibus	tre2074
Maximini	201r	03	M	1.2	Divino quippe ac felici	tre2075
Maximini	201r	04	M	1.3	Traditur denique docendus	tre2076
Maximini	201v	03	M	2.1	Instructus namque religionis	tre2077
Maximini	201v	04	M	2.2	Tactus quoque divino	tre2078
Maximini	201v	05	M	2.3	Adactus versum Treverim	tre2079
Maximini	202r	06	M	3.1	Comperta relatione hujus viri	tre2080
Maximini	202r	07	M	3.2	Omnibus ut patefieret dignum	tre2081
Maximini	202v	01	M	3.3	Consensu igitur tocus plebis	tre2082
Maximini	203r	03	L	1	Sanctus pater Maximinus	tre2083
Maximini	203r	04	L	2	Sciens ergo quoniam dominus	tre2084
Maximini	203r	05	L	3	Constantissimum fidei	tre2085
Maximini	203v	01	L	4	Benedictus es domine de cujus	tre2086
Maximini	203v	02	L	5	Inclitus pontifex Maximinus	tre2087
Maximini	203v	03	L	B	Pretiosum beati Maximini	tre2088
Maximini	203v	04	V2	M	Pater sancte praesul Christi	tre2089
Symeoni	204r	01	V	M	Venerantes et dignam memoriam	tre2090
Symeoni	204r	03	M	1.1	Iste Symeon quem colimus	tre2091
Symeoni	204r	04	M	1.2	Qui patrem suum	tre2092
Symeoni	204r	05	M	1.3	Postquam iuvenilem aetatem	tre2093
Symeoni	205r	02	M	2.1	Vir dei ut fuit ad se	tre2094
Symeoni	205r	03	M	2.2	Mane facto magistrum suum	tre2095
Symeoni	205r	04	M	2.3	Cujus consilio magis quam	tre2096
Symeoni	205v	04	M	3.1	Ceptum iter Symeon impleverat	tre2097
Symeoni	205v	05	M	3.2	Qui cum simul Anthiochiam	tre2098
Symeoni	205v	06	M	3.3	A deo Symeon praemonitus se	tre2099
Symeoni	206r	07	L	1	Cum jam beati Symeonis	tre2100
Symeoni	206r	08	L	2	Mox ipsius elemosinaria cujus	tre2101
Symeoni	206v	01	L	3	Que coram multitudine	tre2102
Symeoni	206v	02	L	4	Quidam puer diu mutus ante	tre2103
Symeoni	206v	03	L	5	Cujusdam filia a nativitate	tre2104
Symeoni	206v	04	L	B	Laus honor et gloria sit	tre2105
Symeoni	206v	05	V2	M	Sancte Symeon nobis esto	tre2106
Acacii et Soc.	206v	06	V	1	Nomen domini invictum sit in	tre2107
Acacii et Soc.	207r	01	V	2	Laudate Cristum gentes quia	tre2108
Acacii et Soc.	207r	02	V	3	Lauda anima dominum	tre2109
Acacii et Soc.	207r	03	V	4	Laudate deum quia bonus	tre2110
Acacii et Soc.	207r	04	V	5	Lauda tuum Sion deum istis	tre2111
Acacii et Soc.	207v	01	V	M	O magnificati laude fraude	tre2112
Acacii et Soc.	207v	03	M	1.1	Ecclesia mater filia que	tre2113



