

THE HYMNS OF THE MEDIEVAL DOMINICAN LITURGY, 1250 - 1369

A Thesis

Submitted to the College of Arts and Letters

of the University of Notre Dame

in Partial Fulfillment of the Requirements

for the Degree of

Bachelor of Arts

by

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9 May 2008

## Acknowledgments

The travel for this study was made possible in part by support from the Undergraduate Research Opportunity Program, Institute for Scholarship in the Liberal Arts, College of Arts and Letters, the Nanovic Insitute, and the University of Notre Dame.

Thanks is due to the librarians who have assisted my research at the British Library, London, the *Archivio Generale* of Santa Sabina, Rome, the Philadelphia Public Library, the Catholic University of America Library, Washington, DC, the Dominican House of Studies Library, Washington, DC, and the Hesburgh Library, Notre Dame, IN. Thanks also for the critical feedback of Prof. Alex Blachly and Prof. Mary Frandsen of the Notre Dame Department of Music.

Special acknowledgment is due to the Dominican friars who have assisted me in this endeavour: Fr. Augustine Thompson, Fr. Andrew Hofer, Fr. Michael Sherwin, Fr. Aidan Nichols, Fr. Simon Tugwell, Fr. Richard Conrad, Fr. Paul Raftery, and Fr. Bernardo Fueyo Suárez. Most of all, I am grateful to my parents, Thomas and Marika Smith.

*Tu autem, Domine, miserere nostri.*

## Commonly used abbreviations:

AG = *Antiphonarium Sacri Ordinis Prædicatorum pro diurnis horis*, ed. Gillet, (Rome: In Hospitio Magistri Ordinis, 1933).

MG = *Matutinum seu Antiphonarium S. Ord. Præd. pro nocturnes horis majorum solemnitatum*, ed. Gillet, (Rome: In Hospitio Magistri Ordinis, 1936).

H = "Humbert codex" or "Exemplar", Rome, Santa Sabina, XIV L1 (c. 1256)

B = Breviary-Antiphonary, Rome, Santa Sabina, XIV L2 (c. 1250)

P = Poissy Antiphonary, Melbourne, State Library \*096.1/R66A.

## List of Examples:

Examples 13 and 37 – 45 were transcribed by the present author; all others are scanned from the *Antiphonarium* of Gillet (1933).

The four digit and five digit numbers listed with each hymn are part of an index of the Dominican repertoire of hymns developed in conjunction with this study; the four-digit number refers to the melody and the five-digit number to the text. The first digit of both classifications indicates the meter of the melody or text; 1 indicates iambic dimeter, 2 indicates Sapphic adonic, 3 indicates trochaic tetrameter catalectic, 4 indicates asclepiadic glyconic, 5 indicates iambic trimeter, 6 indicates trochaic dimeter brachycatalectic, and 7 indicates trochaic trimeter catalectic.

Example 1 - <i>Deus tuorum militum</i> (Melody 1037/ Text 10037, AG 46*) .....	15
Example 2 - <i>Ecce jam noctis tenuatur umbra</i> (2007/20007, AG 24) .....	15
Example 3 - <i>Pange lingua gloriosi, Corporis</i> (3002/30002, AG 540) .....	16
Example 4 - <i>Sanctorum meritis inclyta gaudia</i> (4004/40007, AG 60*) .....	17
Example 5 - <i>Aúrea luce et decóre róseo</i> (5001/50001, AG 839; 842) .....	17
Example 6 - <i>Ave, maris stella</i> (6001/60001, AG 005*) .....	18
Example 7 - <i>Lucis Creátor óptime</i> (Dominica ad II Vesperas) (1045/10074, AG 74) .....	23
Example 8 - <i>Lucis Creátor óptime</i> (Ferial days) (1046/10074, AG 74) .....	23
Example 9 - <i>Rector potens, verax Deus</i> (Sunday) (1018/10105, AG 49) .....	24
Example 10 - <i>Rector potens, verax Deus</i> (Sunday) (1039/10105, AG 153) .....	24
Example 11 - <i>Vox clara ecce intonat</i> , (1009/10133, AG 23) .....	26
Example 12 - <i>Veni Redémptor géntium</i> , (1022/10128, AG 335) .....	27
Example 13 - <i>Aurora lucis rutilat</i> (1008/10019; SS XIV L1, fol. 319va) .....	28
Example 14 - <i>Nunc Sancte nobis Spiritus</i> , (1049/10087, AG 148) .....	30
Example 15 - <i>Nunc Sancte nobis Spiritus</i> , (Roman, LU p. 808) .....	30
Example 16 - <i>Ætérne Rex altíssime</i> , (1048/10009, AG 504) .....	30
Example 17 - <i>Beata nobis gáudia</i> , (1035/10022, AG 516) .....	31
Example 18 - <i>Veni Creator Spiritus</i> , (1044/10127, AG 520) .....	31
Example 19 - <i>Adésto sancta Trínitas</i> (1006/10005, AG 531) .....	32
Example 20 - <i>Lauda Mater Ecclésia</i> (1013/10071, AG 867) .....	35
Example 21 - <i>Gaude Mater Ecclésia</i> (1034/ 10047, AG 880) .....	35
Example 22 - <i>Deus tuorum militum</i> (1034/10037, AG 894) .....	36
Example 23 - <i>Quicúmque Christum quæritis</i> (1034/10104, AG 887) .....	36
Example 24 - <i>Ut queant laxis resonáre fíbris</i> [Dominican] (2005/20028, AG 825) ....	37

Example 25 - <i>Ut queant laxis resonare fibris</i> [Roman] (Text: 20028, Antiphonale Romanum 619) .....	38
Example 26 - <i>Magnæ dies lætitiæ</i> (1004/10075, AG 779).....	38
Example 27 - <i>Deus tuorum militum</i> (1037/10037, AG 46*) .....	41
Example 28 - <i>Deus tuorum militum</i> (1024/10037, AG 47*) .....	41
Example 29 - <i>Deus tuorum militum</i> (1036/10037, AG 48*) .....	42
Example 30 - <i>Deus tuorum militum</i> (1050/10037, AG 49*) .....	42
Example 31 - <i>Deus tuorum militum</i> (1023/10037, AG 49*) .....	46
Example 32 - <i>Iste Confessor Dómini sacrátus</i> (2001/20012, AG 74*) .....	47
Example 33 - <i>Iste Confessor Dómini sacrátus</i> (2002/20012, AG 76*) .....	48
Example 34 - <i>Iste Confessor Dómini sacrátus</i> (2010/20010, AG 77*) .....	48
Example 35 - <i>Sanctorum meritis inclyta gaudia</i> (4004/40007, AG 60*) .....	49
Example 36 - <i>Sanctorum meritis inclyta gaudia</i> (4002/40007, AG 62*) .....	50
Example 37 - <i>Urbs beata, Ierusalem</i> (3007/30003, SS XIV L2 fol. 294r) .....	53
Example 38 - <i>Aúrea luce et decóre róseo</i> (5002/50001, SS XIV L2 fol. 296v) .....	54
Example 39 - <i>Gaude Mater Ecclésia, Laetam</i> (1056/10047, SS XIV L2, fol. 297b) .....	55
Example 40 - <i>O quam glorifica luce coruscas</i> (7003/70002, SS XIV L2, fol. 297v) .....	56
Example 41 - <i>O quam glorifica luce coruscas</i> [In ferialis octavas cantus] (7002/70002, SS XIV L2, fol. 297v).....	56
Example 42 - <i>Sacris solemniiis juncta sint gaudia</i> (4006/40006; Poissy fol. 407r&v).60	
Example 43 - <i>Lauda Mater Ecclésia Thomæ</i> (1005/10070; Poissy fol. 410r) .....	61
Example 44 - <i>Gaude mater ecclesia nove laudis preconio</i> (1054/10046; Poissy fol. 414r) .....	62
Example 45 - <i>Aurora pulchra rutilans</i> (1059/10136; Poissy, 428r) .....	63

## Introduction

The chant scholar Willi Apel observed that “while a comparative study of the *Graduals* and *Antiphonals*, whether from the tenth or from the fourteenth century, reveals an essentially fixed repertory of texts and melodies, this is far from being so in the Hymnaries. Not only do they fail to assign the hymns to specific feasts, they also include different selections of hymns and, more often than not, give different melodies for one and the same hymn text.”<sup>1</sup> This diversity by no means disappeared with the advent of printed liturgical books or even with the promulgation of the Tridentine breviary, since the bull “*Quod a nobis*” of 1568 allowed for the use of forms of the Divine Office that were more than two hundred years old.<sup>2</sup> Many religious orders maintained their versions of the Office, including their distinctive hymn repertoires.

The Order of Preachers, also known as the Dominicans, retained their form of the Office until the early 20<sup>th</sup> century essentially as it had been practiced since a reform undertaken by the Master of the Order Humbert of Romans in the 1250s. Even after the drastic reform of the Roman breviary by Pope Pius X in 1913, which was accompanied by the unprecedented demand that each religious order revise its form of the office “according to the principles of the new revision,”<sup>3</sup> the Dominicans maintained the distinct repertoire of hymns they had first compiled in the early 13<sup>th</sup> century and that had been enriched over the ensuing years with hymns honoring newly canonized saints or offering deeper

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<sup>1</sup> Willi Apel, *Gregorian Chant*, (Bloomington, Indiana University Press, 1958), p. 425.

<sup>2</sup> Pius V, “*Quod a nobis*,” [9 July 1568] in *Breviarium Romanum*, (Rome, 1568). Facsimile edition: (Città del Vaticano: Libreria Editrice Vaticana, 1999), p. 4: “Ac etiam abolemus quaecumque alia Breviaria... illis tamen exceptis, quae ab ipsa prima institutione a Sede Apostolica aprobata, vel consuetudine, quae vel ipsa institutione ducentos annos antecedit.”

<sup>3</sup> William Bonniwell, OP, *A History of the Dominican Liturgy, 1215-1945*, second edition, (New York : Joseph F. Wagner, 1945), p. 367.

insights into traditional doctrines, such as the corporeal presence of Christ in the Eucharist celebrated by the Dominican St. Thomas Aquinas' hymns and rhymed office for the feast of Corpus Christi.

A comprehensive textual study of the Dominican and Roman hymn repertoires by Aquinas Byrnes, O.P., revealed that the mid-twentieth century form of "the Dominican rite employs eighty-three hymns which have no place in the Roman rite."<sup>4</sup> This includes both ancient hymns that, due to the wide diversity of medieval hymnody mentioned above, were never part of the Roman rite, and hymns that were composed for Dominican saints canonized since the foundation of the Order.

In an attempt to elucidate the principles and characteristics of the Dominican hymn repertoire, this study will begin with a brief account of the history of the Friars Preachers that will provide a context for the development of the hymn repertoire. After that, the various textual meters and melody types employed in Latin hymnody will be described so as to assist the reader in analyzing the texts and melodies in the Dominican use and to understand the textual and musical relationships between various hymns.

Next, a detailed account will be given of the hymns as presented by the earliest liturgical books of the order, focusing on the Breviary-Antiphonary of the pre-Humbertian office (Santa Sabina XIV L2) and the revised hymnal of Humbert of Romans from 1256 as witnessed by the Saint Jacques codex presently housed at the Archivio Generale of the Order in Rome (Santa Sabina XIV L1). Although

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<sup>4</sup> Aquinas Byrnes, O.P., *The Hymns of the Dominican Missal and Breviary*, (St. Louis : B. Herder Book Co., 1943), ix.

both volumes have received careful paleographical examination,<sup>5</sup> the present author has noticed significant musical differences between the two sources that have not previously been described. Transcriptions from the original manuscripts of some of these melodies are given. Because the Humbert revision served as the basis of the Dominican liturgy for the next several centuries, its contents will be first fully described and then contrasted with the variations presented by the Breviary Antiphonary.

The final section of this study will recount the incorporation of new hymns into the repertoire from 1250 to 1369, focusing on the witness provided by the Poissy Antiphonal of the early 14<sup>th</sup> century. Frequent reference will be made to the *Antiphonarium* of 1933 (AG)<sup>6</sup> and the *Matutinum* of 1936 (MG),<sup>7</sup> and occasional reference to the *Vesperarum Liber* of 1900 (VF).<sup>8</sup> Several appendixes present melodic, textual, and festal indices of the Dominican hymn repertoire.

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<sup>5</sup> For SS XIV L1 see Leonard Boyle, OP, “A Material Consideration of Santa Sabina Ms. XIV L1” in *Aux origines de la liturgie dominicaine : le manuscrit Santa Sabina XIV L 1*, ed. Leonard E. Boyle and Pierre-Marie Gy, (Rome: École française de Rome; Paris: CNRS, 2004), 19 – 39. For SS XIV L2 see Ludovicus Rousseau, *Analecta Ordinis Praedicatorum* 1926, 711ff., the contents of which are described in Bonniwell, 36 - 45.

<sup>6</sup> *Antiphonarium Sacri Ordinis Praedicatorum pro diurnis horis*, ed. Gillet, (Rome: In Hospitio Magistri Ordinis, 1933).

<sup>7</sup> *Matutinum seu Antiphonarium S. Ord. Præd. pro nocturnis horis majorum solemnitatum*, ed. Gillet, (Rome: In Hospitio Magistri Ordinis, 1936). The volume contains offices for Christmas, Epiphany, the Ascension, Pentecost, Corpus Christi, the Solemnity of St. Joseph, the Immaculate Conception, St. Thomas Aquinas, St. Catherine of Siena, Ss. Peter and Paul, St. Dominic, the Assumption, the feast of the Holy Rosary, and All Saints.

<sup>8</sup> *Vesperarum Liber juxta ritum Sacri Ordinis Praedicatorum*, ed. Frühwirth, (Rome: In Hospitio Magistri Ordinis, 1900).

## **The Formation of the Dominican Order**

St. Dominic, the founder of the Order of Preachers, was born in 1170 in the diocese of Osma in northern Spain. As a young boy his parents were “careful to have him instructed in how to read the Divine Office,”<sup>9</sup> and after completing his studies he was made a canon regular of the cathedral chapter by Diego, the bishop of Osma. In recognition of his exemplary performance of the duties of the religious life, which included the recitation of the Divine Office, the other canons at the cathedral “were so impressed by his outstanding virtues that they made him their sub-prior, against his will.”<sup>10</sup> When Diego was asked to travel to Denmark to arrange a marriage for the king of Castile’s son, Dominic accompanied his bishop on the journey. While resting in Toulouse, Dominic found that the innkeeper who he was staying with was a Cathar, a member of a dualist heresy that denied the goodness of material things, rejected the sacraments, and claimed that Jesus Christ did not have a real human body. Dominic spent the entire night trying to convert him, and by the morning had succeeded. This encounter inspired Dominic to found a band of religious that with the support of study and communal prayer would preach to the Cathars and other heretics and strengthen the religious understanding of the faithful.

