

# Ornamental melismas in Aquitanian introits

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**ABSTRACT.** *Melismas are used to decorate the performance of introits in the early manuscripts of East Francia and of the region of Aquitaine. The former group includes melismas attached to the ends of phrases in manuscripts of the tenth and eleventh centuries. The Aquitanian practice, apart from a few introits that resemble the East Frankish usage, is to add substantial melismas – not the same as those used by the East Franks – to the final soloistic doxology, as a sort of flourish indicating the final reprise. These melismas are sometimes found in tonaries, perhaps for general application to any introit in the mode, and sometimes attached to individual introits. Melismas from Aquitanian tonaries, graduals and tropers are catalogued and described. These melismas are evidently portable, often being used for more than one occasion.*

Melismas are sometimes used in medieval liturgical music as optional embellishments for official chants. Notable among these are the *melodiae* for use with the Alleluia, the melismas sometimes used to decorate the *repetenda* of a responsory in the Divine Office, the great melismatic creations for the Kyrie eleison, and occasional additions to other elements of the Ordinary, such as the *Gloria in excelsis* and the *Osanna*. All these have been noted and studied by scholars and have much to teach us.<sup>1</sup>

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<sup>1</sup> *Melodiae* or *sequentiae* are known from at least the ninth century, and collections of them survive in the East and the West. They serve as the basis for medieval *prosaes*, and as such have been studied extensively; relevant studies include Lori Kruckenberg, 'Sequence', in *The Cambridge History of Medieval Music*, ed. Mark Everist and Thomas Forrest Kelly, 2 vols. (Cambridge, 2018), 1: 300–56; David Hiley, 'The Sequence Melodies Sung at Cluny and Elsewhere', in *De musica et cantu: Studien zur Geschichte der Kirchenmusik und der Oper: Helmut Hucke zum 60. Geburtstag*, ed. Peter Cahn and Ann-Katrin Heimer (Hildesheim, 1993), 131–55; Richard Crocker, *The Early Medieval Sequence* (Berkeley, 1977); Calvin M. Bower, *The Liber Ymnorum of Notker Balbulus*, Henry Bradshaw Society, vols. 121–2 (London, 2016). On responsory melismas, see Helma Hofmann-Brandt, 'Die Tropen zu den Responsorien des Officiums', 2 vols., Ph.D. diss., Friedrich-Alexander-Universität Erlangen-Nürnberg (1971); Thomas Forrest Kelly, 'Responsory Tropes', Ph.D. diss., Harvard University (1973). On the Kyrie, see Margareta Melnicki, *Das einstimmige Kyrie des lateinischen Mittelalters*, Forschungbeiträge zur Musikwissenschaft 1 (Regensburg, 1954). A few melismas are to be found with the *Gloria in excelsis*; many more associated with the added text 'Regnum tuum solidum'; see Klaus Rönna, 'Regnum tuum solidum', *Festschrift Bruno Stäblein zum 70. Geburtstag*, ed. Martin Ruhnke (Kassel, 1967), 195–205. On melismas with the *Osanna*, see Gunilla Iversen, 'Osanna dulcis est cantica. On a Group of Compositions Added to the Osanna in excelsis', in *Cantus Planus. Papers Read at the Third Meeting Tihany, Hungary, 19–24 September 1988*, ed. László Dobszay (Budapest, 1990), 275–96; eadem, 'Music as *Ancilla verbi* and Words as *Ancilla Musicae*. On the Interpretation of the Musical and Textual Forms of Two Tropes to *Osanna in excelsis: Laudes deo and Trinitas, unitas, deitas*', in *Liturgische Tropen: Referate zweier Symposien in München (1983) und Canterbury (1984)*, ed. Gabriel Silagi (Munich, 1985),

My subject, here, is a narrower one: the melismas used to embellish the performance of the introit in manuscripts of Aquitanian origin. Up until now, these have not been subject to extensive scholarly scrutiny and deserve our notice. Such melismas are evident when they are indicated, as they sometimes are in other contexts, by labels or rubrics. Equally often, as here, they stand out as variants of a widely attested tradition. It is easy to notice a lengthy melisma added to the end of a standardised verse-formula, especially when it is the second verse, *Gloria patri*, added to an introit.

Melismas are particularly difficult to categorise, catalogue and edit, since, by definition, they consist of a single syllable. When a melisma is added to a chant, it does not change the chant's words, and so it may escape notice in editions that concern themselves only with text.

The addition of poetical words to official chants – the phenomenon known as troping – is well known and has been studied for a long time. It is to Michel Huglo that we owe the first serious notice of melismas used as tropes – that is, as wordless additions to official chants. Huglo noted the phenomenon in East Frankish manuscripts and also in those of Aquitaine.<sup>2</sup> This article is an homage to and an amplification of Huglo's pioneering work. His study, proposing 'melogene' and 'meloform' tropes (i.e., embellishments derived by adding words to melodies and embellishments arising from newly created words), notes the introit embellishments in both East Frankish and Aquitanian manuscripts. My purpose, here, is to bring Huglo's observations up to date. An initial survey of East Frankish manuscripts, before turning to Aquitanian examples, will essentially cover all the melodic embellishments used for introits in the earlier Middle Ages. I prefer not to use the term 'trope' for melodic embellishments, since the term is never so used, to my knowledge, in the sources. Instead, such additions are called *neuma* or *melodia* or *sequentia* – if, indeed, they are labelled anything at all.

Before turning to Aquitaine, I present a summary of the situation in the East Frankish manuscripts. Two early manuscripts of St Gall (the *troper*, St Gall, Stiftsbibliothek, 484 and the *versicularium-troper-sequentiary*, St Gall, Stiftsbibliothek, 381), written by the same scribe in the second and third quarters of the tenth century, have melismas of moderate length as additions to the introit of the Mass for major feasts.<sup>3</sup> Such melismas appear only in *troper*s before the year 1000 and are evidently in the course of disappearance in some of those.<sup>4</sup>

435–66 plus nine plates; and Charles Atkinson, 'Music as "Mistress of the Words": *Laudes deo ore pio*', in *Liturgische Tropen*, ed. Silagi, 67–82.

<sup>2</sup> Michel Huglo, 'Aux origines des tropes d'interpolation: Le trope méloforme d'introït', *Revue de musicologie*, 64 (1978), 5–54.

<sup>3</sup> The first substantial study of these is Huglo, 'Aux origines'; Andreas Haug, 'Das ostfränkische Repertoire der meloformen Introitustropen', in *Cantus Planus. Papers Read at the Fourth Meeting, Pécs, Hungary 3–8 September 1990*, ed. László Doboszay, Ágnes Papp and Ferenc Sebó (Budapest, 1992), 413–26 concentrates on melismatic additions to the introit.

<sup>4</sup> St Gall 484 and 381 (c.925), Vienna, Österreichische Nationalbibliothek 1609 (c.900), London, BL add. 19768 (936–62), Bamberg, Staatsbibliothek Msc. Lit. 6 (c.1000). The great majority survive only in the St Gall *troper*s. On these, see Susan Rankin, 'From Tuotilo to the First Manuscripts: The Shaping of a

In St Gall 484 and 391, sets of melismas are provided for introits of major feasts: these are cued to be placed after successive phrases of the introit, the verse, the Gloria and the *versus ad repetendum*. Some introits, notably those for Easter, are provided with several such sets. These melismas are mostly of modest length, some ten to thirty notes, and do not appear to contain any reduplications within their melodies. There are more than 650 such melismas connected with some thirty introits; introits for principal feasts usually have several sets. More than 100 of the melismas appear more than once. About 200 of them appear in conjunction with texts that are fitted to the music in the manner of a *prosula*.<sup>5</sup> The collection is actually quite extensive in manuscripts associated with St Gall, extending to feasts of secondary importance, including the octaves of Easter and Pentecost.<sup>6</sup>

### Aquitaine

The Aquitanian style of melismatic additions for introits consists of two elements. The first phenomenon is similar to that of the East Frankish melismatic tropes, but used much more rarely, and for major feasts only: the addition of melismas to the ends of several phrases of the choral portion of the introit, but not, in these sources, to the psalmody. The second style consists of the addition of melismas to the doxology, perhaps to be used on major feasts. Some of these melismas are attached to specific introits; others, found in tonaries, are perhaps intended to apply to any introit of the indicated mode. Such melismas, the last soloistic sound of the introit, would provide a final flourish and a signal to begin the final repetition of the introit antiphon.

The manuscripts considered (and not considered) in this study are listed in [Table 1](#).

Trope Repertory at Saint Gall', in *Recherches nouvelles sur les tropes*, ed. Wulf Arlt and Gunilla Bkörkvall, Acta universitatis Stockholmiensis. Studia Latina Stockholmensia 36 (Stockholm, 1993), 395–413. As Huglo points out, some of the melisma-sets at St Gall include melismas for the *versus ad repetendum*, the use of which began to disappear towards the end of the ninth century. Andreas Haug ('Neue Ansätze im 9. Jahrhundert', in *Die Musik des Mittelalters*, ed. Hartmut Möller and Rudolf Stephan, neues Handbuch der Musikwissenschaft 2 (Lilienthal, 1991), 94–128, at 101) gives two examples of melismas that survive also in pitch-transcribable notation. Rembert Weakland, 'The Beginnings of Troping', *The Musical Quarterly*, 44 (1958), 477–88, discusses the examples from Vienna 1609; one set of melismas for *Puer natus est* (f. 4v, transcribed by Weakland on p. 483) begins with the same melisma as that found in St Gall 484 (p. 197), but continues differently.

<sup>5</sup> These numbers from Haug, 'Das ostfränkische Repertoire', 414. The melismas are indicated, and numbered, in the inventory of St Gall 484 and 381 in Wulf Arlt and Susan Rankin, *Stiftsbibliothek Sankt Gallen Codices 484 & 381*, 3 vols. (Winterthur, 1996), 1: 177–281; the numbering of the melismas (beginning again with each introit) shows places where melismas are repeated within an introit-complex, but does not identify melismas shared among introits. A catalogue of the melismas by Andreas Haug (*Die melodischen tropen zu den Gesängen der Messe*, Monumenta Monodica Medii Aevi, Subsidia 7) has not yet appeared.