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Acacii et Soc.	208r	01	M	1.2	Adriani gemitum gentium que	tre2114
Acacii et Soc.	208r	02	M	1.3	Sanctos suos mirificavit dum	tre2115
Acacii et Soc.	208r	10	M	2.1	Scuto voluntatis bonae	tre2116
Acacii et Soc.	208v	01	M	2.2	Nomen tuum mirabile confessi	tre2117
Acacii et Soc.	208v	02	M	2.3	Ingressi sine macula sunt tua	tre2118
Acacii et Soc.	209r	01	M	3.1	In terris sanctis justo	tre2119
Acacii et Soc.	209r	02	M	3.2	Haec Christi generatio	tre2120
Acacii et Soc.	209r	03	M	3.3	Beati quorum oratio cunctorum	tre2121
Acacii et Soc.	209v	2	L	1	Dei digna nece ligna de	tre2122
Acacii et Soc.	209v	03	L	2	In conspectum praelectum	tre2123
Acacii et Soc.	209v	04	L	3	Te de luce se in cruce	tre2124
Acacii et Soc.	209v	05	L	4	In fornace in pace tres	tre2125
Acacii et Soc.	209v	06	L	5	Deum caeli in fideli lauda	tre2126
Acacii et Soc.	209v	07	L	B	Benedictus sit invictus deus	tre2127
Acacii et Soc.	210r	01	P		Beati immaculati sequuntur te	tre2128
Acacii et Soc.	210r	02	T		Legem vani Adriani cum deorum	tre2129
Acacii et Soc.	210r	03	S		Nam defecit quidquid fecit	tre2130
Acacii et Soc.	210r	04	N		Mira digne rex benigne	tre2131
Acacii et Soc.	210r	05	V2	1	Virgam palmae crucis alme ex	tre2132
Acacii et Soc.	210r	06	V2	2	Benedictum sit invictum	tre2133
Acacii et Soc.	210r	07	V2	3	In amara crucis ara seminant	tre2134
Acacii et Soc.	210v	01	V2	4	Justi torti dati morti hii	tre2135
Acacii et Soc.	210v	02	V2	5	In pressura mortis dura	tre2136
Acacii et Soc.	210v	04	V2	M	Magna laude gaude plaude	tre2137
Petri, Pauli	214v	05	V	3	Petrus apostolus ait	tre2138
Benedicti	220r	05	V	1	Inclite non	tre2139
Margaritae	223r	02	V	M	Repleatur os nostrum	tre2140
Margaritae	223r	04	M	1.1	Ex ore infantis et lactentis	tre2141
Margaritae	223r	05	M	1.2	Lex domini convertit ejus	tre2142
Margaritae	223r	06	M	1.3	Innocens manibus et mundo	tre2143
Margaritae	223v	06	M	2.1	Diffusa est gratia in labiis	tre2144
Margaritae	223v	07	M	2.2	Sonuerunt et turbate sunt	tre2145
Margaritae	223v	08	M	2.3	Ab aquis irruentibus non est	tre2146
Margaritae	224r	06	M	3.1	Confessio et pulchritudo ejus	tre2147
Margaritae	224r	07	M	3.2	Viderunt ejus gloriam qui	tre2148
Margaritae	224r	08	M	3.3	Fecit mirabilem suam deus	tre2149
Margaritae	224v	08	L	1	Regnavit in ea dominus regnum	tre2150
Margaritae	224v	09	L	2	Jubilavit domino omnis ejus	tre2151
Margaritae	225r	01	L	3	Sitivit ad deum fontem	tre2152
Margaritae	225r	02	L	4	Benedixerunt omnia opera ejus	tre2153
Margaritae	225r	03	L	5	Lauda filia Sion exsulta cum	tre2154
Margaritae	225r	04	L	B	Digna laude virgo gaude lauda	tre2155
Margaritae	225r	05	V2	M	Mater amabilis insuperabilis	tre2156
Divisio Apostolorum	226r	05	M	2.	Dedit dominus familiaribus	tre2157
Mariae Magdalenae	230v	05	V2	p	Dilexit*	tre2158
Annae	230v	09	V	1	Oliva fructifera in paradiso	tre2159
Annae	230v	10	V	2	O felix mater filiae quae es	tre2160
Annae	231r	01	V	3	Beata mater semper laetare	tre2161
Annae	231r	02	V	4	O dilecta Christus	tre2162
Annae	231r	07	V	M	Gaude caelum et exultet terra	tre2163
Annae	232v	05	M	3.1	Benedictus deus qui	tre2164
Annae	232v	07	M	3.3	O mater benedicta quae sola	tre2165
Annae	233r	08	L	2	Quae in conspectu dei exultas	tre2166
Annae	233r	09	L	3	O terra beata fructum quem	tre2167
Annae	233v	02	L	5	Laudem dicite deo nostro	tre2168

