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Mini-Concert a cappella of Pre-“Gregorian” and “Gregorian” Chant

Illo Humphrey

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• **Iconography as a Source for Music History** •

- Mini-Concert *a cappella* of Pre-“Gregorian” and “Gregorian” Chant •
- Illo Humphrey, PhD-HDR | Mediaevalist-Musicologist | Concert-Baritone •
- <https://u-bordeaux3.academia.edu/IlloHumphrey/Papers> •

• **Mini-Concert *a cappella* of Pre-Gregorian and Gregorian Chant** •



« *Omnium quidem perceptio sensuum ita sponte ac naturaliter in quibusdam viventibus adest ut sine his animal non possit intellegi* »
 (“Indeed the perception of all the senses is so spontaneously and naturally present in certain living beings that without them the human animal can in no wise be understood”)
 (Boethii *De institutione musica libri quinque* I,1)



- Paris, Bibliothèque nationale de France, Fonds latin 1, f. 215v •
- « *Psalmicus David resplendet et ordo peritus. Eius opus canere musica ab arte bene* » •
- (David, [a] resplendent and virtuoso Psalmist of the highest order, whose work [was] to sing the good art of music) •
- http://expositions.bnf.fr/livres/vivien/grands/lat_1_215v.htm •
- Frontispiece of the Psalter | Bible *in-folio* of Abbot Vivianus | 1st Bible of Charles II “The Bald” •
- **Origin:** Saint-Martin de Tours • Beneficiary : Charles II dit “le Chauve” • Date: ca. 845-846 •
- <https://archivesetmanuscrits.bnf.fr/ark:/12148/cc8447n> • <http://archivesetmanuscrits.bnf.fr/ead.html?id=FRBNFEAD000008447> •
- **Former owners:** Treasure of the Cathedral of Metz 10th – 17th c. | Jean-Baptiste Colbert | Bibliothèque Royale •
- **Codicology:** 423 folios | **Format :** 495 mm ↑ x 375 → mm | Absolute Proportion: 1 à 1,32 •
- **Script:** Uncial | Half-Uncial | Carolingian minuscule | Rustic capitals •
- **Decoration:** 8 full-page miniatures • 80 lettrines • Gold Titles on purple parchment (Dedication : f. 422v) •

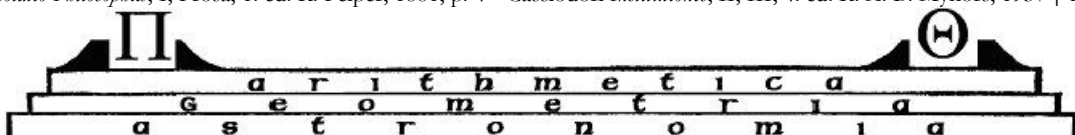
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• Π – π = ἡ πρακτική, τῆς πρακτικῆς • Θ – θ = ἡ θεωρητική, τῆς θεωρητικῆς •

• (cf. Boethii *Consolatio Philosophiae*, I, Prosa, 1: ed. R. Peiper, 1881, p. 4 • Cassiodori *Institutiones*, II, III, 4: ed. R. A. B. Mynors, 1937 | 1963, p. 110) •



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« *Musica habet quandam naturalem vim ad flectendum animum*
sicut Boetius [sic] in suo libro scribit, quem de musica fecit. »

(« *Music has a certain natural power to move and influence the mind and soul,*
as Boethius [himself] inscribed in his Book, which he wrote on *Ars musica* [Boethii *De musica* I, 1]. »)

• Amalarius of Metz (†ca. 850), *Liber officialis* I, III, 11: 15-16 •

• I. M. Hanssen (ed.), *Amalarii episcopi opera liturgica omnia*, (*Studi e Testi*, 139), Vaticano, 1948, Vol. II, p. 296-297: ¶15 •

• Illo Humphrey, *Boethius. His Influence on the European Unity of Culture: from Alcuin of York (†804) to Thierry of Chartres (†1154)*, Nordhausen (Bautz), 2010 | 2012, Chapter 2: “Boethius and Amalarius Symphosius metensis...”, p. 61-69 •

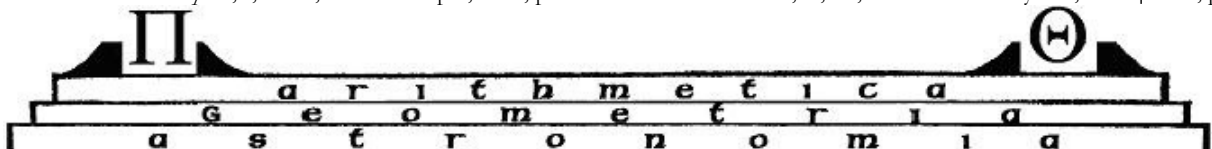
• *Die dominico decimo kalendas decembres anno Domini intercalario ED bis millesimo vicesimo* •

• *Festum Sanctae Ceciliae* (†ca. 176-180 [?] / ca. 230 [?]) | *Sancta Patrona Musicae* (<https://www.heiligenlexikon.de/BiographienC/Caecilia.html>) •

• (Sunday, the 10th day before the Calends of December – that is to say, the 22nd of November, Leap Year of the Lord ED, 2020) •

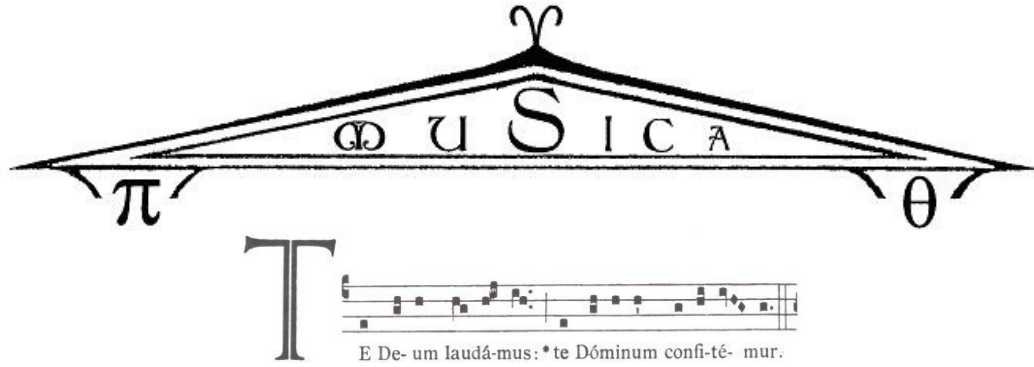
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• (cf. Boethii *Consolatio Philosophiae*, I, Prosa, 1: ed. R. Peiper, 1881, p. 4 • Cassiodori *Institutiones*, II, III, 4: ed. R. A. B. Mynors, 1937 | 1963, p. 110) •



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☞ **1. Te Deum laudamus** ☞

• *Hymnus pro gratiarum actione* | *Divinum Officium Vigilarum* (Divine Office of Vigils) | *Tonus solemnis* | 4th century •