The followers of St. Dominic were approved as a diocesan congregation in Toulouse in 1215, and in 1216 the Order of Preachers received formal papal

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<sup>9</sup> Jean de Mailly, “The Life of St. Dominic” in *Early Dominicans*, ed. Simon Tugwell O.P., (New York: Paulist Press, 1982), p. 53.

<sup>10</sup> Jean de Mailly, “The Life of St. Dominic,” Tugwell 1982, p. 53.



approbation as an Order of canons regular under the rule of St. Augustine.<sup>11</sup> They composed a proper set of constitutions, adapting certain elements from the Premonstratensian canons.<sup>12</sup> Because the Cathars were known for their poverty and austerity, Dominic realized that in order to be taken seriously by them his preachers would need to be even more dedicated to these noble ideals than their interlocutors. One characteristic of the Cathars that Dominic steadfastly refused to imitate, however, was their scorn of public worship.<sup>13</sup> Instead, his canons had the duty of solemnly performing the Mass and choral Divine Office. Although Dominic recognized that the mission he had devised for the Friars Preachers could not be accomplished without devoting a considerable amount of time to study, he understood the importance of contemplative liturgical prayer as a source of strength and grace. According to the early Dominican constitutions, the Order had been instituted “precisely for the sake of preaching and the salvation of souls, and all our concern [studium nostrum] should be primarily and passionately directed to this all-important goal.”<sup>14</sup> Later versions of the constitutions articulated the relationship of study and prayer to this mission: “The means established by our most holy Patriarch for the achievement of our end are, in addition to the three solemn vows of poverty, chastity, and obedience,

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<sup>11</sup> On the significance of the designation of canons regular for the Dominicans, who were later designated as mendicant friars, see William R. Bonniwell, OP, *A History of the Dominican Liturgy, 1215-1945*, second edition, (New York : Joseph F. Wagner, 1945), 9 – 17.

<sup>12</sup> On the relationship between the Premonstratensian and Dominican constitutions, see Tugwell, 455-465.

<sup>13</sup> See S.J.P. van Dijk, OFM and J. Hazelden Walker, *The Origins of the Modern Roman Liturgy*, (Westminster, MD : The Newman Press, 1960), 55.

<sup>14</sup> Prologue to “The Early Dominican Constitutions,” in Tugwell, 457. Cf. Paul Murray, OP, “‘Eat the Book’: Study in the Dominican Tradition,” *The New Wine of Dominican Spirituality*, (London: Burns & Oates, 2006), 84-85.

the regular life with monastic observances, the solemn recitation of the Divine Office, and the assiduous study of sacred truth.”<sup>15</sup>

### **Origin of the Dominican form of the Divine Office**

On August 15, 1217, Dominic dispersed his small band of followers to various parts of Europe.<sup>16</sup> At this time, “though the Roman Rite was quite universally observed throughout the Latin Patriarchate (with the exception of Milan, Toldeo, and Braga), it was everywhere influenced by local customs.”<sup>17</sup> The friars initially adopted the customs of the places they settled in, perhaps so as “not to arouse prejudice,”<sup>18</sup> but it was soon found that “differences in liturgical usages from province to province were undesirable in a large and highly mobile order.”<sup>19</sup>

Blessed Humbert of Romans became Master of the Order in 1254 and by 1256 completed a major reform of the liturgy. Humbert himself wrote a chronicle of his reform, where he describes the historical development of the Dominican liturgy: “from the beginning of the Order, there was much diversity in the office. Hence, there was compiled one office for the sake of having everywhere uniformity. In the course of time, four friars from four provinces were entrusted with the task of arranging the office in a better form. They accomplished this work, and it was confirmed [by several chapters]. But because there still were some corrections to be made, master-general Humbert was commissioned to

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<sup>15</sup> Bonniwell, v.

<sup>16</sup> Bonniwell, 22.

<sup>17</sup> Bonniwell, 23.

<sup>18</sup> Archdale King, *Liturgies of the Religious Orders* (London : Longmans, Green & Co., 1955), p. 331.

<sup>19</sup> Leonard Boyle, OP, “A Material Consideration of Santa Sabina Ms. XIV L1” in *Aux origines de la liturgie dominicaine : le manuscrit Santa Sabina XIV L 1*, ed. Leonard E. Boyle and Pierre-Marie Gy, (Rome: École française de Rome; Paris: CNRS, 2004), 19.

make another revision, which revision was later approved by three chapters.”<sup>20</sup> William Bonniwell, O.P., has speculated that Dominic, or perhaps his successor Blessed Jordan of Saxony, instituted a uniform liturgy for the order,<sup>21</sup> although Leonard Boyle, O.P., has argued that the commission of the Four Friars mentioned by Humbert was given the task of “*producing* a uniform liturgy by the General Chapter of 1245.”<sup>22</sup>

William Bonniwell holds that “the Friars Preachers chose the early thirteenth-century (or more accurately, the late twelfth-century) rite of Rome, and made certain changes in it.”<sup>23</sup> There were several distinct versions of the Divine Office celebrated in Rome in the thirteenth century; at the Lateran basilica one form was sung by the canons of the basilica, while a distinct and much newer version was sung by the Pope and the Roman Curia in the Lateran palace, located in the same complex as the basilica.<sup>24</sup>

The Franciscans adopted the Office according to the use of the Roman curia; not, as is often supposed, because it was briefer than the other versions, but because it was the version of the Office practiced in Assisi.<sup>25</sup> In 1204 Guido II, a close friend of Pope Innocent III, was appointed bishop of Assisi, and under his direction, the canons of the Cathedral of Assisi adopted the office of the Roman

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<sup>20</sup> See Bonniwell, 20; in this context, “office” certainly includes the Mass as well as the Hours.

<sup>21</sup> Bonniwell, 25-27.

<sup>22</sup> Boyle, 19, emphasis added.

<sup>23</sup> Bonniwell, 190. Bonniwell outlines eight theories as to the origin of the unified Dominican rite, arguing against the positions that it was invented by Humbert, the liturgy of ancient Rome, the Gallican or Gallico-Roman rite, an eclectic rite compiled from various other rites, a combination of the Carthusian and Premonstratensian rites, or the use of Lyons or Paris (pp. 167-177). Ansgar Dirks, O.P., and Philip Gleason, O.P., have pointed out the resemblance of the pre-Humbertian and Humbertian form of the Divine Office to that of Sarum. See Philip Gleason, O.P., “The Pre-Humbertian Liturgical Sources Revisited” in *Aux origines de la liturgie dominicaine : le manuscrit Santa Sabina XIV L 1*, ed. Leonard E. Boyle and Pierre-Marie Gy, (Rome: École française de Rome; Paris: CNRS, 2004), p. 109.

<sup>24</sup> See the “Plan of the Lateran Palace, Basilica and Monastery” in van Dijk, 72-73.

<sup>25</sup> See van Dijk, 206.

curia, which spread throughout the city.<sup>26</sup> St. Francis, who was a close friend of Guido,<sup>27</sup> adopted this form of the Office for the Friars Minor,<sup>28</sup> although they replaced the so-called Roman psalter with the more popular “Gallican” version.<sup>29</sup> With the assistance of the Franciscans, the curial office thus spread throughout the Church, eventually becoming the basis of the Roman breviary.<sup>30</sup>

The Dominicans, however, seem to have based their form of the Office on that of the Lateran basilica, making certain modifications to fit their taste and duties. They too replaced the Roman psalter with the Gallican,<sup>31</sup> and made other changes such as shortening certain texts.<sup>32</sup> However, the Dominicans retained elements of the older Roman office that the Curia had abandoned, such as the frequent use of long responsories after the scripture reading at first Vespers.

In addition, the Dominicans made extensive adaptations to the Office hymnal: “Though hymns had been in use in the Church for many centuries, they were excluded at Rome from the breviaries of the secular clergy until the second half of the twelfth century, and possibly even to the end of that century. If the first Dominican liturgists did find hymns in the Roman Office, those hymns could have been there only a very short time. Hence, we can understand why the Dominicans felt free to select others. It is clear that the Dominican hymnal is not the one tardily adopted by Rome. It is equally clear that it is not the hymnal of the Church of Paris. No hymnal that we know corresponds closely to that of the

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<sup>26</sup> Van Dijk, 117.

<sup>27</sup> Van Dijk, 399.

<sup>28</sup> Van Dijk, 199.

<sup>29</sup> Van Dijk, 206-207.

<sup>30</sup> Van Dijk, 237.

<sup>31</sup> Bonniwell, 135, 178.

<sup>32</sup> Bonniwell, 131, 179.

Order. Probably the Order took the more common monastic version, omitted some of the hymns and slightly altered the order of some of the others.”<sup>33</sup>

### Hymn Text Meters

Before examining the repertoire of hymns developed by Humbert, it is necessary to describe the types of meters utilized in the repertoire. Hymn melodies can only be shared by two texts without substantial adaptation when those two texts are in the same meter. Usually the texts for the various hymns of one particular office (e.g. the feast of St. Dominic) are all in the same meter and thus the hymns may potentially and usually do share the same tune. For particularly important feasts, a melody for will be utilized both for the hymns of that day and for those of the ensuing octave that are in the same meter. When hymns of a single feast have different melodies, it is usually because the hymns are in different meters.

In the case of Christmas, melody 1022 is assigned for most of the hymns of the day (except for Matins, which uses the All Saint’s melody 1002) and those of the feasts and ferias that fall within the octave, including St. Stephen, St. John the Evangelist, and the Holy Innocents. In the 1900 *Vesperarum*, it may be noted, the feast of St. Sylvester, which was then celebrated within the Christmas octave on the 31<sup>st</sup> of December, sets its first Vespers hymn *Iste Confessor* to a different melody, #2001. The reason for this is that *Iste Confessor* is in the “Sapphic adonic” meter, while the other hymns in question are in iambic dimeter, or four eight-syllable lines, and thus they cannot share the same tune. In other cases, such as

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<sup>33</sup> Bonniwell, 178-179.

the feast of Corpus Christi, the hymns for the various hours do not share the same meter, and thus do not share a common tune.<sup>34</sup>

### *Iambic Dimeter*

There are seven meters used in the Dominican repertoire. The most common, iambic dimeter, is a “four-line stanza, each line made up of four iambs,”<sup>35</sup> or four lines each with eight syllables. Hymns in this meter are sometimes referred to as “Ambrosians,” particularly when their authorship is unknown, because the hymns written by St. Ambrose are in this meter.<sup>36</sup> Byrnes includes 118 hymns in iambic dimeter;<sup>37</sup> the present author has identified 150, including several medieval hymns that had been abandoned from the 20<sup>th</sup> century breviary that Byrnes’ selection is based on, and counting hymns separately that include divergent final verses, such as *Te lucis ante terminum*, which has four possible sets of verses for various feasts.

There are 57 melodies available in the Dominican repertoire for hymns of this meter. Many hymns of frequent use, such as those of the little hours (*Jam lucis orto sídere* for the hour of Prime, *Nunc Sancte nobis Spiritus* at Terce, *Rector potens, verax Deus* at Sext, and *Rerum Deus tenax vigor* at None) and many of the hymns of the Common of the Saints, such as *Deus tuórum militum*, used at Vespers and Matins for feasts of one martyr, and *Jesu, coróna vírginum*, the Lauds hymn of the Common of Virgins, are in this meter.

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<sup>34</sup> In this case the hymns of the little hours, which are all in iambic dimeter, would take the tune of the iambic dimeter proper hymn, or, if there was no iambic dimeter tune available, would take the tune from the Common of Saints.

<sup>35</sup> Byrnes, p. 9.

<sup>36</sup> Byrnes, p. 667.

<sup>37</sup> Byrnes, p. 9.

**Example 1 - *Deus tuorum militum* (Melody 1037/ Text 10037, AG 46\*)**

Hymnus VII

De-us tu-órum mí-li- tum Coróna, sors et præmi-um,  
Laudes canéntes Már- ty-ris Absól- ve ne-xu crími- nis.

*Sapphic Adonic*

The second most frequently used meter is Sapphic adonic, a four-line stanza with three lines of eleven syllables and a fourth line of five syllables. In metrical terms, this meter is “made up of a trochee, a spondee, a dactyl, and two trochees” with a “final line made up of a dactyl and a spondee.”<sup>38</sup> There are 35 hymn texts and 10 melodies in this meter, including the Sunday and ferial Lauds hymn *Ecce jam noctis tenuatur umbra* and Matins hymn *Nocte surgentes vigilemus omnes*.

**Example 2 - *Ecce jam noctis tenuatur umbra* (2007/20007, AG 24)**

Hymnus IV

Ecce jam no-ctis tenu- á-tur umbra, Lu-cis auró-  
ra rú-ti-lans co-rúscat: Ní-si-bus to-tis rogi-témus omnes  
Cuncti-po-téntem.

<sup>38</sup> Byrnes, 13-14.

### *Trochaic Tetrameter Catalectic*

The next most common meter is trochaic tetrameter catalectic, “a three-line stanza, each line made up of seven and one-half trochees.”<sup>39</sup> The texts are often presented in six-line stanzas that alternate between lines of eight and seven syllables. There are 13 hymns and 9 melodies in this meter, including St. Thomas Aquinas’ famous Corpus Christi Vespers hymn, *Pange lingua gloriosi, Corporis*, the origin of which will be discussed below.

#### **Example 3 - *Pange lingua gloriosi, Corporis* (3002/30002, AG 540)**



### *Asclepiadic Glyconic*

The next most frequently employed meter is asclepiadic glyconic, a four-line stanza of three lines of twelve syllables and one line of eight syllables. There are 8 hymns and 5 melodies in this meter, which employs “first three lines made up of a spondee, two choriambi, and an iambus” with a “final line made up of a spondee, one choriambus, and an iambus.”<sup>40</sup> One frequently assigned hymn is *Sanctorum meritis inclyta gaudia*, from First Vespers of the Common of Many Martyrs.

<sup>39</sup> Byrnes, 12.

<sup>40</sup> Byrnes, 13.



**Example 4 - *Sanctorum meritis inclyta gaudia* (4004/40007, AG 60\*)**

Hymnus VII

Sanctó-rum mé-ri-tis íncl-yta gáu-di-a Pangá-mus

só-ci-i, gé-sta-que fór-ti-a: Nam gliscit á-ni-mus pró-

me-re cánti-bus Vi-ctó-rum genus ópti-mum.

*Iambic trimeter*

Iambic trimeter is a four-line stanza with each line of twelve syllables or “made up of six iambs.”<sup>41</sup> In the twentieth-century repertoire, there are six hymns in this meter which all employ the same melody, including *Aúrea luce et decóre róseo*, the Vespers and Matins hymn for Sts. Peter and Paul. The Breviary Antiphony, however, offers a different tune for *Aúrea luce et decóre róseo*.

