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RICE UNIVERSITY

A RHYMED OFFICE FOR THE FEAST OF THE VISITATION
BY JOHN OF JENSTEIN

by

JAMES BOYD BATTS

A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE
MASTER OF MUSIC

APPROVED, THESIS COMMITTEE

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ABSTRACT

A RHYMED OFFICE FOR THE FEAST OF THE VISITATION BY JOHN OF JENSTEIN

by

JAMES BOYD BATTS

Of several rhymed offices written for the Feast of the Visitation in the late fourteenth century, John of Jenstein's Office, Exurgens autem Maria, is possibly the first composed for the newly promulgated feast. Composed to implore the intercession of the Virgin to end the Great Schism, the office contains both poetic and prose liturgical items set to chant for the singing of the complete office cycle. Chants display characteristics of late medieval melodic style and compositional techniques. Being carefully planned, the office displays great unity of text and music throughout.
ACKNOWLEDGMENTS

There are many people to whom I would like to express my gratitude and appreciation for their help and encouragement. Dr. Barbara Haggh was kind to send a photo reproduction of the Cambrai printing of this office along with helpful suggestions for initial research. I am very grateful to her for the introduction to this fascinating, little explored repertory. Dr. Honey Meconi, my thesis director, was a model of patience and helpfulness during the process of writing this document. Her valuable insights and suggestions helped clarify thought and helped me in the preparation of this thesis. The musicology and theory faculty of the Shepherd School were inspiring during my stay there, I thank them for their high standards of scholarship and dedication to teaching. I would like to thank Cynthia McCaffety for her tremendous help coordinating my efforts from semester to semester, her assistance was invaluable.

James Batts

The Shepherd School, Rice University

Houston, Texas

March 14, 1995
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CHAPTER 1
THE QUESTION OF THE RHYMED OFFICE IN CONTEXT

Of the thousands of rhymed offices composed during the Middle Ages and Renaissance, only a small portion have been examined in detail. Certain questions concerning authorship, text sources, melodic adaptation, and changing compositional approaches cannot be answered until a significant body of this repertoire can be studied and codified.

Frequently even if the author of a text is known, there are questions concerning the identity of the composer or composers of the melodies. Several provocative questions arise: is the melodic setting of an office contemporary with the text? Are melodic motives and phrases gleaned from a stock of preexisting melodic models? Are melodies borrowed from older chants and adapted to new texts? There is also the question of whether an office is composed by one composer or represents a compilation of melodic settings by several composers.

The following study attempts to demonstrate that in the case of this transmission of John of Jenstein's office for the Feast of the Visitation, there is a cohesive, unified approach to the composition and structure of this
office both textually and musically. The possibility that both text and music are the work of one author/composer would not be unusual for the late fourteenth century, given the strong poet/composer trend in this period. Close analysis of the text and music of the Jenstein office will provide insight into the many questions regarding authorship and unity in offices of this type.

Examination of this office will be situated within the historical, political, and artistic context of the period in order to explore the possibility of arriving at an expanded view of interdisciplinary influences on its structure and content.
CHAPTER 2
POLITICAL AND SOCIAL TRENDS
IN THE LATER FOURTEENTH CENTURY

The turbulent period at the close of the fourteenth and the beginning of the fifteenth centuries witnessed a besieged Roman Catholic Church struggling to maintain credibility in a period of schism, political polarization, doctrinal challenge, and controversy. From the ravages of the Black Death and the Hundred Years' War between England and France, to divisions rocking the primacy and influence of the Papacy, Europe at the dawn of the Renaissance grappled with the problem of maintaining equilibrium in an age of uncertainty. Political and ecclesiastical figures rose and fell from power in a constantly changing scenario of ideological conflict, paving the way for the Protestant Reformation and subsequent Catholic Counter Reformation in the mid-sixteenth century.

Against this backdrop of turbulence and change at the close of the Middle Ages, there nevertheless came from within the body of the Church a continuous stream of writers, theologians, philosophers, composers, and artisans of supreme skill and accomplishment. The process of inquiry, artistic creation, and theological investigation
became the fabric of learned circles centered around cathedral, monastic, university, and court institutions.

A profound religious sensibility inherited from earlier generations was still very much in place, giving rise to an abundance of symbolic images, all propelled by a powerful sense of participation and identification among the faithful. All rites of passage were accompanied and embellished by procession, ceremony, liturgy, and formulae in infinite varieties of form and content, woven together in subtle and not so subtle cognitive associations. Religious conviction bestowed symbolic importance on ordinary objects and life encounters, indissolubly linking them to a unified conception of the world termed Realism in the Middle Ages and referred to as Platonic Idealism in later generations. The medieval world unfolded in a vast network of interlocking symbolic associations linked and crystallized in allegory.¹ The Church, of course, was the supreme custodian of the neo-platonic schematic, but by the close of the fourteenth century other more immediate concerns threatened the inherent unity of that philosophical and theological system.

The state of the papacy in the final decades of the fourteenth century was one of disarray owing partially to the desire for greater freedom from papal influence on the

part of European heads of State. Increasingly, the Chair of Peter was subject to the maneuvering of princes with immediate territorial concerns. As a result, by the time of the Great Schism in the 1380s, the rival popes were dependent on secular authority for maintaining power.

Seven decades of French papal residency began with the so-called "Babylonian Captivity," which represented the triumph in the Curia of the French Cardinals who had become enormously powerful since the election of their fellow countryman Urban IV in the second half of the previous century.

On the 5th of June, 1305 Bertrand de Got, archbishop of Bordeaux, took the name Clement V after having been elected by the conclave gathered at Perugia. At the persuasion of both the heavily French contingent and King Philip IV of France, Clement took up residence north of the Alps, finally settling at Avignon, which was an Angevin enclave in the papal territory of the Comtat-Venaissin. Never conceived to be a permanent residence, the Avignon "captivity" was made all the more apparent by the decision of Benedict XII (1334-42) to build a palace, thus putting to rest schemes for a return to Italy that had been under constant discussion a decade earlier. In 1367 a return to Rome was made by Urban V, who was to stay and depart after

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only three years, leaving the permanent return of the papacy to Italian soil to Gregory XI in January, 1377.³

Bringing the "exile" to an end, Gregory lived in the city for only a year. He died on March 27, 1378, and ten days later the electoral college gathered in the Vatican to elect a Neapolitan, Bartholomew Priganano, known as Urban VI. Urban had served as papal vice-chancellor under Gregory XI and at the time of his election was archbishop of Bari. Of sixteen cardinals present at the conclave, seven were Limousins and another four, Frenchmen. The choice of Priganano was rapidly confirmed by thirteen of the electors, with homage conveyed by the six remaining cardinals who had remained at Avignon.⁴

Thus, in the early months of his pontificate, Urban received the recognition of the complete College of Cardinals with no challenge to his election. The cardinals had elected Urban amidst tremendous popular excitement over the return of the papacy to Rome, a situation later cited by the French delegation as being coercion by the Roman populace.⁵ After having accepted Urban, the support of the cardinals waned after he quickly proved to be an indurate critic of collegial privilege. Urban publicly attacked the

³Ibid.

⁴Ibid., p. 102.

luxurious life-style, graft, and neglect of duties that had become commonplace among the princes of the church. Displeased with the direction of Urban's pontificate, and validated by Charles V, who quickly saw the political advantage, the French cardinals moved in the direction of schism.\(^6\)

By June 1378, the bishop of Amiens, Jean de la Grange, a former councillor to King Charles V of France, had succeeded in strengthening the French cause by orchestrating Urban's downfall, gathering the eleven French cardinals and one Spanish cardinal at Anagni to declare Urban's election null and void. After moving to Fondi, south of the Neapolitan frontier, they received a letter of encouragement from Charles of France and on the 20th of September they proceeded to elect in conclave Robert of Geneva, bishop of Cambrai and cousin of the French King. Robert assumed the title Pope Clement VII (1378-94), and took up residence in Avignon, thereby throwing the Church into a schism that would later be resolved by the Council of Constance in 1417.\(^7\)

The effect of the second papal election naturally had immediate ecclesio-political repercussions. Allegiance to the two papal courts was divided along territorial lines.

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\(^7\)Waley, *Later Medieval Europe*, p. 103.
England and with its allies, the Empire, Hungary, Bohemia, and Poland were aligned, recognizing the election of Urban VI. France and its sphere of influence, Naples, Scotland, Castile, Aragon, and the Iberian Kingdoms supported the election of Clement VII. Further complicating the situation, each pope created cardinals in an effort to strengthen his position. In September 1378, Urban consecrated twenty-nine new cardinals and Clement nine that December.

Divisions also occurred within smaller subdivisions of the Church with each pope having supporters within "enemy" territories. Dioceses sometimes had two bishops and chapters, religious orders two superiors, monastic houses two abbots. It seemed no one was exempt from the complication of papal and territorial polarization, for St. Catherine of Siena (1347-80) supported Urban and condemned Clement while her colleague in holiness, St. Vincent Ferrer (1350-1419) endorsed Clement and his successor Benedict XIII.

The passionate character of loyalty and devotion to pope and prince was deeply felt according to territorial obedience. Party sentiments were heightened by the

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8Ozment, The Age of Reform, p. 158.
10Ibid.
11Ozment, The Age of Reform, p. 158.
propensity to symbolize one's allegiance by outward signs. Clothing, badges, liveries, party cries, images, observances, all contributed to the culture of European society where religion penetrated all areas of life in a divided Europe. Given this psychological and cultural climate, it is no surprise that religious feasts were multiplied endlessly; for the extreme saturation of religious idealism coupled with the tendency to clothe and activate that idealism with symbol and allegory found a fertile home in the context of the liturgical year.\textsuperscript{12}

With the explosion of observances, images, and allegorical interpretations of every imagining, reformist writers at the time of the schism frequently addressed the issue. \textit{De novis festivitatibus non instituendis} was a treatise written by Nicolas de Clemanges deploiring the apocryphal nature of some of the new religious feasts coming into use at the close of the fourteenth century. In Pierre d'Ailly's treatise, \textit{De Reformatione}, the author criticizes the inordinate number of new church buildings, festivals, saints, holy-days, and liturgies; in short, the endless multiplication of pious practices tended to be initiated in an almost mechanical way.\textsuperscript{13} At first glance, it is no wonder that when John of Jenstein (1348-1400), archbishop of Prague, sought to establish a new religious feast to implore

\begin{footnotesize}
\textsuperscript{12}Huizinga, \textit{Waning}, p. 153.

\textsuperscript{13}Ibid.
\end{footnotesize}
the aid of the Blessed Virgin to restore unity within the Church, he met with resistance from his own Cathedral Chapter.\(^4\)

John of Jenstein's ecclesial career was made and lost in that generation in Bohemia between the "golden age" of consolidation under Emperor Charles IV and the anticlerical reforms of John Hus. Jenstein's life and work interlocked significantly with the major political and cultural advancements of the times. The ascension to the throne by Charles IV brought with it a quickening of Czech influence since the national king was also Holy Roman Emperor, thereby raising Prague to the position of a major political center in the later fourteenth century. Owing to Charles's patronage, intellectual and cultural life flourished with the founding of the university in 1348, the year of Jenstein's birth. The University of Prague quickly became an influential institution in European court circles, and it was this legacy that was reflected in the social and scholastic preparation for Jenstein's official career.\(^5\)

Born into an aristocratic family, Jenstein's early years at court were complimented by studies at the University of Prague, and later between 1370 and 1376, studies at the universities in Padua, Bologna, Montpellier,


\(^5\)Ibid., p. 9.
and Paris. After obtaining a baccalaureate in canon law at the University of Paris, Jenstein returned to Prague to begin his ecclesiastical career. In July of 1375, after holding the office of subdiaconus and provost of Wetzlar, he was consecrated bishop to the see of Meissen.

The ecclesial and political tensions of 1378, culminating in the Great Schism, found the newly elected Urban VI in need of reliable and assured support from the Holy Roman Emperor, Charles IV. The elevation of influential clerics close to the Emperor and the papal confirmation of Charles's son Wenceslas as King of the Romans set the course for Bohemian support for the papacy of Urban VI. John of Jenstein was one of the recipients of these papal favors, and at the age of only thirty, he was raised to the influential position of Archbishop of Prague.\textsuperscript{16}

To be sure, Urban was reasonably confident of strong support from the Empire in court and ecclesiastical circles. The Emperor was so solidly in support of Urban that his son Wenceslas concretized the imperial position in a letter to the French cardinals petitioning them to return their allegiance to the Pope in Rome.\textsuperscript{17} The newly-created archbishop naturally also followed the Urbanist line and

\textsuperscript{16}Ibid., p. 14.
\textsuperscript{17}Ibid.
indeed continued to do so throughout his twenty-two year career.

With the death of Charles IV and Wenceslas IV's ascension to the throne, strong support for the papacy continued under Jenstein's chancellorship despite the new Emperor's diplomatic deficiencies in matters of political consolidation. An attempt by the French to shake Wenceslas in his resolve concerning the Roman papacy and to gradually win over the followers of Urban to the anti-pope Clement VII, certainly damaged Wenceslas's reputation and political stability. Charles IV's then workable European policy was allowed to disintegrate because of Wenceslas's inability to shape a policy regarding friendship and diplomatic ties to France and recognition of Luxembourg's pretensions in East Central Europe. The result was the nullification of a possible Imperial advantage in resolving the conflicts within the Church.\(^{18}\)

The legacy of Charles IV haunted the king throughout the years of the schism: while maintaining allegiance to the papacy of Urban VI, it also called for friendship with the French court and awareness of the territorial interests of Luxembourg. Diplomatic pressures from the French court concerning the recognition of the papacy of Clement VII increased as the end of the century approached. During the two decades from 1380-1400, Wenceslas found himself

\(^{18}\)Ibid., pp. 22.
embattled on another front, in the person of his own Archbishop and Chancellor, John of Jenstein.

Jenstein was an unflagging supporter of the papacy of Urban VI and ultimately that of Boniface IX, Urban's successor. Jenstein's tenacity in papal matters was matched only by his zeal for episcopal primacy and liberty of the church. In 1385 he spoke of the church as the city of God besieged by laymen and clerics who divided and humiliated her by the effects of the schism. It is worthwhile to note that after 1381 Jenstein's influence at court was declining due to clashes with the king over the boundaries of authority and church property, and by 1385 the situation had degenerated into outright hostility between King and Archbishop. Jenstein viewed the conflict in terms of his own defense of the liberty of the church, attributing the King's hostility to an emerging anticlerical attitude among court advisors. The conflict over juridical authority must have reached fever pitch by 1385, for on October 18, Jenstein decreed in his synodal statute, *Crescente cottiading malicia perversorum*, that upon the capture or slaying of an archbishop, bishop, prelate, or canon, the whole province would be placed under an interdict. On October 18, 1386, exactly one year later, the statute *Curia officii pastoralis* was renewed to protect ecclesiastical property.\(^{19}\)

\(^{19}\)Ibid., p. 55.
If the strain in relations between Wenceslas and Jenstein challenged the archbishop's authority in court circles, an emerging conflict in the person of Adalbertis de Ranconis served effectively to erode Jenstein's position in the Cathedral Chapter. Stemming from a disagreement concerning the advisability of Jenstein's zeal for support of the papacy of Urban VI, public quarrels between the Chapter spokesman and his Archbishop continued until Adalbertis's death, on August 15, 1388.²⁰

In 1386 a controversy erupted in the Prague diocese between some members of the Cathedral Chapter and its archbishop over the advisability of adding a new Marian feast, that of the Visitation. The feast was promulgated solely on Jenstein's regular episcopal authority. Political concerns were undoubtedly the motivating force behind the challenge to Jenstein's authority; by 1386 his tenure was clearly in decline and tensions with the royal entourage and certain canons in the Cathedral Chapter had reached a peak.

It is sometimes difficult to determine where genuine reformist concern for superfluity of rites and pious practice ends and ecclesio-political expediency begins. It is probable that the challenge by the Cathedral Chapter and Adalbertus concealed larger antagonisms; it proved to be one more in a series of squabbles between Jenstein and Adalbertus. Devotion to the Visitation was particularly

²⁰Ibid., p. 122.
close to Jenstein's heart, and the reform climate at the end of the fourteenth century was probably a convenient vehicle for a bitter personal attack.

The First Sermon on Mary's Visitation most likely is Jenstein's reply to charges leveled by Chapter spokesman Adalbertus Ranconis de Ericino.\textsuperscript{21} The opening section of Jenstein's sermon gives a sense of the controversy:

Non me ergo livoris dente mordeat obtrectator invidus, non supercilio me obducto conturbet emulus, nec graniissonis me sitamibus labefectet inimicus. His enim murantes detrahuunt non me mea in dyocesi absque summi indultu pontificis festum instituere non posse, insuper, quod haut dubium erroneum east et sapit heresim, non debere me aciam supersticiosas festa indicere atque insolitas novitates invenire. Sed ad hec libet rendere exprobracionibus michi verbum, non me fore novissimun inter coepiscopos, qui suis dyocesibus similiter statuerunt. Nam ut audio Quinqueecclesiensis episcopus in dyocesi sua festum transfixionis Marie instituit, similiter quamplures alii.\textsuperscript{22}

Therefore let no envious detractor gnash his teeth at me, nor let any enemy weaken me with his high-sounding words. For these murmurers speak disparagingly that I have no power to institute a feast in my own diocese without an indult from the supreme pontiff, and furthermore, although their doubt is erroneous and even smacks of heresy, they insist that I ought not to institute a superstitious feast or introduce unaccustomed novelties. But it is proper for me to reply to these reproaches, that I am not the most recent among my fellow bishops who have made similar decrees in their own dioceses. For as I have heard, the bishop of five churches instituted the Feast of the Transfixion of Mary (The Seven Sorrows of Mary) in his own diocese, and many others have acted in similar fashion.

\textsuperscript{21}Ibid., p. 123.

\textsuperscript{22}Ibid., pp. 191-192.
From the content of this excerpt, it is likely that Jenstein's institution of the Feast of the Visitation was challenged on the basis of arguments not unlike those expressed in d'Ailly's *De Reformatione* or the concerns of de Clemanges in *De Novis Festivitatibus non Instituendis* mentioned previously.

Despite Adalbertus's objections to the new feast, the synod of July 15, 1386 confirmed Jenstein's promulgation of the feast and by 1388 the matter was before the Curia in Rome with every chance of adoption by the universal Church.\(^3\) In a solemn consistory of April 8, 1389 objections to the feast were answered, and in a second consistory the date of the feast was fixed on the day of SS. Processus and Martinianus, July 2. Jenstein's victory assured a permanent place in the liturgical year for the Feast of the Visitation.

\(^3\)Ibid., p. 123.
CHAPTER 3

THE FEAST OF THE VISITATION AS TRANSMITTED
IN A CAMBRAI PRINTED ANTIPHONARY
DATED C. 1500

The Feast of the Visitation was officially adopted by
the Roman Church under the pontificate of Boniface IX, who
had succeeded Urban VI in 1389. Boniface's bull, *Superni
benignitas conditoris*, was the official document instituting
the feast with respect to the wishes of his predecessor.
Boniface's bull went into effect on March 27, 1389, and the
official date for observance of the feast was set for July
2. The feast was provided with both vigil and octave,
thereby attesting to its importance in the church
calendar.¹

As was generally the case with new religious feasts in
the Middle Ages, immediate adoption and observance of the
Visitation office by religious orders and dioceses was by no
means universal after its promulgation for Roman obedience
by Boniface. To be expected, countries under the influence
of France and the anti-pope Clement VII were late in
adopting the feast until after the resolution of the schism;

¹R.W. Pfaff, *New Liturgical Feasts in Later Medieval

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for example, The Cathedral of Notre Dame in Paris adopted the feast as late as 1474.²

Some religious orders recognized the feast shortly after its admission to the Roman calendar; the Franciscans added it in 1390, one branch of the Carthusians, split by the schism, also accepted it in 1390 while the other did not.³ The Carmelites accepted the feast after their General Chapter held at Frankfurt in 1393 and the office prescribed for use in their liturgy was Jenstein's Exurgens autem Maria, which is prescribed in Boniface's bull, Superni benignitas conditoris.⁴ The Dominicans had an office at least from 1399, but the other religious orders for the most part did not observe the feast until the later part of the 15th century or, as in the case of the Cistercians, until the later part of the 16th century. Curiously, the Roman Curia was not observing the feast as late as 1400, thereby making it necessary to re-issue Boniface's bull in 1401.⁵ Dioceses of course would follow the same general trend.