<sup>6</sup> The keen eye of Alejandro Planchart noticed the same phenomenon of added melismas to a single offertory, *Anima nostra* (St Gall 484, pp. 56–7; St Gall 381, pp. 222–3) and to a small number of Aleluias with associated *prosula*-like texts (St Gall 484, pp. 237–8; St Gall 381, 307–8, Krakow, Biblioteka Jagiellońska (olim Berlin, Deutsche Staatsbibliothek), theol. IV<sup>o</sup> 11, fols. 3r, 6v, 10v, 15v.) See Planchart's 'Introduction' to *Embellishing the Liturgy. Tropes and Polyphony*, ed. Alejandro Enrique Planchart (Farnham, 2009), xvi.

Table 1. Aquitanian graduals, tropers, tonaries considered here

<sup>a</sup> Michel Huglo, *Les tonaires. Inventaire, Analyse, Comparaison* (Paris, 1971) describes the manuscripts on pp. 129–65. See also Heinrich Husmann, *Tropen- und Sequenzhandschriften*, RISM Bv<sup>1</sup> (Munich, 1964); David Hughes, 'Further Notes on the Grouping of the Aquitanian Tropers', *Journal of the American Musicological Society*, 19 (1966), 3–12; James Grier, *Ademarus cabennensis monachus et musicus*, Corpus Christianorum, Autographa Medii Aevi 7 (Turnhout, 2018), 22–61.

BnF lat. <sup>a</sup>	Date	Provenance			
776	11 2/2	Gaillac	Gr		To
779	11 2/2	St Martial		Tr	
780	11/12	Narbonne	Gr		To
887	11in	Aurillac		Tr	
903	11	St Yrieix	Gr	Tr	
909	11 1/2	St Martial		Tr	To
1084	11	St Martial (Huglo: Aurillac)		Tr	To
1118	11	Aquitanian		Tr	To
1119	11	Limoges		Tr	
1120	11in	St Martial		Tr	
1121	11 2/4	St Martial		Tr	To
1132	11ex	St Martial	Gr		
1240	10	St Martial		Tr	To
n.a.l. 1871	11	Moissac		Tr	
BL Harley 4951	11	Toulouse	Gr		To

Manuscripts with tonaries not taken into consideration: BnF lat. 7185, fols. 117–125v, fragment s12 (Huglo, *Tonaires*, 150–4); BnF lat. 7211 (Huglo, 156–7), fragments of four tonaries; BnF n.a.l. 443 (Huglo, 158–9); Naples, BN VII D 14 (Huglo, 157–9); Barcelona, Arch. Del a Corona de Aragon, Ripoll 74 (Huglo, 160–1); and London, BL add. 30850, Silos antiphoner (Huglo, 161–2).

### Intros with added melismas

Four intros are found written out with additional internal melismas in the Aquitanian tonaries. Generally, they do not include melismas for the doxology's concluding *Amen*. These are the only Aquitanian sources that resemble the style of melodic additions used in East Frankish manuscripts, but their melismas are not those used for these intros in those manuscripts.

#### 1. *Resurrexi*, for Easter

This appears with as many as five additional melismas in the Aquitanian graduals and tropers. The arrangements in these manuscripts are detailed in [Table 2](#).

In five tonaries, cues to portions of the introit followed by melismas are found among the pieces in mode 4. The melismas are mostly the same in each case, but their number varies. In three tropers (Paris, BnF lat. 1118, n.a.l. 1871 and lat. 1240), textual additions, or trope-elements, are included in the mixture of introit and melismas ([Figure 1](#)). The four shared trope-elements have a notation that makes clear that the additions are not textings of the melismas (lat. 1118 precedes the introit with *Gaudete et letamini*; lat. 1240 appends an introduction normally used for the *Gloria in excelsis*).<sup>7</sup> One of these sources, BnF n.a.l.

<sup>7</sup> I believe that Michel Huglo is mistaken in this matter: 'Aux origines', 36–7. For textual editions of the trope-elements (*Dum resurgeret/Contremuit terra/Terremotus factus/Custodes velut mortui/Nimio timore*

Table 2. Melismas added to Int. *Resurrexi* in Aquitanian tropers and tonaries

Key:

- A. BnF lat. 1871, fol. 14v  
 B. BnF lat. 1118, fol. 41  
 C. BnF lat. 1240, fol. 30–30v, added in lower margin  
 D. BnF lat. 776, fol. 155  
 E. BnF lat. 179, fol. 126v  
 F. BnF lat. 1084, fol. 108  
 G. BnF lat. 1118, fol. 108  
 H. BL Harley 4951, fol. 299v

	Tropers			Tonaries				
	A	B	C	D	E	F	G	H
Tr Summe sacerdos			x	---	---	---	---	---
Tr Gaudete	x	x	--	---	---	---	---	---
<i>Resurrexi</i>	x	x	x	x	x	x	x	x
<i>melisma 1</i>	x	x	x	x	x	x	x	x
Tr Dum res	x	x	x	---	---	---	---	---
<i>Et adhuc All.</i>	x	x	x	x	x	x	x	x
<i>melisma 2</i>	x	x	x	x	x	x	x	x
Tr Contremuit	x	x	x	---	---	---	---	---
<i>Posuisti All.</i>	x	x	x	x	x	x	x	x
<i>melisma 3</i>	x	x	x	x <i>abbr</i>	x	x	x	x
Tr Terremotus	x	x	x	---	---	---	---	---
<i>Mirabilis</i>	x	x	x	---	---	---	x	---
<i>melisma 4</i>	x	---	---	---	---	---	---	---
Tr Custodes	x	x	x	---	---	---	---	---
<i>Scientia tua</i>	x	x	x	---	---	---	---	---
Tr Nimio timore	x	x	x	---	---	---	---	---
<i>Alleluia</i>	x	x	x	---	---	---	---	---
<i>Gla..amen melisma 4B</i>	x	---	---	---	---	---	---	x

1871, adds a melisma for the *Amen* of the doxology, which is shown as Melisma 4B in Table 4. But it will become clear from the discussion of melismas for the *Amen* that this is a separate phenomenon. The melody used for the *Amen* in 1871 is found for this introit (with no tropes or added melismas) also in BnF lat. 779, lat. 780 and lat. 903. Other melismas are used for the *Amen* with this introit in London, BL Harley 4951 and BnF lat. 776 and lat. 779, as can be seen in the following discussion and in Table 6.

## 2. *Nunc scio vere* for St Peter

Three tonaries give versions of this introit with additional melismas at the ends of phrases. In the section on third-mode introit psalmody, the tonary of BnF lat. 776 (fol. 152v) writes out the introit with melismas added as follows (Figure 2):

*angeli*), see *Corpus Troporum*. Vol. 3: *Tropes du propre de la messe 2: Cycle de Pâques*, ed. Gunilla Björkvall, Gunilla Iversen and Ritva Jonsson, Acta Universitatis Stockholmiensis (Stockholm, 1982); the table on pp. 256–8 gives the trope-elements for a series of manuscripts; the trope-elements themselves are edited in alphabetical order in the volume, with commentary in a separate section. On the introductory trope *Summe sacerdos emitte vocem tuam*, found in lat. 1240, fol. 30, see Thomas Forrest Kelly, 'Introducing the *Gloria in excelsis*', *Journal of the American Musicological Society*, 37 (1984), 479–506, esp. 481–6.

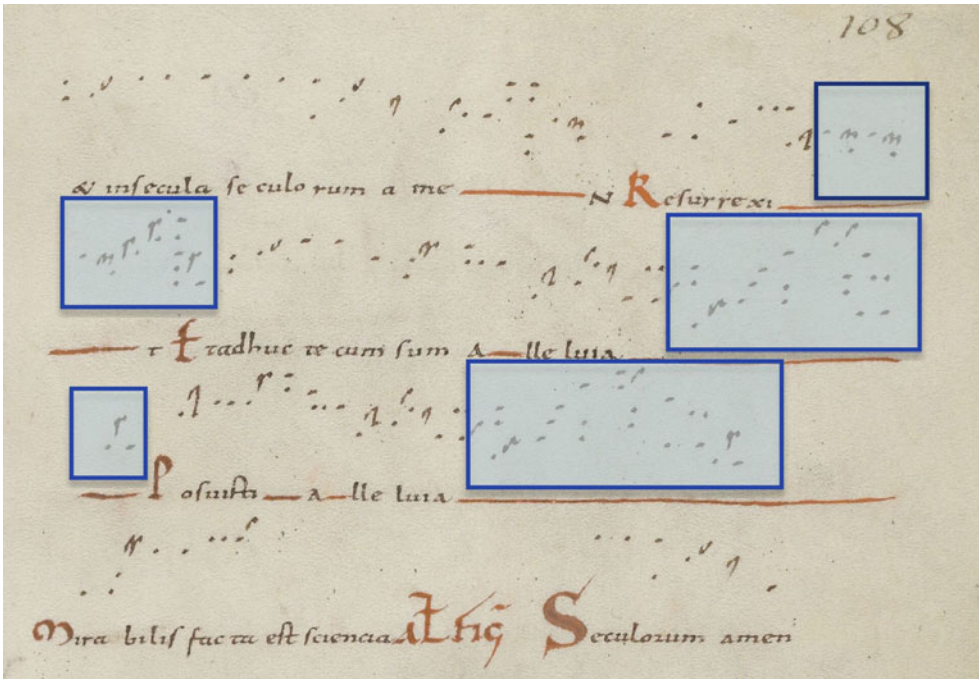


Figure 1. Paris, BnF lat. 1118, fol. 108. Added melismas in the tonary for the introit *Resurrexi*.  
Source: gallica.bnf.fr/BnF. (colour online)

*Nunc scio vere\* quia misit dominus angelum su-<sup>\*</sup>-um et eripuit me [de manu] Herodis\*  
[et de omni] expectatione\* ple\* bis Iudeo\*-rum.*

The tonaries of BL Harley 4951 and of BnF lat. 780 provide the same melismas, but omit the last two. These melismas are present in a number of other tropers accompanied by the trope-set *Dum beatus Petrus* (BnF lat. 887) or by the set *Divina beatus Petrus* (BnF lat. 909, lat. 1119, lat. 1120 and lat. 1121).<sup>8</sup> Similar to *Resurrexi*, the trope-texts have melodies not related to the added melismas (indeed, BnF n.a.l. lat. 1871 presents the trope-set *Divina beatus Petrus* without the melismas for the introit).