**Example 5 - *Aúrea luce et decóre róseo* (5001/50001, AG 839; 842)**

Hymnus I

Aú-re-a lu-ce et decó-re róse-o, Lux lu-cis,

omne per-fu-dí-sti sœcu-lum, Dé-co-rans cæ-los íncl-y-

to mártý-ri-o, Hac sa-cra di-e, quæ dat re-is vé-ni-am.

*Trochaic Dimeter Brachycatalectic*

The final meter employed in the Office repertoire is trochaic dimeter brachycatalectic, which is only used by the hymn *Ave, maris stella* of the Common

<sup>41</sup> Byrnes, 10.

of the Blessed Virgin, which employs two different melodies. This meter consists of four-line stanzas “each line made up of three trochees”<sup>42</sup> or six syllables.

**Example 6 - *Ave, maris stella* (6001 / 60001, AG 005\*)**



*Trochaic Trimeter Catalectic*

Brief mention might also be made of trochaic trimeter catalectic, “a four-line stanza, each line made up of five and one-half trochees”<sup>43</sup> or eleven-syllable lines. In the earliest liturgical books of the Order, *O quam glorifica luce coruscas*, which in the Breviary Antiphonary is given for the feast of the Assumption (see examples 49 and 50). This hymn was not included in subsequent editions of the Dominican office, although it has been restored to the *Liturgia Horarum*, the Latin edition of the contemporary Roman breviary.<sup>44</sup> Another text that employs this meter is St. Thomas Aquinas’ *Adoro te devote latens Deitas*,<sup>45</sup> which does not find a proper place in the Divine Office, but is a popular devotional poem that was often included among the prayers for thanksgiving after Mass in missals,<sup>46</sup> and is

<sup>42</sup> Byrnes, 11.

<sup>43</sup> Byrnes, 12.

<sup>44</sup> See A. Lentini, *Hymni instaurandi Breviarii Romani*, (Città del Vaticano, 1968).

<sup>45</sup> On the attribution of this poem to St. Thomas, see Robert Wielockx, “Poetry and Theology in the *Adoro te devote*: Thomas Aquinas on the Eucharist and Christ’s Uniqueness” in *Christ Among the Medieval Dominicans*, ed. Emery and Wawrykow, (Notre Dame: University of Notre Dame Press, 1998), 157-158.

<sup>46</sup> See Byrnes, 48.

commonly sung to what seems to be a late hymn melody.<sup>47</sup> The first line of this hymn, it may be noted, has an extra “pick-up” syllable.

### Hymn Repertoire of Humbert

After Blessed Humbert of Romans was elected Master of the Order in 1254, he was able to implement a major reform of the Dominican liturgy in 1256. There are two major sources of the liturgy as revised by Humbert: *Santa Sabina XIV L1*, known as the “Humbert codex” or “Exemplar” (which was not the exemplar itself but rather a copy of that exemplar),<sup>48</sup> and *British Library Ms. Ad. 23935*, a copy of the exemplar that seems to have been used by the Master of the Order to correct local manuscripts as he travelled. In addition, *Salamanca Manuscrito San Esteban SAL.-CL.01* contains four books according to the exemplar of Humbert: the Antiphonary, Graduale, Pulpitarium, and Processionale.<sup>49</sup>

In 1263 at the chapter of London, Blessed Humbert resigned his position as Master, and the following year, Blessed John of Vercelli was elected as Master.<sup>50</sup> Blessed John requested formal approbation for the revision from Pope Clement IV. This was granted on 7 July 1267 by the bull *Consurgit in nobis*, which confirmed the rite as revised by Humbert and forbade “anyone, without the permission of the Apostolic See, to change anything in the aforesaid office against the tenor of Our Confirmation and Constitution and that of the aforesaid

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<sup>47</sup> This hymn can be found starting on F in *Liber Cantualis*, (Solesmes: Abbatia Sancti Petri de Solesmis, 1978), 69 or on C in *Cantus Selecti*, (Solesmes, 1949), 11\*. The first line of the hymn in fact has twelve syllables.

<sup>48</sup> See Boyle, “A Material Consideration of Santa Sabina Ms. XIV L1” in *Aux origines de la liturgie dominicaine : le manuscript Santa Sabina XIV L 1*, ed. Leonard E. Boyle and Pierre-Marie Gy, (Rome: École française de Rome; Paris: CNRS, 2004), 19 – 39.

<sup>49</sup> See Bernardo Fueyo Suárez, OP, “El Exemplar de la liturgia dominicana de Salamanca (Manuscrito San Esteban SAL.-CL.01)” in *Archivo Dominicano* 28 (Salamanca: Editorial San Eusebio, 2007), p. 81 - 118.

<sup>50</sup> Bonniwell, 213.

arrangement.”<sup>51</sup> Because Humbert’s reform was the basis of the Dominican liturgy for the next several centuries, this essay will first describe the contents of its hymnal in detail. Afterwards, the distinct elements of the pre-Humbertian repertoire will be analyzed.

The Divine Office contains three main categories of hymns: those of the Temporale, the Sanctorale, and the Common of Saints. The Temporale includes hymns used on Sundays and ferial days during the different seasons and feasts of the Lord throughout the year, such as Advent, Christmas, Lent, and Easter. The Sanctorale assigns proper hymns to saints who are particularly venerated by the Dominican Order, while feasts without proper hymns borrow them from the Common of Saints. Of the hymns contained in the Humbert codex, 40 are of the Temporale, 31 are of the Sanctorale, and 26 are of the Common.

### *Hymns of the Temporale in Humbert*

M <sup>52</sup>	Tune	Text	Incipit	Occasion	H <sup>53</sup>	AG	SS XIV L2 <sup>54</sup>	SS XIV L1
id	1026	10032	Cónditor alme síderum	Dominica in Advento	V	72	288ra	318rb
id	1009	10129	Verbum supérnum pródiens, A Patre	Dominica in Advento	M		288ra	318rb; 322v
id	1009	10133	Vox clara ecce intonat	Dominica in Advento	L	23	288rb	318rb
id	1022	10128	Veni Redémptor géntium	In Nativitate Domini	V	335	288rb	318rb
id	1002	10030	Christe Redemptor omnium, Ex Patre	In Nativitate Domini	M		288va	318va
id	1025	10002	A solis ortus cárdine	In Circumcissione Domini	L	354	288vb	318va
id	1022	10050	Hostis Heródes ímpie	In Epiphania Domini	V	367	289ra	318va
id	1022	10001	A Patre Unigenitus	In Epiphania Domini	L	370	289rb	318va
id	1043	10092	O lux beáta Trinitas	Dominica per annum	1 <sup>st</sup> V	286	289rb	318vb

<sup>51</sup> Bonniwell, 214.

<sup>52</sup> Meter: Ag = asclepiadic glyconic; id = iambic dimeter; it = iambic trimeter; sa = sapphic adonic; tdb = trochaic dimeter brachycatalectic; tt = trochaic tetrameter; ttc = trochaic tetrameter catalectic; t3c = trochaic trimeter catalectic.

<sup>53</sup> Under Of. (Office), V = Vespers, M = Matins, L = Laudes, P = Prime, T = Terce, S = Sext, N = None, and C = Compline.

<sup>54</sup> In the SS XIV L2 heading, \* indicates that the text is present in that source with an alternate melody. N/A indicates that the text is absent from the source.

id	1043	10117	Te lucis ante terminum	Dominica per annum <sup>55</sup>	C	90	289va	318va
sa	2002	20021	Nocte surgentes vigilemus omnes	Dominica per annum	M		289va	318vb
sa	2002	20006	Ecce iam noctis tenuatur umbra	Dominica per annum	L	24	289vb	318vb
id	1040	10059	Jam lucis orto sídere	Dominica per annum	P	32	289vb	318vb
id	1040	10087	Nunc Sancte nobis Spiritus	Dominica per annum	T	41	290ra	318vb
id	1018	10105	Rector potens, verax Deus	Dominica per annum	S	49	290ra	318vb
id	1018	10107	Rerum Deus tenax vigor	Dominica per annum	N	56	290rb	318vb
id	1045	10074	Lucis Creátor óptime	Dominica per annum	2 <sup>nd</sup> V	74	290rb	318vb
sa	2007	20021	Nocte surgentes vigilemus omnes	Feriis per Annum	M		290va1	318vb
id	1039	10059	Jam lucis orto sídere	Feriis per Annum	P	32	290va2	319ra
id	1046	10074	Lucis Creátor óptime	Feriis per Annum	V	166	290vb1	319ra
id	1017	10016	Audi benígne Cónditor	Quadragesimæ	V	75	290vb2	319ra
id	1019	10027	Christe qui lux es et dies	Quadragesimæ	C	103	291ra1	319ra
id	1052	10113	Summi largitor præmii	Feriis in Quadragesimæ	M		291ra2	319ra
id	1051	10057	Jam Christe sol justitiæ	Quadragesimæ	N.B. <sup>56</sup>	30	N/A	319ra
id	1010	10132	Vexilla Regis prodeunt	Passionis	V	77	291va1	319ra
ttc	3002	30011	Pange lingua gloriosi, Proelium	Passionis	M		291va2	319rb
ttc	3002	30008	Lustris sex qui jam peractis	Passionis	L	31	292ra	319rb
id	1008	10003	Ad cenam Agni próvidi	Resurrectionis	V	79	292rb	319rb
id	1027	10063	Jesu nostra redemptio	Sabbato post pascha et deinceps quotidie usque ad sabbatum post Pentecosten	C	114	292va1	319rb
id	1008	10019	Aurora lucis rutilat	Resurrectionis	M		292va2	319va
id	1008	10110	Sermone blando Angelus	Resurrectionis	L	24	292vb	319va
id	1049	10059	Jam lucis orto sídere	Tempore Paschali in Feriis et Semiduplicibus et infra	P	144	*	319va
id	1048	10009	Ætérne Rex altíssime	In Ascensione Domini	V & M	504	293ra4	319va
id	1048	10124	Tu Christe nostrum gáudium manens Olympo Praeditum	In Ascensione Domini	L	507	293rb	319va
id	1035	10022	Beata nobis gáudia	In Festo Pentecostes	V	516	293va	319va
id	1035	10058	Jam Christus astra ascenderat	In Festo Pentecostes	M		*	319va
id	1035	10053	Impleta gaudent viscera	In Festo Pentecostes	L	519	*	319vb
id	1044	10127	Veni Creator Spiritus	In Festo Pentecostes	T	520	294ra	319vb
id	1006	10005	Adésto sancta Trínitas	In Festo SS. Trinitatis	V & M	531	294rb1	319vb

<sup>55</sup> Used at Compline on both Saturday and Sunday.

<sup>56</sup> L, P, T, S, N in Dominicis Quadragesimæ.

id	1006	10093	O Trinitas laudabilis	In Festo SS. Trinitatis	L	535	N/A	319vb
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### The Hymns for the *Tempus per annum*

Unlike the hymnal of both the traditional and contemporary forms of the Roman and Benedictine rites, which give a different text for each day of the week for Vespers, Matins, and Lauds<sup>57</sup> during the *Tempus per annum*, which lasts from the Sunday after Epiphany until Lent,<sup>58</sup> and from the Sunday after Trinity Sunday until Advent, the Dominican hymnal gives only one text for each hour that is used from every day of the week: at Matins each day, *Nocte surgentes vigilemus omnes* is sung; at Lauds, *Ecce iam noctis tenuatur umbra*; at Prime, *Jam lucis orto sídere*; at Terce, *Nunc Sancte nobis Spiritus*; at Sext, *Rector potens, verax Deus*; at None, *Rerum Deus tenax vigor*; and at Vespers, *Lucis Creátor óptime*. At First Vespers of Sunday, however, a special hymn is given: *O lux beáta Trinitas*.

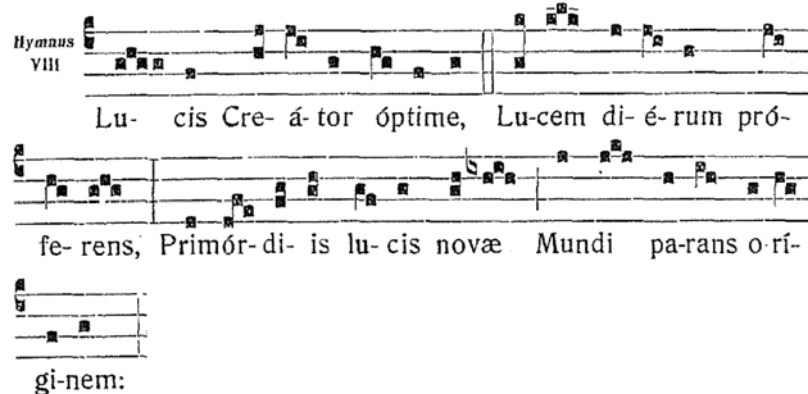
In order to distinguish the solemnity of Sunday from ferial days, a more solemn melody is sung on Sunday for each of the texts, whereas simpler tunes are used on weekdays. The Sunday and ferial hymns for all of the hours except Matins and Lauds are in iambic dimeter, and thus could potentially be sung to a single tune. In the Dominican office, however, four different melodies are used on Sunday and two on ferial days. At first Vespers and first Compline of Sunday (on Saturday evening), melody 1043 is sung; at Prime and Terce, melody 1040 is sung; at Sext and None melody 1018 is sung (see example 9, p. 24); and at second Vespers and second Compline melody 1045 is sung. On ferial days, the Prime, Terce, Sext and None hymns share one melody, 1039 (see example 10, p. 24),

<sup>57</sup> The Latin edition of the *Liturgia Horarum* in fact gives a two-week cycle of hymns, whereas the older form of the *Breviarium Romanum* gave a one week cycle.