The visit of Mary to her kinswoman Elizabeth as related in the gospel of Luke, chapter 1, verses 39-56, is


⁵Pfaff, New Liturgical Feasts, pp. 42-43.
the biblical basis for the feast. The literary construction of the text describing the occasion of Mary's visit to the
aging Elizabeth is a narration following that of the announcement of Elizabeth's conception of John (the Baptist), verses 5-25, and the announcement of Mary's conception and designation of her child as Son of God, verses 26-38. The immediate occasion of the visit is for Mary to offer assistance to Elizabeth and to seek advice, the narrative culminating in Mary's canticle, Magnificat anima mea Domino, verses 46-55. The narrative is further extended by the birth of John and concluded by the canticle of his father Zechariah, Benedictus Deus Israel, verses 68-79.

The relatively late date, 1389, for a feast of Mary centered on the important occasion of the Magnificat without previous popular or unofficial observance is unusual for new feasts in the Middle Ages. At a time when Marian devotion was at a peak and there was a propensity for accounting for both real and apocryphal events in the Virgin's life, it is curious that the Feast of the Visitation should appear later than those of the Presentation, the Compassion, and the cult of St. Anne, especially given the importance of the events of the Lucan narrative.⁶

Also unusual is the fact that the feast was established solely by authoritative order, first initiated

⁶Ibid., p. 41.
by John of Jenstein for the Prague diocese, as discussed in chapter 2, and finally promulgated for universal usage by Boniface IX.'

Jenstein had a great devotion to the Visitation; his chapel at Megerlein Castle and his palace in Prague were adorned with representations of it. Because of his veneration of the Blessed Virgin and his confidence in her intercessory role in salvation history, Jenstein initiated a movement to establish the Feast of the Visitation to seek intercession to end the schism and to restore unity in the church. After canonical validation in the spring of 1389, the first celebration of the feast on July 2nd, in the church of Santa Maria Maggiore, used the "rubric of Prague," Jenstein's rhymed office or historia, possibly composed some three years before in early 1386. Whether the Jenstein Visitation office, hereafter known as Exurgens, is the office referred to above, is difficult to say without the validation of Jenstein's exemplar; but it is possible that a large part, if not all, of Exurgens is the first office composed for the feast.

Adoption of the feast by authoritative proclamation initiated a literary competition of sorts. Jenstein's hastily composed office was felt by the Curia to contain

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'Ibid., p. 40.

rough passages, compelling the archbishop to defend his work by citing identical Latin constructions used by more ancient authors.  

Of the five or so offices composed immediately after promulgation of the feast, the one gaining final acceptance from the Curia was one by the English Cardinal, Adam of Easton; Jenstein's office was thereby converted to one of regional importance.  

That the musical setting is by Jenstein is open to question, but again, without an exemplar it is impossible to draw conclusions regarding his authorship as far as the chant melodies are concerned. We do know that there was some musical activity on his part that appears to be concentrated in his student years at the University of Padua. The style of the chant in Exurgens certainly points to late medieval authorship, and can without question be placed stylistically in the late fourteenth and fifteenth centuries. Chapters 4 and 5 will explore those telling stylistic differences and draw conclusions concerning late medieval chant style.  

In the second half of the fourteenth century there was tremendous cross fertilization in musical activity between the Bohemian lands and Italy, and in particular between the Universities of Prague and Padua. The close political  

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9Ibid.  
10Ibid., pp. 90-91.
connections between eastern Europe and Italy were owing to the binding force of Charles IV who traveled to Italy twice: in 1355 to Milan in order to assume the crown of the King of Italy, and to Rome to assume the Imperial Crown; and again in 1368 for the antivicount league, where he sold imperial rights in Tuscany to Florence and Siena.\(^1\)

Through the patronage of his sovereign, Jenstein was in a position to reap the full benefits of Imperial advantage as a student uniquely situated in the artistic and musical activity of the Italian Trecento, with its emphasis on expressive literary style, melodic flow, and virtuoso singing.

This late medieval office is typical of the genre in form and content, following compositional techniques for both chant and poetry as practiced in the fourteenth and fifteenth centuries. The overall structure of Jenstein's Exurgens office is as follows.

The Exurgens office follows the expected order for a complete non-monastic office cycle beginning with Vespers I, Matins, Lauds, and finally the Magnificat antiphon for Vespers II (it is presumed the liturgical items found in Vespers I are repeated with the exception of the Magnificat antiphon). The so-called little hours, that is, prime,

terce, sext, and none, and the office of compline, are not accounted for in *Exurgens*. It is presumed that, according to custom, antiphons for the little hours would be derived from those of Lauds.

The musical items in the *Exurgens* office, excluding liturgical recitative, are the antiphons, great responsories and hymns. Most pieces are in rhymed verse and the texts are included in volume 48 of the collection *Analecta Hymnica*\textsuperscript{12}. Items not in rhymed verse are scriptural, in some cases paraphrased, and derived from the narrative of the Visitation found in chapter 2 of Luke's gospel (Vespers I & II and Lauds) and the Song of Songs (the Matins responsories of nocturn I).

The source for the present study is a Cambrai printed Antiphonal dated c. 1500 with call number XVI C 4. The Visitation office was endowed at Cambrai Cathedral by canon Michel de Berghen in 1455.

Table 1 lists textual incipits as they appear in the Cambrai Antiphonal. The distinction between the musical settings of poetic texts and prose texts is as follows: poetic texts are represented by the first line of poetry, while prose texts are represented by the first few words followed by points of ellipsis. Liturgical items set in chant, that is, antiphons, responsories and hymns, are

identified by modal classification. Psalms would have been sung to the psalm tone appropriate to the mode of a given antiphon or responsory; and liturgical recitative would have been used for chapters, responds and verses, versicles, collects, memorials, and lessons.

### Table 1

**COMPLETE CONTENTS OF FOLIOS 142-147 IN CaXVIC4**

Table 1 is a complete listing of liturgical items as they appear in the Cambrai printed Antiphonal dated c. 1500 with call number XVI C 4, hereafter (CaXVIC4). This outline includes the modal assignment for each chant item and its location in CaXVIC4. Abbreviations have been resolved and underlined. Psalms are identified according to their Vulgate numbering.

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<th>Mode:</th>
<th>Folio:</th>
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**Vespers I:**

**Antiphons:**

1. Exurgens autem Maria  
   Psalm: Dixit Dominus (109)  
   | 1 | 142 |

2. Et Factum Est . . .  
   Psalm: Laudate pueri (112)  
   | 2 | 142v |

3. Exclamavit Elyzabeth . . .  
   Psalm: Letatus sum (121)  
   | 3 |    |

4. Et unde hoc . . .  
   Psalm: Nisi Dominus (126)  
   | 4 |    |

5. Et beatque credisti . . .  
   Psalm: Lauda Jerusalem (147)  
   | 5 |    |

**Hymn:**

Assunt festa jubilea  
| 1 | 142v-143 |
Chapter:

Signum magnum apparuit . . .  
(Revelations, Ch. 12, V. 1)

Respond and Verse:

O preclara stella maris 6 143-143v  
(transposed up a fifth)

Versicle and Response:

Fecit mihi Dominus . . .

Magnificat Antiphon:

O quanta vis . . . 6 143v

Collect:

Tue sanctificationis arce Marie . . .

Memorial:

Sanctorum Processus and Martiniani . . .

MATINS

Invitatory:

In honore Marie . . . 7  
Psalm: Venite exultemus (94)

First Nocturn:

Antiphons:

1. Tam gloriosam 3  
Psalm: Domine Dominus noster (8)

2. Celi stupent in Maria 4  
Psalm: Celi enarrant (18)

3. Ferax est terra Domini 5 143v-144  
Psalm: Domini est terra (23)

Versicle and Respond

Speciosa facta es . . . 144

Lesson 1.
Bonifacius Episcopus servus...

Respnsory 1.
R. Surge propera amica mea...
V. Audi Filia...

Lesson 2.
Quivit igitur...

Respnsory 2.
R. En dilectus meus...
V. Quam dulcia faucibus...

Lesson 3.
Qua propter de clara...

Respnsory 3.
R. Ibo ad montem...
V. Viam mandatorum tuorum...

Second Nocturn:

Antiphons:
4. Verbum bonum virgo paris
Psalm: Eructavit (44)
5. Torrens sacrati fluminis
Psalm: Deus noster refugium (45)
6. O dilecta civatas
Psalm: Fundamenta (86)

Versicle and Respond:
Dignare me laudare...

Lesson 4.
Ibi enim sumsimus...

Respnsory 4.
R. Ecce iste venit...
Lesson 5.
  Sane ipsa regina . . .

Responsory 5.
  R.  Felices matres
  V.  Felix domus

Lesson 6.
  Elyzabeth vero ut audivit . . .

Responsory 6.
  R.  O dies omni
  V.  Hec dies . . .

Third Nocturn:

Antiphons:
  7.  Magna mirabilia
      Psalm:  Cantate (95)
  8.  Exsultet terra propere
      Psalm:  Dominus regnavit (92) (transposed up a fifth)
  9.  Novum tibi virgo canticum
      Psalm:  Cantate (97)

Versicle and Respond:
  In illo tempore . . . (Luke, Ch. 2, V. 39)

Lesson 7.
  Omelia beati ambrosii . . .

Responsory 7.
  R.  Speciosas filias
  V.  Exsulta et lauda habitatio

Lesson 8:
  Ubi audivit hoc Maria . . .
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<th>Responsory 8:</th>
<th>Mode:</th>
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<tr>
<td>R. Ait autem Maria . . .</td>
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<td>V. Et misericordia eius . .</td>
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Lesson 9.

In montana virgo . . .

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<th>Responsory 9:</th>
<th>Mode:</th>
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<tr>
<td>R. Magnificat anima mea Domino . .</td>
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<td>V. Ecce enim ex hoc beatam . .</td>
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<td>146-146v</td>
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Hymn:

Te deum

Versicle and Respond:

Visita nos . . .

LAUDS

Antiphons:

1. In Maria virginis . . .          | 8      | 146v  |
2. Jubilet Deo omnis terra . .      | 8      |       |
3. Fecit Dominus . . .              | 3      |       |
4. Deposit potentes . .             | 5      |       |
5. Esurientes implevit . .          |        |       |

Hymn:

En miranda prodigia

(transposed up a fifth)

(Chapter:)

En ipse . . .

Verse:

Benedictus qui venit . . .

Benedictus Antiphon:
Benedictus Dominus Deus Israel . . .

Collect:

Deus qui nos . . .

VESPER II:
Magnificat Antiphon:

Magnificet Dominum totum . . .

A feature common to late medieval Offices is the seriate ordering of the modes for some or all services in the office cycle. The composer/compiler of the Exurgens office has followed that tradition in the modal ordering of the antiphons of Vespers I (and therefore Vespers II), and the antiphons of the first nocturn and the responsories of the second nocturn of Matins. Table 2 illustrates the custom of seriate ordering found in several late medieval offices as compared to the Cambrai office. As can be seen, the most consistent use of seriate ordering occurs in Vespers I, while variations in ordering occur in other services of the office cycles. A similarity between these services, other than the modal ordering of Vespers, is that the ninth responsory of Matins is cast in the first mode, a feature common to all but one of the offices compared.
<table>
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<th>Sequence of Chants in Liturgical Order</th>
<th>Corpus Christi (1264)a</th>
<th>Ludovicus Decus (c. 1301)b</th>
<th>St. Hylarion (Early 15th Century)c</th>
<th>St. Anne (Early 15th Century)d</th>
<th>Visitation (Sarum, 15th Century)e</th>
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<tr>
<td>Ant. ad Ben.</td>
<td>1</td>
<td>6*</td>
<td>1</td>
<td>1</td>
<td>7</td>
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Vespers II

<table>
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<tr>
<th>Sequence of Chants in Liturgical Order</th>
<th>Corpus Christi (1264)a</th>
<th>Ludovicus Decus Regnanticum (c. 1301)b</th>
<th>St. Hylarion (Early 15th Century)c</th>
<th>St. Anne Visitation (Early 15th Century)d</th>
<th>Visitation (Cambrai, 15th Century)e</th>
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</thead>
<tbody>
<tr>
<td>Ant. 1</td>
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<td>1</td>
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<td>4*</td>
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<td>3</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>Resp.</td>
<td>--</td>
<td>--</td>
<td>6</td>
<td>7</td>
<td>--</td>
</tr>
<tr>
<td>Hymn</td>
<td>3</td>
<td>8</td>
<td>7</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>Ant. ad Mag.</td>
<td>5</td>
<td>8</td>
<td>2</td>
<td>5</td>
<td>3</td>
</tr>
</tbody>
</table>

*a transposition
*c Hoppin, Cypriot Plainchant, pp. 28-29.
*d Ibid.
*e Sarum Printed Antiphonary (Salisbury: 1532), folios XXIII-XXIX.

As table 2 reveals, an aspect of the Exurgens office shared by other offices of the period is the use of modal transpositions. The reason for the use of modal transpositions is to effect smoother transitions between liturgical items that are sung in quick succession, that is, the antiphons for Vespers, Matins, or Lauds. In those services the antiphons with appropriate psalms are sung
without intervening prose recitations, lessons, biblical readings, or prayers. For example, in antiphon 6 of the second nocturn of Matins, the transposition of mode 6 up a fifth allows for a g initiam which allows a smooth transition to the g finalis of mode 8 from the preceding antiphon. Otherwise antiphon 6 kept at normal pitch level would have begun with an f initiam as is appropriate for mode 6 and would have required the awkward descent of a second from the previous antiphon. The same case is true for the transposition of mode 6 found in Matins, nocturn III, antiphon 8; once again mode 6 is transposed up a fifth, allowing for a g finalis, making a smooth transition to the following antiphon which is cast in mode 7, with g initiam.

The planning of modal relationships, especially in the order of Vespers items, unifies the Office as a whole; it can truly be thought of as a cycle, for Vespers I introduces the theme of the Feast, and Vespers II closes the Feast, thus framing the services of the twenty-four hour period with repetition of both the historia and music.

The seriate modal order for Vespers I and II is audible from maneria to maneria in ascending fashion; that is, from each pair of modes that share the same final in ascending fashion from d through g. It is significant that as Elizabeth's speech to Mary gathers a sense of urgency in the Lucan narrative, it is accompanied by ascending authentic and plagal modulations from antiphon to antiphon.
The deliberate ordering of the modes in the Exurgens office could have to do with symbolic associative relationships that would have been evident to those participating in the office in the late Middle ages. Peter Wagner, however, attributes such ordering to the medieval fondness for numerical relationships, and identifies these relationships as "Spielerei" in his discussion of the modal arrangement of chants in the office of St. James.¹³ In the analysis of chants, in chapters 4 and 5, aspects of aesthetic principles in vogue in the late Middle Ages will emerge as a factor in the understanding of modal, melodic, and textual relationships that goes beyond the concept of a fondness for numerical ordering.

In addition to the seriate ordering of modes in Vespers and sections of Matins, examination of Exurgens reveals an even more comprehensive structural unity in terms of modal relationships and choices of text for each service. Tonal unity is achieved, in some instances, by ordering liturgical items by maneriae rather than the alternation of authentic and plagal ranges within a given maneria. Richard Hoppin has observed this method of organization by modal succession in his discussion of two early fifteenth-century Cypriot offices for the feasts of St. Anne and St. Hylarion.¹⁴


¹⁴Hoppin, Cypriot Plainchant, pp. 27-28.
As can be seen in table 1, this type of modal succession appears in the third nocturn of Matins and the last three antiphons of Lauds. The Matins service concludes with the final three responsories (7, 8, and 9), proceeding in descending order from tritus to protus tonality (the authentic modes 5, 3, and 1), yielding finals on the notes f, e, and d.

The texts for responsories eight and nine are derived from the liturgically important Magnificat text (Luke, chapter 2), with responsory eight using lines 3 and 4 of the Magnificat, and responsory nine using lines 1 and 2. The reverse order is easily explained; responsory nine brings to a close the service of Matins with the rhetorically weighted text consisting of the opening two lines of the Magnificat. Thus the final responsory serves as a summary for Matins with a liturgically powerful close.

A chronological narrative is not unusual in the rhymed office repertory and in this instance, together with the descending order of maneriae, the arrangement serves as a significant structural point for the conclusion of the service both textually and tonally.

A similar modal arrangement by maneriae is found in the antiphons of Lauds; the third, fourth, and fifth antiphons proceed in ascending order from deuteris to tetrardus tonality (the authentic modes 3, 5, and 7), with finals on the notes e, f, and g. These three antiphons can be
perceived as a unit since this text is also derived from lines 5, 6, and 7 of the Magnificat. The texts for the first two antiphons, both set in mode 8, are complementary in mood to the Magnificat but are derived from other sources. The service of Lauds concludes with the Benedictus canticle with framing antiphon set in mode 8, thus achieving a certain tonal frame focusing on mode 8.

Tonal continuity proceeding from the sequence of antiphons and psalms to the Benedictus antiphon and canticle is momentarily interrupted by the inclusion of the hymn set in mode 1. The same interruption of modal sequence by the hymn can be observed in numerical ordering of modes for the settings of liturgical items in the service of Vespers. Andrew Hughes has observed that seldom does the choice of mode for the hymn fit into the modal sequence except where the melody is specially composed.\footnote{Andrew Hughes, "Modal Order and Disorder in the Rhymed Office." \textit{Musica Disciplina} XXXVII (1983), p. 32.} In the case of the \textit{Exurgens} office, it is not known if these hymn melodies were specially composed for this office, but in any case the modal sequence is interrupted.

The services in the complete cycle of the \textit{Exurgens} office point to a greater or lesser degree to a concept of tonal unity within each service. One case, however, the choice of mode 7 for the invitatory antiphon and psalm of Matins, represents an instance of the numerical unity often
found between services in this repertory that can extend through the office as a whole. It is possible that some concern for serial unity between the services of Vespers I and Matins was intended by the composer/compiler of Exurgens. Continuing from the final item in Vespers, the Magnificat in mode 6, the use of mode 7 in the Matins invitatory certainly provides no audible relationship since the two services were separated by a time frame of several hours, yet modal choice in this case suggests concern for numerical unity and order, a concept pervading so much medieval thought and artistic experience.

In examining the overall structure of Exurgens, it is evident that the composer/compiler of the office gave consideration to textual and modal relationships within services, most notably in Vespers, in most nocturns of Matins, and to some degree in Lauds. While modal order can be observed either serially (for example the Vespers antiphons and responsory, the antiphons of Matins, nocturn 1 and the responsories of nocturn 2) or by maneriae (the responsories of nocturn 3), the responsories of nocturn 1 and the antiphons of nocturns 2 & 3 are presented in the Cambrai printing without any apparent concept of unified numerical order.

There is a possibility, admittedly speculative, that the order of antiphons for nocturns 2 & 3 were reshuffled for some reason. Andrew Hughes has suggested that in late
medieval offices instances of modal disorder in some cases result from rearrangements of the original succession of items in a given service.16 This is possible in the case of the Cambrai printing, but until other sources for Jenstein's Exurgens offices are located and examined, there can be no definitive conclusion regarding the aspect of modal disorder in the Cambrai transmission of this office.

A rearrangement of antiphons for the second nocturn of Matins could yield modal succession by maneria in either ascending or descending order, and rearrangement of the antiphons for the third nocturn could yield serial succession either in ascending or descending fashion. Before such an arrangement could be suggested, however, text must be considered as a possible means to provide clues to the arrangement of liturgical items within each nocturn.