Some of the manuscripts that preserve *Nunc scio* with tropes (BnF lat. 1119 and 1120) also provide a melisma for the *Amen* of the doxology. This melisma (labelled as MEL 3B) is also used in BnF lat. 1084 with a different trope-set, and separately in tonaries in graduals for this and other introits, as will be seen in the following discussion. It is plain that the three phenomena – tropes (with added text), internal melismas, *Amen*-melismas – are independent.

<sup>8</sup> *Corpus Troporum X: Tropes du propre de la messe*, 5: Fêtes des Saints et de la Croix et de la Transfiguration. Édition. Ed. Ritva Maria Jacobsson (Stockholm, 2011), nos. 394 (p. 122) and 376 (p. 116).

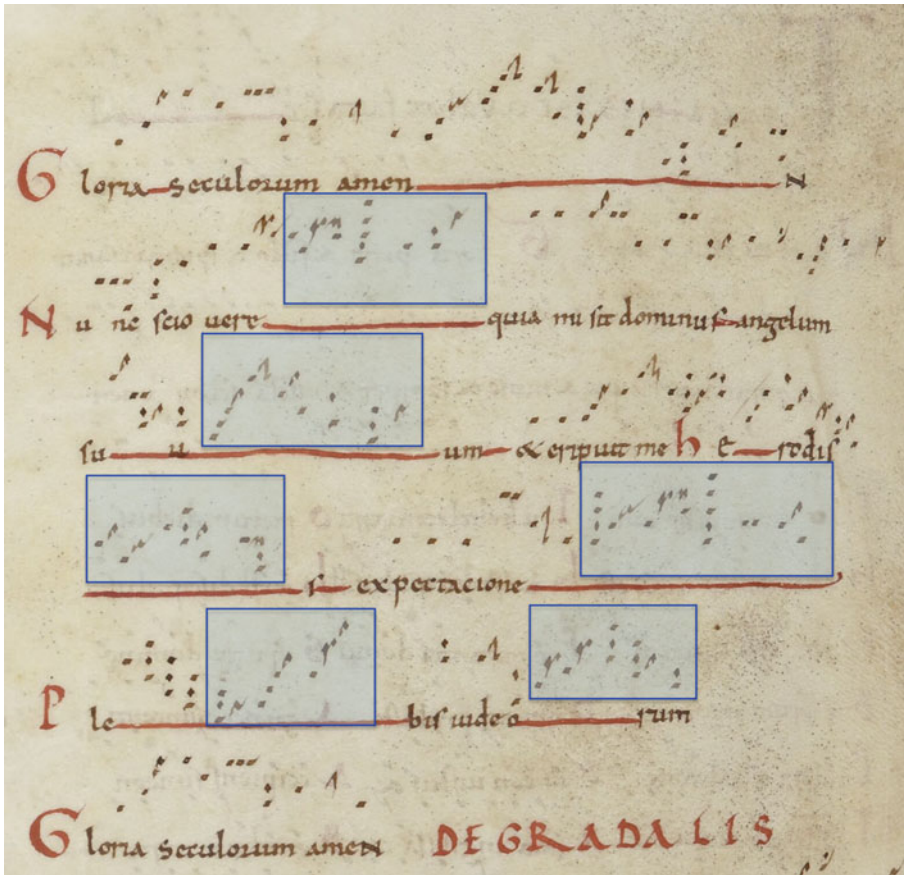


Figure 2. BnF lat. 776, fol. 152v. In this tonary, a melody with added melisma for the doxology of the introit is followed by a truncated version of the introit *Nunc scio vere* with additional melismas indicated in boxes. Source: gallica.bnf.fr/BnF. (colour online)

### 3. *De ventre matris meae* for St John the Baptist

The tonaries of BnF lat. 780 (fol. 122v) (Figure 3) and BL Harley 4951 (fol. 295) provide three internal melismas. The same introit is presented in somewhat abbreviated form in BnF lat. 1084, fol. 155 (Figure 4). Neither version includes a melisma on *Amen*.

### 4. *Puer natus est* for the third mass of Christmas

BnF lat. 887, fol. 11 (Figure 5) provides, in the gradual, a series of four melismas added over the course of the melody.

The melodies of all these melismas are relatively clear and make musically suitable extensions of the successive phrases of the introits. One example will perhaps suffice to



Figure 3. BnF lat. 780, fol. 122v (within the tonary). Introit *De ventre matris meae*, with melismas added at the ends of phrases. Note that the melisma on *meae* is incomplete (compare the version of lat. 1084 in Figure 4). Source: gallica.bnf.fr/BnF. (colour online)

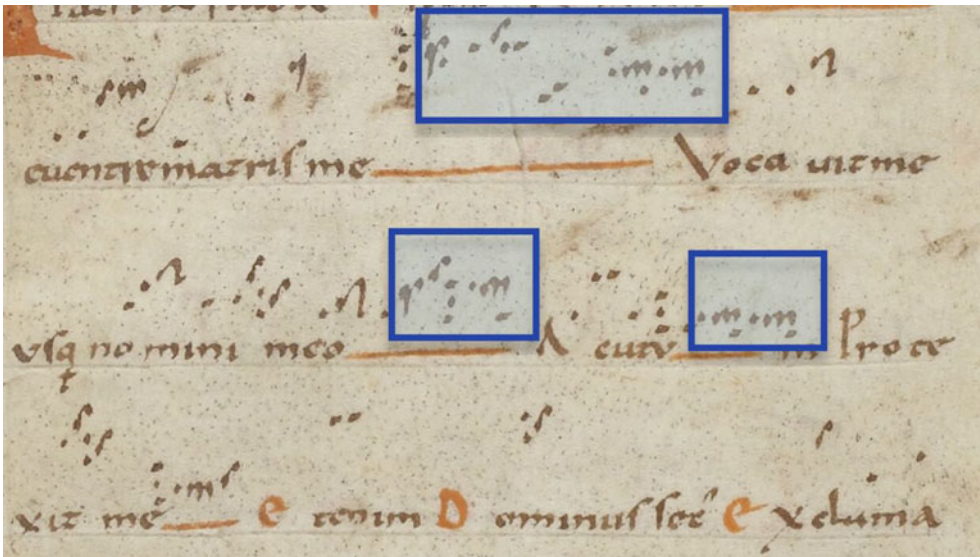


Figure 4. BnF lat. 1084, fol. 155 (within the tonary). Another version of *De ventre matris meae*; the melody here on *acutum* appears to be an abbreviated version of the one in lat. 780 (Figure 3), and there is an additional melisma on *protexit me*. Source: gallica.bnf.fr/BnF. (colour online)

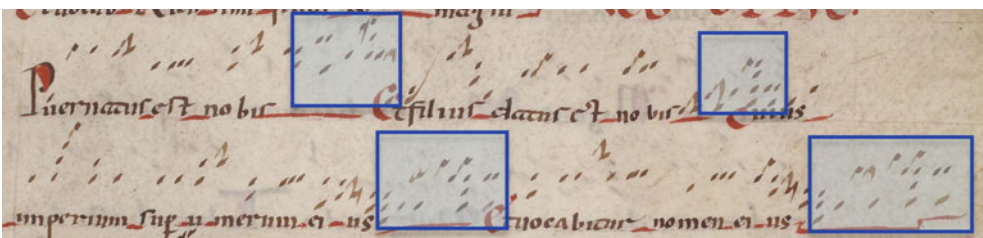


Figure 5. BnF lat. 887, fol. 11; introit *Puer natus est* with added melismas. Source: gallica.bnf.fr/BnF. (colour online)



Re- sur-re-xi

et ad - huc te cum sum, a - lle - lu - ia

Po - su - isti a - le - lu - ia

Mi - ra - - - bi - lis fac - ta est

Example 1. *Resurrexi*, from BnF lat. 1118, fol. 108. Source: gallica.bnf.fr/BnF.

encourage further analysis. [Example 1](#) provides a transcription of the Introit *Resurrexi* with its melismas from the tonary of BnF lat. 1118.<sup>9</sup>

The opening melisma begins within the D–F third that limits the introit’s first phrases, then rises higher to include the full range of the introit to follow. In a sense this gives away the dynamic of the introit’s gradually expanding range. The first

<sup>9</sup> The heighting in lat. 1118 is not strictly accurate and uses no custos between lines; this transcription is based on a comparison with the sources listed in [Table 1](#).

melisma ends where it began, so that the second phrase of the introit begins a third higher, just as it would if there had been no melisma.

The second melisma begins on the pitch E, the closing note of the introit's 'Alleluia', with a sort of anticipation of the d-f-f of the 'Alleluia' that follows the introit's next phrase. Some wide-ranging disjunct motion precedes a close on d, not the e on which the introit would have paused. Then follows the cue 'Posuisti', which jumps forward to the 'alleluia' leading into the third melisma. This third melisma repeats much of the material from the second, closing on the low C on which pitch the word 'mirabilis' continues the introit to its finish.

The melismas occupy mostly the same range, concluding either on d (the first two) or c, leading suitably to the music that follows but, equally suitably, never concluding on the final e of the mode.

### Melismas for doxologies

The *Gloria patri* that normally serves as the second verse of an introit is often given in Aquitanian tonaries as a model for introit psalmody in each mode. In some cases, a decorated version is given in the tonaries, and sometimes a specific melismatic doxology is given with specific introits in the graduals or tropers. It is not always clear in the tonaries whether the melodies are meant to be model melismas for introits in their mode, but comparative study suggests that they are generally separable, moveable and optional.