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Annae	233v	03	L	B	Benedictus fructus ventris	tre2169
Helenae	247r	02	V	p	Annua beate Helenae solemnna	tre2170
Helenae	247r	03	V	M	O gloriosa regina que in	tre2171
Helenae	247r	05	M	1.	Ingenius orta natalibus	tre2172
Helenae	247v	06	M	2.	Vere beata mater quam deus	tre2173
Helenae	248r	06	M	3.	Digna deo matrona ita usum	tre2174
Helenae	248v	07	L	1	Beata Helena ut virtutem	tre2175
Helenae	248v	08	L	2	Abiectis itaque imperialibus	tre2176
Helenae	249r	01	L	3	Accepta a filio potestate et	tre2177
Helenae	249r	02	L	4	Inter plurima suae devotionis	tre2178
Helenae	249r	03	L	5	Imperiali majestate ignem	tre2179
Helenae	249r	04	L	B	O quam digne veneranda est	tre2180
Helenae	249r	05	L	M	Grata deo laudabilis	tre2181
Bernardi	249v	06	M	1.2	Semitas justitiae viasque	tre2182
Bernardi	249v	07	M	1.3	Benedictio domini super caput	tre2183
Paulini	257v	06	V	M	Sanctissimi et inenarrabilis	tre2184
Paulini	258v	01	L	1	Comperto tandem sancti patris	tre2194
Paulini	258v	02	L	2	Emensis ergo tantis terrarum	tre2195
Paulini	258v	03	L	3	Desiderio non minori erga	tre2196
Paulini	258v	04	L	4	Graviori tandem prudentiorum	tre2197
Paulini	258v	05	L	5	Accendentes itaque Frigii	tre2198
Paulini	258v	06	L	B	Benedictus per omnia deus	tre2199
Paulini	259r	01	V2	M	Martyr idem et confessor	tre2200
Nativitas Mariae	262r	05	V2	1	Hodie nata est beata virgo	tre2201
Materni	262v	07	M	1.1	Inclitus pater maternus mundi	tre2202
Materni	263r	01	M	1.2	Sublimia praeceptorum dei	tre2203
Materni	263r	02	M	1.3	Sacrificium justicie se	tre2204
Materni	263r	05	M	2.1	Gloriatur nunc domine qui te	tre2205
Materni	263r	06	M	2.2	Nomen tuum domine nimis	tre2206
Materni	263r	07	M	2.3	Omni corde tibi domine	tre2207
Materni	263r	09	M	3.1	Omnibus saeculi se	tre2208
Materni	263v	01	M	3.2	Desiderium animae ejus tu	tre2209
Materni	263v	02	M	3.3	O magnificum pontificem	tre2210
Materni	264r	04	V2	M	In sapientia dei semper	tre2211
XI milium Virginum	285v	03		p	Gaude mater ecclesia per	tre2212
XI milium Virginum	285v	05		M	Gaude mater*	tre2212
XI milium Virginum	289r	06		1	O felix colonia sacra	tre2213
XI milium Virginum	289v	01		4	Virginum per merita floret	tre2214
XI milium Virginum	288v	04		3.2	Aeterni regis filio decora	tre2215

**Table 55: Unique responsories in the antiphoner Trier, Bistumsarchiv, Ms. Nr. 480**

Barbarae	148v	05	M	1.1	Jam profecto patre videt	tre6001
Barbarae	149r	01	M	1.2	Vere dignum memoria contra	tre6002
Barbarae	149r	03	M	1.3	Virgo Christi Barbara	tre6003
Barbarae	149v	02	M	2.1	Pater repletus scelere	tre6004
Barbarae	149v	04	M	2.2	Verbere virgo discerpit	tre6005
Barbarae	149v	06	M	2.3	Saevo laceratur virgo verbere	tre6006
Barbarae	150r	05	M	3.1	Indignans praeses jubet	tre6007
Barbarae	150v	02	M	3.2	Praeses fremens et repletus	tre6008
Barbarae	150v	04	M	3.3	Praecepto praesulis Christi	tre6009
Conceptio Mariae	156v	03	M	2.1	Ex virgul to stirpis Jesse	tre6010
Conceptio Mariae	156v	07	M	2.3	Nonum per Ezechielem	tre6011
Conceptio Mariae	157v	04	M	3.3	Jam micas de caligine que	tre6012
Conceptio Mariae	158v	03	T		Egredietur virga de radice	tre6013