The three poetically self-contained antiphon texts for both nocturns are complementary in mood but clearly stand as separate units without expository function in the narrative sense found in the sequential arrangement of the scriptural narrative from Luke used for the antiphons of Vespers. Regarding the arrangement of the Jenstein Visitation texts found in Analecta Hymnica, while there are some differences in the sequence of items for portions of Matins, nocturns 2

16Ibid., p. 31.
& 3 are presented in the same arrangement of antiphons as in the Cambrai antiphonale.¹⁷

While the responsories for the second nocturn are in numerical order serially (modes 4, 5, 6), and those for the third nocturn in order by maneria (modes 5, 3, 1), the responsories for nocturn one break serial sequence with the inclusion of mode 8 for the final responsory (modes 1, 2, 8). An examination of the text reveals no clue to modal order since in this case each responsory, derived from the Song of Songs either literally or by allusion, is not in scriptural order.

In addition to modal relationships, choice of text serves as a unifying factor in the overall structure of Exurgens. The Magnificat text provides significant structural underpinning for all services in the office cycle, occupying key positions in the sequence of texts for each service either in literal form or by allusion.

The office of Vespers concludes with the singing of the Magnificat with framing antiphon. The choice of readings for nocturns 1 and 2 of Matins is derived from Boniface’s Bull, Superi benignitas conditoris; the final portion of the excerpt concludes nocturn 2 and is a statement of the opening phrase of the Magnificat. The liturgically weighted final responsory of Matins (nocturn 3) concludes the service with the choice of text being the first two verses of the

¹⁷Blume, Analecta Hymnica, p. 428.
Magnificat. While the texts for the first two antiphons of Lauds are derived from other sources, antiphons 3, 4, and 5 are taken from verses 5, 6, and 7 of the Magnificat and are in ascending modal order by maneria from deuterus to tetrardus tonality.

Clearly, the overall structure of Jenstein's *Exurgens* office can be thought of as a complex of intermodal and textual relationships entirely in keeping with the concept of a world view of religious interconnectedness prevalent in the latter Middle Ages. The visit of Mary to her cousin Elizabeth culminates in the recitation of the Magnificat, a text that appears in key positions throughout the office and is heightened by intermodal modulatory relationships.
CHAPTER 4
ANALYSIS OF CHANTS: THE ANTIPHONS

The analysis of musical items in the complete *Exurgens* office includes the antiphons, responsories, and hymns. It is presumed that prayers, lections, and short responsories would have been chanted using standard formulae for liturgical recitative.

In order to facilitate comparison of musical items, the following method of abbreviation will be used as a means of identification according to service, genre and location within each service:

- Vespers antiphons 1, 2, 3, 4, 5 = VA 1, 2, 3, 4, 5.
- Vespers responsory = VR
- Vespers hymn = VH
- I Vespers antiphon, *Ad Magnificat* = VAM I
- II Vespers antiphon, "" = VAM II
- Matins Invitatory antiphon = MIA
- Matins antiphons 1, 2, 3, 4, 5, 6, 7, 8, 9 = MA 1, 2, 3, 4, 5, 6, 7, 8, 9
- Matins responsories 1, 2, 3, 4, 5, 6, 7, 8, 9 = MR 1, 2, 3, 4, 5, 6, 7, 8, 9
- Lauds antiphons 1, 2, 3, 4, 5 = LA 1, 2, 3, 4, 5
- Lauds hymn = LH

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Lauds antiphon, Ad Benedictus = LAB

Despite instances of melodic borrowing between modes in Exurgens, clearly the weight of analysis should be given to motivic and melodic vocabulary within individual modal families. Thus, the antiphons and responsories will be grouped and examined according to genre and mode rather than sequential liturgical placement within the office as a whole, due to differences in form and compositional approach between the two genres. In some cases both antiphons and responsories share melodic gestures within a given mode notwithstanding the stylistic differences between these genres, an unusual feature of this office. Examination of this aspect of compositional procedure will be explored in the analysis of the responsories, chapter 5. Table 3 outlines the modal distribution of each antiphon; table 4 outlines the modal distribution of each responsory and is provided preceding the analysis of responsories in chapter 5.

Some general observations concerning the compositional style of these late medieval chants will be useful before beginning more specific analysis of each liturgical item.

In general, while standard form is used for the antiphons and responsories in accordance with stylistic tradition and liturgical function, an expanded notion of the melodic exposition of text replaces the more compressed
punctuative character of neume forms found in the earlier body of chant repertory.

**TABLE 3**

<table>
<thead>
<tr>
<th>Mode 1</th>
<th>VA1</th>
</tr>
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<tbody>
<tr>
<td>Mode 2</td>
<td>VA2</td>
</tr>
<tr>
<td>Mode 3</td>
<td>VA3, MA1, LA3</td>
</tr>
<tr>
<td>Mode 4</td>
<td>VA4, MA2, MA4</td>
</tr>
<tr>
<td>Mode 5</td>
<td>VA5, MA3, LA4</td>
</tr>
<tr>
<td>Mode 6</td>
<td>VAMI, MA6, MA8, VAMII</td>
</tr>
<tr>
<td>Mode 7</td>
<td>MI, MA9, LA5</td>
</tr>
<tr>
<td>Mode 8</td>
<td>MA5, MA7, LA1, LA2, LAB</td>
</tr>
</tbody>
</table>

Rather than the simple neume constructions used to set words in the earlier repertory, elided combinations of neumes are the basis of construction for melodic gestures that provide grammatical and punctuative emphasis with directional movement to structurally important modal pitches at key points in the text. As will be shown, these neume combinations often form self-contained internal phrases, a departure from earlier compositional practices. The expanded melodic gestures and phrases found in *Exurgens*
share the same sense of directional repetition and organic unity found in the mid-to-late medieval sequence repertory.

Balanced melodic phrases set poetic lines, thereby giving a hymn-like quality to the composition of some antiphons and responsories. Phrases effectively convey a sense of the text rather than the somewhat neutral melodic cell structures of earlier epochs. The chants are conceived in elaborate ornamental contours, with key words receiving arch-shaped melodic emphasis.

In many instances poetic and musical rhymes coincide, or more correctly, poetic rhyme is heightened with musical rhyme. Since the scale of the non-scriptural poetic texts is generally larger than that of earlier texts (four or more poetic lines, for example, rather than the paired halves of the traditional repertory, the melodies tend to achieve a flowing structural unity that contributes to clarity of direction and comprehension of each line of text.

The composer of these chants appears to bow to tradition especially in favoring modal degrees found on the final and tenor (reciting tone) for the termination of sense units, that is, punctuation in prose texts and for emphasis at the ends of poetic lines. Directional movement to these significant cadential pitches clearly endorses the sense of mode in these structurally defined chants.
The treatise De musica by one Johannes (c. 1100) illustrates this compositional inheritance from earlier generations:

... Just as in prose three kinds of distinctions are recognized, which can also be called "pauses"—namely, the colon, that is, member; the comma or incisio; and the period, clausula or circuitis—so also it is in chant. In prose, where one makes a pause in reading aloud, this is called a colon; when the sentence is divided by an appropriate punctuation mark, it is called a comma; when the sentence is brought to an end, it is a period. ...

Likewise, when a chant makes a pause by dwelling on the fourth or fifth note above the final, there is a colon; when in mid-course it returns to the final, there is a comma; when it arrives at the final at the end, there is a period.¹

The chants found in Exurgens continue to validate earlier compositional practice to some extent by favoring cadences on the above mentioned modal degrees, but there does not appear to be as clear a distinction in pitch assignment for each grammatical unit as that suggested by Johannes some two and a half centuries earlier. For example, "colon," as found in Exurgens, could just as well have a cadence on the final, and "comma" a cadence on the tenor in contradistinction to the clear-cut guidelines of De musica. Not mentioned by Johannes are the mode 3 internal cadence formulas that sometimes occur on the modal third degree (g) which are found in the older repertory and reflected in Exurgens as well (VA3, MA1, MR8).

Opening and closing melodic formulas associated with each mode in the earlier chant repertory are often used as points of departure and repose in the Exurgens chants; such archetypal formulas are identified in the following analysis by the letter a.

Transcriptions of the chants under consideration precede the discussion of each modal group, and a photographic reproduction of the original Cambrai printing is included in Appendix 2.

**Mode 1 Antiphon** (see Example 1)

**ambitus**

Exurgens autem Maria

The single mode 1 antiphon, Exurgens autem Maria, opens Vespers 1 and 2 of the Exurgens office. The graceful melodic style of this antiphon reflects the general compositional approach to the remaining Vespers antiphons. The text is derived from the opening statement of Luke's narrative, adjusted to achieve assonance on the final syllables of textual sense units, thereby articulating clear musical phrase structures.

Internal cadences on the words "Maria" (tenor-a'), "montana" (final-x'), "iuda" (tenor-X), "Zacharie" (final-Y), and "alleluya" (final-X') clearly articulate the punctuation and rhyme scheme by providing structural modal underpinning. Interestingly, a second level of assonance is achieved and punctuated by tenor-final relationships found
on the words "abiit" (tenor-X'), "introivit" (final-Y), and 
"salutavit" (tenor-Z).

A significant degree of melodic organization is evident 
in this single mode 1 antiphon. In part inspired from 
motivic material drawn from older sources, the antiphon is 
also developed by motivic repetition in the context of 
continuing variation according to the text underlay.
CHANT EXAMPLE 1

VESPER ANTIPHON 1: MODE 1

Ex urgens autem Maria

abii in montana

cum festinatione in civitatem Iuda:

et intravit in domum Zacharie.

et salutavit elyabeth alleluia

ps. Dixit Dominus... E v o v A E
The opening line \((a' + a^2)\) consists of an embellished bipartite intonation formula derived from the older body of chant. In older chants of this type \(a'\) serves as an incipit and \(a^2\) carries the text to the conclusion of the first sense unit. The archetypal form of \(a^2\) is frequently employed as an incipit to antiphons of mode 1. Its basic form is as follows: \(d\ d-c\ f\ g\ f\ g-a\ a\). When used in combination with \(a'\) it takes secondary position, the two motives joined by elision. Aesthetic considerations of text often govern variants of this basic formula, as can be observed in *Exurgens autem Maria*. Consistent with the late medieval tendency to reinforce the primary tonal structure of the mode, the composer has chosen to emphasize the final with directional emphasis to the final from the modal 7th degree. This closes motive \(a'\) on the word "autem" before proceeding to \(a^2\) by means of elision. The conclusion of \(a^2\) is approached in step-wise fashion to the tenor, having been prepared by the characteristic mode 1 leap of a 4th on the first syllable of "Maria." The upper neighbor \(b\) contained in the *torculus* ligature strengthens the cadential effect by reinforcing the tenor.

The second line of chant continues from the tenor, "abiit," with lower neighbor \(g\) as emphasis. The line concludes with a repetition of \(a'\), "in montana," with its strong cadence on the final reinforced by the lower neighbor \(c\).
COMPARISON EXAMPLE A

MODE 1 MELODIC COMPARISON

EXURGENS

X

in eivitatem iuda:

OFFICE FOR THE FEAST OF KING STEPHAN

MATUS ANTIPHON 6 - MODE I

gaudenkt qui sunt he - ne-ctes
Line 3 begins with a repetition of a slightly varied and joined to X at the tenor. The second half of this line, "in civitatem iuda," explores the upper tetrachord having been prepared by an upward range of motion to the tenor from "festinationem." A descending line cadences on the tenor emphasizing the final assonant syllable. A melody similar to X is found in an office for the Feast of King Stephan from the 15th century Graz antiphons. A comparison of the two chants is given in Example A.

Line 4 contrasts melodic range from the preceding line by exploring the lower pentachord and reinforcing cadential effect by triadic motion from G, "domum," outside the mode, to the tenor before coming to rest from descending motion to the final. Y could be perceived as a variant of a proceeding from its range of motion beginning on the modal 3rd degree, "et introivit."

The first half of line 5, "et salutavit," Z, explores a range of motion focusing on the tenor. The conclusion of the line is a repetition of a beginning from the modal 3rd degree, also found in the conclusion of line 2, "in montana." In this way, musical rhyme reinforces textual rhyme in these two lines. The antiphon is brought to a close, "alleluya," with a step-wise arch from the final to

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the third degree returning to the final. The differentia is a standard one associated with a termination on g.

Much melodic material is derived from motive a', especially the arch-shaped melodic line proceeding from the modal 3rd degree. Some of these motives are developed in the mode 2 antiphon, Et factum est, which follows Exurgens autem Maria in liturgical sequence. Modes 1 and 2 are effectively unified in this way and linked by the note g. Common melodic material provides a unified compositional approach to these protus chants.

Mode 2 Antiphon (see Example 2)

Et factum est

The second line of Luke's narrative comprises the second antiphon of Vespers, the only antiphon of mode 2. The incipit, "Et factum est," is set to a second mode standard formula with its characteristic descent of a fourth, outlining the lower tetrachord. Upward motion returning to the final is emphasized by an upper neighbor, e, adding weight to the intonation formula.
CHANT EXAMPLE 2

VESPPRS ANTPHON 2: MODE 2

Et factum est ut audivit elizabeth

salutationem marie

exultavit infans in utero eius

Et repleta est spiritus sancto a le luga

ps. laudate pueri... evova e
The second textual sense unit contains an internal motivic repetition beginning from the elided incipit proceeding from the words, "est, ut audivit." The melodic unit, X¹, having come to a rest on the final, "Elyzabeth," is repeated, X², with an upwardly arched cadence on a punctuated by a torculus ligature with upper neighbor b, outside the upper range of mode 2. It must be remembered that f is the tenor, or reciting tone of mode 2, therefore ascending motion to a is essentially a heightening of the phrase achieved by exploration of the upper pentachord. What emerges is a blurring of the distinction between dorian and hypodorian, suggesting that merely the designation protus chants might be appropriate. Further evidence of protus unity can be observed in the motive used for "Marie" which is directly related in melody and pitch to "Maria," found in antiphon 1, phrase a². In this way the two antiphons are unified by the leitmotif, "Mary," whose fiat is the theological focus of the Visitation office.

The third sense unit, y proceeds from the upper range of the pentachord back to the final, "exultavit." The concluding phrase begins with a reiteration of "a," "repleta," and continues with Z, derived from antiphon 1, motive a¹. Exploration of the lower tetrachord is brought to a satisfactory close by an ascent to the final, "alleluyah." The differentia is the standard one for mode 2 antiphons.
CHANT EXAMPLE 3
VESPERTINE ANTIPHON 3: MODE 3

Exclamavit Elizabath roce magna et dixit: benedicta tu in mulieribus et
benedictus fructus ventris tui alleluia.

Ps. Latatus sum... E v o V A E
CHANT EXAMPLE 4

MATINS ANTIPHON 1: MODE 3

Tam gloriosam et admirabilem

In universa terra fecit deus

ancillam humilem alleluia

ps. Domine Deus noster...

E V O V A E
CHANT EXAMPLE 5

LAUDS ANTIPHON 3: MODE 3

Fecit Dominus potentiam in brachio suo
dispersit superbos mente cordis sui
alleluya

E V O V A E
Mode 3 Antiphons

Ambitus

Exclamavite Elyzabeth  d-d'
Tam gloriosam  d-d'
Fecit Dominus  d-d'

Of the three mode 3 antiphons, the Vespers antiphon, Exclamavite Elyzabeth (VA3), is the longest and most elaborate. An intermediary cadence on the modal third degree separates the two textual sense units of this antiphon. Intermediary cadences on the third degree can also be observed in the Lauds antiphon, Tam gloriosam (Mal). The incipit motive, "Exclamavite," can be perceived as a microcosm of this relationship between the final and third degree. The first textual sense unit is framed by motive a'. "Exclamavite, and dixit." It is also used for "in mulieribus."

A musical elision occurs from the continuation of the melodic unit $X'$ into the final textual phrase beginning with "benedicta." Larger melodic phrase $X'$ joins the two halves of the antiphon in cohesive manner with this elision; the phrase is an elaborate arch shape outlining the final, third degree and dominant of the mode.

Of the remaining phrases, phrase Y outlines the modal third degree and joins the two X phrases. Phrase Z completes the sense of the text with discrete melodic structure for each word centering around the modal third degree and for the most part avoiding the final. Only once
does the line rise to the tenor, on "fructus," before re-establishing the final by means of an arch-shaped closure, "tui alleluya." In this way, the lone sense unit is carried and suspended until the phrase comes to rest on the final. Motive b unifies phrase Y and Z, further contributing to overall organic unity.

Other than the closing alleluya, common melodic and motivic material of the type found in Exclamavite Elyzabeth is not utilized in the two remaining antiphons of mode 3, Mal and LA3. The "alleluya" motive is found in Fecit Dominus (LA3) but not Tam gloriosam (Mal).

The antiphons for MA1 and LA3 are more related in melodic style to the older body of chant than VA3, owing partially to their shorter texts and common motivic material. The standard mode 3 intonation formula, e-d g-a-c' c', is used in both antiphons as a point of departure for the beginnings of lines of text. Tam gloriosam opens with this motive, a', which spans the distance between the final and tenor, thereby defining the core of the mode. The complete arch-shaped phrase is musically in bipartite form (A + X'), joined midway at the tenor and brought to a close with an internal cadence on the modal third degree.

This phrase bears more than passing resemblance to the first line of Pange lingua gloriosi, the Vespers hymn for the feast of Corpus Christi, a further illustration that possibly in some cases hymns were the models in setting
chants from this epoch. A comparison of the two melodies is
given in Example B. Certainly melodic correspondences can
be found in rhymed office chants, but to what extent the
sentiment expressed in one office chant is reflected in
another is difficult to say. In the case of Tam gloriosam
and Pange lingua gloriosi, the texts are complementary and
therefore the juxtaposition between melody and text could be
an intentional one. Examination of the text of the Corpus
Christi hymn reveals Mary's role in the mystery of the
Incarnation, especially in line two which summarizes her
divine election as mother of the Son of God. The Exurgens
antiphon is derived from the second line of the Magnificat
and describes the divine election of the humble maidservant
of the Lord and of the joy associated with that honor.

Considerations of balance and symmetry are apparent in
the construction of Tam gloriosam. The eleven-syllable
first line of text contains nineteen notes. The same
considerations are evident in the second line, with eleven
syllables and twenty notes melodically derived from the
first line. Continuing from the internal cadence on g, the
second line begins its musical phrase on the same pitch with
a torculus ligature, g-a-g. "Universa terra" reiterates
motive "a" and, like its possible Pange lingua gloriosi
model, the bipartite phrase comes to rest on the modal third
degree, g, preceded by X², a variant of X'.

COMPARISON EXAMPLE B

MODE 3 MELODIC COMPARISON

EXURGENS - MAI
Tam gloriosem et admirabilem

CORPORIS CHRISTI - VESPERS HYMNUS: MODE 3 (TRANS.)
Pange lingua gloriosi corporis mysterium
The final line, "ancillam humilem alleluya," contains ten syllables and twenty-three notes. Concern for contrast with the previous two lines is apparent in this phrase. Proceeding from the previous pitch, $g$, the phrase explores the lower pentachord of the mode with a two-note extension below the final. The phrase in this way shares the range of Celi stupent, the mode 4 antiphon that follows liturgically. As was the case with the protus antiphons of Vespers, the juxtaposition of these two deuterus antiphons with elided range points to an extended concept of familial modal relationship by maneria.

The text for the single mode 3 Lauds antiphon is line 5 of the Magnificat. The bipartite structure of the text is reflected in the modal underpinning of the melody. Clearly defining the middle of the mode, the incipit "Fecit Dominus" ($X'$) proceeds in a stepwise arch from $g$, rising to the tenor $c$ with a return to $g$. "Potentiam," $X'$, is essentially a repeat of this motive, the stepwise motion being momentarily interrupted to accommodate the syllabic structure of the word. The first phrase is brought to a close by a gently descending step-wise melodic contour emphasizing the final. Interestingly, the clivis-podatus ligature used for "brachio" beginning on the note $f$ can be found in some intonation formulas for chants in mode 4. In the Exurgens office this can be observed in the chants, Et unde (VA4) and Celi stupent (MA2). It is used internally in Ecce istic on
the word "montibus" (MR4) and, with different ligatures, in
the rhyme scheme of Verbum bonum (MA4). This once again may
suggest a certain familial melodic correspondence with mode
4, the other deuteris mode.