• The *Te Deum laudamus* is an anonymous pre-“Gregorian” Latin hymn, composed at the end of the 4th century, which may very well be of Irish origin. It is a doxology chant (chant of praise) sung « *in directum* » that is to say from beginning to end without refrain, just as monastic psalmody. According to the Rule of Saint Benedict of Nursia (6th c., 2nd half), the *Te Deum laudamus* is sung at the end of the Office of the Vigils (Matins); cf. Adalbert de Vogüé et Jean Neufville, *La Règle de saint Benoît*, édition critique, Paris (Editions du Cerf), 1972, Vol. 2, Ch. XI, p. 514-516. In the modern Benedictine practice, the *Te Deum laudamus* is sung every Sunday, and on most of the feast days in the liturgical year, at the end of the third and last Nocturnal Lesson of the Office of Matins. The *Te Deum laudamus* has 29 verses, the first 23 of which are the oldest; it should be noted however, that the last 6 verses were added between the 5th and the 6th century. The literary text of the *Te Deum laudamus* is a subtle mixture of non-metrical poetry, Psalm verses, Psalm collects or *orationes* (see Paris, BnF, Fonds latin 13159, “**Psalter of Charlemagne**”, 8th c., ca. 795, f. 155-155v: <https://archivesetmanuscrits.bnf.fr/ark:/12148/cc91798>) and biblical verses taken from the Book of Psalms, from the Prophets, and from the New Testament. In the jargon of philologists, the practice of text-mixing in order to create a new composite text is called “*centonisation*”, from the Latin word “*cento*”, a kind of “*literary patchwork*” of 100 pieces. From a musical standpoint, the *Te Deum laudamus* is said to be chanted in the 3rd mode (**E: Deuterus authenticus**); this modal attribution is of course an arbitrary anachronism. Indeed, the first known attestation in the West of the 8 ecclesiastical modes (ὁ ὀκτώηχος, -ου) is found in the tonary of the famous “**Psalter of Charlemagne**”: cf. Paris, BnF, Fonds latin 13159, 8th c., ca. 795, f. 167r-167v: <https://gallica.bnf.fr/ark:/12148/btv1b84267835>; this manuscript is believed to have been written in France at Corbie (Northern *Neustria*) for the Abbey of Saint-Riquier; cf. Michel Huglo, *Les Tonaires*, Paris, 1971, p. 25-29. The *Te Deum laudamus* is in fact a musical composition whose melody is based entirely on 3 pentatonic formulas, namely: **E G-A (Mi Sol-La)**, in the middle voice register | **G-A C (Sol-La Do)**, in the upper voice register, and for verses 21-23: **C-D F (Do-Re Fa)**, in the lower voice register. These 3 pentatonic formulas are also observed in the melodies of the « Gregorian » repertoire. In conclusion, it should be noted that there are 5 different versions of the *Te Deum laudamus*, namely: *Tonus solemnis*, *Tonus monasticus*, *Tonus simplex*, *Tonus ambrosianus*, *Tonus iuxta morem romanum* •

• **Nota bene (1):** The oldest known source which transmits the literary text of the hymn *Te Deum laudamus* in its almost entirety, is the famous Irish **Antiphony of Bangor** (“*Antiphonarium Benchorensē*”), written around the year 680, transferred to the Italian monastery of Bobbio at an uncertain date, and conserved since 1609 in the **Bibliotheca Ambrosiana in Milan, C.5 inf.**: <https://catalog.hathitrust.org/Record/001653711>; F. E. Warren, ed., *The Antiphony of Bangor. An Early Irish Manuscript in the Ambrosian Library of Milan*, Part I / Part II, Henry Bradshaw Society Nr. 4, 1893/1895, p. 10; see Part II: <https://archive.org/stream/antiphonarybangooambargoog#page/n54/mode/2up>. Verses: 26, 27, and 29 of the *Te Deum laudamus* are lacking in the Bangor Antiphony Bibliotheca Ambrosiana in Milan, C.5 inf., folios 10r-10v: https://de.wikipedia.org/wiki/Datei:Insular_Script,_Ms._Milan,_C_5_inf.,_fol._10r.jpg •

• **Nota bene (2):** The hymn *Te Deum laudamus* was sung during the coronation liturgy of the Carolingian kings and emperors, notably on the 5th of October, 816, in Reims (F-51100 | Marne) for the coronation ceremony of the Emperor Louis the Pious (*778, Emperor: 814-†840); cf. Theganus Trevirensis (Thegan of Trier, *ca. 800-†ca. 852), *Vita [Gesta] Hludowici imperatoris* [836-837], ed. G. H. Pertz, *Monumenta Germaniae Historica, Scriptorium*, Vol. 2, Hannover, 1829, p. 620 (¶26) •

• **Nota bene (3):** The oldest known source giving excerpts of the musical text of the Latin Hymn-Psalm *Te Deum laudamus* is the anonymous musical treatise *Musica et Scholastica Enchiridiadis* (9th c. ca. 880 | ed. H. Schmid, 1981); these excerpts are verse 1: « *Te Deum laudamus. Te Dominum confitemur* », a monophonic passage in « *dasian* » notation on **D**, and verse 15: « *Tu Patris sempiternus es Filius* » a 2-voice *organum* polyphony in « *dasian* » notation on **D** and **A** •

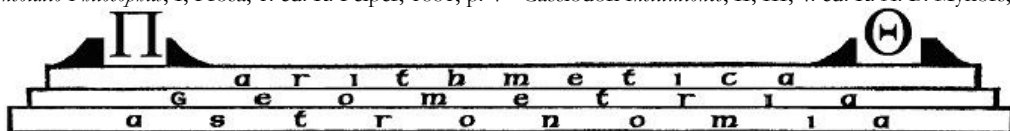
• **Nota bene (4):** The very first known complete musical version of the hymn *Te Deum laudamus*, with musical notation on a 4-line « *guidonian* » type staff, is conserved in the 12th-century Cistercian Antiphony: *Antiphonarium officii, pars aestivalis*, Paris, BnF, Fonds latin 8882 (Toulouse ?), folios 143r-144r: <https://archivesetmanuscrits.bnf.fr/ark:/12148/cc62412d>. This version of the ‘*Te Deum laudamus*’ is not the *Tonus solemnis* but closer to the *Tonus monasticus* •

• **Nota bene (5):** The Pre-“Gregorian” hymn *Te Deum laudamus* is also sung at the end of the musical genre called *liturgical drama* which is derived from the trope or *versus Quem quaeritis in sepulchro* or *Visitato sepulchri*, attributed, around the year 930, to Saint Odon of Cluny (*ca. 878 – †942, Abbot of Cluny: 926 à 942). This trope is a short dialog between 2 Angels and 3 women: Mary of Magdala, Mary, the mother of James, and Salomé (Mark 16: 1), and a poetic résumé of Matthew 28: 1-8, Mark 16: 1-8, Luke 24: 1-8 and John 20: 1-10, which is sung at the beginning of the Easter day Mass, *Antiphona ad Introitum IV: Resurrexi, et adhuc tecum sum, alleluia*, or at the Morning Vigil (*Matins*), after the third lesson “*In sua ergo ac nostra festivitate Angelus in albis vestibus apparuit...*”. The musical genre *liturgical drama* is also known in **Latin** as: *ordo, officium, ludus, festum, miraculum, misterium, passio, representatio* | in **English** as: *saints plays, Easter drama* | in **German** as: *geistliches Spiel, geistliches Drama, liturgisches Spiel, Osterspiel* | in **Italian** as: *dramma liturgico, dramma religioso, funzione, rappresentazione* | in **French** as: *jeu, mystère, mystère, mystère mime, miracle, passion, court de paradis, passion, représentation* | in **Spanish** as: *drama litúrgico, drama sacro, auto*, etc. •