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Conceptio Mariae	158v	06	S	Stirps Jesse floruit	tre6014
Conceptio Mariae	159r	04	N	Et ascendet sicut	tre6015
Eucharii	160r	04	M	1.1 Sanctus Eucharius injunctum	tre6016
Eucharii	160v	01	M	1.2 Cumque in quoddam castellum	tre6017
Eucharii	160v	03	M	1.3 Assumpto itaque secum Valerio	tre6018
Eucharii	161r	02	M	2.1 Sanctus itaque vir postquam	tre6019
Eucharii	161r	04	M	2.2 Cumque per dies singulos	tre6020
Eucharii	161V	01	M	2.3 Orante cum sociis beato	tre6021
Eucharii	162r	01	M	3.1 Docente viro beato verbum	tre6022
Eucharii	162r	03	M	3.2 Audiens Albana mortem filii	tre6023
Eucharii	162r	05	M	3.3 Sanctissimus pontifex	tre6024
Matthiae	185v	04	V	Gratias tibi rex regum qui	tre6025
Matthiae	186r	06	M	1.1 Sancti Mathie sollempnia	tre6026
Matthiae	186r	08	M	1.2 Assumpto rege glorie ad	tre6027
Matthiae	186v	01	M	1.3 O mira dei dispensatio	tre6028
Matthiae	186v	07	M	2.1 Datis cum prece sortibus duo	tre6029
Matthiae	186v	09	M	2.2 Quam profunda sunt domine	tre6030
Matthiae	187r	02	M	2.3 Sanctae Mathia vas electionis	tre6031
Matthiae	187v	01	M	3.1 Dum spargeret in Judea	tre6032
Matthiae	187v	03	M	3.2 Ad gloriam dei revelata	tre6033
Matthiae	187v	05	M	3.3 Gloriose dei confessor Mathia	tre6034
Inventio Crucis	198r	05	T	Crucem sanctam subiit qui	tre6035
Inventio Crucis	198r	07	S	Hoc signum crucis erit in	tre6036
Inventio Crucis	198r	09	N	Dicite in nationibus alleluia	tre6037
Maximini	201r	06	M	1.1 Hic Maximinus praesul	tre6038
Maximini	201r	08	M	1.2 Praeclarus igitur Maximinus	tre6039
Maximini	201v	01	M	1.3 Susceptus a praesule	tre6040
Maximini	201v	06	M	2.1 Quidam vir nomine Quiriacus	tre6041
Maximini	202r	02	M	2.2 Gloriam sue magnificencie	tre6042
Maximini	202r	04	M	2.3 Gloriosissimo confessori	tre6043
Maximini	202v	02	M	3.1 Praesul insignis Maximinus	tre6044
Maximini	202v	04	M	3.2 Gloriosi premium laboris a	tre6045
Maximini	202v	06	M	3.3 Inclitus pontifex Maximinus	tre6046
Symeoni	204v	01	M	1.1 Beatus Symeon compertis	tre6047
Symeoni	204v	03	M	1.2 Dum ad huc istum laborem	tre6048
Symeoni	204v	05	M	1.3 Quadam nocte demones beatum	tre6049
Symeoni	205r	05	M	2.1 In heremo beatus Symeon parum	tre6050
Symeoni	205r	07	M	2.2 Post multum temporis	tre6051
Symeoni	205v	02	M	2.3 Deinde tendens in Franciam	tre6052
Symeoni	205v	07	M	3.1 Mox Symeon factus reclusus	tre6053
Symeoni	206r	02	M	3.2 Mors beati Symeonis non mors	tre6054
Symeoni	206r	04	M	3.3 Gaude plebs Treverica per	tre6055
Acacii et Soc.	207r	05	V	O crucis Christe gestatores	tre6056
Acacii et Soc.	208r	04	M	1.1 Adest dies veneranda magna	tre6057
Acacii et Soc.	208r	06	M	1.2 Ad examen sit iuvamen Caesar-	tre6058
Acacii et Soc.	208r	08	M	1.3 Caesar vanus Adrianus cogit	tre6059
Acacii et Soc.	208v	04	M	2.1 Currunt in harundinetis ut	tre6060
Acacii et Soc.	208v	06	M	2.2 Plantarum rami acuuntur in	tre6061
Acacii et Soc.	208v	08	M	2.3 Vere martyres beati qui dum	tre6062
Acacii et Soc.	209r	05	M	3.1 Fructus palmarum crucis alme	tre6063
Acacii et Soc.	209r	07	M	3.2 Hii de Edom qui venerunt	tre6064
Acacii et Soc.	209r	09	M	3.3 O Achat Hermolae Elyetes	tre6065
Margaritae	223r	08	M	1.1 Sacre virginis sancta religio	tre6066
Margaritae	223v	01	M	1.2 Plantata secus decursus	tre6067
Margaritae	223v	03	M	1.3 Fortem animam confortans ad	tre6068