The second phrase of Fecit Dominus, Z, begins with the
same intonation formula observed in Tam gloriogam, a¹, and
proceeds to a close in gently rolling step-wise motion
descending to the final. The phrase explores practically
the full range of the mode; each successive word given
melodic shape and direction in a series of alternating
arsic-thetic cells. Additional internal movement is
achieved in phrase Z by the successive reduction in the
number of notes per word in the central portion of the
descending melodic line. In this way a strepito effect gives
directional focus to the melodic line before the final
cadence. A softening of the cadential effect is
accomplished by a repetition of the third degree of the mode
before descending in a gentle stepwise motion to the final.

Significantly, the large ambitus, broad arch broken in
descending arsic-thetic cells, and internal strepito
illuminate the sentiments of the text. "He has scattered
the proud in their conceit," is powerfully expressed
melodically in this antiphon, which suggests that in some
late medieval chants the music not only carries the text but
participates in the meaning and emotional impact of the
sentiment.
The differentiae for the three mode 3 antiphons are identical. The melodic pattern is not a standard one, but is a variant of the differentia with an ending on a. The older form is as follows: c c b a-b a g a. The one used for the Exurgens office is c c b a-c a g a.
CHANT EXAMPLE 6
VESPER ANTIPHON 4: MODE 4

et unde hoc michi ut veniatur mater Domini mei ad me?

ecce enim ut facta est vox salutantis tuae in aures nos inaudivit in gaudio intens in utero meo alleluia

ps. nisi Dominus edificaverit

EVOVAE
CHANT EXAMPLE 7

MATINS ANTIPHON 2: MODE 4

Celi stupent in maria

Cui tot singularia

Sunt collata alleluya

Ps. Celi narrant...
CHANT EXAMPLE 8

MATINS ANTIPHON 4: MODE 4

χ̃
Verbum bonum virgo paris

manens expers omnis maris

γ
secundaris pneumate alleluya

Ps. Eructavit...

Ev o vae E
Mode 4 Antiphons

Et unde hoc michi (VA4)  c-c\textsuperscript{1}
Cel\textit{i} st\textit{up}ent (MA2)  c-c\textsuperscript{1}
Verbum bonum (MA4)  c-c\textsuperscript{1}

The three mode 4 antiphons exhibit a high degree of motivic unity, so much so that an almost centonized approach is suggested. Given the melodic and motivic unity of these chants, they will be considered as a unit, each motive identified by a letter that will serve as identification for all three antiphons.

Luke's narrative is continued in the office of Vespers with Et unde (VA4). Given the length of the prose text and its narrative purpose, this antiphon is more extended than either of the rhymed Matins antiphons of mode 4. The neumatic melodic style is consistent with the previously discussed Vespers antiphons, as is the concentration of structurally significant modal pitches used at key points in the text. The overall organization of this antiphon is hymn-like in that the broad melodic line for each sense unit reflects the structure of the text.

The interrogative first line is a complete sentence with a cadence on the final. Practically the full range of the mode is utilized, with the range concentrated in the lower portion for the first half of the sentence and in the upper portion for the second half. Melodic units A, a\textsuperscript{1}, X, and C, which constitute the melodic line for the first
sentence, provide much of the structural material for the bipartite line that follows.

As suggested in connection with some mode 3 chants previously discussed, the melodic motive f-e d-e that opens Et unde can be found in many mode 4 chants from the older repertory. Its designation a' identifies it as such in this and the analysis of chants that follow. In the context of the Exurgens office, the motive is used as an incipit in Et unde (VA4) and Celi stuptent (MA2) and as musical rhyme in lines 1 and 2 of both Celi stuptent (MA2) and Verbum bonum (MA4). It is also found internally within the context of the first half of line 2 of Et unde. When employed as musical rhyme, the motive appears as the thematic unit of a discrete arch covering one or two words.

In the second half of the first sentence, an ascending melodic line to the tenor and close on the final provides directional emphasis and modal preparation for the line that follows, which also has its emphasis on the tenor.

Two nearly parallel melodic lines unify the two halves of the concluding sentence in hymn-like fashion. The sharply ascending melodic motive, d e g-a-c' a, constitutes the first half of phrase D and expresses well the exuberant sentiments of joy, "Ecce enim" and "exulatavit." The motive extends the upper range of the mode by one step, the escape tone, c', adding emphasis to the tenor, which is clearly the tonal focus of the first half of the sense unit. A variant
of melodic unit A is used internally in the second line, "salutationis tue," and is skillfully joined to stepwise phrase E with closure emphasizing the final.

The second phrase of line two is for the most part a repetition of the previous phrase with the exception of an adjustment in the melodic line to accommodate the text, "uttero meo alleluia."

The two Matins antiphons of mode 4, *Celi stupent* (MA2) and *Verbum bonum* (MA4), are in poetic form and are of nearly the same scale, each consisting of three lines plus "alleluia." Balance and symmetry are obvious considerations in the compositional style of both text and music in these two antiphons.

In *Celi stupent*, assonant syllables are used to close each of its three lines of eight syllables. The conservative neumatic style of this antiphon produces an economy of melodic movement where balance and symmetry dominate. The three consecutive lines consist of 15, 13, and 15 syllables plus "alleluia." Melodic and motivic material common to all three mode 4 antiphons is utilized and skillfully shaped according to the requirements of the text.

Musically, the setting of *Celi stupent* can be perceived as a finely crafted reduction of the essential musical elements of *Et unde* (VA4). The opening lines "Celi stupent in Maria," A', melodically parallels phrase A of VA4 with
its two motivic units a' and b. There are adjustments in the melodic line to meet the needs of the text, but the model is clear.

Interestingly, at the end of the first line of Celi stupent, there is a departure from the usual modally stable pitch that characterizes most internal cadences in Exurgens chants. The motive used for "Maria" brings the line to a close on the second degree of the mode, /target, and effectively points the melodic line to the second line of poetry which begins on the final, /mark. Melodic unity between antiphons can be observed in this motive, X, and the one used to open Verbum bonum, X', the other mode 4 Matins antiphon. In this way, a familial motivic relationship can be said to exist between these two Matins antiphons and motive BX of Et unde (VA4).

Line two of Celi stupent is an arch-shaped melodic contour outlining the tonal structure of the mode. The final, /mark, is used as a point of departure and termination, the line rising to the tenor at exactly the mid-point in the phrase. Stepwise motion predominates and the cadence is strengthened by the use of motive a' with its characteristic upward motion from the seventh degree to the final. The motivic material for line 2 is similar to that used for phrase D-A in the second line of Et unde (VA4), but without prolongation of the tenor; "facta est vox salutationis" is the text.
Line 3 of Celi stuperet in effect suspends the melodic line on the modal third degree, g, rising to one note above the upper limit of the mode before a stepwise line leads to a cadence on the final. The note g is the tonal focus of the phrase, drawing attention by tonal suspension to the assonated text "sunt collata donaria alleluia." The melodic material is similar to that used for motive F in Et unde (VA4). The concluding motive a² rhymes musically with the end of the previous line, thereby strengthening the assonated syllable.

Composed on much the same scale as Celi stuperet, Verbum bonum (MA4) has a three-line poetic text: line one with eight syllables, seventeen notes; line two with eight syllables, fifteen notes; and line three with seven syllables, eleven notes, and a closing "alleluya." Symmetry of text and music is once again a consideration in the composition of this antiphon. The range is also that of the two previous mode 4 antiphons, C-c, with strong cadences on e at the close of each line.

Modally well-defined motives clothe each word in melodic material that is closely related to the two previous antiphons. As observed above, the incipit, "Verbum bonum" (X), is similar to motive X in Celi stuperet (MA2) and even closer to motive BX in Et unde (VA4). Interestingly, the opening motive, c-d f e, "Verbum," is found in retrograde, e f d-c c, at "fecundaris" (Y), the opening word of line
three. The characteristic a' motive is used to effect musical rhyme, thereby heightening textual rhyme at the close of lines one and two. The uninterrupted trochaic meter employed for this antiphon is carried by melodic units that cover four syllables, with the final three syllable word, "pneumate," bringing the pattern to a close. The concluding acclamation, "alleluya," effects a strong sense of closure, having been approached by a stepwise, concave-shaped melodic line. Melodic borrowing is nowhere more in evidence than in the setting of the final four syllables of line one, "virgo parvis" (E'). Here the E motive found in Et unde is adjusted to fit the rhyme scheme of this first line of Verbum bonum.

Despite the focus of melodic material concentrated on individual words, these compositions clearly reflect a sense of melodic contour conceived as a unified whole, a departure in compositional attitude from the style of earlier chant.

The differentia, a a e b g e, is common to all three antiphons and does not correspond to any standard termination formula from the older body of chant presented in the Antiphonale Monasticum. Richard Hoppin does, however, include this termination formula in his discussion of Cypriot rhymed office chants. It is possible that this

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termination is of mid to late origin; it appears in sources
dating from the 11th century."

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CHANT EXAMPLE 9

VESPER ANTHEM 5: MODE 5

et beata que credisti

quia mens persicientur in te

quia dicta sunt tibi alleluia

ps. Laudate Jerusalem...
CHANT EXAMPLE 10

MATINS ANTIPHON 3: MODE 5

Ferox est terra Domini

Venter sacrat Virginis

qui thesaurum fort dominis

Nostre parem imaginis alleluya

ps. Domini est terra...

EV O V AE
CHANT EXAMPLE 11

LAUDS ANTIPHON 4: MODR 5

Deposit potentes de sede

et exaltavit humiles alleluya

EV OUA
Mode 5 Antiphons

Et beata (VA5)  f-f\textsuperscript{i}
Ferax est (MA5)  e-f\textsuperscript{i}
Deposuit potentes (LA4)  e-f\textsuperscript{i}

The characteristic 5th mode intonation formula from the older repertory opens each of the three antiphons set in this mode. An initial stepwise descent from the third degree of the mode to the final prepares the sharply ascending motive that clearly outlines significant modal pitches: final, third, and tenor. The tenor is emphasized and strengthened by a d\textsuperscript{#} upper neighbor in all three antiphons. Much melodic material is developed from the opening intonation, especially in the Vespers antiphon where it appears as a unifying factor in each line of text. Derived from earlier sources, it has a distinctive "major" quality that characterizes chants of this mode. In these antiphons this motive becomes an indispensable part of a flowing whole, inserted into the fabric of the longer melodic contour. John Stevens has observed these same qualities in his discussion of Jacet granum, a 5th mode responsory for the office of St. Thomas of Canterbury.\footnote{John Stevens, Words and Music in the Middle Ages (Cambridge: Cambridge University Press, 1986), pp. 251-52.} Dependence on this motive can clearly be seen in the antiphon for Vespers (VA5), where it dominates the overall structure of the composition. Worked into the larger scheme
of the melodic line, X, motive "a" provides the melodic cell, a-c d-c, that is used to close the first two lines of text.

Economy of melodic material characterizes the construction of *Et beata* (VA5), organizing it into a highly unified whole. Larger phrase X, is brought to a close at the point of punctuation on the tenor, "credisti," in much the same way as the second line of text is concluded. The second half of the musical phrase, X', is derived from X.

The second line of text opens with "quoniam," Y, with an arch-shaped motive outlining the final. It is joined by elision on the final to X' the conclusion of the phrase, "pericientur in te."

The melodic contour for the third line of text is composed using variants of the two preceding motives, "que dicta," derived from motive "a," and "sunt tibi," Y', a variant of Y. The acclamation "alleluya" closes the antiphon and is given shape by a torculus, g-a-g, pointing the motive down to the final.

*Ferrax est* (MA3), the only mode 5 antiphon for Matins, is a poetic text of 5 lines with 8 syllables. As has been observed in other poetic antiphons, the syllabic/neumatic melodic style is carefully balanced structurally in order to preserve the clarity of the poetic construction and assonant syllables. The four lines contain thirteen, ten, eight, and
ten notes respectively, each line ending on a modally significant pitch.

The antiphon opens with the characteristic "triadic" formula and after a stepwise descent, "terra," the line is brought to a cadence on the tenor, having been reinforced by an upper neighbor d`. A series of escape tones add movement and direction to line 2, concentrating on the upper portion of the mode before cadencing on the tenor with the same melodic figure that terminated line 1.

Line 3 explores the middle range of the mode with a neutral syllabic setting of the text proceeding from the tenor to the third degree of the mode. A stepwise descending line from the tenor to the final, in this case using the alleluia as an element of arched melodic closure, brings the antiphon to a close.

The single mode 5 antiphon for Lauds, *Deposuit potentissimus*, is derived from line 6 of the Magnificat. The bipartite phrase structure of the text is clearly reflected in the musical setting. The opening phrase, "Deposuit potentissimus," X, is not unlike the first phrase, X, of *Et beata* (VA5), built on the intonation formula "a" and concluding with an arch-shaped figure exploring the upper tetrachord of the mode followed by a strong cadence on the tenor.

The second phrase, by contrast, outlines the lower pentachord emphasizing the structural notes a, c, and f. The word, "exaltavit" is brought into sharp relief by a
stepwise descending motive from the tenor to the final with focus on the third degree of the mode by a repeated podatus, g-a, g-a, closing the final two syllables of the word. The descending stepwise figure on "humilies" can be perceived as a sequential pattern inspired by the first two syllables of "exaltavit." An identical torculus motive found in VA5 closes the antiphon on "alleluya." The termination formula is the first of two standard differentiae for mode 5.
CHANT EXAMPLE 12

VESPER S I MAGNIFICAT ANTIPHON: MODE 6

Quanta vis amoris
illibate tunc mentem accesserat virginis
ut in spiritu sancto rapta jubilaret
magnificat anima mea Dominum alleluia
Magnificat... EV O V AE
CHANT EXAMPLE 13

VESPIERS II MAGNIFICAT ANTIPHON: MODE 6

Magnificat Dominum

totum genus fidelium

concrepet armonica

laude cohortes angelica

in Maria Saudia

Alleluia

Magnificat... EV ò V AE
CHANT EXAMPLE 14

MATINS ANTIPHON 8: MODE 6

Exultet terra propere

mulie letentur insule

en nubem rose celico

replevit spiritus sanctus alleluya

ps. Dominus regnavit ex...

EVOVAE
CHANT EXAMPLE 15

MATINS ANTIPHON 6: MODE 6

O dilecta civitas

Dei rei posimus

qui te noscimus

Ora pro nobis Deum alleluya

ps. Fundamenta...

secuorum amen
Mode 6 Antiphons

\textit{O Quanta vis} (VMAI)
\textit{Magnificat Dominum} (VMAII)
\textit{O dilecta civitas} (MA6)
\textit{Exultet terra propere} (MA8)

The antiphons of mode 6 show a diversity of style and structure. Less dependent on common melodic material than the preceding antiphons, each piece is conceived in terms of its own textual structure and function, especially in the antiphons for Vespers I & II. The two Matins antiphons are more closely related, partially owing to similar poetic structure and some degree of centonization.

Apart from the standard incipit formula "a," the \textit{podatus-clivis} neume and following descending line, the function of text and music for the two Vespers Magnificat antiphons differ. There is, however, an isolated instance of a short motive, C (f a-b-c), which is used in both Vespers antiphons and antiphon 6 of Matins.

\textit{O quanta vis} (VMAI) can be divided into four poetic unmetered sense units with each of the four phrases cadencing on a modally significant note, c, f, f, and f, respectively. The expanded range of this antiphon encompasses both modes 5 & 6, and it is therefore tempting to refer to the modal structure of this antiphon as simply \textit{tritus} tonality. The reciting tone (tenor) a identifies the antiphon as sixth mode officially, but a strong internal
cadence on ⁴ at the close of the first phrase, X, and continued use and strong establishment of the note ⁴ for the beginning of the second phrase somewhat blurs the distinction between the two modes. The same situation occurred earlier in the Second Vespers antiphon, Et factum est, also a protus tonality plagal mode.

A familial relationship with other Vespers antiphons is evident in other ways than just the use of mixed modes. The stepwise arch-shaped motives that define each significant word in previous Vespers antiphons, especially those of protus tonality, are employed as a unifying factor in O Quanta vis. The recurring motive b (f-g a-b-a g f) symmetrically cements the final/tenor relationship, especially strengthening the descent of the line from tenor to final by use of a torculus with upper neighbor b. Significantly, the motive is used for the words "virginis," "rapta," and "Dominum," suggesting that a second layer of meaning exists in this antiphon. "The virgin seized by God" is pulled from the texture of the poetry and melodic line by means of a sort of musical acrostic, the motive b, firmly situated in the strongest area of the mode. The musical symbol is skillfully placed within the larger musical phrase and seems to control the movement of the melodic line in each case. At the end of line two motive b also helps to reestablish the final in order to set up a return to mode ⁶ for the remainder of the antiphon.
Larger phrase X of *O Quanta vis* is essentially two arch-shaped melodic units outlining the main structural notes of mode 5. The interjection "O" proceeds from the establishment of the final, concentrated on motive "a," to a leap to the tenor of mode 5, or alternately, the upper limit of mode 6. The leap of a fifth supplies dramatic thrust to the incipit before the line descends stepwise to c, the final. The motive used for "quanta" prepares the sharply ascending line outlining the complete range of mode 5 before the line comes to rest descending stepwise to c, the common note of interest for both modes. The motive C, common to three of the four mode 6 antiphons, is used for "amoris" and appears only once in *O quanta vis*.

The suspended c of phrase 2 (Y) is broken by a disjunct figure that calls attention to the word "accenderat," further brought into relief by the descent of a fifth. The resolution of the phrase is achieved by a reiteration of the final with the above mentioned motive b, framing the word "virginis."

With phrase Z, the sixth mode is clearly established with the focus of the broad phrase firmly established on the final, rising to one note above the tenor at the highest point in the phrase. As observed above, the motive b is the centerpiece of the phrase.

The melody for the final line of text, Z', is essentially a repetition of the preceding phrase, but with
the point of departure from a strong assertion of the final on the word "magnificat." This final phrase is the rhetorical focal point of the antiphon, and its strong final/tenor focus musically prepares the canticle that follows with its distinctive reciting tone (tenor).

By contrast, **Magnificat Dominum**, the Magnificat antiphon for Vespers II, is a different type of composition. Five assonant lines of seven, eight, seven, eight, and seven syllables are followed by a melismatic "alleluya." This antiphon is, of course, the final musical item in the *Exurgens* office and therefore its more extended text and final elaborate alleluya bring the office cycle to a close.

Structurally, **Magnificat Dominum** consists of alternate seven-and eight-syllable verses balanced well musically with nineteen, seventeen, sixteen, twenty-one, and sixteen notes respectively. The closing "alleluya" consists of thirty-seven notes, roughly twice the length of any of the previous phrases. All but the first verse close on the final, each cadence approached in a somewhat different manner. There is little motivic repetition with the exception of recurring motive b (lines 1, 3, and 5). As in the antiphon *O quanta vis*, the repetition of motive b of **Magnificat Dominum** is possibly intended to bring into relief key words that function as a commentary within a commentary. In this case the words "Dominum," "concrepit" and "Maria" may serve in this manner.
The exuberant nature of the text of *Magnificat Dominum* is expressed well in the almost impressionistic mood of the music. It is descriptive music, full of movement and variety; the broad melodic arches of previous antiphons decline, in favor of rolling, sometimes disjunct washes of sound. The final word in each verse is given emphasis with an almost melismatic setting, beginning and ending on a modally significant pitch. Unlike other antiphons in this office, the composer does not set the assonant final syllables with musical rhyme, but chooses instead to clothe the final words of each verse with vastly different melodic gestures. Taken together, these words seem to sum up the sentiment of the antiphon: "Dominum," "fidelium," "armonica," "angelica," "gaudia," and "alleluya." These melodic emotionally charged, rolling phrase endings lie within the range of the mode, rising one note above the upper range of the mode only once, on the third syllable of "alleluya."

In the "alleluya," after an initial ascending triadic motive, a *podatus/climacus* neume begins thetic motion from the above mentioned d', giving direction and thrust to the first of three arch-shaped internal phrases. The opening motive calls to mind motive "a," used in mode 5 compositions. The "triad" is repeated in the second melodic unit; the third melodic unit brings the melisma to a close emphasizing the final.
The two mode 6 Matins antiphons, *O dilecta civitas* (MA6) and *Exultet terra propere* (MA8), are similar in structure and style. *O dilecta civitas* is composed in four lines of seven, seven, five, and seven syllables with fourteen, sixteen, eight, and seven notes per line. The antiphon closes with an alleluya consisting of eleven notes. *Exultet terra propere* is composed in four lines of eight syllables with twelve, fifteen, twelve, and seventeen notes per line and a final alleluya with eight notes. Both antiphons conclude each phrase with an assonant syllable on the final with the exception of line three of *Exultet terra propere*, where the internal cadence is on the tenor.