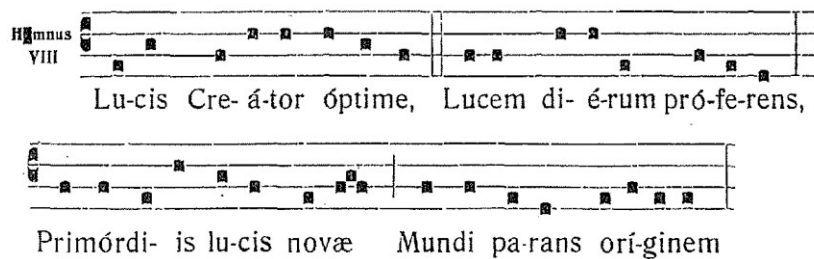
<sup>58</sup> Although the alleluia is suppressed during Septuagesima, the three weeks before Lent, the hymns *per annum* are retained during that period.

while the Vespers and Compline hymns are sung to melody 1046. Transcriptions of several of these melodies will allow us to understand the way that musical style is used to indicate the level of solemnity of the day and hour:

**Example 7 - *Lucis Creátor óptime* (Dominica ad II Vesperas) (1045/10074, AG 74)**



**Example 8 - *Lucis Creátor óptime* (Ferial days) (1046/10074, AG 74)**

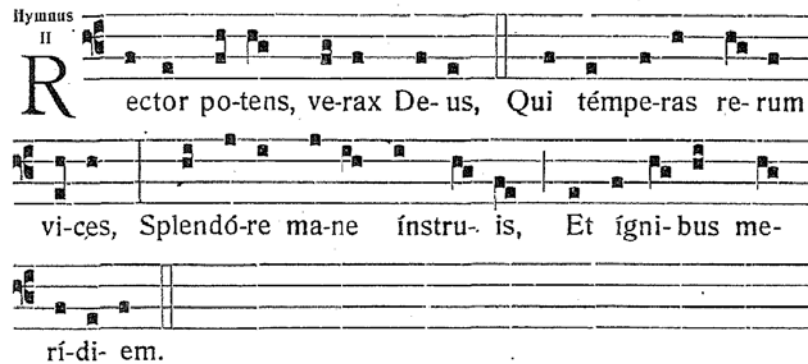


A comparison of these two settings of *Lucis Creator optime* will show at once the higher level of ornateness and grandeur in the setting for Sundays. The range of the melody is much greater, from D to e, and many of the syllables, particularly the accented ones, are elongated with several notes. The ferial melody, however, is restricted to the range of a fifth, from F to c, and gives only one note per syllable, with the exception of the last syllable of the penultimate phrase.

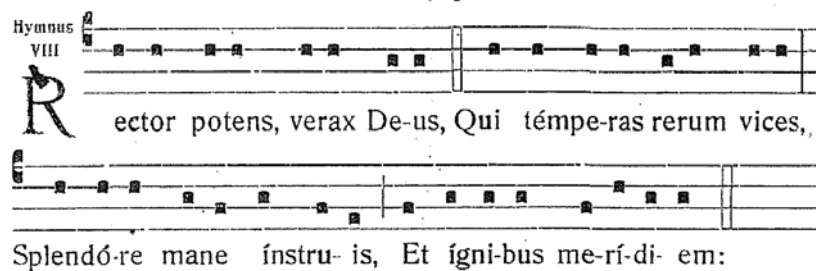
Similar contrasts can be made between the Sunday and ferial setting of the Terce hymn *Rector potens, verax Deus*, given below. Note here, however, that compared to the parallel settings of the *Lucis Creator optime*, both melodies are

quite subdued. The Sunday *Rector potens*, for instance, is restricted to the range of a sixth, from C to a, and extends no syllables longer than two notes, whereas the Sunday setting of *Lucis Creator* is much more musically extended. The ferial setting of *Rector potens* is even more austere: it does not extend over more than a fourth, from E to A, and strictly sets one note per syllable. By these musical means the hierarchy of the liturgical offices is clarified: the importance of Sunday is emphasized and the offices of Vespers and Compline are shown to be more solemn than those of the minor hours.

**Example 9 - *Rector potens, verax Deus* (Sunday) (1018/10105, AG 49)**



**Example 10 - *Rector potens, verax Deus* (Sunday) (1039/10105, AG 153)**



It may be noted from the table above that Humbert does not provide ferial melodies for the Lauds hymn or for the hymns of Terce, Sext, and None; however there is a note on the ferial setting of *Nocte surgentes vigilemus omnes* that it is to be used “Ad matutinas et ad laudes cantus ferialis” (fol. 318v); this does



not mean that the text is sung both for Matins and Lauds, but rather that the melody [cantus] (#2007) is also to be sung at Lauds. Similar rubrics (see fol. 319a) indicate that the ferial melody given for Prime (#1039) is to be sung at all the hours, and that the melody given for ferial Vespers (#1045) is also to be used at ferial Compline.

### The Hymns for the Seasons and Feasts of the Liturgical Year

For the season of Advent, three proper hymns are given: *Cónditor alme síderum* for Vespers, *Verbum supérnum pródiens*, *A Patre* for Matins, and *Vox clara ecce intonat*, for Lauds. Each is in iambic dimeter, but two different tunes are used: 1026 for Vespers and 1009 for Matins and Lauds. For Sundays in Advent, a rubric in Humbert notes (322v) that the Matins melody is to be used for the hymns of the “little hours” (Prime, Terce, Sext, and None). It is also noted that on Sundays in Advent the Vespers melody (1026) is to be used for Compline.

The transcription of *Vox clara* from the 1933 Antiphonarium indicates another element of Dominican hymnody that is distinctive from contemporary Roman practice: in the third line, “Pellantur eminus somnia,” the word “eminus” has the second syllable written in italics, for this line has one more syllable than is normal for the meter. The Dominican practice in these situations is to split what is normally a single syllable’s musical phrase into separate notes to accommodate the text, as can be seen in the asterisked clarification at the end of the transcription in example 11 (p. 26). In modern performance of hymns in the Roman rite, extra syllables of this sort are elided, although this can often present difficulties for comprehending the text. It may be noted that immediately after the phrase just described of *Vox clara*, the second syllable of “aethere” is also

italicized but appears to be elided; in this instance, however, the elision may be explained by the word in question having been originally spelled with two syllables in the Humbert codex (318r) as “ethre.”

**Example 11 - *Vox clara ecce intonat*, (1009/10133, AG 23)**

Hymnus 1

Vox cla-ra ecce íntonat, Obscú-ra quæque íncre-

pat, Pellántur éminus sómni- a, Ab æthere Christus pró-

mi-cat. *In fine:* A-men. *Sic:* émi-nus.

The feast of Christmas has two proper hymns: *Veni Redemptor gentium* of Vespers, and *Christe Redemptor omnium, Ex Patre* of Matins, both in iambic dimeter but with distinct melodies. There is no hymn sung at Lauds on Christmas day. The melody of Vespers (1025) is sung for every hymn text in iambic dimeter until Epiphany for both feasts of the Sanctorale (such as St. Stephen, celebrated the day after Christmas) and the Temporale, including the Lauds hymn for the feast of the Circumcision, *A solis ortus cárdine*. Befitting the solemnity and importance of the Christmas season, this is one of the most ornate melodies of the Dominican repertoire, particularly given the five-note neume in the third phrase.

**Example 12 - *Veni Redemptor gentium*, (1022/10128, AG 335)**



The feast of the Epiphany itself has two hymns, *Hostis Heródes ímpie* for Vespers and Matins and *A Patre Unigenitus*, both of which are sung to the Christmas Vespers melody. On the octave of the Epiphany the *tempus per annum* begins, and it is here in the medieval liturgical books such as the Humbert codex that the hymns described at the beginning of this section are given.

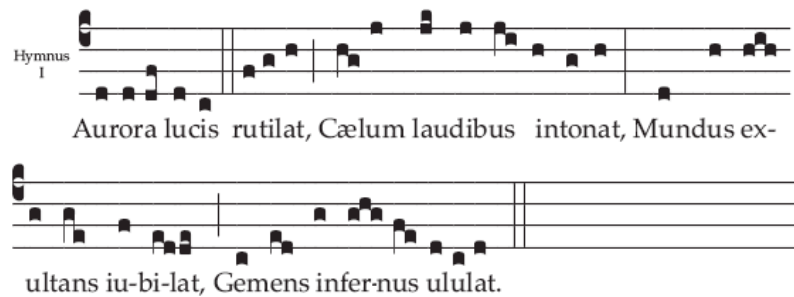
The season of Lent has four proper hymns: *Audi benígne Cónditor*, sung at Vespers, *Summi largitor præmii* for Matins, *Jam Christe sol justitiæ* for Lauds, and *Christe qui lux es et dies*, sung at Compline; these four hymns are sung for each day of Lent that is not a feast day, including both Sundays and ferias. They are each in iambic dimeter, but are sung to four different melodies. The hymn texts for Matins and the little hours remain the same as in the *tempus per annum*, although on Sundays in Lent the little hours take on the melody of the Lauds hymn (1051).

Passiontide extends from Passion Sunday (one week before Palm Sunday) until the Paschal Triduum. It has three proper hymns: *Vexilla Regis prodeunt* for Vespers, *Pange lingua gloriosi*, *Proelium* for Matins, and *Lustris sex qui jam peractis* for Lauds. The Vespers hymn is in iambic dimeter, while the other two hymns are in trochaic tetrameter catalectic. The Matins hymn will be further discussed

later on in connection with the Corpus Christi hymns of St. Thomas. No hymns are sung at the Paschal Triduum of Holy Thursday, Good Friday, and Holy Saturday, as these offices have in many ways been untouched since before the introduction of hymns to the dialects of the Roman liturgy.

Hymns are likewise omitted during the Easter octave, but during the rest of the paschal season until the Ascension four proper hymns are sung: *Ad cenam Agni provide* at Vespers, *Jesu nostra redemption* at Compline, *Aurora lucis rutilat* at Matins, and *Sermone blando Angelus* at Lauds. All of these hymns are in iambic dimeter and are sung to melody 1008, except for the Compline hymn, which is sung to melody 1029. During paschal-tide, two extra verses are added to each hymn in iambic dimeter. From the Saturday after Easter until the Ascension, the verse *Quaesumus Auctor omnium* and the doxology *Gloria tibi, Domine, qui surrexisti* are added; from the Ascension until Pentecost, these verses are replaced by *Tu esto nostrum gaudium* and the doxology *Gloria tibi, Domine, qui surrexisti*; and on Pentecost and through its octave *Dudum sacrata pectoral* and the doxology *Sit laus Patricum filio* are sung.<sup>59</sup>

**Example 13 - *Aurora lucis rutilat* (1008/10019; SS XIV L1, fol. 319va)**



<sup>59</sup> Settings of these verses within the compline hymn *Iesu nostra redemption* can be found in AG, p. 114-116.

In addition, the solemnity of the Easter season is emphasized during even the little hours through the use of a special seasonal melody that is sung at each hour on Sundays and ferial days of paschal-tide. Although the same austere melody (1039) mentioned above (example 10) is used at these hours during Lent in addition to the ferias of the *Tempus per annum*, during the Easter season a more complex melody is sung, although the standard text is retained (with the addition of the verses just mentioned).

The practice of marking this season within the context of the little hours with a proper melody rather than a proper text (the method adopted by the contemporary Roman office)<sup>60</sup> indicates the sensitivity with which melodies were sung, heard, and interpreted by the friars in the time of Humbert: a special melody could indicate the importance of the Easter season just as well as a proper text would have. The older forms of the Roman and Monastic uses of the Office followed a similar practice to the Dominican custom, although in these rites a special melody was also used during Lent.<sup>61</sup> The Roman version of the Easter melody is clearly related to the Dominican melody, and the numerous slight variations are characteristic of the subtle differences between the hymns of these chant dialects.

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<sup>60</sup> See Anselmus Lentini, OSB, *Hymni instaurandi Breviarii Romani*, who gives proper hymns for Terce, Sext and None of Lent (p. 87-88) and Easter (103-105).

<sup>61</sup> For the Roman use, see *Liber Usualis*, (Tournai: Desclee, 1962) p. 808 (paschal tune) and p. 531 (Lenten tune). For the Monastic use, see *Antiphonale Monasticum*, (Solesmes, Abbaye St. Pierre, 1933), p. 472 (paschal tune) and p. 339 (Lenten tune).

**Example 14 - *Nunc Sancte nobis Spiritus*, (1049/10087, AG 148)**

Hymnus  
VIII

Nunc Sancte nobis Spí-ri-tus, Unum Patri cum Fí-li- o,  
Digná-re promptus ínge-ri Nostro re-fú-sus pécto-ri.

**Example 15 - *Nunc Sancte nobis Spiritus*, (Roman, LU p. 808)**

Hymn.  
8.

Unc Sáncte nóbis Spí-ri-tus, Unum Pátri cum Fí-  
li- o, Digná-re prómptus ínge-ri Nóstro refúsus pécto-ri.

The feast of the Ascension has two proper hymns: *Ætérne Rex altíssime* for Vespers and Matins, and *Tu Christe nostrum gáudium manens Olympo Praeditum* for Lauds. Both of these are in iambic dimeter and are sung to the same melody, which is one of the most ornate in the repertoire.

**Example 16 - *Ætérne Rex altíssime*, (1048/10009, AG 504)**

Hymnus  
VIII

Ætér- ne Rex al- tíssime Red-émptor et fi- dé-  
li- um, Quo mors so-lú-ta dé-pe-rit, Da-tur tri- úmphus  
grá- ti- æ.

The feast of Pentecost has four proper hymns: *Beata nobis gáudia* of Vespers, *Jam Christus astra ascendera* of Matins, *Impleta gaudent viscera* of Lauds, and *Veni Creator Spiritus* of Terce. All are in iambic dimeter; the first three are

sung to the same melody, whereas the Terce hymn, celebrating the moment at which the Holy Spirit descended upon the Apostles, is sung to a distinct melody.

**Example 17 - *Beata nobis gáudia*, (1035/10022, AG 516)**



According to Humbert, the melody of the Vespers hymn is to be used at every hour except Terce until Trinity Sunday, although the texts of the Sext and None hymns remain as normal; at Terce during this week, however, the hymn *Veni Creator Spiritus* replaces *Nunc Sancte nobis Spiritus*.

**Example 18 - *Veni Creator Spiritus*, (1044/10127, AG 520)**



The last two hymns included in the Temporale of Humbert are those of the feast of the Holy Trinity: *Adésto sancta Trínitas* for Vespers and Matins and *O Trinitas laudabilis* for Lauds. Both of these hymns are in iambic dimeter and are set to the same melody, which according to Humbert (322v) is to be used for Vespers, Matins, and Lauds throughout the octave, although the introduction of the feast of Corpus Christi will shorten the length of this octave. This is surely one of the most exquisite melodies in the Dominican repertoire, especially given the nine-note melisma in the third phrase.

**Example 19 - *Adesto sancta Trinitas* (1006/10005, AG 531)**

The image shows three staves of musical notation. The first staff is labeled 'Hymnus I' and contains the text 'Ad-é- sto sancta Trí-ni-tas, Par splendor, una'. The second staff contains 'Dé- i-tas, Quæ exstas re-rum ómni- um Si-ne fi-'. The third staff contains 'ne prin-cí-pi-um.' The notation consists of square neumes on a four-line staff, with some neumes decorated with black dots.

*Hymns of the Proper of Saints in Humbert*

The hymns in the Sanctorale of Humbert are assigned to sixteen different feasts: the Conversion of St. Paul (25 January), the Chair of St. Peter (22 February), St. Peter Martyr (29 April), the Finding of the Holy Cross (3 May), the Crown of Thorns (4 May), the Nativity of St. John the Baptist (24 June), Sts. Peter and Paul (29 June), the commemoration of St. Paul (30 June), St. Mary Magdalen (22 July), St. Dominic (5 August),<sup>62</sup> St. Augustine (28 August), the Exaltation of the Holy Cross (14 September),<sup>63</sup> St. Michael the Archangel (29 September), St. Remigius (1 October), All Saints (1 November), St. Catherine of Alexandria (25 November) and the feast of the Holy Innocents (28 December).