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• (cf. Boethii *Consolatio Philosophiae*, I, Prosa, 1: ed. R. Peiper, 1881, p. 4 • Cassiodori *Institutiones*, II, III, 4: ed. R. A. B. Mynors, 1937 [1963, p. 110) •



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☞ **2. Tenebrae factae sunt, dum crucifixissent Jesum Judaei | 10th century [?] ☞**

- *Responsorium* | *Sacrum Triduum Paschale* (Good Friday) | *Divinum Officium Vigilarum* | *Tetrardus authenticus* (7th Mode) •

• *Tenebrae factae sunt, dum crucifixissent Iesum Iudaei, et circa horam nonam exclamavit Iesus voce magna: “Deus meus, ut quid me dereliquisti”* (Matthew 27: 46). *Tunc unus ex militibus lancea latus eius perforavit* (John 19: 34), *et continuo exivit sanguis et aqua; et inclinatus capite emisit spiritum*. [Verset]: *Et velum templi scissum est a summo usque deorsum et omnis terra tremuit* (Matthew 27: 51). *Tunc unus...*

• **Nota bene (6):** The *responsorium* « *Tenebrae factae sunt* », whose melody is largely based on the pentatonic formula **G-A C (Sol-LA Do)**, is sung on Good Friday in *Triduo sacro* at the Office of the Vigils (i.e. Matins) at the 2nd Nocturnal Lesson, and is based on two biblical texts: Matthew 27 : 45-51 et John 19: 34. There are two principal versions of this chant, namely: « San Gall version » and « Metz version », each version being at the origin of several variants. This version of the « *Tenebrae factae sunt* » corresponds to the reading of the « Metz version » in that it permutes, that is to say it reverses the order of, the two clauses: « *et inclinatus capite emisit spiritum* » and « *Tunc unus ex militibus lancea latus eius perforavit* », being therefore in direct contradiction with the New Testament rendering of John 19: 34, which indicates clearly that Christ was pierced in the side by the lance of one of the soldiers **after** bowing his head and **after** giving up the ghost. The literary structure A-B-A¹ of the « *Tenebrae factae sunt* » is typical of that of *responsoria*. •

• **SOURCES:** cf. Rome, Bibliothèque Angelica, *codex* 123 (11th c., Bologna), f. 103v): *Paléographie musicale*, 1st Series, Vol. XVIII, Solesmes, 1889; Sankt Gallen, Stiftsbibliothek, 390 (*pars hiemalis*), 391 (*pars aestivalis*) (10th c. | Hartker: Sankt Gallen), p. 218; *Paléographie musicale*, 2nd Series, Vol. I: <https://www.e-codices.unifr.ch/en/list/one/csg/0390>; *Officium et Missa ultimi tridui*, Paris, Tournai, Rome, 1928 /1933, p. 114-115.

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☞ **3. Quem quaeritis in sepulchro | 10th century ☞**

- *Tropus* | *Versus* | *ante Introitum* « *Resurrexi* » | *Protus authenticus* (1st Mode) •

• *Quem quaeritis in sepulchro, o christicole ?*

Jhesum nazarenum crucifixum, o caelicole.

Non est hic, surrexit sicut praedixerat, ita nunciate quia surrexit.

Alleluia, ad sepulchrum residens, angelus nunciat resurrexisse Christum.

En ecce completum est illud quod olim ipse per prophetam dixerat ad patrem taliter inquiring. Resurrexi...

• **Nota bene (7):** The famous *trope* or *versus* « *Quem quaeritis* », composed around the year 930, is attributed to saint Odon (Abbot of Cluny from 927 to 942). Its first known attestation is in the composite manuscript from Saint-Martial of Limoges: Paris, BnF, Fonds latin 1240, f. 30v, dated, according to its different parts, between 900 and 936. This *trope*, based largely on the pentatonic formula **E G-A (Mi Sol-La)**, is composed in dialog form, and appears to be the ancestor, or one of the ancestors, of the « *liturgical drama* » and is sung either at the end of the Office of the Vigils (i.e. Matins), or at the Easter day Mass just before the Introit *Resurrexi*. Just as the *Te Deum laudamus*, the text of the « *Quem quaeritis* » is also a “*literary patchwork*” – that is to say, a poetic résumé of several biblical verses taken from Matthew 28: 1-8, Mark 16: 1-8, Luke 24: 1-8, John 20: 1-9, describing the encounter of two angels and three women: Mary of Magdala, Mary (mother of James) et Salomé (cf. Mark 16: 1), who are standing in front of the sepulchre where Jesus’ body was laid with care by Joseph of Arimatheias (John 19: 38).

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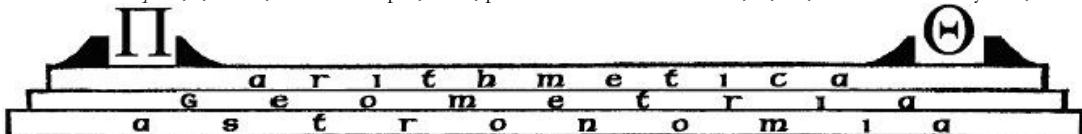
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☞ **4. Alleluia, Pascha nostrum | 8th century** ☞

• *Tetrardus authenticus* (7th Mode) | [M-R-B-C-K-S]^(a) •

• *Dominica Resurrectionis ad Missam in Die* (Easter Day Mass, sung after the *Graduel* and before the *Sequenze*) | 8th century •

• *Alleluia, [Verset]: Pascha nostrum immolatus est, Christus. Alleluia (da capo)* •

• The *Alleluia, Pascha nostrum* is taken from the New Testament text 1st Corinthians 5: 7, 8. It is without doubt one of the most magnificent Chants of the Carolingian « Gregorian » repertoire. Based largely on the **pentatonic formula G-A C (Sol-LA Do)**, this chant, also in A-B-A¹ form, is sung in the 7th mode: **G** (*Tetrardus authenticus*), part B (the verse) being reserved for a soloist.

• **Nota bene (8):** The second verse: « *Epulemur in azymis sinceritatis et veritatis* » (1st Corinthians 5: 8), composed in a very high register, is rarely sung. The first known attestation of this chant, dated around the year 800, is found in the Graduals from Rheinau and from Mont-Blandin (ca. a. D. 800).

• **BIBLIOGRAPHY:** *Graduale Triplex*, Solesmes, 1979, p. 197-198; Sarah Fuller, *The European musical Heritage: 800-1750*, New York (A. A. Knopf, Inc.), 1987, p. 9-10 (Nr. 1f); <https://gregorien.info/chant/id/6113/3/fr> | <http://cantus.uwaterloo.ca/chant/668200> •

☞ **5. Sequentia cum Prosa – Victimae Paschali laudes | Protus authenticus (1st Mode) | 11th century** ☞ •

• *Dominica Resurrectionis ad Missam in Die* (Easter Day Mass, sung just after the *Alleluia. Pascha nostrum*) •

• *Victimae Paschali laudes immolent Christiani.*

Agnus redemit oves, Christus innocens Patri reconciliavit peccatores.

Mors et vita duello conflixere mirando, dux vitae mortuus, regnat vivus. Dic nobis Maria, quid vidisti in via

Sepulcrum Christi viventis, et gloriam vidi resurgentis, Angelicos testes, sudarium et vestes.