At first glance, the two Matins antiphons resemble the more extended Vespers II Magnificat antiphon in structure, that is, the balance of syllables and number of notes per line. Closer examination, however, reveals that the melodic lines for the Matins antiphons are less emotionally committed, more neutral in expressing the sentiments of the text. The antiphons appear to be more in keeping with the style of Matins and Lauds antiphons of the office as a whole. Tone painting, if any, is kept to a minimum in these compositions, and while it is within reason to suggest that the melodic line illuminates and carries the text, it does not complement the sentiments of the poetry in the same way that the Vespers II Magnificat antiphon expresses the dramatic quality of each line.
The balanced phrases of *O dilecta civitas* (MA6) are clearly constructed in order to emphasize the final. Motive "a," observed in other mode 6 antiphons, introduces this antiphon with a clearly defined arch, both melodic units focused on the final and tenor. *Exultet terra propere* (MA8), by contrast, uses a step-wise descending melodic line, followed by upward motion to the final to complete the first musical phrase.

Line 2 of both antiphons likewise places tonal emphasis on the final for points of arrival and departure. Motive c is used as a central point of focus in the line and clearly defines the principal structural pitches of mode 6 final, tenor and upper limit of the modal ambitus. The motive effectively outlines the upper pentachord of the mode. Seen within the larger context of the phrase, melodic unit M evolves from motive c and is used in line 2 of both Matins antiphons with a reversal in pitch for the single *punctum* notes, g and d (MA6) and d and g (MA8).

Once again the issue of musical semantics emerges from the study of melodic unit M. To what extent does the setting of one phrase or melodic unit in one call to mind a similar textual sentiment in a completely different chant, genre or office? In the case of melodic unit M, it is within the realm of reason to suggest that such a relationship exists, given the subject and thrust of the text.
COMPARISON EXAMPLE C

MODE 7 MELODIC COMPARISON

Gaude vigo gloriosa (Ave Regina Caelorum)
multe letentur insulae (MA 8)
rei posimus (MA 6)
An examination of two Marian antiphons serves to illustrate the above-mentioned proposal. *Ave Regina caelorum* and *Regina caeli laetare* are two of the four Marian antiphons assigned to various seasons of the liturgical year and traditionally sung as the chant closing the office of compline. These chants were well known by the close of the Middle Ages and were used extensively as sources for polyphonic compositions throughout the Renaissance.

An examination of the opening phrase of line 3 of *Ave Regina caelorum*, "Gaude Virgo gloriosa" (also transposed mode 6), reveals musical phrase M of the *Exurgens* chants. The symbiotic associative relationship with the two *Exurgens* chants is unmistakable; Example C illustrates this point.

In the case of *O dilecta civitas* (MA6), the final line, "Ora pro nobis Deum," is identical textually and musically with the final line of the Marian antiphon *Regina caeli laetare*, also in mode 6. The descent of a fifth "Ora" calls attention to the sentiments of the text. Leaps of a fifth are common structural features of these Marian antiphons, but less common in *Exurgens* chants. The momentary lapse of style further accentuates the borrowed phrase. The associative relationship between these liturgical items would have been obvious to the faithful in the period in which these chants were used. The disjunct "alleluya" that closes *O dilecta civitas* does not appear to be related to any melodic feature of the Marian antiphons.
The final two phrases of *Exultet terra propere* are handled much differently than those of the borrowed melody used for *O dilecta civitas*. The full range of the mode is explored in *Exultet terra*; the ascending melodic line of line 3 is completed and turned into a melodic line descending to the final word "alleluya" in line 4, thereby clearly defining the final. The effect is a broad, well-shaped arch, expanding musical thought over two poetic lines.

A variant of the standard a a f g a g f differentia is used for the two Matins antiphons; the variant, e e c d e e c (transposition up a fifth), interrupts the descending stepwise motion of the final syllables of the standard melodic formula. The standard formula is used, however, for the two Vespers antiphons.
CHANT EXAMPLE 16
MATINS INVITATORY ANTIPHON: MODE 7

In honore Mariæ virginis Elisabeth visitantis

Adoremus Dominum

Alleluia

ps. Venite...
CHANT EXAMPLE 17

MATINS ANTIPHON 9: MODE 7

Novum tibi virgo canticum

Decantamus

Ut parte vite viaticum

Habeamus alleluia

ps. Cantate...

EV O V A E
CHANT EXAMPLE 18

LAUDS ANTIPHON 5: MODR 7

Exurientes implevit bonum:

et divites dimiserit inanes alleluia
Mode 7 Antiphons

In honore Marie (MI)
Novum tibi (MA9)
Esurientes implevit (MA5)

The melodic style of the three mode 7 antiphons is dictated by the liturgical function of the text in each case. While it is evident that discrete motivic units shape each word, the overall musical phrase structure is determined by textual sense units. The neumatic/melismatic style of the Invitatory antiphon of Matins, In honore Marie, together with its text, appropriately introduces the lengthy office, prefiguring the melodic style of the responsories that follow. By contrast, Novum tibi (MA9) is set in the poetic, hymn-like style of the other Matins antiphons, with their approximate 2:1 ratio of notes per line. Esurientes implevit (LA5), setting the seventh line of the Magnificat text, has a bipartite poetic structure; the broad, double-arched, neumatic melodic line is therefore controlled by the stylistic dictates of each half-line.

Notwithstanding differences in overall melodic construction, the three antiphons share some similarities. A common intonation formula, "a," is derived from older sources and is used as a point of departure, functioning as an incipit in In honore Marie (MIA) and Novum tibi (MA9), and introducing the second phrase in Esurientes implevit (LA5). The motive articulates the final and tenor of the
mode and gives modally stable momentum and direction to the melodic line. All three antiphons are composed stressing the final and tenor in both small motivic units, which usually define words, and larger arch-shaped phrases, which define poetic lines or prose sense units.

The Matins Invitatory, *In honore Marie*, consists of two lines of text and concluding "alleluya." The opening line of text, "In honore Marie Virginis Elyzabeth visitantis," is set with a clearly defined, broad, symmetrical melodic arch, expanding over the full range of the mode with emphasis at mid-point on the tenor. The motive mentioned above, "a," pulls the phrase upward, while motive X suspends the words "Marie Virginis" by means of embellishment of the tenor. This in turn leads to the high point of the arch, motive Y, a symmetrical stepwise motive built on the tenor and upper final of the mode. Motive Y is reminiscent of the arch-shaped motives used for proper names in the office of Vespers. The melisma on "visitantis," motive Z, brings the line of text to a close with a gradually descending, wavy melodic line emphasizing the accented syllable with repetitions of the tenor.

There is some degree of modal ambiguity in the melodic treatment of the second line of text, "Adoremus Dominum," and the nearly identical musical phrase to set the acclamation, "alleluya." The triadic motif built on the note f, rising to an octave with emphasis on g, outlines an
archetypal motivic formula common to mode 5. In the second half of the phrase, the fifth mode motive is momentarily poised on the tenor of mode 7, d. The melismatic treatment of "Dominum" does not resolve the issue of modality, however, but points the melodic line toward the final of mode 7, only to use a "deceptive cadence" to effect a nearly identical repetition of phrase b to set the acclamation, "alleluya." A seventh mode cadence is only achieved on the final two embellished syllables of "alleluya."

The balanced, hymn-like structure of Novum tibi (MA9) alternates four symmetrical lines of text plus alleluia with nine, four, nine, and nine syllables; and sixteen, eight, eighteen, and nine notes per line, respectively. Tonal contrast between long and short lines is achieved by means of ambitus and cadence pitches. Extended lines one and three utilize the full range of the mode with cadences on the tenor, while the range of abbreviated lines two and four is restricted to the lower pentachord with cadences on the final.

The archetypal formula, "a," opens line one of Novum tibi, but is not used for line three, where melodic treatment of the text is also neumatic but entirely different in shape. The melodic cells used to set the single word lines (2 & 4) are identical in range and emphasize the final. The rhyme is heightened by the use of a nearly identical motive. Line four, "Habeamus," is a
slight variant of line two, "Decantamus." The accented syllables in both cases are emphasized by a stepwise descending line proceeding from the upper range of the pentachord. The acclamation "alleluya" brings the antiphon to a close on the final by means of an elided arch proceeding from the final syllable of "Habeamus."

The bipartite phrase structure of Esurientes implevit (LA5) is well balanced musically. Derived from line 7 of the Magnificat, each textual unit consists of 10 syllables set mostly in neumatic style in two broad arch-shaped phrases, X & Y. The opening line, "Esurientes implevit bonus," proceeds from the tenor with the descending interval of a fourth providing energy and directional movement to the arch that follows, which defines the lower pentachord of mode 7. Internal phrase b, which makes up the bulk of larger phrase X, is used in the second half of larger phrase Y, to set the final words, "inanes alleluya." This results in musical rhyme used to join and balance the two halves of text with musical syntax, thereby clearly defining the tenor/final relationship.

Three motivic units are joined to create the broad arch-shaped phrase spanning the full range of the mode. Standard motive a spans the lower pentachord of the mode and joined to motive c, it outlines the upper tetrachord before a wave-like descending motive b brings the phrase to a close on the final. The general shape of phrase Y is not unlike
that used for *In honore Marie* (MIA). A standard formula is used for the differentia of *Novum tibi* (MA9) and *Esurientes implevit* (MA5).
CHANT EXAMPLE 19

MATINS ANTIPHON 5: MODE 8

Terrens sacratī fluminis

Urbeō Dei letificat

Dum Maria vi numinīs

ore Deum Magnificat alleluia

ps. Deus noster refugium...

EV O VÆ
CHANT EXAMPLE 20

MATINS ANTIPHON 7:  MODE 8

Magna mirabilis

in filia

quam sibi elegit

Terre manisque Dominus

celi nichilominus

signanter precesit alleluia

Ps. Cantate...
CHANT EXAMPLE 21

LAUDS ANTIPHON 1: MODE 8

In Maria virginis

Utero parata

sedes Deus

in secula aleluya

EV 0 4 A E
CHANT EXAMPLE 22

LAUDS ANTIPHON 2: MODE 8

\[ \text{Jubilat Deo omnis terra} \]
\[ \text{et celestis ierarchia} \]
\[ \text{seviat ei alleluia} \]

\[ \text{EV VAE} \]
CHANT EXAMPLE 23

LAUDS BENEDICTUS ANTIPHON: MODE 8

Benedictus Dominus Deus Israel

quia visitavit et fecit redemptionem popbis sue

sicut locutus est per os sanctorum alleluia

Benedictus ••

secularum Amen
COMPARISON EXAMPLE D

MODE 7 MELODIC COMPARISON

V- toro in secula jubilet Deo scepiae Dominus

qui-a os sanctorumoluminis Maria vi numinos

Deus secula alleluia Deo omniberaet-i alleluia

sanctorum alleluia Magnificat alleluia mirabilia sibi elect

sedes tua ierarchai plebis sue locutus est

In mariae virginis bene diatus

visita vitet
Mode 8 Antiphons

Torrens sacrati fluminis (MA5)  d-d'
Magna mirabilia (MA7)  d-d'
In Marie virginis (LA1)  d-c'
Jubilet Deo (LA2)  d-c'
Benedictus Dominus (LBA)  c-e'

The antiphons of mode 8 are the most numerous of the Exurgens chants, displaying a high degree of centonization and organic unity when considered as a modal family. In the following analysis, for this reason, motivic units will be identified by letter in a uniform manner for all five antiphons. Permutations of each motive will be identified by a number following each letter. In some instances motives are elided, resulting in a kind of continuing variation often functioning independently of the text, but always with the direction of the larger melodic phrase in mind. Example D illustrates the various motivic permutations and how they are controlled by syllabic considerations of text.

The motives of group X and to some degree those of group Y display a strong tenor/final relationship. Group Y consists of mostly embellished cadential formulae; the final is therefore given weight and prominence. The motives of group Z for the most part are of narrow ambitus and also reinforce the final.

The smaller motivic units presented above, while used in the compositional fabric of all five mode 8 antiphons,
are especially concentrated in a kind of continuing variation in the three Lauds antiphons. What emerges is a hierarchy of melodic units, from small to large, i.e., from word to groups of words, culminating in the melodic illumination of complete textual sense units. In spite of the concentration of shared motivic material, each melodic phrase follows the contour of the text, not as a sequence of melodic events, but with an intrinsic internal logic, a complete thought not unlike the phrase of text itself. Perhaps it is not too far off the mark to suggest an analogy from the plastic arts to describe the aesthetic postulate presented above, for the interpenetration of disciplines was a feature of artistic endeavor in the Middle Age.

Henry Adams, in his discussion of the incomparable windows of Chartres cathedral, describes the unity of conception of individual units to the whole that make up this great devotional work of art in glass:

... we may please ourselves by fancying that the glass of the Rose was intended to harmonize with that of the lancets, and unite it with the thirteenth-century windows of the nave and transepts. Among all the thirteenth century windows the Western Rose alone seems to affect a rivalry in brilliancy with the lancets, and carries it so far that the separate medallions and pictures are quite lost,--especially in direct sunshine,--blending in a confused effect of opals, in a delirium of color and light, with a result like a cluster of stones in jewelry. Assuming as one must, in want of the artist's instruction, that he knew what he wanted to do, and did it, one must take for granted that he treated the Rose as a whole, and aimed at giving it harmony with the three precious windows beneath. The effect is that of a single large ornament; a round breastpin, or what is now called a
sun-burst, of jewels, with three large pendants beneath."

Adams' view, of course, is consistent with the prevailing notion of principles of aesthetics in the Middle Ages. The theory of beauty based on the relation of parts to the whole is expressed in Umberto Eco's examination of medieval aesthetics from the point of view of the 13th century philosopher, Duns Scotus:

Scotus's definition of beauty differs in small but important details from any we have come across so far... In this theory, beauty is based upon relations; and the concept of aggregatio acquires a particular meaning from Scotus's theory of the multiplicity of form. For Scotus, any composite object is actual because of the actualization of its parts. Its unity depends, not upon the unity of its form, but upon a natural subordination of partial forms to the ultimate form."

From the examination of motivic units found in Example D we see the mode 8 chants function in much the same way as the complex of individual units in the windows of Chartres or Duns Scotus's theory of multiplicity of form. Bearing these aesthetic and structural models in mind, we return to our office chants and see that the same concern for concentration of motivic unity is based on the dynamic interaction of one part to another and its contribution to overall organic unity.

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Continuing from the family of $X$, $Y$, and $Z$ motives, two smaller motives, $a + b$, make up larger phrase $D$. Example D illustrates the manner of elision of the two motives; the two halves of the larger phrase are delineated by a dotted vertical line. It will be observed that the two motives are reversed in phrase $D'$ of the Benedictus antiphon. As can be seen in motive group $Z$, the narrow ambitus reinforces the final; the torculus $g-a-g$ gives additional emphasis to the final by pointing the line back into the range of the lower tetrachord where the phrase is concentrated. In Marie virginis (LA1) utilizes $D$ to carry the first poetic line, having been prepared by the lowest note of the mode, $d$.

The largest phrase unit, $A$, consists of a union of motives $X$ and $Y$. The final line of In Marie virginis (LA1) and lines 1 and 3 of Jubilet Deo (LA2) utilize permutations of this melody to set textual sense units defined by rhyme scheme.

By examining further, we see that a larger melodic scheme emerges; the final line of text for the Benedictus antiphon is formed by centonization from three motives, $z'$, $x'$, and $y'$. The underpinning of the broad-arched line is based on modally significant pitches. The lower limit of the mode, $d$, begins the melodic line, setting the phrase in motion centering around the final; the high point of the arch is emphasized by stepwise motion to and from the tenor before a gradual descent to a cadence on the final.
Interestingly, a variant of this basic shape is found in *Jubilæum Deo* (LA2), lines 2 and 3. Motive groups Z', X' and Y' make up the larger textual unit of this antiphon.

The more extended text of the Lauds canticle, *Benedictus Dominus Israel*, is melodically set in neumatic/melismatic style. In addition to the above mentioned centonized compositional approach, the second half of the first and second lines receive melismatic treatment, highlighting the importance of the text at that point. "Deus Israel" receives expanded melodic treatment in thetic/arsic movement that spans the final and lower expression of the tenor. The importance of the text "redemptionem plebis sue" is brought into sharp relief by an extended melismatic double arch expanded from the final to one note above the upper limit of the mode, which serves to point the arch down to the tonic accent of the word "redemptionem." Principal words in this canticle antiphon receive the most elaborate melodic treatment, always within the framework of key modal pitches.

The two Matins antiphons, *Torrens sacrati fluminis* (MA5) and *Magna mirabilia* (MA7), share motivic units X and Y not only as cadential formulae but also as complete poetic units in line three of *Torrens sacrati* and lines one and three of *Magna mirabilia*. *Magna mirabilia* also uses motivic units B¹ and B², and C¹ and C² to effect internal motivic
cohesion. The differentiae are standard termination tones used for mode 8.

In the preceding analysis of antiphons, it has been demonstrated that within the framework of a unified compositional approach melodic variety is achieved by the use of melodic gestures particular to each mode. Occasional cross-modal borrowing contributes to the unity of the office antiphons as a whole. Motivic borrowing is evident to some degree in the responsories, as will be shown in the analysis that follows.

The melodic setting in each of the preceding antiphons was conceived in terms of the flow of the text, effectively carrying and illuminating both poetry and prose with unified melodic gestures reminiscent of late medieval hymn and sequence melodies.

In some instances the tonal procession of antiphons by mode further demonstrates the composer's concern for underlying structural unity thereby creating a tonal scaffolding over which an office or section of an office unfolds.

Being the most numerous of the Exurgens chants, the antiphons were show to control the stylistic cohesiveness of the office as a whole.
CHAPTER 5
ANALYSIS OF CHANTS: THE RESPONSORIES AND HYMNS

In the Exurgens office there are a total of ten responsories, nine for the office of Matins and one, as is customary, following the chapter for Vespers. Liturgical tradition dictates that in a non-monastic office a responsory be sung after each of three lessons for the three nocturns of Matins, and that custom is respected in the Exurgens office.

Before we proceed with a detailed analysis of each responsory, a few general observations concerning aspects of style will be helpful.

Strongly familial in compositional style to the antiphons for Vespers, the musical settings for the responsories share the same tendency towards elaborate, arch-shaped, modally defined units used to set principal words and phrases. The use of similar or in some instances identical prescriptive melodic cells defined according to the tonal vocabulary of a given mode points up the extraordinarily unified melodic and motivic conception of this office. This gives validation to the notion of a strong cyclic conception at work in this late medieval
office from both a musical, and as will be shown, a textual point of view.

While one of the traditional forms of the responsory is employed for this office, that is, respond-verse-respond, and in the case of the final responsory for each nocturn, respond-verse-doxology-respond, the melodic treatment of the text, as mentioned above, is more closely related to that used for the Vespers antiphons. Modally defined cadential treatment and in some cases identical melodic patterns are shared in Vespers, Matins and Lauds. Centonization is employed in the strict sense of the word, especially in the responsories and antiphons of modes 6 and 8.

These compositional observations are of course, by no means unique for the Gregorian repertory. Similar motivic and melodic relationships can be observed in older responsories for the office as well as graduals and tracts in the Mass, but in the case of the Exurgens office, the use of similar melodic formulae are expanded to include the antiphons as well. In this way, genre appears not to be the determining factor for melodic considerations, at least in the case of those liturgical pieces in modes 6 and 8.