#### Melismas in tonaries

Aquitanian tonaries sometimes provide a melisma as one of several possible versions of the doxology, suggesting that the melisma may be applied to any introit in the mode, or any introit in the group whose cues follow in the tonary. There are many versions of doxology psalmody that do not include melismas, so it is not clear from the tonaries whether the melismas themselves are to be considered optional or additional. The same melismas are sometimes found attached to verses or doxologies of specific introits, however, making clear that they are movable additions.<sup>10</sup> Such a melisma is shown in Figure 6.

Table 3 lists these melismas from the Aquitanian tonaries. For each mode (there are no melismas for mode 5 or 6), the melismas are indicated according to the *differentia* (i.e., the numerical order of the versions of introit psalmody; I/2 indicates the second differentia of the first mode). For each mode the melismas are labelled A, B, C or D but of course the melismas are unique to their modes, so that 1A and 2A are different, each the first listed melismas of its respective mode.<sup>11</sup> Note that most

<sup>10</sup> On this phenomenon, see also Haug, 'Neue Ansätze', 100–1.

<sup>11</sup> Melismas 1A and 1D are longer and shorter versions of a somewhat complex group of melismas; these will be treated in more detail in a forthcoming study.

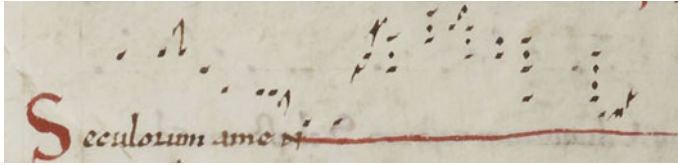


Figure 6. BnF lat. 776, fol. 149v, introit tones, mode 1, *differentia* 2 (melisma 1B in Table 4).  
Source: gallica.bnf.fr/BnF. (colour online)

Table 3. Melismas for introit psalmody in Aquitanian tonaries

Mode:	I	II	III	IV	VII	VIII
Mss						
Lat. 1118	I/2 1B	II/1 2A		IV/1 4A IV/3 4B	VII/1 7A VII/2 7B	VIII/2 8A VIII/3 8B
Lat. 776	I/2 1B		III/2 3A III/3 3B	IV/2 4B IV/3 4A	(lac.)	(lac.)
Lat. 780	I/1 1A I/3 1B	II/1 2B	III/1 3C III/3 3B III/4 3A	IV/1 4B	VII/1 7C	VIII/3 8A VIII/4 8B
Lat. 1084	I/2 1A			IV/3 4B		
BL Harley 4951	1/2 1C 1/3 1B I/4 1D		III/1 3A III/2 3D III/4 3C	IV/1 4A IV/2 4B	(lac.)	(lac.)
Lat. 1121	none					
Lat. 1240	none					
Lat. 909	none					

melismas are found in more than one manuscript, that no tonary has more than three melismas for any mode, and that no mode, considered across all the tonaries, has more than four such melismas. No two tonaries have exactly the same collection of melismas.

It might be suggested that melismas are assigned to the *Amen* on the basis of the melody of the introit, especially perhaps the introit's beginning, so that the melisma makes a smooth transition from the end of the verse to the reprise of the introit. And to a limited extent this is true, in that tonaries tend to divide the introits of each mode into groups that reflect their melodies, and in particular their beginnings. Thus, the melismas, assigned by *differentia*, to some extent reflect this. But the matter is not simple or obvious.

Full consideration of this subject is far beyond the scope of this study, but we might take one example to stand for many (Figure 7).



Figure 7. Intros of Mode 1 in the tonary of BnF lat. 780, fol. 122v. (colour online)

The intros ('officia') for mode 1 in the tonary of BnF lat. 780, fol. 122v, are arranged in seven *differentiae*, of which the first and third have *Amen*-melismas. The following is a summary of the material presented in Figure 7.

#### DE OFFICIIS Noeoeane

##### 1 Gloria....amen (+melisma)

De ventre/Vocavit me/Etenim/Dominus secus/  
Laudate pueri/Exurge quare

##### 2 Seuouaen

Rorate/Da pacem/Factus est dominus

##### 3 Seuouaen (+melisma)

Gaudeamus/Suscepimus

##### 4 Seuouaen

Exaudi domine vocem/Gaudete

- 5 Seuouaen  
Sapientiam/Meditatio/Salus autem
- 6 Seuouaen  
Scio cui/Lex domini
- 7 Seuouaen  
Misereris

Extended melismas are provided for the doxologies of groups 1 and 3. The introits in *differentia*-groups 1–3 begin low, and those in groups 5–7 begin relatively high (group 4 contains two rather special melodies). This division can explain the various endings of the psalmody given by the tonary, but it does not explain the application of the two melismas (one with group 1 and the other with group 3), which both appear with sets of introits that begin low. Furthermore, the second melisma, with group 3, accompanies two introits that have the characteristic d–a upward leap shared also by the introits in the preceding group.

It is thus not clear here – or elsewhere in the tonaries – whether the melismas have special connections with the introits in their group, and the flexibility demonstrated in the use of these and other melismas makes clear that the assignment of melismas to melodies is a fluid phenomenon.

#### Melismas in graduals and tropers

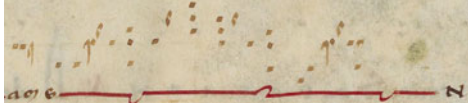


These melismas are sometimes found also with individual introits, in graduals and tropers, and in these manuscripts sometimes there are other melismas, not found in any of the tonaries, that are apparently used in the same way. [Table 4](#) is a conspectus of all the melismas used to close introit-verses in Aquitanian manuscripts, indicating which are found in tonaries and which are attached to specific introits in graduals or tropers. This is not a list of all such appearances, but a catalogue selecting one example of each melisma. Further on it will be possible to see all the appearances of each melisma, and which melismas are found with more than one introit. The list in [Table 4](#), compiled from Aquitanian tonaries, graduals and tropers, can serve as a catalogue of all the melismas used in Aquitanian manuscripts for introit-verses.

A number of graduals and tropers give occasional melismas in association with specific introits. Sometimes these are melismas also shown in one or more of the tonaries, but as noted in [Table 4](#), sometimes they are not. Often a melisma that appears with one introit in one manuscript appears with another elsewhere, and the same introit may bear different melismas in different sources. After considering these collections, we can return to questions of repertory and presentation, such as whether tonaries are accurate summaries of the introit-melismas provided elsewhere in the same manuscript.

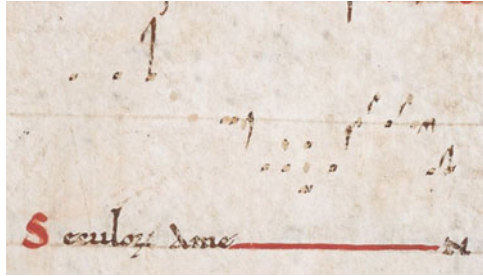
Table 4. Melodies for introit psalmody in Aquitanian tonaries, troperes and graduals.

<sup>a</sup> Melismas provided by tonaries, as detailed in Table 2; numbered in column 1 by mode with the addition of upper-case letters.

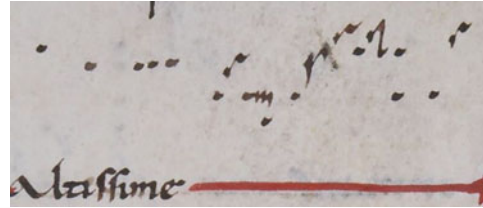
<sup>b</sup> Further melismas found with individual introits; labelled in column 1 with lower-case letters; there are also indications of the introit and whether the source manuscript is a troper or a gradual.

Mode	Tonaries <sup>a</sup>	Added to introits <sup>b</sup>
1A		Lat. 780
1B		Lat. 780
1C		BL Harley 4951

1D



BL Harley 4951

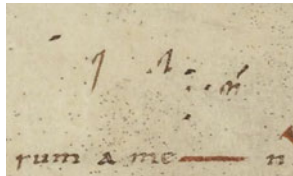


De ventre, lat. 776tr



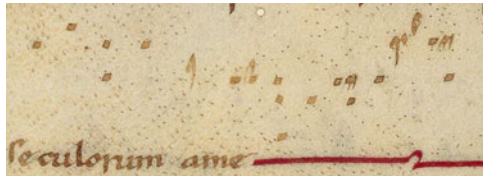
Gaudeamus, ps. Lat. 903tr

2A



Lat. 1118

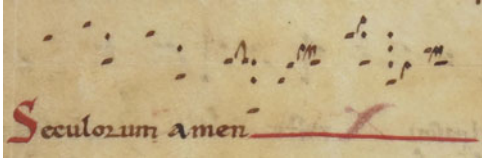
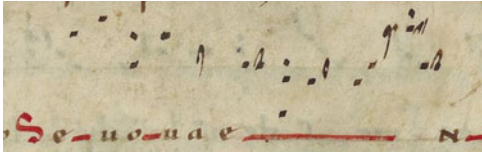
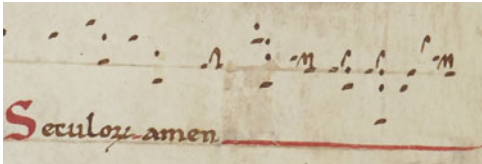
2B



Lat. 780

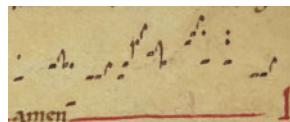
(Continued)

Table 4. Continued.