Surrexit Christus spes mea, praecedet suos in Galilaeam. Scimus Christum surrexisse a mortuis vere, Tu nobis, victor Rex, miserere.

[*Amen. Alleluia*] •

• **Nota bene (9):** The *sequentiae cum prosa* are syllabic Chants. They are generally based on a note for note scheme of the melismatic melodies of the *Alleluia* chants which precede them. However, this well-known *sequence with prosa* is not based on the melody of *Alleluia, Pascha nostrum*, but on that of the *Alleluia, Christus resurgens ex mortuis* (Romans 6: 9) taken from the Mass of the 5th Sunday after Easter. Attributed to Wipo the Burgundian (ca. 990-1050, the biographer of Emperor Konrad II, 990-1039), the *Victimae Paschali laudes* is a short dialog between the disciples of Christ and Mary of Magdala, Mary (mother of James), and Salomé. Just as the Hymn-Psalm *Te Deum laudamus* and the trope-versus *Quem quaritis*, the *Victimae Paschali laudes* is as well a “literary patchwork” based on several New Testament texts, namely: Matthew 28: 1-7, Mark 16: 1-11, John 20: 10-20, Romans 6: 9. The melody of this *sequence*, based largely on the pentatonic formula **E G-A (Mi Sol-La)**, is sung in the 1st mode: **D** (*Protus authenticus*). It is interesting to note that the melody of the *Victimae paschali laudes* was used by the former Augustinian monk and erudite German reformer Martin Luther in 1524 for the composition of the well-known choral « *Christ lag in Todesbanden* » (“*Christ laid in the bonds of death*”), which later became the *cantus firmus* and main theme of the Cantata BWV 4 (1707), as well as that of an ornate organ choral in the *Orgelbüchlein* (1708-1717) by the J. S. Bach •

• **Nota bene (10):** As of the 16th century, at the occasion of the 19th Ecumenical Council held in Italy in the Provincia autonoma di Trento (or Trentino) over a period of 18 years from 1545 to 1563, the numerous *sequentiae cum prosa* were excluded from the official liturgy, with the exception of the following: [1] *Victimae paschali laudes* (11th c.): sung at the Easter Day Mass: « *Resurrexi* » • [2] *Veni Sancte Spiritus* (12th c.): sung at the Pentecost Day Mass: « *Spiritus Domini replebit orbem terrarum* » • [3] *Lauda Sion Salvatorem* (13th c.): sung at the *Corpus Christi* Mass (*Sanctissimi Corporis et Sanguinis Christi, Feria quinta post dominicam Sanctissimae Trinitatis*) – that is to say, the Thursday after Trinity Sunday: « *Cibavit eos* » • [4] *Dies irae* (13th c.): sung at the Mass for the Dead « *Requiem aeternam* » •

Nota bene (11): [5] The *sequence Stabat mater dolorosa* (13th c.) was excluded from the liturgy at the 19th Ecumenical Council of Trentino (1545-1563), then reintroduced into the liturgy in 1727; it is sung on the 15th of September at the Mass of Notre-Dame of the 7 Sorrows « *Stabat in xta cruce Jesu mater eius* » •

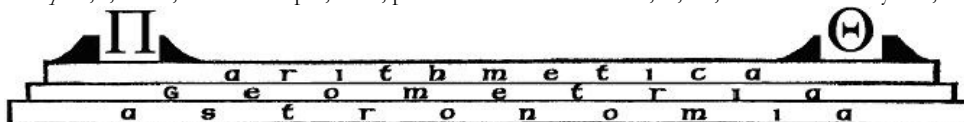
Nota bene (12): [6] The *sequence Laeta dies magni ducis* is sung on the 11th of July at the Mass of the Order of Saint Benedict of Nursia: « *Gaudeamus omnes in Domino* »; cf. *Graduale triplex*, Solesmes, 1979, p. 871). Concerning the chronology of the 21 Ecumenical Councils: from Nicaea I (a. D. 325) to Vatican II (a. D. 1962), see <https://www.catholicbridge.com/catholic/21-catholic-councils.php>.

• **BIBLIOGRAPHY:** NORBERG (DAG), *Manuel pratique de latin médiéval*, Paris (Picard), 1980, p. 59, 155-164 • JACOBSSON (Ritva), « Le Style des prosules d’Alleluia, genre mélodique », in *Le polifonie primitive in Friuli e in Europa. Atti del congresso internazionale, Cividale di Friuli, 22-24 agosto 1980*, edited by C. Corsi, P. Petrobelli, *Miscellanea Musicologica* 4, Roma, 1989, pp. 367-373 • MARCUSSON (Olof), ed. *Corpus Troporum II. Prosules de la Messe I. Tropes de l’Alleluia*, *Acta Universitatis Stockholmiensis, studia Latina Stockholmiensia* 22, Stodkholm, 1976 • *Graduale Triplex*, Solesmes, 1979, p. 198-199 • HUGLO (Michel): *Chant grégorien et musique médiévale*, *Variorum Collected Studies Series* 814. Aldershot: Ashgate, 2005 p. IV, 314, p. XII, 7, p. XIX 16 • HUGLO (Michel): *Les sources du plain-chant et de la musique médiévale*, Abigdon, UK (Taylor Francis Ltd), 2004 p. XVII, 93 • CROCKER (RICHARD), *The early medieval Sequence*, Berkeley (California), 1977. **Nota bene :** In this excellent study by Richard Crocker, it should be noted that the *Sequentia cum prosa Victimae Paschali laudes*, composed in the 11th century, is not mentioned •

^(a) The *Sigla M-R-B-C-K-S* represent the 6 oldest known Carolingian manuscripts containing the repertoire of the Proper “Gregorian” Mass, namely: **M** = Cantatorium from **Monza** (9th c.), **R** = Gradual from **Rheinau** (ca. 800), **B** = Gradual from **Mont-Blandin** (8th-9th c.), **C** = Gradual from **Compiègne** (9th c.), **K** = Gradual from **Corbie** (after 853), **S** = Gradual from **Senlis** (9th c.); cf. Dom René Jean Hesbert, *Antiphonale Missarum Sextuplex*, Bruxelles, 1935. However, it must be noted that, these 6 manuscripts contain only the literary text of the Chants, being totally bereft of neumes, that is to say pre-solfegic Carolingian musical notation. The first neumes appear in Northern *Neustria* in the 2nd half of the 9th century: cf. Laon (France), Bibliothèque municipale, manuscrit 239 • © Illo Humphrey | Ph. D.-HDR | *Explicit* | Colloquia Aquitana V-2018 •

• Π – π = ἡ πρακτική, τῆς πρακτικῆς • Θ – θ = ἡ θεωρητική, τῆς θεωρητικῆς •

• (cf. Boethii *Consolatio Philosophia*, I, Prosa, 1: ed. R. Peiper, 1881, p. 4 • Cassiodori *Institutiones*, II, III, 4: ed. R. A. B. Mynors, 1937 | 1963, p. 110) •



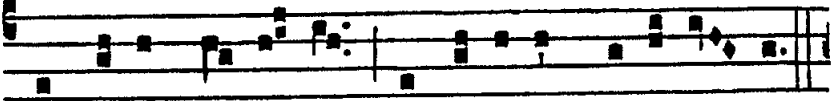
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✠ 1. *Te Deum laudamus* ✠

- *Hymnus pro gratiarum actione* | *Divinum Officium Vigilarum* | *Tonus solemnis* | 4th century •
- (Cf. *Graduale Triplex*, Solesmes, 1979, p. 838)


T 
E De- um laudá-mus: * te Dóminum confi-té- mur.