**Table 1 – Proper Hymns of the Sanctorale**

Me ter	Tune ID	Text ID	Incipit	Occasion	Office	AG	SS XIV L1
it	5001	50002	Doctor egrégie Paule, mores ínstrue	In Conversione S. Pauli Ap.	I Vesperas	687	320r
it	5001	50003	Jam bone Pastor Petre clemens áccipe	Cathedræ S. Petri Apostoli	I Vesperas	665	320r; 321r

<sup>62</sup> St. Dominic died on 6 August 1217. Gregory IX, who canonized Dominic in 1233, assigned his feast to the 5<sup>th</sup> of August, the eve of his death. In 1558 Paul IV moved his feast to the 4<sup>th</sup> of August, much to the chagrin of the Order (see Bonniwell, 291-295). In the revised calendar of the 1970 *Missale Romanum*, Dominic's feast was moved to the 8<sup>th</sup> of August.

<sup>63</sup> In fact the same hymns are used as for the feast of the Finding of the Holy Cross on 3 May, *Salve Crux sancta, salve mundi glória* for Vespers and *Originale crimen necans in Cruce* for Lauds.



id	1004	10004	Adest triumphus nobilis	S. Petri Martyris O.P.	Matins		320r
id	1004	10043	Exsúltet claro sídere	S. Petri Martyris O.P.	Laudes	783	320r
id	1004	10075	Magnæ dies lætítiae Nobis illúxit cælitus	S. Petri Martyris O.P.	I Vesperas	779	320r
id	1034	10011	Ætérno Régi glóriae	SS. Coronæ Spineæ Domini	I Vesperas & Matins	770	320v (un- noted) <sup>64</sup>
id	1034	10072	Lauda, fidélis cóncio	SS. Coronæ Spineæ Domini	Laudes	774	320v (un- noted)
sa	2005	20001	Antra deserti teneris sub annis	In Nativitate S. Joannis Baptistæ	Matins		320v
sa	2005	20022	O nimis felix, meritíque celsi	In Nativitate S. Joannis Baptistæ	Laudes	828	320v
sa	2005	20028	Ut queant laxis resonáre fibris	In Nativitate S. Joannis Baptistæ	I Vesperas	825	320v; 323r
it	5001	50001	Aúrea luce et decóre róseo	SS. Apostolorum Petri et Pauli	Vesperas & Matins	839; 842	320v; 323r (b- flat)
it	5001	50002	Doctor egrégie Paule, mores ínstrue	In Commoracione S. Pauli Apostoli	I Vesperas & Matins	845	320v
id	1013	10071	Lauda Mater Ecclésia, Lauda Christi cleméntiam	S. Mariæ Magdalenæ	I Vesperas & Matins	867	320v; 323r
id	1013	10010	Ætérni Patris Unice	S. Mariæ Magdalenæ	Laudes	871	321r
id	1034	10051	Hymnum novæ lætítiae Dulci productum cantico	S. Dominici Conf. Patris Nostri	Laudes	883	321r
id	1034	10086	Novus athleta Domini	S. Dominici Conf. Patris Nostri	Matins	173 (MG)	321r
id	1034	10047	Gaude Mater Ecclésia, Laetam agens memoriam	S. Dominici Conf. Patris Nostri	I Vesperas	880	321r; 323r
id	1042	10024	Cæli cives appláudite	S. Augustini Episc. Conf. Et Eccl. Doct.	Laudes	918	321r; 323r
ttc	3002	30009	Magne Pater Augustíne	S. Augustini Episc. Conf. Et Eccl. Doct.	I Vesperas	913	321r; 323r
it	5001	50005	Originale crimen necans in Cruce	In Inventione Sanctæ Crucis (3 Maii), In Exaltatione Sanctæ Crucis	Laudes	804	320v
it	5001	50006	Salve Crux sancta, salve mundi glória	In Inventione Sanctæ Crucis (3 Maii), In Exaltatione Sanctæ Crucis	I Vesperas & Matins	800	320v
sa	2001	20004	Christe, sanctórum decus Angelórum	S. Michælis Archangeli	Laudes	946	321r
ttc	3005	30013	Tibi Christe splendor Patris	S. Michælis Archangeli	I Vesperas & Matins	943	321r
sa	2010	20012	Iste Conféssor Dómini sacrátus, Sobrius, castus fuit et quietus	S. Remigii	I Vesperas	79*	321r; 323r
id	1002	10026	Christe Redemptor omnium, Conserva	In Festivitate Omnium Sanctorum	Laudes	1010	321v

<sup>64</sup> Note that this hymn, which in Humbert is unnoted, is given the melody of St. Dominic's hymns in the Poissy hymnal discussed below.

id	1002	10065	Jesu Salvátor sæculi	In Festivitate Omnium Sanctorum	I Vesperas & Matins	1006	321v; 323r
ttc	3002	30006	Catharinæ collaudémus	S. Catharinæ Virginis et Martyris	I Vesperas	1050	321v
ttc	3002	30010	Pange lingua gloriosæ Virginis martyrium	S. Catharinæ Virginis et Martyris	Matins		321v
ttc	3002	30012	Præsens dies expendátur	S. Catharinæ Virginis et Martyris	Laudes	1054	321v
ag	4004	40005	Quæ vox, quæ poterit lingua retexere	SS. Innocentium	Matins & II Vesperas	663; 61*	320r
id	1022	10025	Catérva matrum pèrsonat	SS. Innocentium	Laudes	662	320r

Each feast has a distinct melody which is employed exclusively for each of that saint's proper hymns, with the exception of Sts. Peter & Paul and of St. Augustine and St. Catherine of Alexandria. In the former case, the five hymns for the feasts of these saints are all excerpts from one long hymn in iambic trimeter, and thus share a single melody.<sup>65</sup> In the latter case, St. Augustine's two hymns are each in a different meter: the Lauds hymn *Caeli cives applaudite* is in iambic dimeter, whereas the Vespers *Magne Pater Augustine* is in trochaic tetrameter catalectic and shares its melody with the three hymns of St. Catherine of Alexandria.<sup>66</sup> The Matins hymn for St. Catherine, *Pange lingua gloriosæ, Virginis martyrium*, shares the first line and melody of the famous Passiontide Matins hymn *Pange lingua gloriosi, Proelium* of Fortunatus. Due to this connection, the melody was also used for Catherine's other hymns as well, in addition to being shared with St. Augustine in the Humbert hymnal. The Order maintains great devotion to both saints; the Dominicans follow the Rule of St. Augustine and thus consider him a major patron of the order and his feast was classified in the kalendar of Humbert as *Totum Duplex*. St. Catherine was celebrated as a

<sup>65</sup> See Byrnes, 523.

<sup>66</sup> In the Breviary-Antiphony St. Augustine had distinct melodies for each of his hymns, as will be discussed below.

semiduplex, but due to her renowned skill at debating with philosophers is considered a patroness of the Order

In addition to St. Catherine of Alexandria and the Blessed Virgin Mary, St. Mary Magdalene is considered another co-patroness of the Order of Preachers. Her Vespers hymn, *Lauda Mater Ecclésia, Lauda Christi cleméntiam* (example 7, p. 23), written by St. Odo of Cluny (879-942), may have partially inspired the text of Vespers hymn of St. Dominic, *Gaude Mater Ecclésia, Laetam agens memoriam* (example 8). In this case, however, there is not a clear connection between their melodies.

**Example 20 - *Lauda Mater Ecclésia* (1013/10071, AG 867)**

The musical notation for Example 20 is presented on two staves. The first staff begins with the label 'Hymnus II' and a C-clef. The melody is written using square neumes on a four-line staff. Below the first staff, the Latin text 'Lauda Ma-ter Ecclé-si- a, Lauda Christi clemén- ti- am,' is written. The second staff continues the melody, with the text 'Qui septem purgat ví- ti- a Per septi- fórmem grá- ti- am.' written below it. The notation uses square neumes on a four-line staff, with a C-clef at the beginning of the first staff.

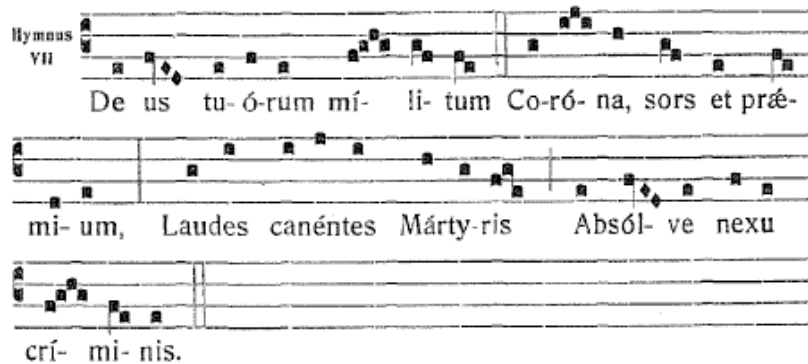
**Example 21 - *Gaude Mater Ecclésia* (1034/ 10047, AG 880)**

The musical notation for Example 21 is presented on three staves. The first staff begins with the label 'Hymnus VII' and a C-clef. The melody is written using square neumes on a four-line staff. Below the first staff, the Latin text 'Gaude Ma-ter Ecclé- si- a, Læ-tam agens memó-' is written. The second staff continues the melody, with the text 'ri- am: Quæ novæ pro- lis gáudi- a Mit-tis ad cæ-li' written below it. The third staff continues the melody, with the text 'cú- ri- am.' written below it. The notation uses square neumes on a four-line staff, with a C-clef at the beginning of the first staff.

St. Dominic's other two hymns, the Matins *Novus athleta Domini* and the Lauds *Hymnum novæ lætítiæ Dulci productum cantico*, should also be mentioned,

as they will serve as the model for later hymns. All three are ascribed to Constantino de Medici (d. 1258), a friar who entered the Order shortly after Dominic's death in 1221.<sup>67</sup> Dominic was canonized in 1233 by Gregory IX, and the hymns likely date from that time, although the melody utilized in Humbert is not the earliest melodic setting of the hymn, as will be discussed below in the section on the Breviary-Antiphonary. As a Totum Duplex feast with a solemn octave, the melody given by Humbert for these hymns was also used for the feasts within the octave, including St. Laurence, the texts of which were taken from the Common of Martyrs (see example 9, p. 24) and, later on, the Transfiguration of the Lord, which in the Kalendar of Humbert is not yet celebrated on August 6<sup>th</sup>, but which in later versions of the Dominican Office will include the Prudentius Vespers hymn *Quicumque Christum quæritis* (example 10, p. 24) and the Lauds hymn *Amor Jesu dulcissime* of St. Bernard of Clairvaux.<sup>68</sup>

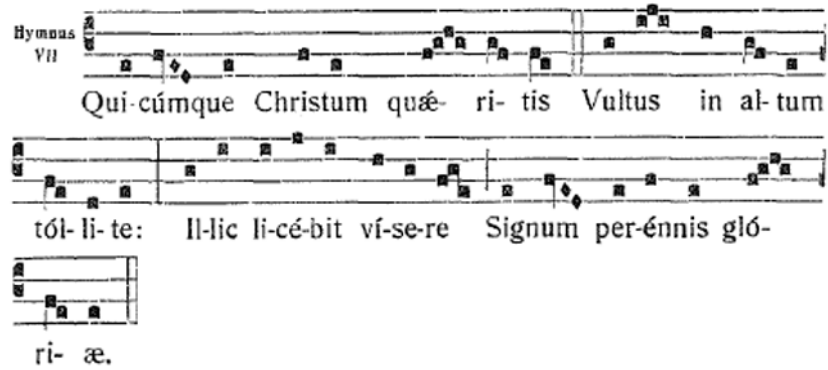
**Example 22 - *Deus tuorum militum* (1034/10037, AG 894)**



**Example 23 - *Quicumque Christum quæritis* (1034/10104, AG 887)**

<sup>67</sup> See Byrnes, 668.

<sup>68</sup> These hymns are included in the 1640 Dominican breviary of Rudolfius, although they may also in earlier 16<sup>th</sup> and 17<sup>th</sup> century editions. They do not appear in the 1481 Dominican breviary, but are included in the 1568 *Breviarium Romanum*.

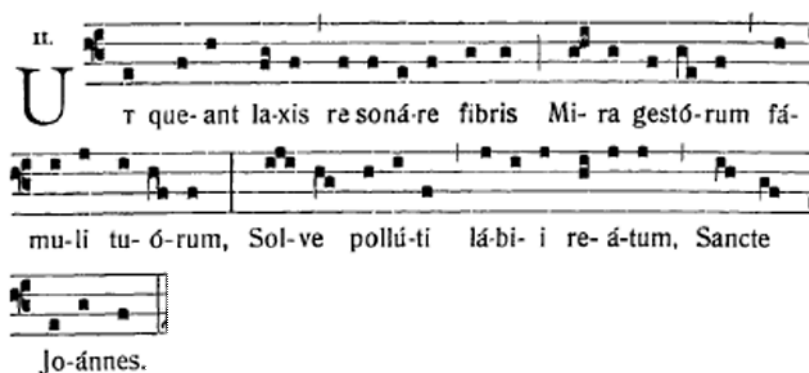


The Roman version of the Vespers hymn *Ut queant laxis resonare fibris* of the Nativity of St. John the Baptist is popularly known as the origin of the “Do [Ut]/Re/Mi” system of solfege which is adapted from the opening syllable of the six lines of the hymn. The hymn is sung to a different melody in the Dominican rite that does not employ the same opening pitches for each line, although certain phrases are similar.

**Example 24** - *Ut queant laxis resonare fibris* [Dominican] (2005/20028, AG 825)

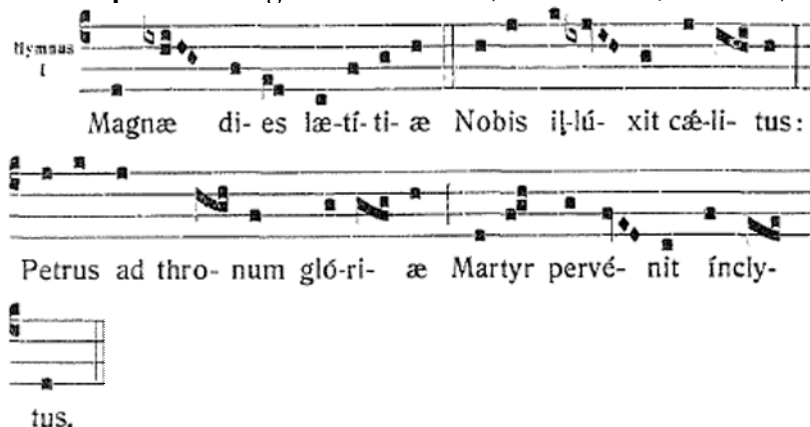


**Example 25 - *Ut queant laxis resonare fibris* (20028, Antiphonale Romanum 619)<sup>69</sup>**



The feast of St. Peter Martyr, a Dominican friar who was martyred in 1252 and canonized in 1253, has three proper hymns that are set to a tune used exclusively for these hymns in the Dominican repertoire: *Magnæ dies lætitiæ*, for Vespers, *Adest triumphus nobilis* for Matins, and *Exsúltet claro sídere* for Lauds. The texts are ascribed to the friar Hugo Borgognoni, O.P.,<sup>70</sup> a contemporary of St. Peter Martyr, and they must have been written soon after his death as they are included in the Humbert codex that was compiled just several years later. As the melody is not employed elsewhere in the repertoire, it is likely that it is a mid-thirteenth century composition.