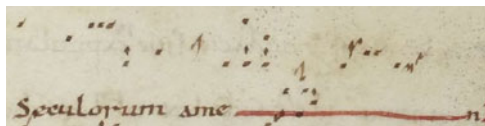
Mode	Tonaries <sup>a</sup>	Added to introts <sup>b</sup>
2b var1	<i>Ex ore, Terribilis, lat. 903tr:</i>	
2b var2	<i>Exclamaverunt, lat. 779tr:</i>	
2b var3	<i>Terribilis, lat. 780gr:</i>	
2c	<i>Ex ore, Gla, lat. 903tr:</i>	
2d	<i>Ecce advenit, 1871tr:</i>	



2e *Ecce advenit, 903tr:*

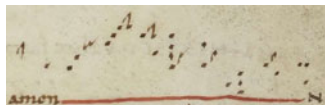


3A

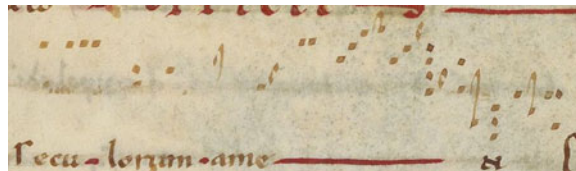


Lat. 776

3B



Lat. 776

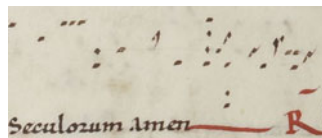


Lat. 780

3C



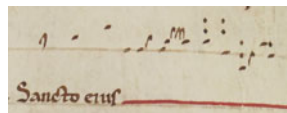
BL Harley 4951



Nunc scio, lat 776gr:

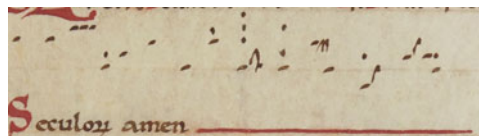
3d

*Benedicite ad rep, lat. 903tr:*



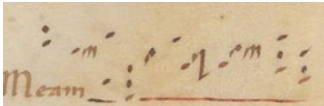
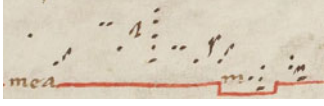
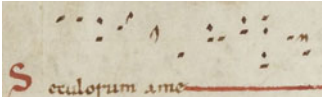
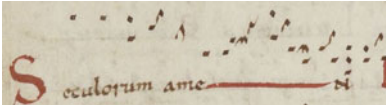
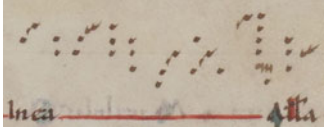
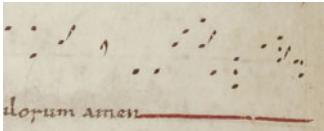
3e

*Benedicite, lat. 903tr:*

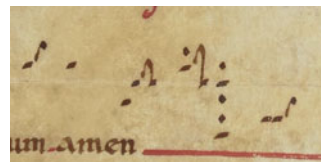


(Continued)

Table 4. Continued.

Mode	Tonaries <sup>a</sup>	Added to introits <sup>b</sup>
3f	<i>Nunc scio</i> , lat. 909tr:	
3g	<i>Nunc scio</i> , ad ps., n.a.l. 1871:	
4A	 Lat. 776	
4B	 Lat. 776	
4c	<i>Resurrexi</i> , lat. 779tr:	
4d	<i>Resurrexi</i> , lat. 776gr:	

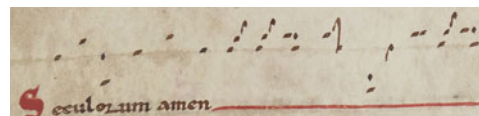
4e *Intret in c*, lat. 903tr:



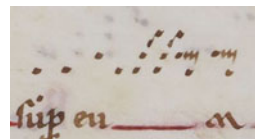
6a *In medio*, lat. 903gr:



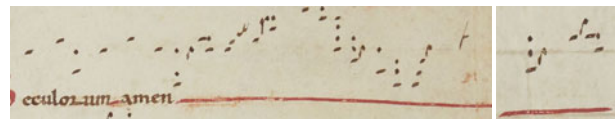
6b *In medio*, lat. 903tr:



6b abbr *In medio*, lat. 779tr:

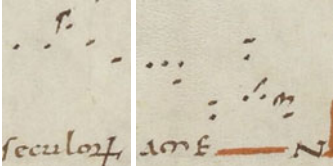
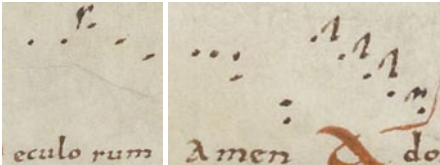


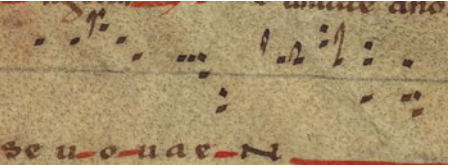
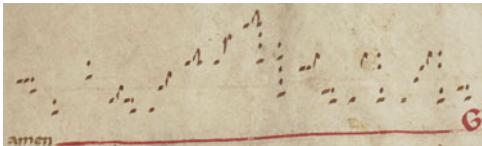


6c *Os iusti 2*, lat. 903tr:



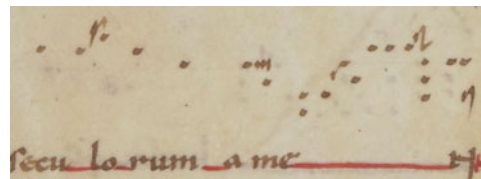
(Continued)

Table 4. Continued.

Mode	Tonaries <sup>a</sup>	Added to introits <sup>b</sup>
7A	 <p data-bbox="705 313 789 334">Lat. 1118</p>	
7B	 <p data-bbox="817 510 906 531">Lat. 1118</p>	
7C	 <p data-bbox="915 708 996 729">Lat. 780</p>	 <p data-bbox="1502 701 1694 722">Viri galilei, lat. 780gr</p>
		 <p data-bbox="1502 892 1639 913">Puer, lat. 780gr</p>
7d	<p data-bbox="367 1015 514 1037">Puer, lat. 903gr:</p>	

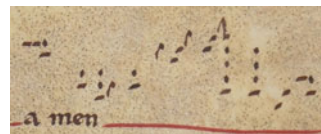
7e

*Puer*, lat. 909tr:

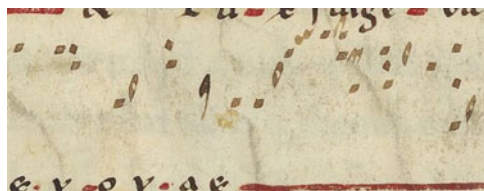


7f

*Viri*, lat. 909tr:

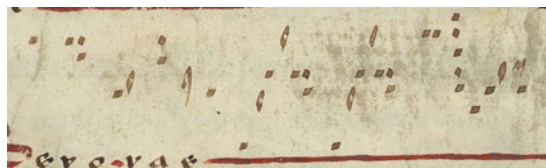


8A

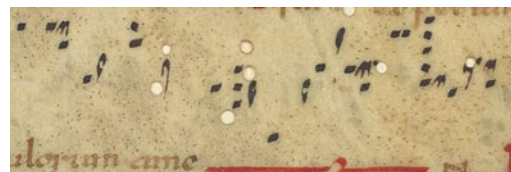


Lat. 780

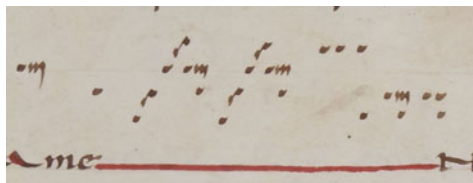
8B



Lat. 780



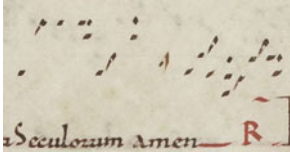
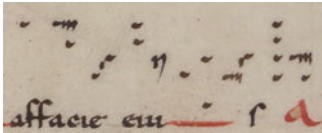
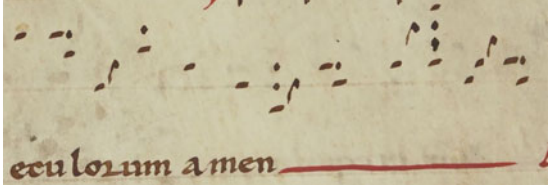


*Ad te levavi*, lat. 780gr



*Introduxit*, lat. 779tr

(Continued)

Table 4. Continued.

Mode	Tonaries <sup>a</sup>	Added to introts <sup>b</sup>
8c	<i>Benedicta sit</i> , lat. 776gr:	
8d	<i>Spiritus domini</i> , lat. 779tr:	
8e	<i>Spiritus domini</i> , lat. 903tr:	
8f	<i>Domine dilexi</i> , lat. 903gr:	
8g	<i>Domine ne longe</i> , Harley 4921:	

The relevant Aquitanian manuscripts, from the late tenth to the early twelfth centuries, vary in their contents: some tonaries appear in manuscripts with graduals, others with tropers, others with both. (Many of these manuscripts also contain proser and other materials, not considered here.) The manuscripts containing the tonaries we have just mentioned are summarised in [Table 1](#), showing which tonaries accompany graduals and which accompany tropers. (No manuscript gives all three: the only gradual-troper, BnF lat. 903 has no tonary.)

*In graduals.* Each of the graduals, BnF lat. 776, 780 and 903 and BL Harley 4951, contains a few melismas among the various notations for introit psalmody, generally in association with major feasts. These are indicated in [Table 5](#). (The gradual in BnF lat. 1132 contains no melismas for introits.) Three of the manuscripts, BnF lat. 776 and lat. 780 and BL Harley 4951, also contain tonaries and, to the extent that it can be determined (the tonaries of BnF lat. 776 and Harley 4951 are incomplete), the melodies listed for those manuscripts as coming from tonaries are, indeed, found in their respective tonaries. None of the graduals, however, is limited to melismas found in tonaries, their own manuscript or others: each includes material not provided by any surviving tonary.

These apparently optional or additional melismas are perhaps unusual contents for a gradual; their source is more likely a collection of optional or additional material called a troper. And, indeed, the melismas in tropers are much more numerous than in graduals. After considering the melismas from Aquitanian tropers, we will be in a position to consider the wider distribution of these melismas.

*In tropers.* Eleven Aquitanian manuscripts contain tropes of the proper of the Mass, and they sometimes include melismas for the Gloria of the introit. Only one of these, BnF lat. 903, also provides a gradual, and we will see that the melismas prescribed in its two sections are not identical. Five of the manuscripts include tonaries, and here we can compare the tonary and troper portions of each manuscript.

The melismas for introit-verses in these manuscripts are tabulated in [Table 6](#), sorted by manuscript in descending size of repertory and, within manuscripts, by mode.