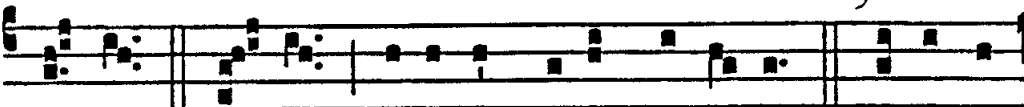
2 Te aetérnum Patrem omnis terra ve-ne-rá- tur. 3 Ti-bi omnes




ánge- li, ti-bi caeli et u-nivérsae pot-está- tes: 4 Ti-bi ché- ✠ 4-6 :
Isaias 6:2-3



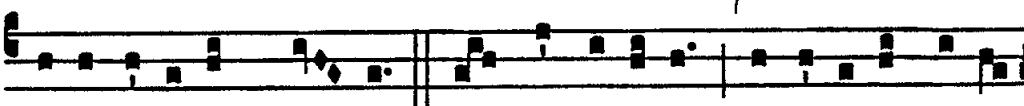
ru-bim et sé-raphim incessá-bi-li vo-ce proclá- mant: Sanctus: 5



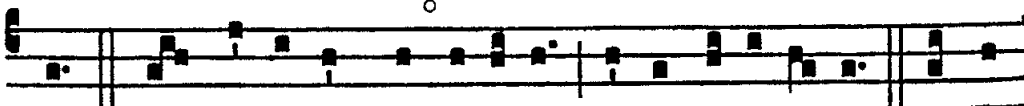
Sanctus: Sanctus Dómi-nus De- us Sá-ba- oth. 6 Ple-ni sunt



caeli et terra ma-iestá-tis gló-ri-ae tu- ae. 7 Te glo-ri- ó-sus



Aposto-ló-rum cho- rus: 8 Te prophe-tá-rum laudá-bi-lis núme-



rus: 9 Te márti-rum candi-dá-tus laudat exérci- tus. 10 Te per

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• *Te Deum laudamus* | *Tonus sollemnis* | *Hymnus pro gratiarum actione* | *Divinum Officium Vigilarum* •

(Cf. *Graduale Triplex*, Solesmes, 1979, p. 839)



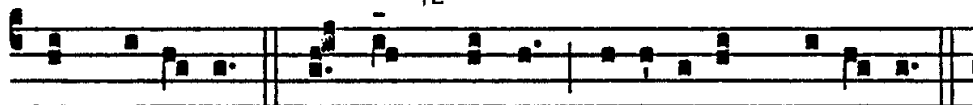
orbem terrá-rum sancta confi-té-tur Ecclé-si- a : Pa-trem

11



imménsae ma-iestá- tis : Vene-rándum tu-um ve-rum, et úni-

12



cum Fí- li- um : Sanctum quoque Pa-rácli-tum Spí-ri- tum.

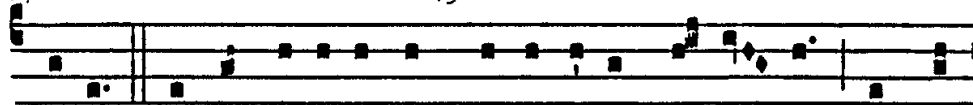
13



✕ 14 :
Psalmus
23:10 (?)

Tu rex gló-ri-ae, Chri-ste. Tu Patris sempi-térnus es Fí-

15



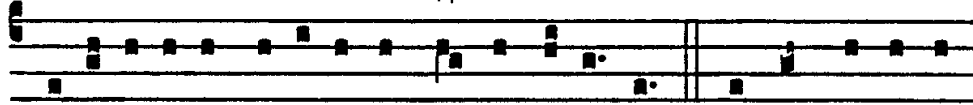
li- us. Tu ad li-be-rándum susceptúrus hó-mi- nem, non hor-

16



ru- ísti Vírgi-nis ú-te-rum. Tu de-vícto mortis a-cú- le- o,

17



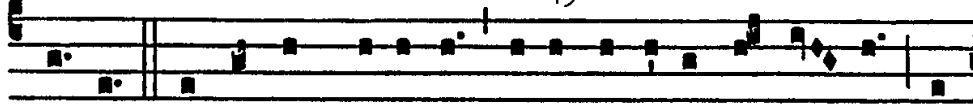
ape-ru- ísti credénti-bus regna caeló-rum. Tu ad déxte-ram

18



De- i se-des, in gló-ri- a Pa-tris. Iudex créde-ris es-se ven-

19



tú-rus. Te ergo quaésumus, tu- is fámu-lis súbve- ni, quos

20

✕✕ 18-19 :
Mc. 14:62
16:19,
Rom. 8:34,
Eph. 1:20,
Col. 3:1,
Heb. 1:3 / 8:1/
Heb. 10:12

✓ 20:
1 Petr. 1:19
Apocal. 5:9

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(Cf. *Graduale Triplex*, Solesmes, 1979, p. 840-841)

pre-ti ó-so sán-gui-ne redemí-sti. ²¹ Ætérna fac cum sanctis

tu-is in gló-ri-a nume-rá-ri. ²² Salvum fac pópu-lum tu-um ✠ 21 :
Ps. 27 : 9

Dó-mi-ne, et bé-ne-dic he-re-di-tá-ti tu-ae. ²³ Et re-ge

e-os, et extól-le il-lus usque in aetér-num. ²⁴ Per sín- ✠ 24 :
Ps. 144 : 2

gu-los di-es, be-ne-dí-cimus te. ²⁵ Et laudámus nomen tu-um

in saé-cu-lum, et in saé-cu-lum saé-cu-li. ²⁶ Digná-re Dó-mi-ne

di-e i-sto si-ne peccá-to nos custo-dí-re. ²⁷ Mi-se-ré-re nostri ✠ 27 :
Ps. 122 : 3

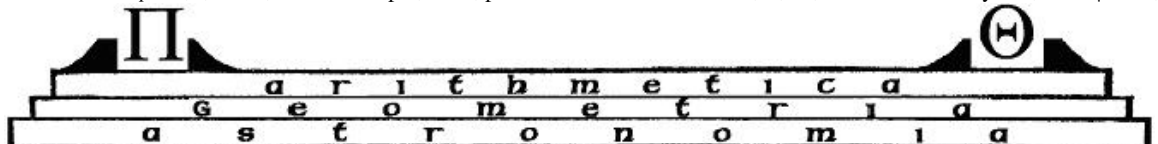
Dó-mi-ne, mi-se-ré-re nostri. ²⁸ Fi-at mi-se-ri-córdi-a tu-a ✠ 28 :
Ps. 66 : 2

Dó-mi-ne su-per nos, quemádm-odum spe-rá-vi-mus in te.