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Margaritae	223v	10	M	2.1	Mundum vicit credendo in	tre6069
Margaritae	224r	01	M	2.2	Contra carnis prelium	tre6070
Margaritae	224r	03	M	2.3	Adversus spiritales nequities	tre6071
Margaritae	224v	01	M	3.1	Expugnatis hostibus	tre6072
Margaritae	224v	03	M	3.2	Custodivit quasi fortis	tre6073
Margaritae	224v	05	M	3.3	O dilecta et electa ad	tre6074
Mariae Magdalenae	228r	01	V		O peccatoris*	tre6075
Mariae Magdalenae	229v	05	M	3.1	Venit mane Maria Magdalene	tre6076
Annae	231r	04	V		Ego quasi vitis fructificavi	tre6077
Annae	231v	07	M	1.2	O felicem matrem que hodie ad	tre6078
Annae	232r	02	M	1.3	O mundi domina regio es	tre6079
Annae	232r	08	M	2.1	Te mater virginis	tre6080
Annae	232r	10	M	2.2	Hodie mater veneranda regia	tre6081
Annae	232v	02	M	2.3	Apostoli domini matrem	tre6082
Annae	232v	08	M	3.1	Te martyrum candidatis beata	tre6083
Annae	233r	02	M	3.2	Hodie margarita Christi	tre6084
Annae	233r	04	M	3.3	Exsulta et gaude digna laude	tre6085
Mariae Aegyptiacae	238r	01	V		Vir sanctus Zozunas	tre6086
Mariae Aegyptiacae	239r	04	M	2.2	Ave conscripta pactione bona	tre6087
Mariae Aegyptiacae	239v	07	M	3.2	Corde sursum ad dominum in	tre6088
Mariae Aegyptiacae	240r	01	M	3.3	O Maria mater pia	tre6089
Helenae	247r	06	M	1.1	Sollemnia beate Helenae	tre6090
Helenae	247v	01	M	1.2	Digna matrona ut celestem	tre6091
Helenae	247v	03	M	1.3	O mira et potens dei clementi	tre6092
Helenae	247v	07	M	2.1	Gentem Treverorum post	tre6093
Helenae	248r	01	M	2.2	A fundamento per orbem	tre6094
Helenae	248r	03	M	2.3	Mulier fortis manum misit ad	tre6095
Helenae	248r	07	M	3.1	Venerabili reginae et filio	tre6096
Helenae	248v	02	M	3.2	Vere beata mater cujus filius	tre6097
Helenae	248v	04	M	3.3	O gloriosa terrarum regina	tre6098
Paulini	258r	02	M	3.2	Hoc divine nimirum opus fuit	tre6106
Paulini	258r	04	M	3.3	Dilectus deo et hominibus	tre6107
XI milium Virginum	287v	06	M	2.1	Vidit in sompnis dei virgo	tre6108
In Dedicatione Eccl.	305v	07	T		Domine dilexi decorem domus	tre6109
In Dedicatione Eccl.	305v	11	S		Beati qui habitant in domo	tre6110
In Dedicatione Eccl.	305v	15	N		Fundata est domus domini	tre6111
XI milium Virginum	288v	01		2.3	Collaudamus regem glorie qui	tre6112