Two of the tropers, BnF lat. 903 and lat. 779, have large numbers of Gloria-melismas. Unfortunately, neither has a tonary to which we might refer for comparative study. To judge from other tonaries, about half of their melismas appear also in tonaries. The same is true of the next most abundant source, the Moissac troper BnF n.a.l. 1871 (which, however, presents mostly melismas found elsewhere in tonaries). Perhaps there are two ways of informing cantors about possible melismas: either place them in tonaries where they might be applied to any introit in the mode, or (as in the case of BnF lat. 903, 779 and 1871) place them wherever they should be used, even though this involves repeated writing of the same melisma.

BnF lat. 903 is the only manuscript to contain a gradual and a troper in separate sections (the manuscript does not have a tonary). Its trope section provides a large number of *Amen*-melismas for specific introits, as seen in [Table 6](#). This manuscript sometimes provides one melisma with the psalm and another with the doxology; they are noted, here, whenever a melisma appears. There are far more melismas for introits in the trope section of BnF lat. 903 than in the gradual section, as might be expected.

Table 5. Melismas for introits in Aquitanian graduals arranged in modal order

<sup>a</sup> Arranged in modal order; melismas labelled as in Table 4.

Ms <sup>a</sup>	Folio	Mode, introit	Melisma
903gr	11v	1 <i>Etenim sederunt</i>	MEL 1A
903gr	98v	1 <i>De ventre</i>	MEL 1A
903gr	108	1 <i>Gaudeamus</i>	MEL 1B
903gr	13	2 <i>Ex ore</i>	MEL 2b var
903gr	132	2 <i>Terribilis</i>	MEL 2b var
903gr	76v	4 <i>Resurrexi</i>	MEL 4B
903gr	12v	6 <i>In medio</i>	mel 6a
903gr	10	7 <i>Puer natus</i>	mel 7d
903gr	92	8 <i>Spiritus domini</i>	MEL 8A
903gr	43	8 <i>Domine dilexi</i> (d. vacat)	mel 8f
903gr	61v	8 <i>Domine ne longe</i>	mel 8f
776gr	98v	1 <i>De ventre</i>	MEL 1A
776gr	101v	3 <i>Nunc scio</i>	MEL 3C
776gr	71v	4 <i>Resurrexi</i>	mel 4d
776gr	13v	7 <i>Puer natus</i>	MEL 7A
776gr	92	8 <i>Spiritus domini</i>	MEL 8A
776gr	134	8 <i>Benedicta sit</i>	mel 8c
780gr	21v	1 <i>Suscepimus</i>	MEL 1A
780gr	90v	1 <i>De ventre</i>	MEL 1A
780gr	82	2 <i>Terribilis</i>	mel 2b var
780gr	103v	3 <i>Benedicite dominum</i>	s.n.
780gr	64	4 <i>Resurrexi</i>	MEL 4B
780gr	11	6 <i>In medio</i>	mel 6b abbr
780gr	9	7 <i>Puer natus</i>	MEL 7C
780gr	80v	7 <i>Viri galilei</i>	MEL 7C
780gr	65	8 <i>Introduxit</i>	MEL 8B
780gr	84v	8 <i>Spiritus domini</i>	MEL 8B
780gr	19v	8 <i>Letabitur</i> (Vincent)	MEL 8B abbr
780gr	118	8 <i>Benedicta sit</i>	MEL 8B abbr
780gr	54v	8 <i>Domine ne longe</i>	MEL 8B var
780gr	1	8 <i>Ad te levavi</i>	MEL 8B~
780gr	7	8 <i>Domine deus virtutum</i>	MEL 8Babbr
780gr	15v	8 <i>In excelso throno</i>	mel 8e
4951gr	145v	1 <i>Statuit</i>	MEL 1d
4951gr	286v	3 <i>Bened. dnm</i> (verse)	MEL 3A
4951gr	286v	3 <i>Bened. dnm</i> (Amen)	MEL 3B
4951gr	215	4 <i>Resurrexi</i>	MEL 4A
4951gr	133	7 <i>Puer natus</i>	mel 7d
4951gr	216	8 <i>Introduxit</i>	MEL 8A
4951gr	197v	8 <i>Domine ne longe</i>	mel 8g

Of those in the gradual there are three cases (*Etenim sederunt*; *De ventre*; *Resurrexi*) in which the gradual provides a melisma not used at the same place in the troper, three cases (*Ex ore*, *In medio*, *Spiritus domini*) with different melismas for the same introit, and one case in which the two portions agree on a melisma (*Puer natus*).

No manuscript provides only melismas found also in tonaries, let alone only in a tonary in the same manuscript (capital MEL indicates a melisma found in a tonary, as indicated in Tables 3 and 4).



Table 6. Melismas for introits in Aquitanian tropers arranged in modal order

<sup>a</sup> Arranged in descending order of quantity of melismas for introits, and within each manuscript, arranged modally so as to show the use of added melismas.

<sup>b</sup> Melismas are labeled as in Table 3:

- ~ similar melisma
- abbr abbreviated
- var variant

Ms	Folio	Mode, introit <sup>a</sup>	Melisma <sup>b</sup>	Trope incipit
903tr	156v	1 <i>De ventre</i> Gla.	MEL 1A	Ad demonstrandum/Johannes est hic
903tr	160v	1 <i>Statuit</i> 2 Gla.	MEL 1A	Martinus meritis/Letabunda
903tr	159	1 <i>Gaudeamus</i> Gla.	MEL 1A abbr	Fulget nempe/Celi regina
903tr	148v	1 <i>Etenim</i>	MEL 1B	Salus martirum
903tr	151v	1 <i>Suscepimus</i> Ps.	MEL 1B	O nova res
903tr	151v	1 <i>Suscepimus</i>	MEL 1B~	Pectore laudifluo
903tr	158	1 <i>Statuit</i> 1 Gla.	MEL 1D	Marcialem duodenus
903tr	159	1 <i>Gaudeamus</i> Ps.	MEL 1D	Fulget nempe/Almi regis
903tr	156	1 <i>De ventre</i> Ps.	MEL 1D	Quem creditis/Turba
903tr	158	1 <i>Statuit</i> 1 Ps.	MEL 1D	Iam patronis/Plebs devota
903tr	160	1 <i>Gaudeamus</i> Ps.	MEL1E	Hodie mundo
903tr	150	2 <i>Ex ore</i> Ps.	mel 2b var	Hodie parvulorum
903tr	150v	2 <i>Ecce advenit</i> Ps	mel 2b var	Hec est preclara
903tr	163	2 <i>Terribilis</i> Gla.	mel 2b var	Hic trina
903tr	150b	2 <i>Ex ore</i> Gla.	mel 2c	Dicite nunc pueri
903tr	150v	2 <i>Ecce advenit</i> Gla	mel 2e	Eya Sion
903tr	157	3 <i>Nunc scio</i> Ps.	MEL 3B	Petro ad/Apostolorum
903tr	157v	3 <i>Nunc scio</i> Gla.	MEL 3B	Ecce dies adest
903tr	160	3 <i>Benedicite</i> Ps.	mel 3d	Principis aetherei
903tr	160	3 <i>Benedicite</i> Gla.	mel 3e	Principis/Quem cuncta
903tr	151	4 <i>Intret</i> Ps.	MEL 4A	Celica sanctorum
903tr	161v	3 <i>Intret</i> 2 Ps.	MEL 4A	Celica sanctorum
903tr	151	4 <i>Intret</i> Gla.	mel 4e	Suscipe sanctorum
903tr	162v	3 <i>Intret</i> 2 Gla.	mel 4e	Celica sanctorum
903tr	149v	6 <i>In medio</i>	mel 6b	Fons et origo sapientie
903tr	152	6 <i>Os iusti</i> 1 Gla.	mel 6b	Psallite doctilogo
903tr	159	6 <i>Os iusti</i> 2 Ps.	mel 6b	Christicole/Carmina
903tr	152	6 <i>Os iusti</i> 1 Ps.	mel 6b abbr	In iubilo
903tr	159v	6 <i>Os iusti</i> 2 Gla.	mel 6c	Emicat/Cernua
903tr	153v	7 <i>Aqua sapientie</i>	MEL 7A~	Discipulis dominus
903tr	154v	7 <i>Viri galilei</i> Ps.	MEL 7A~	Terrigenis summis
903tr	148	7 <i>Puer natus</i>	mel 7d	Gaudeamus hodie quia
903tr	155	7 <i>Viri galilei</i> Gla.	mel 7f	Montis oliviferi
903tr	153v	8 <i>Introduxit</i>	MEL 8A	Haec est nimis
903tr	155v	8 <i>Spiritus domini</i>	mel 8e	Discipulis flammis
779tr	13	1 <i>Etenim</i>	MEL 1A	Hodie Stephanus
779tr	32	1 <i>Suscepimus</i>	MEL 1A	O nova res
779tr	98v	1 <i>Gaudeamus</i>	MEL 1A	Fulget nempe dies
779tr	14	1 <i>Etenim</i>	MEL 1B	Qui primus meruit
779tr	76	1 <i>De ventre</i>	mel 1D	Festus adest
779tr	84v-5	1 <i>Scio cui</i>	mel 1D	Iam Paulus cupiens
779tr	106	1 <i>Gaudeamus</i>	MEL 1D	Eia plebs devota
779tr	112	1 <i>Statuit</i>	MEL 1D	Dicat in etra deo
779tr	112v	1 <i>Statuit</i>	MEL 1D	Eia gaudete
779tr	112v	1 <i>Statuit</i>	MEL 1D	Qui placuit dno
779tr	28v	2 <i>Ecce advenit</i>	MEL 2B var	Haec est preclara
779tr	60v	2(!) <i>Exclamaverunt</i>	MEL 2B var	Alme tuum
779tr	116v	2 <i>Terribilis</i>	MEL 2B var	Divinus succendas
779tr	116vb	2 <i>Terribilis</i>	MEL 2Bvar	Hic trina sonat
779tr	29	2 <i>Ecce advenit</i>	MEL 2Bvar	Descendens ab aethere
779tr	22v	2 <i>Ex ore</i>	mel 2c	Pangite iam pueri

(Continued)

Table 6. Continued.