**Example 26 - *Magnæ dies lætitiæ* (1004/10075, AG 779)**



<sup>69</sup> *Antiphonale Sacrosanctæ Romanæ Ecclesiæ Pro Diurnis Horis*, (Romae: Typis Polyglottis Vaticanis, 1912), p. 619.

<sup>70</sup> See Byrnes, 668.

## Hymns of the Common of Saints

For feasts without proper hymns, the hymn is selected from the Common based on the category of the saint (Apostle, Martyr, etc.) and the rank of the feast being celebrated.<sup>71</sup> In the Office of Humbert, feasts are given the ranks of *Memory*, *3 Lessons* (referring to the proper lessons assigned for Matins), *Simplex*, *Semiduplex*, *Duplex*, and *Totum Duplex*. The categories of feasts available in the Common are *Unius vel Plurium Apostolorum* (One or Several Apostles), *Unius Martyris* (One Martyr), *Plurimorum Martyrum* (Many Martyrs), *Unius Virginis* (One Virgin), *Unius Confessoris* (One Confessor, i.e. priest or bishop who is not a martyr), *In Festis Beatae Mariae Virginis* (for feasts of the Blessed Virgin Mary), and *In Dedicatione Ecclesiae* (Dedication of a Church). Table 2 lists all of the hymns from the Common given in Humbert:

**Table 2 - Hymns from the Common of Saints**

Meter	Tune ID	Text ID	Incipit	Occasion	Office	AG	SS XIV L1
ttc	3001	30001	Anguláris fundaméntum	In Dedicatione Ecclesiae et in Anniversario Eiusdem	L	021*	320r
ttc	3001	30003	Urbs beáta Jerúsalem <sup>72</sup>	In Dedicatione Ecclesiae	V & M	18*	320r; 323r
id	1007	10090	O gloriósa Dómina	In Festis B. Mariae V.	L	008*	320r
id	1011	10090	O gloriósa Dómina	In Festis B. Mariae V.	L	008*	322v
id	1007	10102	Quem terra pontus æthera	In Festis B. Mariae V.	M	186 (MG)	320r; 323r
tdb	6001	60001	Ave, maris stella	In Festis B. Mariae V.	V	005*	320r; 323r
id	1037	10059	Jam lucis orto sídere	In festis totis duplicibus & duplicibus	P		322r; 323r
id	1036	10059	Jam lucis orto sídere	In festo duplia	P		322r; 323r
id	1024	10059	Jam lucis orto sídere	In festo semiduplia	P		322r; 323r
id	1050	10059	Jam lucis orto sídere	In festo trium lectionum	P		323r
id	1023	10059	Jam lucis orto sídere	Infra octavas	P		322r; 323r
id	1049	10059	Jam lucis orto sídere	Tempore Paschali in Feriis et Semiduplicibus	P	144	319v; 322v

<sup>71</sup> See section 2, “In Officio de Sanctis”, in Appendix 1.

<sup>72</sup> This hymn is found in the modern Dominican books as *Urbs Jerúsalem beáta*.

				et infra			
id	1011	10102	Quem terra pontus æthera	Officium B.M.V. in Sabbato	M		322r; 323r
tdb	6001	60001	Ave, maris stella	Officium B.M.V. in Sabbato	V	130*	322r; 323r
ag	4004	40007	Sanctorum meritis inlyta gaudia	Plurimorum Martyrum	V & M	060*	321v; 323r
ag	4002	40007	Sanctorum meritis inlyta gaudia	Plurimorum Martyrum	V & M	062*	321v; 323r
id	1024	10007	Ætérna Christi múnera, et Mátyrum victórias	Plurimorum Martyrum	L	067*	320r; 320v; 322r
id	1036	10064	Jesu Redémptor ómniū	Unius Confessoris	L		320r
sa	2001	20012	Iste Conféssor Dómini sacrátus	Unius Confessoris	V	074*	322r; 323r
sa	2002	20012	Iste Conféssor Dómini sacrátus	Unius Confessoris	V	076*	322r; 323r
sa	2010	20012	Iste Conféssor Dómini sacrátus	Unius Confessoris	V	077*	322r; 323r
id		10037	Deus tuórum mīlitum	Unius Martyris	V & M	047*	321v (unnoted)
id		10078	Martyr Dei qui únicum	Unius Martyris	L	052*	321v (unnoted)
id		10042	Exsúltet cælum láudibus	Unius vel Plurium Apostolorum	V & M	032*	321v (unnoted)
id		10006	Ætérna Christi múnera, Apostolórum glóriam	Unius vel Plurium Apostolorum sive Unius Evangelistæ T.P.	L	115*	321v (unnoted)
id	1024	10067	Jesu, coróna vírginum	Unius Virginis	L	097*	322r
sa	2010	20029	Vírginis proles, opiféxque Matris	Unius Virginis	V & M	092*	322r
sa	2002	20029	Vírginis proles, opiféxque Matris	Unius Virginis	V & M	091*	322r; 323r

In the “SS XIV L1” column, which lists the folio numbers of the Humbert codex, several hymns are marked as “unnoted” – for these, only texts are given in the Humbert manuscript, and the melody must be chosen from those available for hymns of the same meter. These four hymns are in iambic dimeter, and their melodies can thus be easily taken from those available for the Prime hymn *Jam lucis orto sídere*, which offers melodies for each of the different feast ranks. For purposes of comparison, I have included also the rubrics and chant assignments for two twentieth-century Dominican chant books. The 1900 Vesperale (VF), because it does not include the office of Prime and thus cannot give the melodies



for *Jam lucis*, instead gives all of the settings for the Common of Martyr's Vespers hymn *Deus tuorum militum*. The 1933 Antiphonarium (AG) also offers these melodies for *Deus tuorum militum*, noting in the *De tono Hymnorum* section of the rubrics that for feasts without a proper hymn melody, "at the actual *hours* [Prime, Terce, Sext, and None] and at *Compline* the melody is taken from the Common of the First Vespers of one Martyr."<sup>73</sup>

**Example 27 - *Deus tuorum militum* (1037/10037, AG 46\*)**

Hymnus VII

De-us tu-orum mí-li- tum Coróna, sors et præmi- um,  
Laudes canéntes Már- ty-ris Absól- ve ne-xu crími- nis.

Melodic ID#	Classification and fol. of <i>Jam lucis</i> in Humbert	Classification and page of <i>Deus tuorum</i> in VF	Classification and page of <i>Deus tuorum</i> in AG
1037	In festis totis duplicibus & duplicibus (322r)	In Festo Solemni unius Martyris (etiam Tempore Paschali et infra Octavas Solemnes). (799)	In Festo I classis unius Martyris (etiam Tempore Paschali, et infra Octavas Solemnes et supra). (46*)

**Example 28 - *Deus tuorum militum* (1024/10037, AG 47\*)**

Hymnus IV

De- us tu- ó-rum mí- li- tum Coróna, sors et præ-  
mi- um, Laudes ca- néntes Már-ty- ris Absólve ne- xu  
crí-mi- nis. 2.

1024	In festo semiduplicia	In Festo S. Vincentii Martyris, nisi Patronus Loci aut Ecclesiæ nostræ	In Festo II classis præterquam Tempore
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<sup>73</sup> *Antiphonarium Sacri Ordinis Prædicatorum pro diurnis horis*, (Rome: In Hospitio Magistri Ordinis, 1933), p. 15: "Ad *Horas* vero et *Completorium* toni communes adhibentur, qui ad I Vesperas unius Martyris..." For the complete rubrics from the Antiphonarium, see appendix I.

	(322r)	Titulus fuerit, et in Festo unius Martyris ejusdem dignitatis (præterquam Tempore Paschali et per Octavas Solemnes, quæ proprium ejusdem metri tonum habuerint) (802)	Paschali, et infra Octavas Solemnes et supra, quæ proprium ejusdem metri tonum habuerint. (47*)
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**Example 29 - *Deus tuorum militum* (1036/10037, AG 48\*)**

Hymnus VII

De-us tu-órum mí-li-tum Coróna, sors et præmi-um,  
Laudes canéntes Már-ty-ris Absólve ne-xu crí-mi-nis.

1036	In festo simplia (322r)	In Festo Toto duplici communi unius Martyris, et quando in Sabbato aut in Dominica fit Officium de uno Martyre sub ritu Duplici (præterquam Tempore Paschali ...). (803) (See also a rubric on p. 806: "Si vero Festum Simplex in Sabbato per annum Vesperas habuerit, cantetur Hymnus prædictus ut in Festo Toto Duplici communi, pag. 803.")	In Festo Toto Duplici Communi præterquam Tempore Paschali, et per Octavas Solemnes et supra, quæ proprium ejusdem metri tonum habuerint. (48*)
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**Example 30 - *Deus tuorum militum* (1050/10037, AG 49\*)**

Hymnus VIII

De-us tu-órum mí-li-tum Coróna, sors et præmi-um,  
Laudes canéntes Már-ty-ris Absólve nexu crími-nis.

1050	In festo trium lectionum (323r)	In Festo Simplici unius Martyris (præterquam...) ... Etiam modo cantetur in Festo Trium Lectionum extra Tempus Paschale. (806, 807)	In Festo Semiduplici et Simplici præterquam...; Et in Festo Trium Lectionum extra Tempus Paschale. (49*)
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The connection between the liturgical rank of a melody and its musical range has already been mentioned, but although this element is important in analysis, particularly when the difference in range is quite dramatic between two compositions, its usefulness for understanding the rank and character of various melodies is somewhat limited when these settings occupy a similar range. Of the

four settings of *Deus tuorum* just given, three have the range of an octave (1037, 1024, and 1050) and one the range of a ninth (1036). What seems to distinguish the melodies for the purposes of hierarchic classification seems not to be the melodic range but the relative use of multiple-note neumes and the tessitura of the melody (the notes of the full range that the melody most utilizes).

In iambic dimeter texts, there are 32 syllables that must be set to music. In the totum duplex melody, 1037, 18 syllables receive one note, 10 have two-note neumes, and 4 have three-note neumes. For the semiduplex melody 1024, 19 syllables have one note, 4 have two, and 9 have three-note neumes. For the simplex melody 1036, 23 syllables have one note, 7 have two notes, and 2 have three note neumes. For the *trium lectionum* 1050, 27 have one note, 4 have two notes, and 1 has a three-note neume. There is thus clearly a progression of musical complexity and length from the lowest ranked melody to the highest.

We should not assert that melody 1037 is “more solemn” than melody 1024 on this basis alone, however, for although they are ranked differently they have a similar proportion of longer neumes. To compare these melodies in more depth, it should first be pointed out that 1037 is in the authentic mixolydian mode with a final on G, whereas 1024 is in the plagal phrygian with a final on E. The plagal modes often place more emphasis on the lower range than do the authentic modes, and this case is no exception. Whereas the authentic 1037 only goes once below the final, at the beginning of the third phrase, the plagal 1024 sounds the D below the final E six times and the lower C once. Both melodies place the highest proportion of notes on the dominant, respectively d and A; however, melody 1037 rises above the dominant 12 times, eight times sounding e and four times sounding f, while melody 1024 only goes above the dominant 6

times, with four soundings of B and two of c. Thus, although these melodies have an identical range, the higher ranked melody utilizes the upper portion of its range much more extensively.

Although melody 1036, for simplex feasts, has the largest outer range of the four, it remains mostly confined to the tessitura from its authentic mixolydian final of G to the dominant d, going above the dominant only four times and below the final just once. It may be noted that in this melody the pitch B, the major third above the final, is sung most frequently, following in repetition by the dominant. A comparison of this melody with the totum duplex melody 1037 further emphasizes the importance of the tessitura of a melody, and it can thus be seen that tessitura is not based simply on mode, as both 1036 and 1037 are in the authentic mixolydian.

The plagal mixolydian melody 1050, used for *Trium Lectionum* feasts, is even more subdued, reserving most of its notes for the range of a fourth above and a second below the final, and rising just once above the c dominant.

Our examination of these melodies provides a fine opportunity for analyzing the musical form of these hymns, as they present several different melodic structural approaches to setting the four-line iambic dimeter strophe. In *Gregorian Chant*, Willi Apel describes several patterns for hymn melodies: most have four unrelated phrases, which he signifies as abcd, while others partially or fully repeat one or two of the phrases, with structures such as abca, aabc, aaba, and abab.<sup>74</sup> Sometimes a phrase will be repeated in a modified form, or will start in a novel manner but end with a “musical rhyme” or repeated melodic idea at the end of a phrase. To expand upon the techniques described by Apel, it can

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<sup>74</sup> Apel, 426-427.

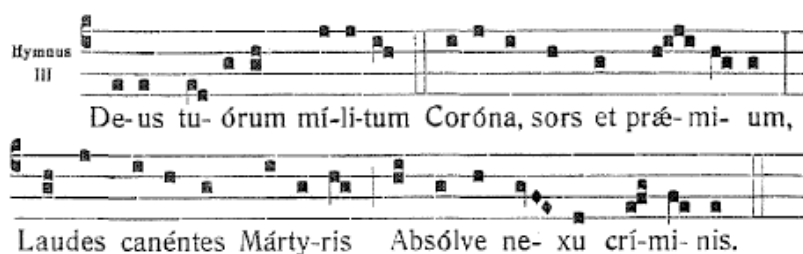
also be helpful to notice what pitch each phrase begins and ends on, as interesting patterns can emerge from this analysis as well.

Melody 1037 (above p. 41) is in the ABCD form; the phrases begin on G, b, F, f, and end on d, G, d, G. Melody 1024 (above p. 41) is in a rhymed ABA'B' form: the first and third phrases begin with different notes for the first three syllables but are identical for the rest of the phrase; the second and fourth phrases are identical save for the use of a two-note neume on the fourth syllable in the second phrase and a three-note neume for that syllable in the fourth phrase. The phrases begin on a,D,E,D and end on a,E,a,E. The final notes of the phrases of these two hymns thus follow a similar dominant-tonic pattern.