²⁹ In te Dó-mi-ne spe-rá-vi : non confúndar in aetér-num. ✠ 29 :
Ps. 30 : 1
Ps. 70 : 1

• Π – π = ή πρακτική, τής πρακτικής • Θ – θ = ή θεωρητική, τής θεωρητικής •

• (cf. Boethii *Consolatio Philosophiae*, I, Prosa, 1: ed. R. Peiper, 1881, p. 4 • Cassiodori *Institutiones*, II, III, 4: ed. R. A. B. Mynors, 1937 | 1963, p. 110) •

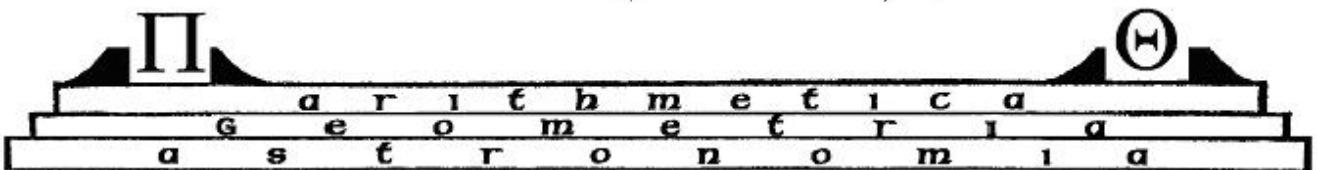


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- *Te Deum laudamus* | *Tonus monasticus* •
- *Hymnus pro gratiarum actione* | *Divinum Officium Vigilarum* •
- VERSES 1-17 •



- Paris, Bibliothèque nationale de France (Site Richelieu), Fonds latin 8882, 12th c. | Toulouse [?], f. 143r-144r •
- <https://archivesetmanuscrits.bnf.fr/ark:/12148/cc62412d> • <https://gallica.bnf.fr/ark:/12148/btv1b8432472c/f336.item> •
- *Antiphonarium Officii cisterciense, pars aestivalis* | This codex contains the 1st known complete noted version of the hymn *Te Deum laudamus* •
- © Illo Humphrey | Palaeographic replica transcription by hand | Paris, Bibliothèque nationale de France (Site Richelieu), 1996 •

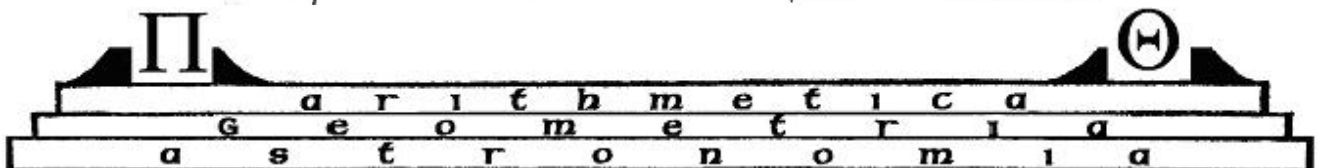
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- *Te Deum laudamus* | *Tonus monasticus* •
- *Hymnus pro gratiarum actione* | *Divinum Officium Vigilarum* •
- **Verses 18-29** •

Tu ad dexteram dei sedes in gloria patris. **I**u dextere
denis esse venturus. **G**e ergo quelum^o tuus famu lis
lubuenti quos precioso sanguine redemi sti. **A**zerna
fac cum sanctis tuis gloriare munere. **S**aluum fac po-
pulum tuum domine et benedic hereditati eius. **A**t
reges eos et extol le illos usqz in eter num. **P**er singulos
dies benedi ci mus te. **A**t laudam^o nom tuum in seculum
et in seculum seculi. **D**ignare domine die isto sine peccato
nos cultodere. **M**iserere n^o domine miserere n^o. **I**uat
miserere tua domine sup nos quemadmodu speravimus in te.
Ite domine spera ui non confundar in eter num. *Hymn^o*



- Paris, Bibliothèque nationale de France (Site Richelieu), Fonds latin 8882, 12th c. | Toulouse [?], f. 143r-144r •
- <https://archivesetmanuscrits.bnf.fr/ark:/12148/cc62412d> • <https://gallica.bnf.fr/ark:/12148/btv1b8432472c/f336.item> •
- *Antiphonarium Officii cisterciense, pars astivalis* | This codex contains the 1st known complete noted version of the hymn *Te Deum laudamus* •
- © Illo Humphrey | Palaeographic replica transcription by hand | Paris, Bibliothèque nationale de France (Site Richelieu), 1996 •

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LE RÉPONS « TENEBRAE ».

49

qui donne une cadence suspensive. La leçon romaine authentique est donc la leçon *type Metz* avec permutation des deux dernières phrases :

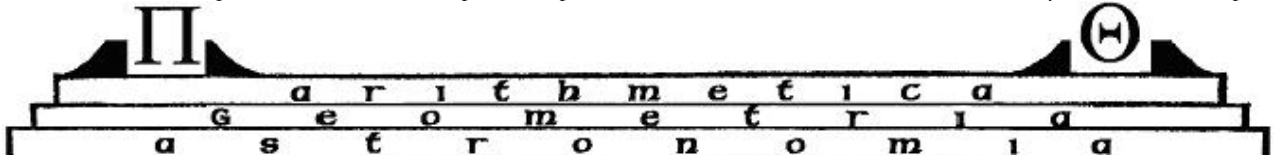
Tenebrae * factae sunt, dum cruci-fi-xissent Jesum Ju-
 dae- i : et cir-ca ho-ram no- nam excla-má-vit Je- sus
 vo-ce ma-gna : De- us me- us, ut quid me dere- liquí- sti.
 * Tunc u- nus ex mi- lí-ti- bus lánce-a latu- s e- jus perfo- rá- vit :
 et contínu- o ex- ívit sangui- s et a- qua ; et inclináto cá- pi-
 te, emí-sit spí-ri- tum. ♯. Et ve- lum templi scissum est a
 summo usque de-ór-sum et omni- s ter- ra tré- mu- it. Tunc

☞ 2. *Tenebrae factae sunt, dum crucifixissent Jesum Judaei* | 10th century [?] ☞

- *Responsorium* | *Sacrum Triduum Paschale* (Good Friday) | *Divinum Officium Vigilarum* | *Tetrardus authenticus* (7th Mode) •
- Rome, Bibliothèque Angelica, 123 (11th c. | Bologna), f. 103v • Sankt Gallen, Stiftsbibliothek, 390-391 (10th c. | Hartker: Sankt Gallen), p. 218 •
- *Paléographie musicale*, 1st Series, Vol. XVIII: Gradual-Troper | Bologna • *Paléographie musicale*, 2nd Series, Vol. I: « Hartker Antiphonary » •
- cf. Hesbert (Dom René-Jean), *Le problème de la Transfixion du Christ, dans les traditions : biblique, patristique, iconographique, liturgique et musicale*, 12 planches hors-texte, Paris, Tournai, Rome (Desclée et Cie.), 1940, p. 5-50 •
- <https://gregorien.info/chant/id/8053/10/de> | <http://cantus.uwaterloo.ca/node/271612> •

• Π – π = ή πρακτική, τής πρακτικῆς • Θ – θ = ή θεωρητική, τής θεωρητικῆς •

- (cf. Boethii *Consolatio Philosophia*, I, Prosa, 1: ed. R. Peiper, 1881, p. 4 • Cassiodori *Institutiones*, II, III, 4: ed. R. A. B. Mynors, 1937 | 1963, p. 110) •



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1b. **Quem queritis in sepulchro**