Ms	Folio	Mode, introit <sup>a</sup>	Melisma <sup>b</sup>	Trope incipit
779tr	80v	3 <i>Nunc scio</i>	MEL 3A	Apostolorum pr.
779tr	103	3 <i>Benedicite</i>	mel 3e var	O Michael superet
779tr	36v	4 <i>Resurrexi</i>	MEL 4B	Ecce pater cunctis
779tr	37	4 <i>Resurrexi</i>	mel 4c	Factus homo tua
779tr	19va	6 <i>In medio</i>	mel 6b abbr	Ecce iam Iohannis
779tr	19vb	6 <i>In medio</i>	mel 6b abbr	Fons et origo
779tr	55	6 <i>Quasi modo</i>	mel 6b abbr	Ecce omnes redempti
779tr	51v	7 (!) <i>Victricem</i>	MEL 7A	Concine nunc plebs
779tr	2	7 <i>Puer natus</i>	mel 7e	Quem nasci mundo
779tr	49	7 <i>Venite benedicti</i>	mel 7e	Iam philomelinis
779tr	62	7 <i>Viri galilei</i>	mel 7e	...inc beginning
779tr	43v	8 <i>Introduxit</i>	MEL 8A	Iam celebranda
779tr	67a	8 <i>Spiritus domini</i>	mel 8A	Mistica paracliti
779tr	62	7 <i>Viri galilei</i>	MEL 8A !!!	Dum patris dextram
779tr	67b	8 <i>Spiritus domini</i>	MEL 8A abbr	Discipulis flamas
779tr	81	3 <i>Nunc scio</i>	MEL 8B abbr!	Divina b. Petrus
779tr	44	8 <i>Introduxit</i>	MEL 8B var	Ecce veri luminis
779tr	66v	8 <i>Spiritus domini</i>	MEL 8d	Paraclitus sanctus
1871tr	24	1 <i>De ventre</i>	MEL 1A	Prescius helim sermo
1871tr	11	1 <i>Suscepimus</i>	MEL 1B	Pectore laudifluo
1871tr	6v	1 <i>Etenim</i>	MEL 1B~	Clamat ians celis
1871tr	35v	1 <i>Statuit</i> (Martin)	MEL 1D	Ecce dies magni
1871tr	10	2 <i>Ecce advenit</i>	mel 2d	Adveniente xpristo
1871tr	39	2 <i>Terribilis</i>	mel 2d	Haec est etenim
1871tr	25v	3 <i>Nunc scio</i>	MEL 3B	Divina b. Petrus
1871tr	25	3 <i>Nunc scio</i>	mel 3h	ad ps.
1871tr	15	4 <i>Resurrexi</i>	MEL 4B	<i>Ad Gl. Gaudete</i>
1871tr	19v	7 <i>Viri galilei</i>	MEL 7A ext	Dum patris dextram
1871tr	4v	7 <i>Puer</i>	mel 7d	Ecce adest verbum
887tr	18v	1 <i>Suscepimus</i>	MEL 1B	Celorum rex
887tr	45	1 <i>Gloriose</i>	MEL 1D	Splendor sollempnis
887tr	24	2 <i>Terribilis</i>	MEL 2A	Divinus succendat
887tr	8	8 <i>Dilexisti</i> (Lucie)	MEL 8B	Ecce iam omnes
887tr	11	7 <i>Puer natus</i> + mels	none	
887tr	31	3 <i>Nunc scio</i> + mels	none	Dum beatus P.
909tr	20	1 <i>Suscepimus</i>	MEL 1B	Pectore laudifluo
909tr	40v	3 <i>Nunc scio</i>	MEL 3f	Apostolorum principem
909tr	40v	3 <i>Nunc scio</i>	MEL 3B	Divina beatus Petrus
1121tr	10v	1 <i>Suscepimus</i>	MEL 1B	Pectore laudifluo
1121tr	27	3 <i>Nunc scio</i>	MEL 3B	Apostolorum principem
1121tr	27	3 <i>Nunc scio</i> + mels	none	Divina b. Petrus
1119tr	18	1 <i>Suscepimus</i>	MEL 1B	Pectore laudifluo
1119tr	52	3 <i>Nunc scio</i> + mels	MEL 3B	Divina b. Petrus
1119tr	51v	3 <i>Nunc scio</i>	mel 3g	Apostolorum principem
1118tr	36	1 <i>Suscepimus</i>	MEL 1B	Adest alma
1118tr	41	4 <i>Resurrexi</i> + mels	none	Gaudete et letamini
1240tr	21v	1 <i>Suscepimus</i>	MEL 1B	Adest alma
1240tr	30 lh	4 <i>Resurrexi</i> + mels	none	Cum resurgeret
1120tr	42	3 <i>Nunc scio</i> + mels	MEL 3B	Divina b. Petrus
1084tr	62v	1 <i>Suscepimus</i>	MEL 1B	Pectore laudifluo

Ten melismas are found only in tropers – not in tonaries, and not with introits in graduals. Of these, four are used for more than one introit in the same mode, so that there are only six melismas that appear in only one position (and may never have been intended to be movable).

Other tropers have three or fewer melismas, many of them in association with one of the introits with added internal melismas mentioned earlier. It does not seem to matter whether a trope is first or last when there is a series of tropes for an introit; melismas are attached to trope-sets in various positions for a given introit.

Finally, we can consider the entirety of the surviving repertory of melismas for introit-verses. Table 7 combines graduals and tropers, listing all introits that have a melisma attached to verse or doxology. These are sorted by melisma, so that it is easy to see which melismas are widely distributed.

Only for mode 1 do tonaries supply all verse-melismas; for modes 2–8 there are always further melismas used here and there in graduals and tropers. But there is a melisma for mode 2 that is only used in a variant version with introits. Tonaries provide no melismas for mode 6, although there are several in graduals and tropers. There are no melismas anywhere for mode 5. Most manuscripts mix (about half and half) melismas found in tonaries and melismas not found in any tonary. And most melismas appear several times, either distributed among several introits in the same manuscript (cf. mel 1A abbr., used for three introits in 779), or found in several manuscripts (cf. *Nunc scio vere* and melisma 3B). But there are a few melismas used only once: 2e, 3f, 4c, 4d, 6c, 7f, 8c, 8d and 8 g (six from tropers, three from graduals).

That melismas may be used only once, and that the same introit may have different melismas across different manuscripts (4c and 4d both used for *Resurrexi*; 8d and 8e both used for *Spiritus domini*) suggests a value attached to novelty or uniqueness in at least some cases. It may be that such melismas were written down on occasion, either as models in tonaries or as successful moments in graduals and, especially, tropers, but may have been heard far more often from the lips of talented cantors.

\* \* \*

Much more can perhaps be deduced, or imagined, from this information. Of particular interest is the very idea of using a melodic addition to the official chant of the introit. It is true, of course, that tropes are also melodic additions, although they bring their texts with them, but melismas somehow seem different. And, in Aquitaine, at least, they are used in two quite different ways. Rarely, and only for important feasts, a set of melismas is employed at the ends of successive phrases of the introit. These melismas are found most often in tonaries, where they are perhaps meant to be options rather than prescriptions. They are also occasionally written in tropers, where they are found among texted trope-elements, and in collections of tropes for the same introit that make clear that a selection needs to be made from a variety of optional material. These interior melismas for introits make a substantial change in the performative experience of the chant, since they create blocks of words, separated by a lengthy almost-wordless sections. Musically, the melismas remain within the style, range and modality of the introit, but the effect is to pause from time to time for flights of

Table 7. Melismas for introits in Aquitanian graduals and tropers

<sup>a</sup> Arranged to show the use of the various added melismas.

Ms <sup>a</sup>	Folio	Mode, introit	Melisma
1871tr	24	1 <i>De ventre</i>	MEL 1A
780gr	90v	1 <i>De ventre</i>	MEL 1A
780gr	21v	1 <i>Suscepimus</i>	MEL 1A
903gr	11v	1 <i>Etenim sederunt</i>	MEL 1A
903tr	156v	1 <i>De ventre</i> Gla.	MEL 1A
903tr	160v	1 <i>Statuit</i> 2 Gla.	MEL 1A
903gr	98v	1 <i>De ventre</i>	MEL 1A
779tr	13	1 <i>Etenim</i>	MEL 1A abbr
779tr	98v	1 <i>Gaudeamus</i>	MEL 1A abbr
779tr	32	1 <i>Suscepimus</i>	MEL 1A abbr
903tr	159	1 <i>Gaudeamus</i> Gla.	MEL 1A abbr
776gr	98v	1 <i>De ventre</i>	MEL 1A pt 2
1118tr	36	1 <i>Suscepimus</i>	MEL 1B
1119tr	18	1 <i>Suscepimus</i>	MEL 1B
1121tr	10v	1 <i>Suscepimus</i>	MEL 1B
1240tr	21v	1 <i>Suscepimus</i>	MEL 1B
1871tr	11	1 <i>Suscepimus</i>	MEL 1B
779tr	14	1 <i>Etenim</i>	MEL 1B
887tr	18v	1 <i>Suscepimus</i>	MEL 1B
903tr	148v	1 <i>Etenim</i>	MEL 1B
1871tr	6v	1 <i>Etenim</i>	MEL 1B~
903tr	151v	1 <i>Suscepimus</i>	MEL 1B~
1084tr	62v	1 <i>Suscepimus</i>	MEL 1B~ (=903)
909tr	20	1 <i>Suscepimus</i>	MEL 1B~ (=903)
1871tr	35v	1 <i>Statuit</i> (Martin)	MEL 1D
779tr	76	1 <i>De ventre</i>	MEL 1D
779tr	84v-5	1 <i>Scio cui</i>	MEL 1D
779tr	112	1 <i>Statuit</i>	MEL 1D
887tr	45	1 <i>Gloriose</i>	MEL 1D
903gr	108	1 <i>Gaudeamus</i>	MEL 1D
903tr	158	1 <i>Statuit</i> 1 Gla.	MEL 1D
903tr	151v	1 <i>Suscepimus</i> Ps.	MEL 1D
4951gr	145v	1 <i>Statuit</i>	MEL 1D
779tr	106	1 <i>Gaudeamus</i>	MEL 1D ext
903tr	160	1 <i>Gaudeamus</i> Ps.	MEL 1D ext
903tr	159	1 <i>Gaudeamus</i> Ps.	MEL 1D ext
779tr	112v	1 <i>Statuit</i>	MEL 1D var
779tr	112v	1 <i>Statuit</i>	MEL 1D var
903tr	156v	1 <i>De ventre</i> Ps.	MEL 1D var
903tr	158	1 <i>Statuit</i> 1 Ps.	MEL 1D var
887tr	24	2 <i>Terribilis</i>	MEL 2A
779tr	28v	2 <i>Ecce advenit</i>	MEL 2B var
779tr	116v	2 <i>Terribilis</i>	MEL 2B var
779tr	116vb	2 <i>Terribilis</i>	MEL 2B var
779tr	60v	2(!) <i>Exclamaverunt</i>	MEL 2B var
779tr	29	2 <i>Ecce advenit</i>	MEL 2B var
780gr	82	2 <i>Terribilis</i>	MEL 2B var
903gr	13	2 <i>Ex ore</i>	MEL 2B var
903gr	132	2 <i>Terribilis</i>	MEL 2B var
903tr	150v	2 <i>Ecce advenit</i> Ps.	MEL 2B var
903tr	150	2 <i>Ex ore</i>	MEL 2B var
903tr	163	2 <i>Terribilis</i> Gla.	MEL 2B var
779tr	22v	2 <i>Ex ore</i>	mel 2c
903tr	150b	2 <i>Ex ore</i> Gla.	mel 2c
1871tr	10	2 <i>Ecce advenit</i>	mel 2d