Melody 1036 (above p. 42) is in a ABCB' form: the second and third phrases begin differently but have a melodic rhyme, although the penultimate note rises to A in the second phrase and descends to F in the final line. The phrases begin with G,B,d,G and end with d,G,B,G. Melody 1050 is in the ABCD form and lacks melodic repetition. The phrases begin with G,c,a,D and end with a,b,F,G.

One more setting of this hymn (*Iam lucis* in Humbert and *Deus tuorum* in AG) is worthy of comment also. This melody is in the ABCD form; the phrases begin with E,b,G,a and end with A,G,G,E. This hymn is musically related to—or perhaps based on—*Pange lingua gloriosi, Proelium* (see example 3, p. 16).

**Example 31 - *Deus tuorum militum* (1023/10037, AG 49\*)**



1023	Infra octavas (322r)	In Festo Duplici unius Martyris (præterquam in Sabbato, Dominica, Tempore Paschali...). (805)	In Festo Duplici unius Martyris præterquam... (49*)
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These melodies are also used for the hymn for Lauds of the Common of One Martyr, *Martyr Dei qui únicum*, and for the Vespers and Lauds hymns of the Common of One or Several Apostles, *Exsúltet cælum láudibus* and *Æténa Christi mún-nera, Apostolórum glóriam*, the texts of which are also in iambic dimeter. We note also that the classifications given in the two twentieth-century books are quite different from Humbert's. Although the development of the feast ranking through the centuries is beyond the scope of this paper, it may be helpful to note that the 1933 Antiphonarium follows the radically revised ranking system that Pius X introduced to the Roman rite and that was subsequently imposed upon the Dominicans in 1923, which implemented rankings such as "first" and "second class" Totum Duplex feasts, as can be seen in the rubrics for the first two hymn settings.

For hymns in meters other than iambic dimeter there are also various melodies for different feast ranks. Vespers for the Common of Confessors, for instance, features three different melodies for the Sapphic adonic hymn *Iste Confessor Dómini sacrátus*. It may be noted that the following settings each have small "quarter bars" extending usually from the bottom staff-line and sometimes

from other heights; these bars indicate that the note or phrase that immediately precedes the bar is to be slightly extended or lengthened.<sup>75</sup> A quarter bar can appear higher or lower on the staff facing up or down depending on the pitch of the notes it affects. Quarter bars are particularly prominent in Sapphic hymns to emphasize the middle caesura in each phrase.

The first melody, 2001, is given in Humbert as “*In festo semiduplici unius confessori*” (fol. 322r) and in AG as “*In Festo Toto Duplici*” (74\*):

**Example 32 - *Iste Confessor Dómini sacrátus* (2001 / 20012, AG 74\*)**



The next melody, 2002, which begins with the same opening pitches as melody 2001, is given in Humbert as “*In festo simplia*” (322r) and in AG as “*In Festo Duplici*” (AG 76\*):

<sup>75</sup> Quarter bars appear in H and B and have been reproduced faithfully in our transcriptions.

**Example 33 - *Iste Confessor Dómini sacrátus* (2002/20012, AG 76\*)**

Hymnus

Iste Confés-sor Dómi-ni sacrá-tus, Festa plebs cu-jus

cé-lebrat per orbem, Hódi-e læ-tus mé-ru-it secré-ta

Scánde-re. cæ-li.

The final melody is 2010, given in Humbert as “In festo trium lectionum” and in AG as “In Festo Semiduplici et infra.” (AG 77\*). Incidentally, this same melody and text was also used for the feast of St. Remigius on October 1<sup>st</sup>:

**Example 34 - *Iste Confessor Dómini sacrátus* (2010/20010, AG 77\*)**

Hymnus VIII

I- ste Confessor Dómi-ni sacrá-tus, Fe- sta plebs

cu- jus cé-lebrat per orbem, Hódi-e læ- tus mé-ru-it se-

cré-ta Scánde-re cæ-li.

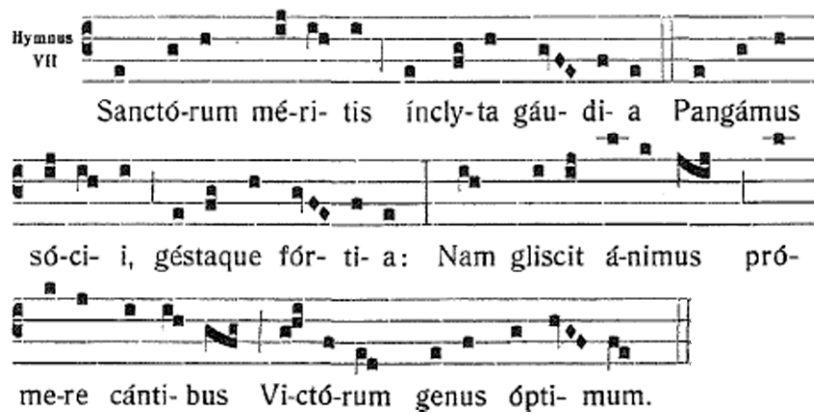
*Virginis proles, opiféxque Matris*, the Vespers hymn from the Common of Virgins, is also in the Sapphic meter, and although the version with melody 2001 (AG 89\*) is not given in Humbert, the rubrics for the other two melodies match those of the Common of Confessors. Incidentally, in the Humbert repertoire there are only two other melodies employed for the Sapphic adonic meter, 2007



of the Matins hymn for ferial days (see example 2 above), and 2005, of the hymns for the Nativity of St. John the Baptist (see example 24 above).

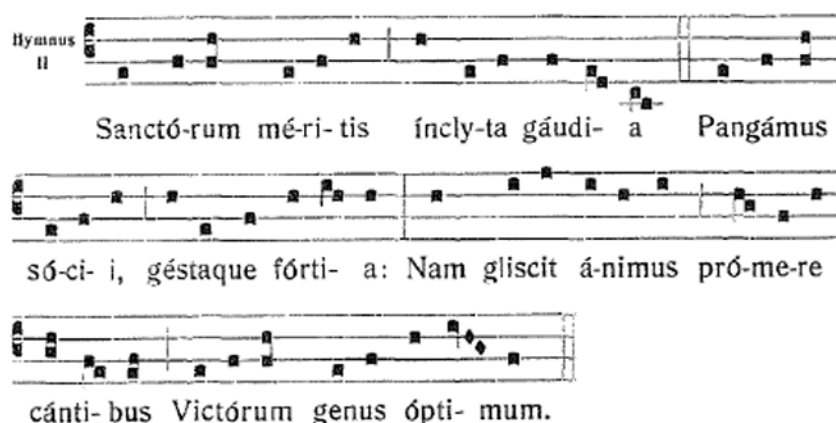
*Sanctorum meritis inclyta gaudia*, the Vespers hymn from the Common of Many Martyrs in the asclepiadic glyconic meter, has only two settings: 4004, given in Humbert for *Trium Lectionum* feasts (321v) and in AG for *Totum Duplex* feasts (60\*):

**Example 35 - *Sanctorum meritis inclyta gaudia* (4004/40007, AG 60\*)**



This melody has the unusually large range of a ninth, significantly wider than the sixth of melody 4002, also given in Humbert (321v) and employed in AG “In Festo Duplici et infra” (62\*). In other respects, such as in the use of three-note neumes, the more solemn melody is distinguished from the less solemn, similar to the phenomenon described above.

**Example 36 - *Sanctorum meritis inclyta gaudia* (4002/40007, AG 62\*)**



**Hymns of the Breviary-Antiphony of the Four Friars**

The most important pre-Humbertian manuscript source of the Divine Office is the Breviary-Antiphony *Santa Sabina XIV L2* (B). Philip Gleeson, O.P., has argued that this manuscript dates from the early 1250s and represents the reform effort of the Four Friars,<sup>76</sup> although the hymn repertoire presented in it may reflect earlier practices of the Order. The following table lists the hymns which appear with a different melody than in H, except for *Iesu quadragenariae*, *Quod chorus vatun venerandus olim*, *O quam glorifica luce coruscas*, and *Adnue Christe saeculorum Domine*, which do not appear at all in H.

M	Tune ID	Text ID	Incipit	Occasion	Office	AG	SS XIV L2
id	Cf. 1027	10135	Iesu quadragenariae	Quadragesimæ	L		291rb1
id	1057 <sup>77</sup>	10003	Ad cenam Agni pròvidi	Ferialis de Resurrectionis	V		293ra1
id	1057	10019	Aurora lucis rutilat	Ferialis de Resurrectionis	M		293ra2
id	1057	10110	Sermone blando Angelus	Ferialis de Resurrectionis	L		293ra3
id	1008	10058	Jam Christus astra ascenderat	In Festo Pentecostes	M		293vb1

<sup>76</sup> Phillip Gleeson, O.P., "Dominican liturgical Manuscripts from before 1254," *Analecta Fratrum Praedicatorum* 42 (1972), p. 81 – 135.

<sup>77</sup> Cf. melody 1049

id	1008	10053	Impleta gaudent viscera	In Festo Pentecostes	L		293vb2
ttc	3007	30003	Urbs beáta Jerúsalem	In Dedicatione Ecclesiae et in Anniversario Ejusdem	V & M		294rb2
ttc	3007	30001	Anguláris fundaméntum	In Dedicatione Ecclesiae et in Anniversario Ejusdem	L		294va
sa	2001	20030	Quod chorus vatum venerandus olim	In Festo Purificatione	V		295ra1
ttc	3002	Cf. 30008	Crux fidelis inter omnes	In Inventione Sanctae Crucis	L	Cf. 31	295vb1; cf. 292ra
it	5002	50001	Aúrea luce et decóre róseo	SS. Apostolorum Petri et Pauli In Octavo	V & M	Cf. 839; 842	296vb1
id	1056	10047	Gaude Mater Ecclésia, Laetam agens memoriam	S. Dominici	I V		297rb1
id	1056	10086	Novus athleta Domini	S. Dominici	M		297rb2
id	1056	10051	Hymnum novae lætitiæ Dulci productum cantico	S. Dominici	L		297va1
t3c	7003	70002	O quam glorifica luce coruscas	In Assumptione Beate Mariae virginis	V		297va2
t3c	7002	70002	O quam glorifica luce coruscas	In Assumptione Beate Mariae virginis In ferialis octavas cantus			297vb
ttc	3009	30009	Magne Pater Augustíne	S. Augustini Episc. Conf. Et Eccl. Doct.	V		298ra
id	1056	10024	Cæli cives appláudite	S. Augustini Episc. Conf. Et Eccl. Doct.	L		298rb
it	5001	50007	Adnue Christe saeculorum Domine	Unius vel Plurium Apostolorum	V		299rb1
id	1037	10006	Ætérna Christi múnera, Apostolórurum glóriam	Unius vel Plurium Apostolorum	L <sup>78</sup>	035*	299rb2
id	1023	10042	Exsúltet cælum láudibus	Unius vel Plurium Apostolorum			299va1
id	1058	10037	Deus tuórum mílitum	Unius Martyris	V & M		299vb (semiduplex)
id	1036	10037	Deus tuórum mílitum	Unius Martyris	V & M	048*	300ra2

<sup>78</sup> Solemnities.

id	1036	10148	Rex gloriose martyrum	Plurimorum Martyrum	L		300va1
id	1024	10064	Jesu Redemptor omnium	Unius Confessoris	L	082*	300vb2 (semiduplici)
id	1036	10067	Jesu coróna vírginum	Unius Virginis	L	Cf. 097*	301rb (simplici)
id	1050	10037	Deus tuórum mílitum	Unius Martyris	V & M	049*	301va <sup>79</sup>
id	1042	10059	Jam lucis orto sídere	Cantus in octavis			301vb2
id	1011	10059	Jam lucis orto sídere	Officium B.M.V. in Sabbato	P, T, S, N		302rb1

The melody given for ferial performance of the three Easter hymns is a variation on melody 1049, which, as discussed above (example 14, p. 30) was used for the hymns of the little hours during the Easter season. In the Breviary-Antiphonary (B), then, the texts of the Easter hymns were used on ferial days with the paschal-ferial melody, rather than using the Sunday melody (1008) throughout the season as in Humbert (H).

The Matins and Lauds hymns for Pentecost retain the Easter-dominical melody (1008), rather than taking on the proper Pentecost melody (1035) as they do in H. *Beata nobis gáudia*, the Pentecost Vespers hymn, however, uses the special Pentecost melody in both H and B.

The two hymns for the Dedication of a Church have a proper melody (3007) in B that does not appear in H:

<sup>79</sup> Listed as *Trium Lectionum*, given with the incipits for *Martyr dei qui unicum*, *Rex gloriose martyrum*, *Ihesu redemptor omnium*, *Ihesu corona virginum*, and *Iam lucis orto sydere*.

**Example 37** - *Urbs beata, Ierusalem* (3007/30003, SS XIV L2 fol. 294r)



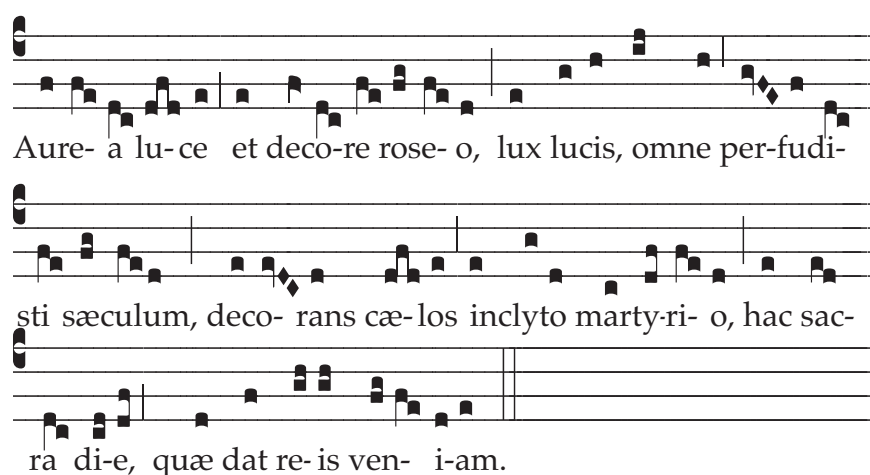
Urbs be- a-ta, Ie-ru- salem Dicta pa-cis vi- si- o,  
 Quae constru- i-tur in cæ- lis Vi- vis ex lapi-dibus,  
 Et Angelis coron-a-ta, Ut sponsata comite.

The Feast of the Purification is given a proper Vespers hymn, *Quod chorus vatum venerandus olim*, which is sung to melody 2001. This melody was given in example 32 for the Nativity of John the Baptist. In both H and B the hymns that now make up the Common of Feasts of the Blessed Virgin are given for the Feast of the Purification, so it may be that this Vespers hymn was sung frequently for feasts of Mary.