Introit trope 1

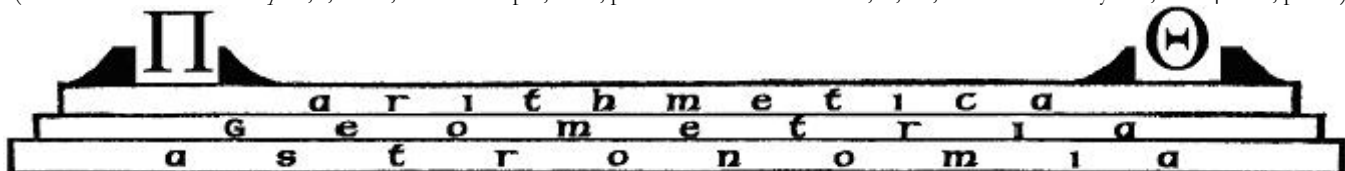
✠ **3. Quem queritis in sepulchro | 10th century** ☞

- Tropus | Versus | ante Introitum « Resurrexi » | Protus authenticus (1st Mode) •
- Paris, BnF, Fonds latin 1240 (10th-11th c. | Saint-Martial of Limoges), f. 30v •

- <https://archivesetmanuscrits.bnf.fr/ark:/12148/cc113209> | <https://gallica.bnf.fr/ark:/12148/btv1b6000528g/f68.item> •
- cf. Fuller (Sarah), *The European musical Heritage: 800-1750*, New York (Alfred A. Knopf: ISBN 0-394-32951-1), 1987, p. 3-4 (Nr. 1b) •
- cf. Sankt Gallen 339, p. 106 | Sankt Gallen, ca. a.D. 1000 | Hartker: Gradual - Sacramentary •
- <https://www.e-codices.unifr.ch/fr/csg/0339/106> | <http://cantus.uwaterloo.ca/node/400696> •

• Π - π = ή πρακτική, τής πρακτικῆς • Θ - θ = ή θεωρητική, τής θεωρητικῆς •

- (cf. Boethii *Consolatio Philosophiae*, I, Prosa, 1: ed. R. Peiper, 1881, p. 4 • Cassiodori *Institutiones*, II, III, 4: ed. R. A. B. Mynors, 1937 | 1963, p. 110) •



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VII
MRBCKS

1 Cor. 5, 7

L103
C107

A L-le-lú-ia.

Ψ. Pascha no-strum immo-lá-tus est Chri-stus.

+X.2 Epulemur

Psalm Verse 2 [Solo]

E - pu - le - - - - - mur in

a - zi - mis sin - ce - ri - ta - tis

[Choir] [Repeat Alleluia from *]

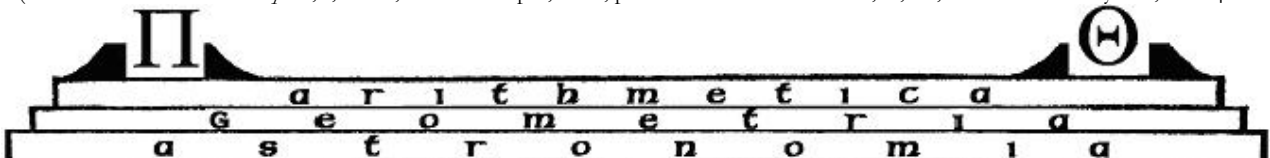
et ve - ri - ta - tis

• **4. Alleluia, Pascha nostrum | Tetrardus authenticus (7th Mode) | 8th century** •

- *Dominica Resurrectionis ad Missam in Die* (Easter Day Mass, sung just after the *Graduel* and just before the *Sequence*) •
- cf. *Graduale Triplex*, Solesmes, 1979, p. 197-198 •
- cf. Sarah Fuller, *The European musical Heritage: 800-1750*, New York (A. A. Knopf, Inc.), 1987, p. 9-10 (Nr. 1f) •
- <https://gregorien.info/chant/id/6113/3/fr> | <http://cantus.uwaterloo.ca/chant/668200> •

• Π - π = ἡ πρακτική, τῆς πρακτικῆς • Θ - θ = ἡ θεωρητική, τῆς θεωρητικῆς •

- (cf. Boethii *Consolatio Philosophiae*, I, Prosa, 1: ed. R. Peiper, 1881, p. 4 • Cassiodori *Institutiones*, II, III, 4: ed. R. A. B. Mynors, 1937 | 1963, p. 110) •



• *Iconography as a Source for Music History* •

- Mini-Concert a cappella of Pre-“Gregorian” and “Gregorian” Chant •
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- <https://u-bordeaux3.academia.edu/IlloHumphrey/Papers> •



SEQ. I

V

Ictimae paschá-li laudes * ímmo-lent Christi- á-ni.

Agnus re-démit oves : Christus ínno-cens Patri re-conci-

li- ávit pecca-tó-res. Mors et vi-ta du-él-lo confli-xé-re mi-rán-

do : dux vi-tae mórtu-us, regnat vivus. Dic no-bis Ma-rí- a,

quid vi-dísti in vi- a? Sepúlcrum Christi vi-véntis, et gló-

ri- am vi-di re-surgéntis : Ángé-li-cos testes, sudá-ri- um,

et vestes. Surré-xit Christus spes me- a : praecédet su-os in

Ga-li-laé-am. Scimus Christum surrexísse a mórtu- is ve-re :

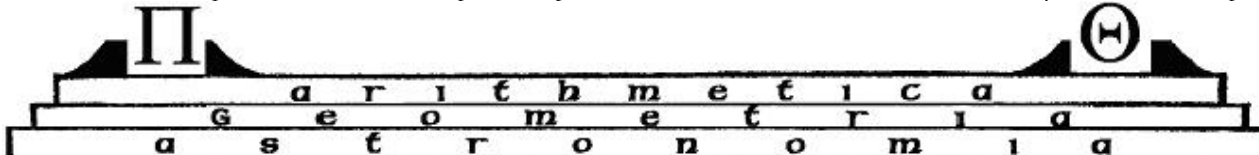
tu no-bis, victor Rex, mi-se-ré-re.

☞ 5. *Sequentia cum Prosa – Victimae Paschali laudes* | Protus authenticus (1st Mode) | 11th century ☞ •

- *Dominica Resurrectionis ad Missam in Die* (Easter Day Mass, sung just after the *Alleluia. Pascha nostrum*) •
- Paris, BnF, nouvelle acquisition latine 1177 (11th c. | Toulouse [?]), f. 84r:
- <https://archivesetmanuscripts.bnf.fr/ark:/12148/cc69567s> | <https://gallica.bnf.fr/ark:/12148/btv1b10032112z/f87.item> •
- cf. <http://cantus.uwaterloo.ca/sequence/624002> | <https://gregorien.info/chant/id/8538/14/de> •
- cf. *Graduale Triplex*, Solesmes, 1979, p. 198-199 •

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- (cf. Boethii *Consolatio Philosophiae*, I, Prosa, 1: ed. R. Peiper, 1881, p. 4 • Cassiodori *Institutiones*, II, III, 4: ed. R. A. B. Mynors, 1937 | 1963, p. 110) •



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• **Illo Humphrey, PhD-HDR | Mediæval Musicologist | Concert-Baritone** •