Neumatic/melismatic melodic treatment of the text is in accordance with stylistic tradition and liturgical function expected in the responsories. Melismas are employed in a variety of ways: (1) Melismatic groupings tend to be placed on the final syllable of important words and cadence points,
strongly reinforcing the principal aspects of the tonality of each mode. (2) In many instances melismas are employed to heighten and give emphasis to the tonic syllabic accent of individual words. (3) In the case of the responsory of Vespers, melismas heighten and give direction to the metrical accent of the poetry on assonant syllables. (4) An alleluia has been included by the composer/compiler of the Exurgens Office for each responsory, and each receives a melisma on either the first or second syllable and not the syllable receiving the tonic accent. This should occasion no surprise, since melismatic treatment of alleluyas occurs in a variety of ways throughout the chant repertory as a whole. (5) Finally, mention should be made of incorporating the melisma into the melodic shape of a phrase by providing the generating force for the establishment of a melodic peak in either arsic or thetic motion. Often used to heighten an important word or phrase, these melismas do not necessarily correspond with the tonic accent of the individual word they grace, but seem to be used with the larger melodic gesture in mind. In this way the melodic accent functions quite independently of the text in the smaller sense but provides a kind of musical syntax for that of the text in the larger sense.

Table 4 is a tabulation of the modal distribution of the responsories for the Exurgens office according to service and placement within the service.
<table>
<thead>
<tr>
<th>Mode</th>
<th>Responsories</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mode 1</td>
<td>MR1, MR9</td>
</tr>
<tr>
<td>Mode 2</td>
<td>MR2</td>
</tr>
<tr>
<td>Mode 3</td>
<td>MR8</td>
</tr>
<tr>
<td>Mode 4</td>
<td>MR4</td>
</tr>
<tr>
<td>Mode 5</td>
<td>MR5</td>
</tr>
<tr>
<td>Mode 6</td>
<td>VR, MR6, MR7</td>
</tr>
<tr>
<td>Mode 7</td>
<td>None</td>
</tr>
<tr>
<td>Mode 8</td>
<td>MR3</td>
</tr>
</tbody>
</table>
CHANT EXAMPLE 24

MATINS RESPONSORY 9: MODE 1

Magnificat anima mea Dominum

et exultavit Spiritus meus in Deo salutari meo

Quia respect humilitatem ancille sue

Alleluya...

Ecce enim ex hae beatam mediet omnes generationes

Quia... Gloria patri et filio et

spiritui Sancto Magnificat...
CHANTEMPEXEMPLAR 25

MATINS RESPONSORY 1: MODE 1

Surge prope amica mea

for ... mesa mea et veni.

Iam enim hymen transit, ymber abijt et recassit

alleluya

Audi filia et vide et inclina aurem tuam.

Et ...
The Responsories of Mode 1

Surge propere (MR1) c-d' ambitus
Magnificat anima mea Dominum (MR9) c-e'

The two responsories of mode 1 are slightly different in scope owing to liturgical placement and function. The final responsory of each nocturn sums up that particular section of the liturgy with the doxology; Magnificat anima mea Dominum (MR9), the concluding responsory of Matins, reflects this practice. The composer/compiler of Exurgens has chosen to include an alleluya to close each respond, as was the case with the antiphons, and the alleluya for Magnificat anima mea Dominum is roughly twice as long as that for Surge propere. Other than these two differences, the melodic style and compositional method are close, as will be shown.

Repetition is employed as a compositional device to extend and elaborate the alleluya (melodic units b' and b''), and to provide the complete melodic line for the verse and doxology of Magnificat anima mea Dominum.

Melodic unit Z provides the generating force and directional movement for the bipartite phrase constituting the melisma for the alleluya. This motive is found used as a sort of keystone for the large arch-shaped phrase of line 2, and once again in slightly varied form to accommodate the
syllabic structure of text in the verse "beatum me dicent," a part of larger phrase R.

As used in the verse, its penultimate function is to prepare the melisma that heightens the important word "omnes." Since the melodic line for the doxology is a repeat of that used for the verse, Z' sets the words "et filio," neatly defining the invocation to the Second Person of the Trinity. The same penultimate melodic function is observed in line 3, larger phrase R.

In *Surge propera* (MR1), familial motive Z and Z' begin with a torculus a-c'-b, followed by the stepwise descending melodic line with the high point being d' instead of c' as found in the Z' motives of *Magnificat anima mea Dominum* (MR9). As can be observed, the melodic/melismatic function is similar; in both lines 1 and 2, the motive is restricted to single, important words and generates the directional movement and phrase accent for each melodic line.

In addition to the Z family of motives, those of X and Y are found in both *Surge propera* and *Magnificat anima mea Dominum*, thereby unifying the two responsories motivically. Motive X serves only as an intonation formula in both responsories, is restricted to the first word in each case, and reinforces the final. The motive is related melodically to the intonation formula used for the first antiphon for Vespers, again restricted to the first word, "Exurgens" (d-c-d f-g-a f-e d).
Motive Y, on the other hand, unifies the two responsories more comprehensively; motive Y is skillfully employed in the first line of text of each responsory and functions as part of the arsic movement of each phrase. In addition, it is used as a cadence formula, closing the first line of text in *Magnificat anima mea Dominum*. In all cases, even though formulaic, the motive is clearly part of the natural flow of the melodic line, providing unity of sentiment as the text unfolds.

Broad, arch-shaped melodic lines set the texts for the responds of both responsories in similar fashion. Two complete lines of text are used for each respond with a strong cadence on the first tenor (g) for the first line of text in accordance with the tonal focus of the responsorial tone for mode 1. It should be remembered that this is a tonal feature of the reciting tone of the verse from the older repertory but is employed here structurally in the responds of these two *Exurgens* chants.

The second complete line of text cadences on the final in *Surge propera*, as would be expected; in *Magnificat anima mea Dominum*, however, an alleluya is added to the scriptural text and the final is delayed until the alleluya. The verse, proceeding from emphasis on g, the tenor, comes to a very strong tonal close on the concluding words, "*omnes generationes,*" with concentration in the broad arch on the
tenor, g, and final, d. The melodic line employed for the gloria is essentially that of the verse.

A curious situation can be seen upon closer examination of the internal melodic units that comprise the setting of individual words in *Surge propere*. As has been previously observed in this analysis of *Exurgens* chants, words, pairs of words, and phrases are set to melodic units that strongly reinforce the final and tenor of a given mode. Modal regularity has to this point been prescriptive and consistent. In the case of *Surge propere*, even though there is a cadence, g, at the caesura of the first line of text, a secondary tonal feature seems to function independently of the text before and after the caesura. The melodic unit T ("mea") and T′ ("Iam enim") establish the note g as a temporary final in a momentary tonal shift, suggesting a transposed 6th mode melodic cell. As can be observed, T is framed by strong melodic units emphasizing the note g ("formosa" and "Et veni") and a somewhat modally ambiguous melodic line after T′, before a cadence on g, "hymens transiit, ymber abiit."

Each pair of words in this line of text receives its own melodic unit with accompanying tonal emphasis that especially illuminates the assonant syllables in the words "transiit," "abiit," and "recessit." A similar situation occurs mid-way in the verse to set the words "et inclina," T′, where the tonal emphasis is clearly on g.
Finally, it should be pointed out that the musical settings of the verses for both mode 1 responsories do not correspond to formulas or tones used in many responsories from the older repertory but appear instead to be freely composed melodies reflecting the stylistic qualities of the aforementioned responds.
CHANT EXAMPLE 26

MATINS RESPONSORY 2: MODE 2

En dilectus meus loquitur michi

Intra precordia mea dat vocem suam

alleluya

Quam dulcia facibus mea elogia tua Domine

Super mea oris meo

Intra...
The Responsory of Mode 2

ambitus

En dilectus meus (MR2) a-b

The single mode 2 responsory is considerably shorter than either of the other two responsories of the first nocturn. It is the second in sequence in this nocturn and the text is, like the other two, derived in part from the "Song of Songs."

The respond consists of a single sentence with a textual and musical caesura at the end of the first sense unit on the word "michi." Interestingly, this quotation from the 4th chapter of the "Song of Songs" is not followed by the concluding scriptural phrase but by a phrase that functions as commentary on the preceding thought. The same relationship is expressed musically in the composition of the melodic line for each sense unit.

Two complete musical phrases, X and X' carry the respond and correspond to the two halves of the text. Clearly, the tonal focus for these phrases centers around the final of the mode, d, and a fifth above, a. Structurally, this tonal focus is similar to the melodic style of the antiphons with their final/tenor relationship. The traditional reciting tone for mode 2 responsories is the third degree, f, and this note certainly receives emphasis but is used within the overall tonal framework of the d to a relationship.
The finely crafted melodic lines X and X' illuminate and carry the text and function rhetorically in much the same way. X' expands the musical and textual thought expressed in X. Motive a, which forms the central focus of the large arch comprising both phrases of the respond, is also used in both protus antiphons for Vespers (a'). In the two Vespers antiphons this motive heightens the name "maria" (VA1), and "marie (VA2), and possibly functions in the Matins responsory as allusion. While it is difficult to say conclusively that that was the intent of the composer, the symbolic function of motivic relationships in relation to text should be considered in view of the prevailing theological and philosophical trends of the times. The overwhelming need to symbolize is more than amply reflected in the art and literature of the period and has been observed to some degree in certain of the antiphons discussed previously. Used in the context of this office, the "Song of Songs" naturally alludes to the Virgin, and the presence of motive a in both services could reflect the notion of a musical "lectio" expressed within the fabric of the office as a whole.

Motive g, with the characteristic descent of a 4th, found in second mode melodies, initiates the arsic movement of the melodic line to the high point of the phrase, motive a, before gently descending by the use of a cadence formula,
b. common to both phrases and slightly varied here to accommodate the text.

The alleluya for MR2 begins with the same intonation as MR1 but concludes with a more gently descending step-wise motion to the final.
COMPARISON EXAMPLE B

MODE 2 RECITATION TONE COMPARISON

Quam dulcia faucibus

Gregorian Tone Intonation: Recit. Cadence

elequias tuae Domine Super mei ori med

Gregorian Tone
Unlike the freely composed reciting tones used for the matins responsories of mode 1, the tone used for the verse of *En dilectus meus* in part corresponds to the traditional tone used in the older repertoire for mode 2 responsories. Example E illustrates the points of correspondence and departure from the traditional tone.

The first phrase, (Y), corresponds precisely to the ancient tone with its compact ambitus, not exceeding a fifth, while the second and third phrases (Z and Z') explore the full range of the respond and indeed share some of its motivic characteristics. Motive a, mentioned above, provides melodic material comprising the bulk of phrase 3 (Z'). A small cadential motive, d, closes both phrase Z and Z'; the descending triadic motion reinforcing the final from the lower range of the mode.

The juxtaposition of the two families of chant within the same verse is found only in this mode 2 responsory and that of mode 5. The verses for the other modal families appear to be freely composed in the style of the responds that proceed them.
CHANT EXAMPLE 27

MATINS RESPONSORY 8: MODE 3

At autem Maria

fecit michi magna qui potens est

Et sanctum homen eius

alleluya

Et misericordia eius

a progenie in progenies

timetibus eum Et sanctum...
The Responsonry of Mode 3

Ait autem Maria (MR8)

Unity of text and melodic motive permeates the construction of mode 3 antiphons and the single mode 3 responsory. The strong familial flavor of these compositions is derived in part from the textual association with the Magnificat, directly in MR8 and LA3 and by allusion in MA1. In addition, common intonations, motives, and phrase shapes carry the text, thereby further pointing up the cyclic character of the Exurgens office in both text and music. The result is a musical and textual mosaic, a recurring meditation set in mode 3 spaced over the expanse of the entire liturgy.

The general style of the mode 3 responsory is in keeping with the character expected from the genre, neumatic to melismatic setting of the text and a concern for the flow of the larger melodic line generated by the placement of abbreviated melismas generally at the beginning and ending of bipartite text units. These are not the elaborate melismas of the older repertory, but rather finely crafted units conceived within the framework of phrase direction and shape.
COMPARISON EXAMPLE F

MODE 3 MOTIVIC COMPARISON

EXURGENS - MATINS ANTIPHON I : MODE 3

Tam gloriae et admirabilis

Corporis Christi - VESPERS HYMNUS : MODE 3 - TRANS.

Pange lingua gloriis corporis mysterium

EXURGENS - MATINS RESPONSORY 8 : MODE 3

Ait autem Maria
Derived from lines three and four of the Magnificat (Luke, chapter 2), the respond and verse vary somewhat in style. The respond for this responsory is conceived in two large arch-shaped phrases corresponding to the two half-verses of text, the longer first half receiving the most extended arch and wider ambitus, a ninth, with two internal phrases, also arch-shaped, (X and Y). The second half, Et sanctum nomen eius, shares aspects of the melodic contour of both X and Y and some melodic material as well.

The first line of text begins with a phrase, X, exploring the entire range of the mode with a secondary tonal focus around the third degree of the mode, g. This possibly suggests a mixed mode since there is a tonal affinity with mode 8, its range being d-d', with a g final and g tenor. The responsory begins with a slightly elaborated intonation formula common for mode 3 chants, e-f-e-d g-a-c, the older formula being e-d g a-c. It continues through the course of phrase X with a motive common to those of the X family of motives found in the antiphons of mode 8, a representative motive being X', a-c'-b-a-g a-b-g g. This motive can be observed in elaborated fashion on the words "autem Maria" in responsory 8. The melodic construction of phrase X is remarkably similar to that of MA1, also in mode 3, and the hymn Ränge linguam gloriosi which were compared in the discussion of mode 3 antiphons. Example F illustrates
the similarity of construction and tonal focus of these pieces.

Musical phrase Y, "fecit michi magna," with sub-phrase \( \text{\textit{b}} \), "qui potens est," phrase Z, "Et sanctum nomen," and its sub-phrase, "eius," phrase \( \text{\textit{b'}} \). There is some degree of modal ambiguity in this composition; even though it is possible to say that both X and Y are concentrated in the upper part of the range of mode 3, it is probably more accurate to draw the conclusion that the composer has utilized the tonally complementary \textit{tetradus} maneria, since mode 8 shares the same tenor, \( \text{\textit{c}} \), with mode 3. In the case of phrase Y, however, a temporary tonal shift appears to be operative since the phrase shape and structure clearly tends to outline a \( g-d' \) relationship, suggesting momentary tonal focus in mode 7, with its \( g \) final and \( d \) tenor. As suggested, sub-phrase \( b \) pulls the tonal focus back to the direction of mode 3, but phrase Z appears to have returned to mode 8 with its emphasis on \( g \) and \( c \), final and tenor. Sub-phrase \( b' \) softens the tonal shift and pulls the larger phrase Z into tonal focus with the lower pentachord of mode 3 confirmed by a melisma on "alleluya," firmly re-establishing \( c \) tonality before the verse.

From the point of view of text, the composer has skillfully used modal sequence and modulation in a prescriptive manner, illuminating and heightening the climax of the sentence with a kind of rhetoric of modality "The
Lord has done great things for me" is brought into sharp relief from the rest of the sentence by means of the above-mentioned shift to mode 7. The melodic line and modal emphasis are further heightened by pointing the phrase in arsico fashion "triadically" on "michi" and thetic direction on "magna;" in this instance the final and tenor in mode 7 are emphasized, providing the structural underpinning for this half-verse.

The verse for responsory 8 is taken from line four of the Magnificat, thereby following the respond sequentially, and is firmly established in mode 3. Other than the use of the tenor on the sixth degree of the mode, 3, the verse does not follow the standard tone for responsory verses of mode 3. What follows, however, is a melodic setting using the range proceeding from the tenor to the final and composed largely of material derived from motive 3 and permutations. The final portion of the verse, "timentibus eum" is set by the joining of two motives, a and 3. A' is a reiteration, in original form, of the intonation formula, and 3 is derived from material found in 3 and in this instance cast in melismatic form.
CHANT EXAMPLE 28

MATINS RESPONSORY 4: MODE 4

Ecco iste venit sullens

In montibus transiliens colles

Similis est dilectus meus

hinnulo cupidissam cororum

Alleluia

Exultavit ut sargas ad currrendam viam

a surmo celo espressissimae. Similis...
The Responsory of Mode 4

Ecce istic venit (MR4)

The fourth responsory of Matins, Ecce istic venit, is the first of three responsories in modal sequence comprising the second nocturn of the office. There has been some degree of concern for modal and liturgical sequence on the part of the composer, for the numerical aspect of planning this nocturn is obvious. The texts, however, while essentially commentary and reflection on the events of the subject of the Visitation, are quite different in style, ranging from prose MR 4, to poetry with a scriptural verse in MR5, and poetry with non-scriptural poetic verse in MR6. The music too reflects the varying styles of text ranging from an essentially straightforward setting with little motivic concentration in MR4 to a higher concentration of motivic and short phrase repetition and variation in MR5 and MR6.

As suggested above, MR4 is a straightforward composition with a melodic line crafted to carry a text that is generally shorter in comparison with the responsories that follow owing to its prose style. The respond, made up of two sentences labeled X and Y, is concentrated in the upper pentachord of the mode and is consistent with other Exurgens chants in that tonal emphasis of the melodic line is focused on the final and tenor of the mode.
Some degree of motivic and small phrase repetition is evident in this respond; the material is taken from a stock of melodic material also found in the mode 4 antiphons of Vespers and Matins, VA4 and MA4. Approaching centonization, this melodic material is employed at cadence points in the respond "colles," line 1, motive $b_2$, and "hinnulo capreequam cerrorum," line 2, motive $b_1$. In the verse there is partial use of motive $b_0$ to set the words "currendam viam."

A small motive, $a$, consisting of the notes f e d e, is used as part of the structure of the intonation formula for responsory 4 and also as part of the intonation formula for the mode 4 Vespers antiphon, as well as Matins antiphon 2. Motive $a$ is used internally to set the word "montibus," line 1, and to terminate the melisma on "alleluya." The motive is found frequently in chants of mode 4 from the older repertory, and, as was observed in the discussion of mode 4 antiphons, is a compositional feature of mode 4 Exurgens chants.

The melodic style of Ecce istic venit is essentially noncommittal with regard to the text. The gently flowing melodic line of the respond serves to carry the text with modal regularity as does the freely composed verse melody.
CHANT EXAMPLE 29

MATINS RESPONSORY 5: MODE 5

Felices matres sed nati feliciores

Et que generare felicia facta fuere

Ali - le - lu ya.

V. Felix domus felix familia

Quibus sunt visa tot mirabile

Et...
The Responsorium of Mode 5

Felices matres (MR5) f-g¹ ambitus

The hymn-like quality of Felices matres (MR5) is reflected in both the text and its musical setting. The respond consists of two lines of text divided into couplets set in two broad musical phrases, W and X. Consistent with responsories of this office, an alleluia concludes the respond; the verse is the same type of literary and musical construction as the respond.

The alliterative aspect of the responsory is heightened musically in the respond by the use of repeated motives a and b in the second half of each couplet. Naturally there are adjustments in the melodic line to accommodate the text, but the general model of each motive is clearly observable. The strong "major" quality of this mode is reinforced by the consistent use of the final, third degree and tenor of the mode not only placed at points of punctuation, but indeed clothing key structural points in the melodic shape of each word.

Some attempt has been made by Jenstein to achieve a degree of symmetry in the text of the respond; each first half-verse contains five syllables and each second half-verse contains eight and nine syllables respectively. The half-verses beginning phrases W and X are very different musical constructions. The first, "Felices matres," is of
narrow ambitus concentrated in the lower pentachord of the mode while the second, "Et que gessere," is concentrated in the upper tetrachord of the mode and is expanded one step, g, in order to achieve the dramatic leap of a fifth. This serves to heighten the musical phrase and give directional movement over the course of the X phrase as a whole. The same dramatic quality is continued in the course of the melodic line as a whole at the beginning of the second half-verse on the word "felicia" and again between the words "felicia and facta" where the downward leap from tenor to final, brings into sharp relief the alliteration of the text.

The alleluia is a melodic line descending gradually from the upper range of the mode on the final to the lower range of the mode with a cadence on the final. It is a slightly disjunct line in keeping stylistically with the preceding respond and shares with the second half of the respond the descending fifth from tenor to final.