(Continued)

Table 7. Continued.

Ms <sup>a</sup>	Folio	Mode, introit	Melisma
1871tr	39	2 <i>Terribilis</i>	mel 2d
903tr	150v	2 <i>Ecce advenit</i> Gla.	mel 2e
779tr	80v	3 <i>Nunc scio</i>	MEL 3A
4951gr	286v	3 <i>Bened. dnm</i> (verse)	MEL 3A
1084tr	77v	3 <i>Nunc scio</i>	MEL 3B
1119tr	52	3 <i>Nunc scio</i> + mels	MEL 3B
1120tr	42	3 <i>Nunc scio</i> + mels	MEL 3B
1121tr	27	3 <i>Nunc scio</i>	MEL 3B
1871tr	25v	3 <i>Nunc scio</i>	MEL 3B
903tr	157v	3 <i>Nunc scio</i> Gla.	MEL 3B
903tr	157v	3 <i>Nunc scio</i> Ps.	MEL 3B
909tr	40v	3 <i>Nunc scio</i>	MEL 3B
4951gr	286v	3 <i>Bened. dnm</i> (Amen)	MEL 3B
776gr	101v	3 <i>Nunc scio</i>	MEL 3C
903tr	160	3 <i>Benedicite</i> Ps.	mel 3d
779tr	103	3 <i>Benedicite</i>	mel 3e var
903tr	160	3 <i>Benedicite</i> Gla.	mel 3e
909tr	40v	3 <i>Nunc scio</i>	mel 3f
1119tr	51v	3 <i>Nunc scio</i>	mel 3g
1871tr	25	3 <i>Nunc scio</i>	mel 3g
903tr	161v	3 <i>Intret</i> 2 Ps.	MEL 4A
903tr	151	4 <i>Intret</i> 1 Ps.	MEL 4A
4951gr	215	4 <i>Resurrexi</i>	MEL 4A
1084tr	65v	4 <i>Resurrexi</i>	MEL 4B
1871tr	15	4 <i>Resurrexi</i>	MEL 4B
779tr	36v	4 <i>Resurrexi</i>	MEL 4B
780gr	64	4 <i>Resurrexi</i>	MEL 4B
903gr	76v	4 <i>Resurrexi</i>	MEL 4B
779tr	37	4 <i>Resurrexi</i>	mel 4c
776gr	71v	4 <i>Resurrexi</i>	mel 4d
903tr	162v	3 <i>Intret</i> 2 Gla.	mel 4e
903tr	151	4 <i>Intret</i> 1 Gla.	mel 4e
903gr	12v	6 <i>In medio</i>	mel 6a
903tr	149v	6 <i>In medio</i>	mel 6b
903tr	152	6 <i>Os iusti</i> 1 Gla.	mel 6b
903tr	159	6 <i>Os iusti</i> 2 Ps.	mel 6b
779tr	19va	6 <i>In medio</i>	mel 6b abbr
779tr	19vb	6 <i>In medio</i>	mel 6b abbr
779tr	55	6 <i>Quasi modo</i>	mel 6b abbr
780gr	11	6 <i>In medio</i>	mel 6b abbr
903tr	159	6 <i>Os iusti</i> 1 Ps.	mel 6b abbr
903tr	159v	6 <i>Os iusti</i> Gla.	mel 6c
776gr	13v	7 <i>Puer natus</i>	MEL 7A
779tr	51v	7 (!) <i>Victricem</i>	MEL 7A
1871tr	19v	7 <i>Viri galilei</i>	MEL 7A ext
903tr	154v	7 <i>Viri galilei</i> Ps.	MEL 7A~
903tr	153v	7 <i>Aqua sapientie</i>	MEL 7A~
780gr	80v	7 <i>Viri galilei</i>	MEL 7C
780gr	9	7 <i>Puer natus</i>	MEL 7C
1871tr	4v	7 <i>Puer</i>	mel 7d
903gr	10	7 <i>Puer natus</i>	mel 7d
903tr	148	7 <i>Puer natus</i>	mel 7d
4951gr	133	7 <i>Puer natus</i>	mel 7d
779tr	2	7 <i>Puer natus</i>	mel 7e
779tr	49	7 <i>Venite benedicti</i>	mel 7e
779tr	62	7 <i>Viri galilei</i>	mel 7e
903tr	155	7 <i>Viri galilei</i> Gla.	mel 7f

(Continued)

Table 7. Continued.

Ms <sup>a</sup>	Folio	Mode, introit	Melisma
776gr	92	8 <i>Spiritus domini</i>	MEL 8A
779tr	43v	8 <i>Introduxit</i>	MEL 8A
779tr	67a	8 <i>Spiritus domini</i>	MEL 8A
903gr	92	8 <i>Spiritus domini</i>	MEL 8A
903tr	153v	8 <i>Introduxit</i>	MEL 8A
4951gr	216	8 <i>Introduxit</i>	MEL 8A
779tr	62	7 <i>Viri galilei</i>	MEL 8A !!!
779tr	67b	8 <i>Spiritus domini</i>	MEL 8A abbr
780gr	65	8 <i>Introduxit</i>	MEL 8B
780gr	84v	8 <i>Spiritus domini</i>	MEL 8B
887tr	8	8 <i>Dilexisti</i> (Lucie)	MEL 8B
779tr	81	3 <i>Nunc scio</i>	MEL 8B abb!!
780gr	19v	8 <i>Letabitur</i> (Vinc.)	MEL 8B abbr
780gr	118	8 <i>Benedicta sit</i>	MEL 8B abbr
779tr	44	8 <i>Introduxit</i>	MEL 8B var
780gr	54v	8 <i>Domine ne longe</i>	MEL 8B var
780gr	1	8 <i>Ad te levavi</i>	MEL 8B~
776gr	134	8 <i>Benedicta sit</i>	mel 8c
779tr	66v	8 <i>Spiritus domini</i>	mel 8d
780gr	15v	8 <i>In excelso throno</i>	mel 8e
903tr	155v	8 <i>Spiritus domini</i>	mel 8e
903gr	43	8 <i>Dne dilexi</i> (d. vacat)	mel 8f
903gr	61v	8 <i>Domine ne longe</i>	mel 8f
4951gr	197v	8 <i>Domine ne longe</i>	mel 8g
1118tr	41	4 <i>Resurrexi</i> + mels	none
1121tr	27	3 <i>Nunc scio</i> + mels	none
1240tr	30 lh	4 <i>Resurrexi</i> + mels	none
887tr	31	3 <i>Nunc scio</i> + mels	none
887tr	11	7 <i>Puer natus</i> + mels	none
780gr	103v	3 <i>Benedicite dnm</i>	s.n.

expressive and wordless praise. There is no evidence that these few introits are signs of a larger improvisatory practice; the introits are few, they are the same, and the melismas do not vary.

The other sort of embellishment is quite different. It is a long flourish after, essentially, all the music has been sung: the last syllable of the doxology, on the final *Amen*, is a moment when a soloist might signal the end of the psalmody and the beginning of the reprise of the introit, with a melodic reflection on the music, the mode, or the spirit of the day. It is too dangerous to posit the ‘meaning’ of such interpolations at a millennium’s distance, but the placement, and the idea of spinning out a transitional boundary – of stopping time for a moment – seems likely to occur to anyone. These melismas can be quite long, but rarely do they assume the aabb reduplicative form of many later melismatic additions in other genres.

Makers of manuscripts find various ways of including these melismas, and their choices suggest something about their attitudes and their intentions. It seems clear that tastes, or practices, vary from place to place, since some manuscripts have many of these melismas, and others have few. That difference does not seem to be based on chronology: I can detect no gradual increase, or decrease, over time.

Different types of manuscript deploy these melismas differently. Graduals, which generally tend to include only the official chants of the liturgy, use these melismas quite sparingly. Tropers, the place where exuberant additions are welcome, include many more of them, suggesting that they are among the embellishments available to communities, rather than newly inserted parts of official chants. But the fact that tropers vary widely in the number of such melismas included indicates that tastes, or at least practices, vary. The only manuscript to contain a gradual and a troper together, BnF lat. 903, has very few melismas in the gradual, and a great many in the troper. The presence of many of the same melismas in the tonaries attached to a good number of these manuscripts represents, I think, an attempt to indicate that these melismas are in some sense independent of any particular introit – a fact that cannot be conveyed in a gradual or troper except by writing the same melisma at each place where it might be used. They are, if the tropers are to be believed, part of the equipment that a singer has at his disposition in order to make the liturgy of each day a unique, complete and original offering.