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- **AFFILIATION | SPECIALISATIONS:** Illo Humphrey is an Associate Researcher at the Université Bordeaux Montaigne, France, member of the Research Team EA 4593 CLARE – Laboratory LaPRIL. Illo is a Mediævalist | Musicologist | Proto-Philologist, specialist in: the Philosopher Boethius (*ca. 480-†ca. 524), in Boethian cognate studies: Philosophy of Numbers (ἡ τοῦ ἀριθμοῦ οὐσία | *substantia numeri*), Philosophy of Musical Sounds (ἡ σύνεχις ἐπιμόριος ἀναλογία: *continua proportio superparticularis* | the *Regime of the Octave*), Philosophy of the Cognitive process (ἡ τῆς ψυχῆς γένεσις | *animæ generatio*), in relationship with numbers and musical sounds, and in the sevenfold *canon* of the Liberal Arts (*Quattuor matheseos disciplinae* | *Quadrivium* [sic] and *Trivium*). Illo is also one of today’s leading experts in Latin stenography (“tironien notes”).
- **CONCERT-BARITONE:** Illo studied voice successively under: Florence Bergren (USA), Alyne Dumas-Lee (USA), W.H. Bataille (Munich), Patricia Brinton-Becirovic (Paris), Dominique Modesti (Nice), Ursula Buckel (Switzerland), Bruce Brewer (Paris).
- **Sacred Chant a cappella:** Illo has for many years practised the art of sacred chant *a cappella* for soloist, including the art of “Gregorian” Chant, the art of *a cappella* vocal improvisation based on biblical texts, and the art of the primitive *a cappella* Negro *Spiritual*. The discipline of *a cappella* singing allows singers to become independent instrumentalists, and contributes significantly to the development of his or her musical sensitivity, musical technique, and musical ear. Illo is a specialist in sacred-liturgical music (4th - 21st c.), including the repertoires of pre-“Gregorian” and “Gregorian” Chant), which he studied over a period of 12 years under the direction of the Maître de Chapelle of the Monastère of Cimiez (Nice, France), at the Cistercien Abbey of Sénanque (Vaucluse, France), at the Abbey of Royaumont (Oise, France), under the Benedictine Monks of the Abbaye Saint-Pierre of Solesmes (Sarthe, France), and at the Institut Catholique of Paris, and at the prestigious École Pratique des Hautes Études IVth Section-Sorbonne, under the direction of Michel Huglo (*1921-†2012) and Marie-Noëlle Colette. Illo also studied Jewish Chant under Gilbert Léon, the former Cantor at *La Grande Synagogue* of Bordeaux | France). Illo was for 1 full year a member of the Gregorian Choir of Paris, under the direction of André Madrignac, and was the co-founder with Anahit Fontana-Morillas of the Gregorian Choir of Nice •
- **Duo Vox Nova:** Illo is the co-founder of Duo *Vox Nova* with his colleague Claudine Pascal-Grisi, Concert-Organist. Duo *Vox Nova* has given more than 1500 concerts and 15 master-classes in Europe (France, Germany, Switzerland, Spain), in the French and English West Indies and in the United States of America. They have performed in some of the most prestigious venues for sacred music, such as St-Maximin of Thionville (France | Alfred Kern Organ), the Stifts- und Hofkirche Sankt Leodegard de Luzern (Switzerland | Geisler-Haas-Kuhn Organ), the Basilica of the National Shrine of the Immaculate Conception (Washington, D.C. | Möller Organ), the Sacred Heart Basilica (Notre Dame University | Holtkamp Organ), the Saint Ignatius Church at the Lone Mountain Campus of University of San Francisco (Kimball Organ), etc. Duo *Vox Nova* is regularly invited to give concerts, and to direct graduate master-classes and seminars on sacred-liturgical music for Organ and for solo Voice.
- **LICENCE | MASTER I | MASTER II:** Illo holds a Bachelor of Arts Degree in Music and Theology from Oakwood University, Huntsville, Alabama, and a 2^e Prix in Voice from the National Conservatory of the Region of Nice. Illo is a graduate in Mediæval musicology and Mediæval Studies from the prestigious École Pratique des Hautes Études IVth Section-Sorbonne: Master I, under the direction of Michel Huglo (*1921-†2012) and Jean Vezin (*1933-†2020), and a graduate in Mediæval History and Research Methods from the Université de Paris I (Panthéon-Sorbonne): Masters II (DEA), under the direction of Michel Parisse (*1936-†2020).
- **DOCTEUR ÈS LETTRES (PHD):** On the 26th of March, 2004, Illo earned his PhD with the highest distinction, *summa cum laude*, in Philosophy & Epistemology (Ancient & Mediæval Philosophy of Music: *ars arithmetica* | *ars musica*), History of Science and Technique at the Université de Paris X–Nanterre (UFR PHILLIA), under the direction of Iégor Reznikoff and Michel Huglo. Illo’s PhD dissertation was entitled: *Le De arithmetica et le De musica de Boèce dans l’enseignement scientifique et philosophique du Haut Moyen âge entre 814 et 877* | (English): *Boethius (Rome, 480 [?] –†Pavia, 524): De institutione arithmetica and De institutione musica. A Study on the influence of the scientific-philosophical teachings of Boethius in the 9th century between 814 et 877.* •
- **JURY:** Frédéric Billiet (President) | Barbara Hagg-Huglo | Michel Huglo (Rapporteur) | Iégor Reznikoff • Illo earned his qualifications as University Lecturer from the French National Council of Universities (CNU) in Section 18 – Musicology •
- **HABILITATION (HDR):** On the 23rd of June 2014, Illo earned his Habilitation degree (HDR) to Direct Doctoral and Post-Doctoral Research with the highest distinction, *summa cum laude*, in Ancient and Mediæval Musicology from the Université de Paris X–Nanterre (UFR PHILLIA | CNU-Section 18: Musicology), under the direction of Iégor Reznikoff. Illo’s Habilitation dissertation was entitled: *Autour de Boèce: Genèse musicale et arithmétique de l’âme* | (English): *On Boethius. Genesis of the Soul-Consciousness, its musical and mathematical implications.* • **JURY:** Frédéric Billiet | Richard J. Dumbrell | Maurice Sachot | Iégor Reznikoff | Fabio Troncarelli | Etienne Wolff (President) • **Pre-Rapporteurs:** James Grier | Massimo Privitera •
- **Colloquia Aquitana:** Illo is the Founder & Director of the annual pluridisciplinary mediæval studies symposium in France called *Colloquia Aquitana*, as well as co-founder and president of two non-profit cultural associations, namely: Association *Vox Nova* and the Bibliothèque Interdisciplinaire de Recherche Européenne (European Library of Interdisciplinary Research): La B.I.R.E. Illo is very active in interdisciplinary research, he is a member and fellow of the ICONEA, member of the Tombouctou Manuscripts Project, member of the Mama Haïdara Memorial Library in Timbuktu, member of *Musicologie Médiévale*, and is very engaged in the protection and safeguard of the tangible and intangible cultural heritage and cultural diversity of humanity, as defined by the 2 UNESCO conventions of 17-X-2003 and 20-X-2005. Illo is the author of 6 books on the philosophy of ancient and mediæval Music, and on the Philosopher Boethius: <https://u-bordeaux3.academia.edu/IlloHumphrey/Books>.
- **RESIDENT OF FRANCE:** Illo is perfectly trilingual (French–English–German), he has dual nationality, American and French, and resides in France with his wife Marilyn Buzenet-Humphrey in the charming mediæval city of Bergerac (Dordogne); they have 3 adult sons and two grand-children •

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