The verse returns the composition to the style and construction of the respond with another couplet using strong alliteration in the first line. Once again the final, third degree, and tenor of the mode are emphasized in the verse with each couplet proceeding tonally from final to tenor in Y and from tenor to final in Z. The dramatic lines achieved in the body of the responsory are softened in the concluding line, Z, to correspond to the intonation, thus
framing a dramatic composition full of melodic movement designed to emphasize the play of "f" consonants in this tonally bright mode.

There is no correspondence to the verse tone for the older body of responsories other than the choice of tenor, c.
CHANT EXAMPLE 30

MATINS RESPONSORY 6: MODE 6

O Dies omni vo - to recolenda

O Dies omni studi - o veneranda

In qua tot misero fulsorunt gaudia mundi

Alle - - - - luya.

Hoc est ales quam fecit Dominus exultemus et letemur in ea.

In qua... Gloria patri et filio et Spiritui sancto

In qua...
CHANT EXAMPLE 31

MATINS RESPONSORY 7: MODE 6

Speciosas filias cumulantes divitias

Thesauro Ventris gravidi Transcendit mater Domini

Alleluya

Ecce Exultet et lauda habitatio Syon qua natus in medio

tui sanctus Israel

Thesauro...
CHANT EXAMPLE 32

VESPERTS RESPONSORY: MODE 6

proclara stella maris virgater singularris
que cognitum visitasti: iohannem illuminasti
prole preclarissima
Te precamur in hoc festo ais solamen omni nesto
Fuga mortem center sortem
nobis in celesti patria
Alle luva
Ad te clamant omnes rei,

larga datrix sancte spei

O fons indeficiens

Te precamur...

Gloria patri et filio

et spiritui sancto

Te precamur...
The Responsories of Mode 6

ambitus

O dies omni (MR6) g-a¹ (trans.)
Speciosas filias (MR7) f-g¹
O preclara stella maris (VR) g-a¹ (trans.)

The three poetic texts that make up the mode 6 responsories are similar in structure in their use of assonanced syllables for half-verse and verse terminations. The poetic structure is mirrored to some degree in the melodic constructs of each phrase, especially in responsory 6 of Matins and the Great Responsory of Vespers. Responsory 7 of Matins is quite a different melodic construction, as will be seen below.

Proceeding from the previous discussion of the responsories from nocturn 2, that is, MR4 and MR5, O dies omni, MR6, is the final responsory of the nocturn and is appropriately concluded by the lesser doxology. The closely related melodic lines are hymn-like in structure, with concluding half-verses of the b family of phrases unfolding in a type of continuing variation. The opening lines of X and Y function as a sort of litany, the repeated opening phrase sharing the same melody, a.

Line three is a departure from the litany structure and the previous melodic line. A gradually ascending melodic arch from the lower range of the mode comes to rest on the final before proceeding to another variant of phrase b. Larger phrase 2 is a broad arch spanning the full range of
the mode, leading to an elaborate alleluya. The alleluya consists of two basic phrases, b', a variant of preceding melodic material, and a new phrase, e and its variant, e'.

The text for the verse is scriptural and melodically focused in the upper range of the mode. Melodic line f is largely employed for the lesser doxology on the words "Gloria patri et filio et," and the conclusion of the line, "spiritui sancto," is set to e', a variant of e. The tone used for the verse does not correspond to the older Gregorian tone but is a continuation of the melodic style of the respond and alleluya.

There is some degree of centonization in the responsories for Matins and Vespers, MR6 and VR. Common motives carry the flow and determine the direction of the melodic line at strategic points in both compositions. In the case of both responsories the motives are varied slightly, but the archetypal model is always clearly identifiable. In the following discussion of the Vespers responsory, O preclara stella maris, lower case letters identify motives in common with MR6, upper case letters identify lines of poetry.

The regular metrical pattern and rhyme scheme of O preclara stella maris, the Great Responsory of Vespers, is reflected in the compositional plan for the musical setting of the poetry. Each line of poetry receives its own complete melodic phrase anchored tonally on either the final
or tenor of the mode. The arch-shaped phrases of this responsory are constructed from a modally prescriptive point of view with the plan for each phrase determined by the arsic or thetic relationship of final to tenor.

A number of common motives unify the composition with its Matins counterpart, MR6. The two poetic works are complementary in mood, the focus of both being the eventful visit of Mary to her cousin Elizabeth. As suggested previously in the discussion of other musical items in this office, it is possible that motivic features of one musical item are intended to call to mind events portrayed in another musical item.

In the first line of poetry, "O preclara stella maris," A, motives a and b carry the direction of the musical phrase in a broad arch extending from below the final to the high point of the phrase poised on the tenor with a gradual descent to the final, all intended to emphasize the title of the Virgin, stella maris, "Star of the sea." Line B parallels the general melodic shape of line A in order to emphasize the rhyme scheme and the assonant syllables, and further reinforces the final-tenor relationship. A new motive is introduced, p, similar in melodic shape to the b family of motives, but rising only to one note below the tenor of the mode and used generally at cadence points' it is a closing formula used in lines B, E, alleluya, L, and M.
The musical setting of lines C and D provide contrast and point up the next pair of consonant lines by concentrating the melodic line in the upper range of the mode, thereby suspending the phrase and preparing the directional movement for the conclusion of the stanza in line E, "prole preclarissima." It should be pointed out that when the melodic line is concentrated in the upper range of the mode the tenor is emphasized by pointing the melodic line one note above with a torculus, g-a-g, that further heightens and suspends the melodic line, offering greater color to the poetry and movement to the melodic setting in general.

The next stanza begins with lines F and G concentrated in the upper pentachord of the mode and proceeding in a gradually descending melodic line first from the tenor to the final in line F, and then in upward motion from the final back to the tenor in line G. The stanza continues with line H exploring the full range of the mode and is brought to repose in a gently waving melodic line of narrow ambitus, I, clearly focused on the final. The gentle quality of this melodic line reflects the sentiments of the text, "our father in heaven." This tonal emphasis suggests a mixed mode; it should be recalled that in this transposition g is the appropriate recitation tone for responsories of this mode, while in other genres of chant the appropriate tenor for this mode is a third above, the
note e. What is suggested in this composition is simply tritus maneria. A similar tonal focus is implied in the melodic setting of lines J, K, and L.

The lesser doxology is a repetition of the melodic line used for the final stanza.

Responsory 7, Speciosas filias, is a straightforward poetic composition with clear modal focus in the melodic line. There is no transposition. Once again paired rhymed lines, A and B, C and D, and E and F are set to complete musical phrases of flowing arches. The tonal focus is on the final, f, tenor (reciting tone), g, and to some extent the third degree of the mode, a.

Lines A and B are set to gently flowing neutral melodic lines focused in the upper pentachord of the mode. Lines C and D are, however, set to more extended melodic phrases spanning the full range of the mode from the upper limit of the ambitus in a gradually falling line to the final. Musical rhyme heightens the poetic rhyme by use of p motives on the words gravidi and Domini. The same musical cadence, p, is used in the alleluya that follows.

The melodic line composed for the alleluya is more dramatic in quality than the preceding phrases that carry the poetic text. The tonal focus is once again clearly directed to the tenor and final, with a dramatic leap downward of a fifth between tenor and final; the line continues with an upward leap to the interval of a sixth, an
unusual interval for *Exurgens* chants. This disjunct motion gives tremendous movement and energy to the melodic line before the more static recitation tone of the verse.

The verse, or final stanza of poetry, is not set to the standard tone but is consistent with the compositional style of the preceding respond and *alleluya*. Lines E, F, and G are concentrated on the g reciting tone with an occasional downward leap of a fifth, in both line F and line G, to the final.
CHANT EXAMPLE 33

MATINS RESPONSORY 3: MODE 8

Ibo ad mentem myrrhae

festinante et video verbum hoc

quod factum est in auribus meis

ab angelo salutante

ivam mandatorum tuorum cucurri iuxta verbum tuum

quod factum... gloria patri et filio

et spiritui sancto quod factum...
The Responsory of Mode 8

Ibo ad montem (MR3) ambitus d-e'

Two broad, flowing melodic lines are used to set the prose text of responsory 8. Shorter, more compressed, arch-shaped melodic units covering one or two words are joined to create the undulating effect in the melodic line that is characteristic of this composition.

After an intonation formula embellishing the final, g, on the word Ibo, a series of melodic units, X, unfolds in continuing variation, only interrupted once with the motive, Y, on the words et videbo. Interestingly, motive Y, e-f e d e-g a-g, is found on precisely the same notes in the mode 3 Vespers antiphon (VA3), on the words, Exclamavite (variant) dixit, and in mulieribus. Another similarity of the melodic style between the two compositions is the use of the arch-shaped, stepwise motive outlining the notes g to d and back to g. While this is in the mid-range of mode 3, it outlines the upper pentachord of mode 8, but the musical effect is the same. The tonal result is a temporary blurring of modal boundaries that are defined only by general motion to cadence points.

Line B continues the same kind of rolling melodic motion with each arch centered in the upper pentachord of the mode and bringing into relief every three words with
each arch firmly anchored on the final. The short alleluia that follows is composed in the same manner.

The melodic line for the verse, line C, is a more extended continuation of the preceding arch motif, with the melodic line peaking one note beyond the upper range of the mode on the note a. This extension serves to point the melodic line back down, the line spanning the full range of the mode on the word cucurri, where a reappearance of motive y, iuxta, serves to give upward motion to a final arch that completes the sentence on the word verbum. As is customary in this office, the verse melody is also employed for the lesser doxology that completes this final responsory of nocturn 1.

Other than the emphasis on the d recitation note, the tenor, this responsory is an original composition and not related to the older standard tone used for mode 8 responsories.
CHANT EXAMPLE 34

VESPERS I HYMN: MODE 1

Assunt festa jubilei

in marie nune gaudia

tota psallat ecclesia

devota laudum drasmatum.
CHANT EXAMPLE 35

VESPERS II HYMN: MODE 1

En miranda prodigia

concepit jam virguncula

fit iesu Christi gerula

Maria Sacratissima.
The Hymns

The last compositions in the *Exurgens* office to be considered are the hymns. There are two, *Assunt festa iubilea* for Vespers, and *En miranda prodigia* for Lauds. Both hymns were authored by Jenstein and are included in Drewe's collection of texts for this office and other liturgical items for the Feast of the Visitation.¹

Both hymn melodies appear to be newly composed for the office and not contrafacta of earlier hymns; both are set in mode 1. In the case of the Vespers hymn, the entire composition is presented with notes in the manuscript, while the Lauds hymn offers only the first stanza with music.

The melodic style of the two hymns is quite different. While there is a tendency in the Vespers hymn to clearly establish the tonal center of the mode in the lower pentachord, the Lauds hymn pulls the point of focus mostly to the upper tetrachord after the initial intonation. The Vespers hymn ends each line on modally significant notes, either the final or the tenor, while the Lauds hymn ends the first line on the sixth degree and the third line on the third degree of the mode. This gives the Lauds hymn a more elided pairing of melodic lines.

A consideration of the melodic style of each hymn reveals consistency with regard to the overall style of

musical items for each Hour. The flowing, strongly modal arch-shaped motives used to illuminate principle words in the Vespers compositions are also found in Assunt festa jubilea. The modally defining arch bringing the first line to a close on the word jubilea recalls the melodic structure of the Vespers antiphons and many of the Matins responsories as well. Line 2, In marie nunc gaudia, is set syllabically, providing contrast to the largely neumatic third and fourth lines.

Esurientes implevit bonus is a largely neumatic composition with a more neutral melodic line generally free of the modally defining inner arches found in the Vespers compositions. It carries the text in a straightforward manner in the style of the Lauds antiphons. Phrases 1 and 2 as well as 3 and 4 are of the antecedent-consequent type with incomplete and complete cadences.

The above analysis of the responsories and hymns completes the examination of the liturgical items presented in the Exurgens office. These chants were shown to display compositional style and melodic characteristics similar to the antiphons, thereby contributing to the overall unity of the office. The strongly cyclic conception of the Exurgens office is reinforced by the use of recurring melodic cells used in both the antiphons and responsories thereby providing singleness of conception in the unfolding of the office as a whole.
It is clear from an examination of the procession of liturgical items presented in the *Exurgens* office that the text of the *Magnificat*, Luke Ch. 2, V. 46-55, emerges as the focal point one might even say the heartbeat of each service in the office as a whole. Each Hour is of course separated by the space of several hours, and the progression of liturgical items reiterates the movement to, or intensification of, the sentiments expressed in the gospel canticle "My spirit finds joy in God my savior."1

Robert Alter sheds some light on this aesthetic observation in his discussion of biblical poetry; his observations are worth quoting at length:

In everything I have said about this fundamental generative principle of intensification in biblical poetry, I have not intended to claim that this is a feature of poetics entirely unique to ancient Hebrew verse. The fact is that poetry in general involves, necessarily, a linear development of meaning, which means that in one respect it is a linear form of thinking or imagining . . . one image suggests a related one, or a further manifestation of the same underlying image; one idea leads to a cognate or consequent one; one pattern of sound, interinvolved

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with a particular semantic direction, leads to a similar pattern that reinforces some underlying similarity or suggestive antithesis of meaning. Since we tend to expect development of meaning in the specially significant form of discourse that is poetry, it is hardly surprising that poems in many literary traditions will begin with some general notion or image and by stages bring it to a pitch of intensity, or into a sharp focus.¹

Alter is, of course, specifically discussing poetic style, biblical in particular, but his observations could easily be expanded to include the sequential progression of prose and poetic items within each Hour of the Exurgens office. In particular, this definition of intensification is well expressed in Vespers, not only by the sequential arrangement of literary items in a progression derived from Luke's gospel, that is, the visitation narrative culminating in Mary's canticle, "Magnificat," but in the progression of modal families used to set these texts as well. As was observed in the preceding musical analysis, occasionally similar musical motives function in the same way as images do in poetry, and in this respect Alter's literary observation can be recalled comfortably in the musical sense: "one image suggests a related one, or further manifestation of the same underlying image."² In this way a double level of intensification is at work in the unfolding of this Hour, both literary and musical.

²Ibid., p. 84.
For the participant in the singing of the office, the pitch of intensity is realized at the moment of the singing of the Magnificat. The scriptural voice becomes the participant's voice in much the same way the monastic lectio invites the individual to participate with the reality the scripture expounds.

The same intensification can be observed in the progression of items in the office of Matins, culminating in the final responsory, Magnificat anima mea Dominum, an elaborate piece that employs the opening verses of the gospel text. It is preceded by poetic texts composed by Jenstein for each of the antiphons for all three nocturns of the office. Texts for the responsories are derived from the Song of Songs for nocturn one and the first responsory of nocturn two. Responsories five, six, and seven were composed by Jenstein and responsories eight and nine are derived from the above mentioned excerpt from Luke's gospel.

The juxtaposition of the lessons from the bull of Boniface IX and excerpts from the Song of Songs for responsories one, two, three, and four should occasion no surprise since the lessons from Boniface are essentially an exegetical exposition of the visitation narrative, and of course the Song of Songs for feasts of Mary had long been in practice. Once again participation mystique emerges as a subsidiary factor in the understanding of text progression in this office. As E. Ann Matter notes,
The female gender of one of the voices of the Song of Songs, so much more obvious in Latin than in English, elicited little comment from the medieval exegetes who worked in the allegorical and tropological modes. Of course, as both Ecclesia and anima are feminine nouns in Latin, there was no linguistic difficulty in putting the words of the Bride in the mouth of the Church or of the human soul. But a logical consequence of medieval fascination with the Song of Songs was an association of the Bride with a human, a woman, although a highly idealized figure, the Virgin Mary. This form of personification begins early in the Latin liturgical tradition, and gradually becomes a part of Song of Songs commentary. In the history of western Christian interpretation, use of the Song of Songs in praise of the Virgin is a precursor and to some extent a determinant, of a tradition of exegesis in the mariological mode."

In this light, it is interesting to note that the final lesson of nocturn 6 is a continuation of Boniface's exegetical approach to the visitation narrative, concluding with a restatement of the opening line of the Magnificat, "Magnificat anima mea Dominum, et exultavit spiritus meus in Deo salutari meo." Once again the Magnificat becomes the focal point at the conclusion of one section of an Hour.

The lessons for the third nocturn of Matins continue the office with another Marian exegetical text derived from a homily of St. Ambrose and culminating in the aforementioned responsory 9, Magnificat anima mea Dominum.

The hour of Lauds brings the Magnificat into focus in a much different manner by virtue of the fact that liturgical custom dictates that the final item in this service must be

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the canticle of Zacharia, *Benedictus Dominus Israel*. The final three antiphons of the set of five are derived from lines five, six, and seven of the *Magnificat*, but this is at mid-point in the service so the thrust of the text is weakened somewhat. It is interesting to note that the musical settings of these texts are less engaging than earlier settings in the office.

Vespers II is the final service in the cycle of Hours for the Feast of the Visitation and it is essentially a repeat of Vespers I with the exception that a different versicle and Magnificat antiphon are substituted. The versicle in this case is derived from line three of the Magnificat and the Magnificat antiphon is an allusion to the scriptural text that follows, bringing the office cycle to a powerful close with the canticle of the Virgin that concludes Luke's visitation narrative.

Finally, it is not known who provided the paraphrases for liturgical items based on scriptural texts.

In summary, table 5 illustrates the sequence of textual incipits and their sources when known. The sequence follows the order presented in the Cambrai antiphonal.
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<td>Psalm 109</td>
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<td>O quanta vis . . .</td>
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Collect: 

MATINS

Invitatory: In honore Marie . . . 

Psalms: Venite exsultemus Psalm 94

First Nocturn:

Antiphons:

1. Tam gloriosam Jenstein
Psalm: Domine Dominus noster Psalm 8

2. Celi stupent in Maria Jenstein
Psalm: Celi ernarrant Psalm 18

3. Ferax est terra Domini Jenstein
Psalm: Domini est terra Psalm 23

Versicle and Respond: 


Bonifacius Episcopus servus . . .

Respomory 1:

R. Surge propera amica mea . . . Song of Songs, Ch. 4, V. 10 & 11.

V. Audi filia . . . Psalm 44, V. 11.

Lesson 2:

Quivit igitur . . . Bull of Boniface IX
Respnsory 2:

R. En dilectus meus . . .

V. Quam dulcia faucibus . . .

derived from Song of Songs, Ch. 4, V. 10.

Lesson 3:

Qua propter clara . . .

Bull of Boniface IX

Respnsory 3:

R. Ibo ad montem . . .

V. Viam mandatorum tuorum . . .

Song of Songs, Ch. 4, V. 6.

SECOND NOCTURN:

Antiphons:

4. Verbum bonum virgo parvis
   Psalm: Eructavit
   Jenstein
   Psalm 44

5. Torrens sacrae fluminis
   Psalm: Deus noster refugium
   Jenstein
   Psalm 45

6. O dilecta civitas
   Psalm: Fundamenta
   Jenstein
   Psalm 86

Versicle and Respond:

Dignare me laudare . . .

Lesson 4.

Ibi enim sumpsimus . . .

Bull of Boniface IX
Responsory 4.

R. Ecce iste venit...

V. Exultavit ut gygas...

Song of Songs, Ch. 4, V. 8 & 9.

Lesson 5.

Sane ipsa regina...

Bull of Boniface IX

Responsory 5.

R. Felices matres

V. Felix domus

Jenstein

Lesson 6.

Elyzabeth vero ut audivit...

Bull of Boniface IX

Responsory 6.

R. O dies omni

V. Hec dies...

Psalm 117, V. 24.

THIRD NOCTURN:

Antiphons:

7. Magna mirabilia
   Psalm: Cantate
   Jenstein
   Psalm 95

8. Exsultet terra propere
   Psalm: Dominus regnavit
   Jenstein
   Psalm 92

9. Novum tibi virgo canticum
   Psalm: Cantate
   Jenstein
   Psalm 97
Versicle and Respond:

In illo tempore . . .

Lesson 7.

Omelia beati Ambrosii . . .

Homily of St. Ambrose, Bishop.

Responsory 7.

R. Speciosas filias

Jenstein

V. Exsulta et lauda habitatio

Jenstein

Lesson 8.

Ubi audivit hoc Maria . . .

Homily of St. Ambrose.

Responsory 8.

R. Ait autem Maria . . .

Luke, Ch. 2, Magnificat, paraphrased.