As could be expected, all the new chants in this antiphoner are compositions for saints' offices. The majority of these were composed in honour of local saints, such as:

- Eucharius (First Bishop of Trier),
- Maternus (Third Bishop of Trier),
- Maximinus (Fifth Bishop of Trier),
- Paulinus (Sixth Bishop of Trier),
- Helena (Empress and mother of Constantine the Great, according to legend, responsible for a large number of the relics currently housed in Trier Cathedral finding their way to this German city),
- Matthias (the Apostle that replaced Judas Iscariot), as well as
- Simeon (the hermit, whose last earthly dwelling was a Roman construction, the Porta Nigra, which is still standing today).

### III. Trier: *Civitas Sancta*

The people of medieval Trier referred to their city as *civitas sancta*. Whilst reading the legends written in those times, one is confronted with how the hagiographers emphasized the idea of Trier as a *Roma secunda* – attempts to establish direct connections with the Holy City of Rome through the written word. Take the example of the legend of the first three bishops of Trier. They were supposedly sent by Saint Peter himself. Saint Peter even, allegedly, gave Eucharius his staff, so that, with God's grace, he could wake Maternus from the dead.

These attempts to establish Trier as an important player in the ecclesiastical sphere were not constrained to hagiographical texts, but also found their way into the words sung during a saint's office. These words were accompanied by newly composed music, formulated with a specific saint in mind. To analyse this music, a number of specific musical characteristics have been identified. It is not possible to use these features to tie the composition of an office to a date, but one can only point to a hypothetical timeline in the development of chant compositional style in a specific region. All seven of the local Trier saints' offices are in prose, which already points to an earlier compositional date, since the use of text in rhyme only started appearing toward the eleventh century. This is, of course, a generalization, and cannot be accepted as the rule in all regional development.

Of the seven offices found for local Trier saints in Trier, Bistumsarchiv, Ms. Nr. 480, the office for Maximinus seems to be the oldest, followed by the offices composed in honour of Maternus and Eucharius. These offices show a relatively low number of newer style characteristics in comparison with the other offices. Characteristics such as the frequent use of goal pitches and the use of the so-called Gallican ending appear rarely in the melodies for Maximinus. The office for Helena, on the other hand, features a variety of these newer style characteristics in higher numbers, together (frequent use of goal pitches, scalar movement, and chants covering a wide range). These seven local offices, when viewed as a group, have clearly moved away from a traditional, melodic style, towards a newer style that favours the use of a wide tonal space and, in most cases, places melodic emphasis on the finalis, the fifth above the finalis, and the octave.

In contrast with the other eight saints' offices used for comparison in this study, the melodies composed for the local saints appear relatively conservative. For example, the melodies composed for the office of Goar consistently use a variety of newer stylistic features, placing it further along the developmental timeline, than the office for Maximinus.

These offices offer a unique glimpse into the musical development of plainchant in the medieval city of Trier. When one compares the melodies from Trier with those from different regions, presented in chapter four, one can remark on the differences. In comparison with other centres, for example Regensburg, the melodies composed in Trier during the last hundred years before the turn of the millennium were relatively conservative. The liturgical veneration of these saints also present glimpses into the social sphere surrounding everyday life in Trier. The texts offer insights into why these men and women were considered holy in the eyes of the Trier populace, and what they hoped to achieve through the worship of these saints.

## 5. Conclusion.

The remarkable number of seven local saints, with offices composed in their honour, places Trier on a unique level. In this respect, only the veneration of saints in Sankt-Gallen comes close in number. In this regard, Trier truly was, and still is, a *civitas sancta*.

This thesis analysed the oldest antiphoner from the Trier cathedral, as well as giving a description of the manuscript. Six other antiphoners from the Bistumsarchiv Trier were used as comparative material to Trier, Bistumsarchiv, Ms. Nr. 480. This source, as the oldest source with staff notation for seven local Trier saints' offices – is a unique opportunity to investigate the Office liturgy at Trier Cathedral. This work presents information about this distinctive situation – a small, colourful stone that will hopefully add information to the vibrant mosaic that is the overall quest for knowledge into the development of the Office liturgy.

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