V. Et misericordia eius . . .

Luke, Ch. 2, V. 50.

Lesson 9.

In montana virgo . . .

Homily of St. Ambrose.

Responsory 9.

R. Magnificat anima mea Dominum


V. Ecce enim ex hoc beatam . . .


Versicle and Respond.

V. Visita nos . . .

R. Ad videndum . . .
LAUDS

Antiphons:

1. In Marie virginis . . .
2. Jubilet Deo omnis terra . . .
3. Fecit Dominus . . .
4. Deposuit potentes . . .
5. Esurientes implevit . . .

Hymn:

En miranda prodigia

Jenstein

(Chapter):

En ipse . . .

Song of Songs, Ch. 4, V. 8-9.

Verse:

Benedictus qui venit . . .

Benedictus Antiphon:

Benedictus Dominus Deus Israel . . .


Collect:

Deus qui nos . . .

VESPERS II

Versicle:

Fecit michi Dominus . . .

Luke, Ch. 2, V. 49.
Magnificat Antiphon:

Magnificet Dominum totum . . . Jenstein
CHAPTER 7
CONCLUSION

In the preceding study we have seen that the Jenstein Visitation office displays great unity of text and music throughout. Through the careful analysis of the text-music relationship it appears that this office is largely if not all composed by one person. Whether the composer is Jenstein or not is impossible to say without Jenstein's exemplar, but the musical setting is consistent with late fourteenth-century compositional practice.

The text for the office cycle was shown to be carefully planned using the Magnificat as the structural underpinning to carry the visitation narrative and commentary in the procession of liturgical items throughout the course of the office.

As was demonstrated, modal unity was often achieved by a prescriptive use of complementary modal combinations within and among individual services of the cycle. Almost identical melodic formulae used in several modes seem to be peculiar to this office, further pointing to an unusual degree of melodic coherence.

While there was some reference to older bodies of chant, it was shown that the composer used these citations
as a point of departure and imbued melodic lines with a personal stamp creating large, modally structured phrases to carry the text.

It was shown that like modes were often linked by a common melodic vocabulary sometimes unfolding in continuous variation according to the needs of the text.

The foregoing examination of this unified, cohesive office perhaps will contribute to the overall understanding of the largely unexplored late rhymed office repertoire.
BIBLIOGRAPHY


The following edition is the complete text for the office under consideration.

IN FESTO VISITATIONIS BEATE MARIE VIRGINIS AD PRIMAS VESPERAS.

ANTIPHONA. Exurgens autem Maria
abiit in montana
cum festinatione in civitatem iuda:
et introivit in domum Zacherie
et salutavit Elyzabeth alleluya.

PSALMUS. Dixit Dominus. Seculorum Amen.

ANTIPHONA. Et factum est ut audivit Elyzabeth
salutationem
Marie exultavit infans in utero eius
et repleta est spiritu sancto alleluya.

PSALMUS. Laudate pueri. Seculorum Amen.

ANTIPHONA. Ex clamavite Elyzabeth voce magna et dixit:
benedicta tu in mulieribus et benedictus
fructus ventris tui alleluya.

PSALMUS. Letatus sum. Seculorum Amen.

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ANTIPHONA. Et unde hoc michi ut veniat mater domini mei
ad me ecce enim ut facta est vox salutationis
tue in auribus meis exultavit in gaudio
infans in utero meo alleluia.

PSALMUS. Nisi Dominus edificaverit. Seculorum Amen.

ANTIPHONA. Et beata que credisti quoniam perficientur
in te que dicta sunt tibi alleluia.

HYMNUS Assunt festa iubilea
In Marie nunc gaudia
Tota psallat ecclesia
Devota laudam dramata.

Cuius sacrata viscera
Dei invisit gratia
Ut esset virgo gravida
Thori virilis nescia.

Hec paranimpho dum credit
Sacrum hanc pnuema replevit
Alvug tumescit et gerit
Verbum patris quod meruit.

Confestim montes adiit
Elyzabeth salutavit
Obviis eam suscipit
Ulnis stringit et circuit
Sacri iunguntur uteri
Milesque sui Domini
Praesentiam dum percipit
Hunc exultando suscipit.

Clamat anus cum iubilo
Plena sancto paraclito
Beata tu in filio
Quae credisti Domino.

Exsultet caeli regia
Et mundialis machina
Abyssus atque Maria
Laudent Deum per secula.

Patri summo cum filio
Spiritu quoque sancto
Sit sempiterna gloria
In unitate solida. Amen.

CAPITULUM. Signum magnum apparuit in celo mulier amicta sole: et luna sub pedibus eius et in capite eius corona stellarum duodecim: et in utero habens clamabat parturiens. Deo gratias.

RESPONSORIUM. O preclara stella maris
Virgo mater singularis
Que cognatam visitasti:
Iohannem illuminasti
Prole preclarissima.

Te precamur in hoc festo
Sis solamen omni mesto
Fuga mortem confer sortem
Nobis in celesti patria alleluya.

VERSUS. Ad te clamant omnes rei
Larga datrix sancte spei
O fons indeficiens.

Te precamur.
Gloria patri et filio et spiritui sancto.
Te precamur.

VERSICULUM. Pecit mihi Dominus magna qui potens est. Et sanctum nomen eius.

ANTE MAGNIFICAT. O quanta vis amoris
ANTIPHONA. illibate tunc mentem
accenderat virginis
ut in spiritu sancto
rapta iubilaret
magnificat anima mea Domino
alleluya.

PSALMUS. Magnificat. Seculorum Amen.
(canticle)

COLLECTA. Tue sanctificationis arce Marie Domine Deus
que te novem mensibus baiulavit. Fac nos
debita veneratione festa peragere: in qua
ipse dignatus es clausuam prophetam in utero
Elyzabeth visitare. Qui vivis.

AD MATUTINAS.

INVITATORIUM. In honore Marie Virginis. Adoramus Dominum
alleluya.

PSALMUS. Venite.
quere in libri post conexctuorum

IN PRIMO NOCTURNO.

ANTIPHONA. Tam gloriosam
et admirabilem
in universa terra
fecit Deus
ancillam humilem
alleluya.

PSALMUS. Domine Dominus noster. Seculorum Amen.

ANTIPHONA. Celi stupent in Maria
cui tot singularia
sunt collata donaria
alleluya.

PSALMUS. Celi enarrant. Seculorum Amen.

ANTIPHONA. Ferax est terra Domini
venter sacrate virginis
qui thesaurum fert hominum
nostre parem ymaginis
alleluya.
PSALMUS. Domini est tera. Seculorum Amen.

VERSICULUM. Speciosa facta es et suavis

RESPONSUS. In deliciis tuis sancta dei genitrix alleluya.

LECTIO PRIMA. Bonifacius Episcopus servorum Dei: Ad perpetuam rei memoriam. Superni benignitas conditoris humanam creaturam ad similitudinem suam creatam misericordi pietate respiciens etiam collapsam fore primi parentis lapsu considerans illam miro decrevit con silio relevandam: ut scilicet Verbum supernum quod erat in principio eam a mortis nexibus liberaret. Tu autem Domine.

RESPONSORIUM. Surge propera amica mea formosa mea. Et veni iam enim hyems transiit ymber abit et recessit alleluya.

V. Audi filia et vide et inclina aurem tuam. Et veni.

LECTIO SECUNDA. Igitur pii Patris qua nos dilexit caritas temporis veniente plenitudine Verbum ipsum eternum sub forma servi carnem nostre mortalitatis assumere voluit ut eadem mortem nostram moriendo destrueret ac damnationis sententiam simul et maculam quam per reatum primi
hominis generis humani posteritas
incurrisse noscebatur clemens eterni
Verbi bonitas aboleret. Tu autem
Domine.

RESPONSORIUM.

En dilectus meus loquitur michi.
Intra precordia mea dat vocem suam
alleluya.

V. Quam dulcia faucibus meis eloquia
tua Domine super mel ori meo.
Intra.

LECTIO TERTIA.

Quapropter de clara stirpe regia
Davidica pre-elegit Virginem. In cujus
utero mistico spiramine Vermum ipsum
carnem susciperet: ut egredetur iuxta
verbum propheticum Virga de radice
Yesse. Et flos de radice eius
ascenderet: Et requiesceret spiritus
Domini super eum profecto reginam
inclytam in matrem eligens que tanto
rege digna fuit sui corporis thalamum
preparare de quo tamquam sponsus pre
filiis hominum procederat speciosus.
Locum in Nazareth que flos sive
sanctitas dicitur ad suam conceptionem
elegit in quo per Angelice salutationis
eloquia ipsius incarnati Verbi misteria
fuerunt solemnia celebrata. Tu autem

Domine.

RESPONSORIUM. Ibo ad montem myrrhe festinanter
videbo verbum hoc. Ad factum est
in auribus meis ab angelo salutante
alleluya.

V. Viam mandatorum tuorum curri iuxta
verbum tuum.
Ad factum.
Gloria patri et filio et spiritui
sancto.
Ad factum.

IN SECUNDO NOCTURNO

ANTIPHONA. Verbum bonum virgo paris
Manens expers omnis maris
Fecundaris pneumate alleluia

PSALMUS. Eructavit. Seculorum Amen.

ANTIPHONA. Torrens sacrati fluminis
Urbem Dei letificat
Dum Maria vi numinis
Ore Deum magnificat alleluia.

PSALMUS. Deus noster refugium. Seculorum Amen.

ANTIPHONA. O dilecta civitas
Dei rei poscimus
Qui te noscimus
Ora pro nobis Deum alleluia.
PSALMUS. Fundamenta. Seculorum Amen.

VERSICULUM. Dignare me laudare te virgo sacrata.

RESPONSUS. Da mihi vitutem contra hostes tuos.


RESPONSORIUM. Ecce iste venit saliens in montibus transiliens colles. Similis est diletatus meus hinnulo capreequam ceruorum alleluia.

V. Exultavit ut gygas ad currendum viam a sugmo celo egressio eius.

Similis.

LECTIO QUINTA. Sane ipse Regina celorum, in cuius se clausit viscera Dei filius factus homo ex tanti honoris fastigio sibi per Angelum nunciato nequaquam elationis assumpsit spiritum sed tamquam ancilla umilis quamvis mater effecta
Dei demum humilitatis sue quam respexit

Dominus esequens officium exsurgens abiit in montana ad Elyabeth cognatam suam qua vocabatur sterilis jam semestri pregnantem cum festinatione et quemadmodum ab Angelo humillime salutationis susceperat oraculum sic etiam ipsam Elyabeth humiliter salutavit. Tu autem Domine miserere mei.

Deo gratias.

RESPONSORIUM

Felices matres
sed nati feliciiores
Et que gessere
felicia facta fuere
alleluya

V. Felix domus
felix familia
quibus sunt visa
tot mirabilia

LECTIO SEXTA. Elyabeth vero ut audivit salutationem Virginis gloriose. Repleta Spiritu sancto et incarnati Verbi misterium in utero sentiens virginali: voce magna exclamavit et dixit[:]

Benedicta tu inter mulieres et benedictus fructus ventris tui.

RESPONSORIUM.
O dies omni
voto recolenda
O dies omni
studio veneranda
In qua tot misero
fulserunt gaudia mundo alleluya

V. Hec dies gaum fecit Dominus
exultemus et letemur in ea.
In qua.
Gloria patri et filio
et spiritui sancto.
In qua.

IN TERTIA NOCTURNO.
ANTIPHONA.
Magna mirabilia
In filia
Quam sibi elegit
Terre marisque Dominus
Celi nihilominus
Signanter peregit alleluia

PSALMUS. Cantate. I. Seculorum Amen.

ANTIPHONA. Exsultet terra propere
Multe letentur insule
En nubem rore celico
Implevit sanctus spiritus alleluia

PSALMUS. Dominus regnavit. Seculorum Amen.

ANTIPHONA. Novum tibi virgo canticum
Decantamus
Ut per te vite viaticum
Habeamus alleluia.

PSALMUS. Cantate. II. Seculorum Amen.

LECTIO SECUNDUM LUCAM Inillo tempore exurgens Maria abiit
in Montana cum festinatione in
civitatem Iuda: et intravit domum
Zacharie. Et salutavit Elyabeth.
Et reliquam.

VERSCULUM. Diffusa est gratia.

(LESSON 7) Omelia beati Ambrosii episcopi de eadem
lectione. Morale est oimbus: ut que fidem
exiguunt fidem astruunt. Et ideo angelus cum
abscondita nunciaret. Ut fides astraerent
exemplo senior femine sterilisquam conceptuam
virgini Marie nunciavit: Ut possibile Deo
omne quod ei placuerit afferet. Tu autem Domine.

RESPONORIUM. Speciosas filias
Cumulantes divitias
Thesauro ventris gravid
Transcendit mater Domini alleluya.

V. Exsulta et lauda habitatio
Sion quia magnus in medio
tui sanctus Israel.

Thesauro.

LECTIO VIII Ubi audivit hoc Maria non quasi incredula de oraclo. Nec quasi icerta de nuncio. Nec quasi dubia de exemplo: sed quasi leta pro voto: religiosa pro officio festina pro gaudio. In montana prexit. Quo -- -- Deo plena. Nisi ad supriosa virgo contenderet: Fecit tarda molimina spiritus gratia. Di-
ite et vos sanctem mulieres te dulitatem: Quam cuam pregnantibus de beatis exhibere cognatus Mariam qui ante sola in intimis penetralibus versabat: Nog a publico virginitatis pudornon a -udio aspertitas montium. Non ab officio prolixitas itineris retardavit. Tu autem Domine.
RESPONSORIUM.  Ait autem Maria fecit michi magna qui potens est.  
Et sanctum nomen eius alleluya.  
V.  Et misericordia eius a progenie in progenies timentibus eum.  
Et sanctum.  

LECTIO IX.  In montana virgo cujus festinentione Virgo officii memoria iniur-e immemoria affectu vigente non sexu: relictâ prexit domo.  
Mansit tribus mentibus.  Non quæ domus eam delectaret aliena: sed quia frequentius videri in publico displicebat.  Tu autem Domine.  

RESPONSORIUM.  Magnificat anima mea Dominum  
et exsulatvit spiritus meus in Deo salutari meo.  
Quia respexit humilitatem ancille sue alleluya.  
V.  Ecce enim ex hoc beayam me dicent omnes generationes.
Quia.
Gloria patri et filio et spiritui sancto
R. Magnificat.

TE DEUM ANTE LAUDES.

VERSICULUM. Visita nos in salutari tuo.
RESPONSUS. Ad videndum in bonitate elector tuorum

IN LAUDES.
Sup pos solitos

ANTIPHONA. In Marie virginis utero parata fedes tua
Deus in secula alleluya. Seculorum Amen.

ANTIPHONA. Jubilet Deo omnis terra et celestis ierarchia
serviat ei alleluya. Seculorum Amen.

ANTIPHONA. Fecit Dominus potentiam in brachio suo
dispersit superbos mente cordis sui alleluya.
Seculorum Amen.

ANTIPHONA. Deposuit potentes de sede et exaltavit
humiles alleluya. Seculorum Amen.

ANTIPHONA. Esurientes implevit bonis et divites dimisit
inanis alleluya. Seculorum Amen.

HYMNUS. En miranda prodigia
Concepit nam virguncula
Fit Iesu Christi gerula
Maria sacratissima.
Anus etate marcida
Proli gestat solatia
Tument ad partum gelida
Grandevae matris viscera.

Hic perit omnis regula
Natureque molimina
Hic cessat omnis ratio
Cedens Dei miraculo

Salutat mater Domini
Matrem vatis mirifici
Et vates cum preconio
Reddit salutes Domino.

Laudemus et nos Dominum
Patrem et patris filium
Sanctum quoque paraclitum
Nunc et per omne saeculum. Amen.

En ipse venit saliens in montibus. --- transiliens colles:
similis est dilectus meus capree hinnuloquam ceruorum. Deo
gratias.

Versus. Benedictus qui venit in nomine Domini. Deus
Dominus et illuxit nobis.

ANTE BENEDICTUS.
ANTIPHONA. Benedictus Dominus Israel
quia visitavit et fecit redemptionem
plebis suae. Sicut locutus est per os
sanctorum.

V. Benedictus. Seculorum Amen.

COLLECTA. Deus qui nos presentem festinitatem in Iesu
Christi filii tui et Marie Virginis matris eius
laudibus venerari fecisti: posta --. Ut qui
eiusdem virginis humilitatis et gaudiorum quod
Elyabeth visitavit solemnia celebrans in eor
memoria et gaudis ingiter maneamus.

Ego mater pulchre dilectionis et timoris et agnitionis et
sanctem spei: in me ois gratia vie et veritatis in me ois
spes vite et virtutis. Deo gratias

VERSICULUM. Fecit michi Dominus magna qui potens est.

ANTE MAGNIFICAT.

ANTIPHONA. Magnificet Dominum
totum genus fidelium
concrepet armonica
laude cohors angelica
in Marie gaudia
alleluya

PSALMUS. Magnificat. Seculorum Amen.
APPENDIX 2

PHOTOGRAPHIC REPRODUCTION OF THE CAMBRAI PRINTING OF THE OFFICE FOR THE FEAST OF THE VISITATION
In visitatione beati Marie.

Ps. Dixit Dominus: Ecce virgo invicta.
In hila tui beate Marie.

Laudate pueri. Euouae. ii. 

Er clamavit in via sua. In tabernaculo sua est Deus. 

Benedicta tu, ab annis tribus et benedictus fructus ventris tui, alleluia. 

Ps. Iesu et M. Euouae. iii. Et unde hoc michi vivent 

Adsumi, Euouae. vii. Et bee quaerediti quomodo percipientur 

Inteque di et salutibus alleluia. Ps. Laua 


Slutte festa vbi le 

Deus in tabernaculo suo 

Gloria vester in excelsis, et 

Gloria 

Tota dies instituit. 

San in hanc unam, 

Tunc amen. 

Sancti in Christo Jesu: 

Sancti in Christo Jesu.
In visitatione beate Marie. S. CXLV.

Veni cantus in montibus transiens: colles Simili est dilectus meus in humbold raptece: ceriuprele.

Et deo gañad cuerenbian via: Simile. To esperando: et Simile. Abris superioria et inuente etaste Nathanael bocraopecto: LXXV.

Nunc salutem obiis angelum in mundo regem: et angelus ad supervision: raptece. Ille sancti angelus, qui espectet, tibi evangeli.


In visitatione beati Mariae.
In visitatione Mariae.
In visitatione beate Marie. 

Canto et effectu redemptionis nemo ple bis fur. Scut locutus est per os san 

Eius qui nos prae terdidit. 

Collicita materni et laudis virginitas. 

Magnificet dominum totum genus de lucem creptet ar

Nunc laude coheso acce 

Cola vix. 

Cor de le 

Eius memoria de apostolis. 

Mens de apostolis. 

Magnificat Eva. 

Spero in ann 

Magnificat. 

Homo 

masqui dicitur. 

Et tunc de aeternitatem de aeterni.

In manus de aeterni. 

Cor de le 

Spero in aeternitatem de aeterni. 

Magnificat. 

Homo 

Eius memoria de apostolis. 

Mens de apostolis. 

Magnificat Eva. 

Spero in ann 

Magnificat. 

Homo 

Eius memoria de apostolis. 

Mens de apostolis. 

Magnificat Eva. 

Spero in ann 

Magnificat. 

Homo 

Eius memoria de apostolis. 

Mens de apostolis. 

Magnificat Eva. 

Spero in ann 

Magnificat. 

Homo 

Eius memoria de apostolis. 

Mens de apostolis. 

Magnificat Eva. 

Spero in ann 

Magnificat. 

Homo 

Eius memoria de apostolis. 

Mens de apostolis. 

Magnificat Eva. 

Spero in ann 

Magnificat. 

Homo 

Eius memoria de apostolis. 

Mens de apostolis. 

Magnificat Eva. 

Spero in ann 

Magnificat. 

Homo 

Eius memoria de apostolis. 

Mens de apostolis. 

Magnificat Eva. 

Spero in ann 

Magnificat. 

Homo 

Eius memoria de apostolis. 

Mens de apostolis. 

Magnificat Eva. 

Spero in ann 

Magnificat. 

Homo