For the Feast of the Finding of the Holy Cross (3 May), B gives *Crux fidelis inter omnes* for Lauds, unlike H which gives *Originale crimen necans in Cruce*. *Crux fidelis* is made up of verses from *Lustris sex*, the Fortunatus Passion-tide hymn, and shares the melody (3002) of *Pange Lingua* and *Lustris sex*.

For the Feast of Sts. Peter and Paul, B gives a distinct melody (5002) for *Aúrea luce et decóre róseo* that is to be used “in octavo,” that is, for each day of the octave. We noted earlier that every other iambic trimeter hymn in both B and H is sung to the same melody (5001), given above in example 5. One of the hymn texts that appears exclusively in B, *Adnue Christe saeculorum Domine* for the Common of Several Apostles, is given in B to melody 5001.

**Example 38** - *Aúrea luce et decóre róseo* (5002/50001, SS XIV L2 fol. 296v)



For the Feast of St. Dominic, B gives a different melody (1056) for the three hymns than is given in H (1034). The manuscript itself has been edited to conform with H, although the original melody is still discernable: the original melody for *Gaude Mater Ecclésia* of Vespers has been scratched out and replaced with the H melody; the melody for *Novus athleta Domini* of Matins has been scratched out and left blank; and the original melody for *Hymnum novæ lætitiæ* of Lauds has been left in its original version, which is transcribed below. Although one cannot be sure what would have motivated Humbert to abandon this melody, it may be noted that the early melody is in the F-(major)-mode, as is characteristic of many late medieval hymn compositions.<sup>80</sup> In the hymn repertoire of H there are no melodies in this mode, which may indicate that Humbert disliked the new style of hymn melodies, although the F mode is used by other genres of chants in Humbert, such as in the Alleluia verse for St. Dominic, *Pie pater Dominice*.<sup>81</sup>

<sup>80</sup> The melodies have the final on F and frequently make use of B-flat, thus developing a sort of “major” tonality. Many of the later hymns added to the repertoire are in this mode.

<sup>81</sup> *Graduale juxta ritum Sacri Ordinis Praedicatorum*, (Rome: Santa Sabina, 1950), 534.

**Example 39** - *Gaude Mater Ecclésia, Laetam* (1056/10047, SS XIV L2, fol. 297b)<sup>82</sup>



Whereas in H and the later tradition the melody of the feast is to be used throughout the octave, in B at least two important feasts are given a special melody to be used in the octave: Sts. Peter and Paul, as previously mentioned, and the Feast of the Assumption, which in B has one melody (7003) for the Vespers hymn *O quam glorifica luce coruscas* and another (7002) assigned “In ferialis octavas cantus.” Neither of these melodies, nor indeed the hymn itself, appear in H or in later Dominican books.

<sup>82</sup> The hollow notes in this transcription denote a reconstruction of the melody; the transcription done by the present author had only seven syllables-neumes for the second and third phrase, and there has not yet been an opportunity to consult the manuscript again to see from whence the error comes. In this transcription, the Dominican custom regarding flats has been followed; i.e., a flat applies until the end of a line unless cancelled by a natural.

Example 40 - *O quam glorifica luce coruscas* (7003/70002, SS XIV L2, fol. 297v)

7003/70002; SS XIV L2, fol. 297v

O quam glo- ri-fica luce corus-cas, stirpis Davidi-cæ re-gi-

a proles, sublimis residens, virgo Mari- a, supra cæ-li-genas

ætheris omnes.

Example 41 - *O quam glorifica luce coruscas* [In ferialis octavas cantus]  
(7002/70002, SS XIV L2, fol. 297v)

7002/70002; SS XIV L2, fol. 297v

O quam glori- fica luce coruscas, stirpis Davidicæ re- gi- a

proles, sublimis residens, virgo Mari- a, supra cæ-li-ge-

nas ætheris omnes.

The special melody of St. Dominic (1056) also appears in B for the Lauds hymn of St. Augustine, *Cæli cives appláudite*. St. Augustine's Vespers hymn, *Magne Pater Augustíne*, which in H is set to the *Pange Lingua* melody, also appears with a distinct melody in B. The melody used in H for St. Augustine (1042)



appears in B (301v) as a setting of *Iam lucis orto sidere* with the rubric “Cantus in octavis.”<sup>83</sup>

In light of our extended discussion of the feast ranking system of H, it may be helpful to note that the rubrics of B show that it was established before Humbert’s reform. On fol. 300v, the Lauds hymn of the Common of One Confessor, *Jesu Redemptor omnium*, is set to melody 1024 with the rubric “semiduplici.” On fol. 301r, *Jesu corona virginum* from Lauds for One Virgin is set to melody 1036 with the rank “simplici.” Finally, on fol. 301v, *Deus tuorum militum* appears with melody 1050 and the rank *Trium Lectionum*.

Although the differences between H and B are subtle, it is nevertheless clear that Humbert made a significant reform and standardization of the early hymn repertoire. It is a testament to Humbert’s success that his hymnal has never been substantially altered other than for the introduction of new hymns to the repertoire.

### Hymns of the Poissy Antiphonal

A comparison of the hymnarium of the Humbert codex with an early fourteenth-century antiphonal (perhaps from 1334)<sup>84</sup> of Dominican nuns from

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<sup>83</sup> The *Iam lucis orto sidere* melody which appears with the assignment “Infra octavas” in H, (1023, discussed above with example 31) also appears in B (302r), although I failed to note whether it shared this specific ranking assignment.

<sup>84</sup> Melbourne, State Library \*096.1/R66A, described by John Stinson, “The Poissy Antiphonal: a Major Source of Late Medieval Chant” in *La Trobe Library Journal*, vol. 13, nos. 51 & 52 (1993), 50 – 59. Stinson points out the following regarding the dating of the manuscript (p. 59, note 3): “the earliest date of the manuscript, on liturgical and codicological grounds, could be 1323 (the year in which Aquinas was canonized), but 1334 is more likely, as the first Office for the new saint was found to be unsatisfactory, and a second Office, the one contained in the Poissy Antiphonal, was approved by the Chapter General of the Dominican Order in that year. In 1334–35–36 a revision of the hymns *Quem terra pontus sidera* and *O gloriosa Domina* should insert “Maria Mater gratiae” before the last verse; these revisions were again proposed in 1378. These revisions are not reflected in the contents of the Poissy Antiphonal. A later addition was the last fascicle, which contains the Office for the Translation of St Thomas Aquinas,

Poissy allows one to observe the appropriation of new hymns to the repertoire in the relatively early liturgy of the Order. The Poissy manuscript, by “continuing to include newly-composed Dominican chant from the time of Humbert’s reform to the middle of the fourteenth century . . . provides us with an unusually well documented measure of the changes in musical taste exactly contemporary with the developments in polyphonic music at the beginning of the fourteenth century, recognized even by its contemporaries as an *Ars Nova*, a new art.”<sup>85</sup>

As mentioned above, there are 98 hymns contained in the Humbert codex hymnal, while Poissy has 106 hymns. The feasts included in Poissy that were not in Humbert are as follows: Corpus Christi, St. Louis, St. Thomas Aquinas, the Crown of Thorns, and an alternate office for St. Ursula.<sup>86</sup> Of the eight hymns added to the new collection, four employ new melodies: 1005 for the feast of St. Thomas, 1053 for the feast of St. Louis (Matins), and 1054 for the feasts of St. Louis (Vespers) and St. Ursula, and 1055 for the feast of St. Louis (Lauds).

**Table 3 - Hymns in the Poissy hymnal not present in Humbert**

Me ter	Melo -dic ID	Text ID	Incipit	Occasion	Hour	Poissy	AG
id	1045	10117	Te lucis ante terminum	Dom. per annum	C	400r	91
ttc	3002	30002	Pange lingua gloriosi, Corporis	In Festo Corporis Christi	V	407r	540
ag	4004	40006	Sacris solemniis juncta sint gaudia	In Festo Corporis Christi	M	407r	83 (MG)
id	1048	10130	Verbum supérnum pródiens, Nec Patris	In Festo Corporis Christi	L	407v	544
id	1005	10044	Exsultet mentis júbilo	S. Thomæ de Aquino, Conf. et Eccl. Doct. O.P.	V	409v	722

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instituted in 1369. The first Office, composed in 1328, was found to be unsatisfactory, and the chapter of 1334 ordered a new one to be written, with new chant. See Acta Cap. Gen. II. p. 224. Cited in Bonniwell. *History of the Dominican Liturgy*, p.235.” The Poissy manuscript is available in digital format on the internet: [http://www.lib.latrobe.edu.au/MMDB/images/Poissy/FOL\\_001R.htm](http://www.lib.latrobe.edu.au/MMDB/images/Poissy/FOL_001R.htm).

<sup>85</sup> John Stinson, “The Poissy Antiphonal: a Major Source of Late Medieval Chant,” *La Trobe Library Journal*, vol. 13, nos. 51 & 52 (1993), 58.

<sup>86</sup> Stinson, 58.

id	1005	10070	Lauda Mater Ecclēsia Thomæ	S. Thomæ de Aquino, Conf. et Eccl. Doct. O.P.	L	410r	726
id	1005	10123	Thomas insignis genere	S. Thomæ de Aquino, Conf. et Eccl. Doct. O.P.	M	410r	134 (MG)
id	1054	10046	Gaude mater ecclesia nove laudis preconio	S. Ludovici, Regis	V	414r	
id	1053	10085	Nova regis preconia	S. Ludovici, Regis	M	414v	
id	1055	10052	Hymnum novæ lætitiæ regi canamus omnium	S. Ludovici, Regis	L	414v	
id	1054	10045	Gaude celestis curia que virginum tot milia	St. Ursula	V	416r	
id	1059	10150	Superna mater inclyta	In Translatione S. Thomae Aquinatis	V	425r	
id	1059	10142	Iubar caelorum prodiens	In Translatione S. Thomae Aquinatis	M	425v	
id	1059	10136	Aurora pulchra rutilans	In Translatione S. Thomae Aquinatis	L	428r	

The feast of Corpus Christi was instituted for the Roman rite in 1264 by Pope Urban IV,<sup>87</sup> but was not officially adopted by the Dominicans until 1304.<sup>88</sup> The Office for the feast written by the Dominican theologian St. Thomas Aquinas contained three proper hymns that are each derived from earlier hymns, indicating the author's familiarity with the repertoire.<sup>89</sup> *Pange lingua gloriosi, Corporis*, the Vespers hymn (Poissy f. 407r, see example 3 above), is based on and shares a melody with the Fortunatus (530 – 609) hymn *Pange lingua gloriosi, Proelium*,<sup>90</sup> which, as we saw before, also served as the model for *Pange lingua gloriosæ Virginis martyrium* of St. Catherine of Alexandria.<sup>91</sup> *Sacris solemniis juncta sint gaudia*, the Corpus Christi hymn for Matins, more subtly borrows from the hymn for the Common of Several Martyrs *Sanctorum meritis inclyta gaudia* (see above, example 5), taking the rhyme and final word of the first line from its

<sup>87</sup> Francis Merishman, "Feast of Corpus Christi," *The Catholic Encyclopedia*, Volume IV. (New York: Robert Appleton Company, 1908).

<sup>88</sup> Bonniwell, 239.

<sup>89</sup> Bonniwell, 241.

<sup>90</sup> See Byrnes, 92.

<sup>91</sup> See Byrnes, 372, who dates the hymn as being not later than the 15<sup>th</sup> c. In fact, the hymn appears in Humbert (f. 421 v).

source. In the Poissy hymnal it takes on a unique melody in the repertoire (4006), which is given below, although in the 1936 *Matutinum* it is assigned to melody 4004, the melody that is used for *Sanctorum meritis inclyta gaudia*.

**Example 42** - *Sacris solemniis juncta sint gaudia* (4006/40006; Poissy fol. 407r&v)

The image displays three staves of Gregorian chant notation. The first staff begins with a C-clef and a key signature of one flat (B-flat). The melody is written in square neumes on a four-line staff. The lyrics are: "Sa-cris sol-lemni- is iuncta sint gaudi-a et ex pre-cordi- is". The second staff continues the melody and lyrics: "sonent precon- a re-cedant vetera nova sit omni- a". The third staff concludes the phrase: "cor- da vo- ces et ope-ra." The notation includes various neume values (long, short, and half-neumes) and bar lines to indicate the structure of the chant.

Finally, the laudes iambic dimeter hymn *Verbum supérnum pródiens, Nec Patris* derives from the Advent Matins hymn *Verbum supérnum pródiens, A Patre*, although in this case it does not share a melody with its source. The Corpus Christi version borrows the melody of the Ascension hymn *Ætérne Rex altíssime* (see above, example 16), whose melody is used for the hymns of the Common of Saints during Paschal Time.

St. Thomas Aquinas died in 1274 and was canonized in 1323 by Pope John XXII. The following general chapter of the Order established his feast as a Totum Duplex, and the process of the development of the Office for this feast is worth noting: "The same chapter directed that for the present the friars should use the office from the Common of a Confessor until the master-general should provide a suitable office proper to St. Thomas. This new office was apparently ready by 1328, but it was far from giving satisfaction. It was criticized both from a literary

and from a musical standpoint. So the chapter of 1335 ordered the provincials of the various provinces to have, every one of them, a new office written with appropriate plainchant, and to bring these compositions to the next chapter. Out of all these a new office was to be selected. Evidently this plan proved more satisfactory.”<sup>92</sup>

The Poissy antiphonal provides three hymns for the feast of St. Thomas. The melody (1005) used for these iambic dimeter hymns is exclusive to this feast. Two of these texts may show the influence of earlier hymns: the Vespers hymn *Exsultet mentis júbilo* is not obviously based on an earlier hymn, although it could be related to *Exsultet claro sídere*<sup>93</sup> of St. Peter Martyr. *Lauda Mater Ecclésia Thomæ* of Lauds, however, seems to be based on the hymn *Lauda Mater Ecclésia, Lauda Christi cleméntiam* of Vespers for St. Mary Magdalene (see example 20). *Thomas insignis genere* of Matins does not seem obviously textually related to other texts in the repertoire.

**Example 43 - *Lauda Mater Ecclésia Thomæ* (1005/10070; Poissy fol. 410r)**

1005/10070; Poissy fol. 410r

Lauda ma-ter ec-cle-si-a Thome fe-licem ex- itum qui per-

venit ad gaudi- a per verbi vi-te meritum.

In contrast to the hymns for the feast of St. Thomas, which all use the same melody, the hymns for St. Louis the King, canonized in 1297 by Boniface VIII, each utilize a different melody, although all are in iambic dimeter. Perhaps due

<sup>92</sup> Bonniwell, 235.

<sup>93</sup> For the melody of this hymn see example 13 above, *Magnæ dies lætitiæ Nobis illúxit cælitus*.

to the friendship between St. Louis and the Order, all three hymns are based on the hymns of St. Dominic: *Gaude mater ecclesia nove laudis preconio* of St. Louis on *Gaude Mater Ecclésia, Laetam agens memoriam* of St. Dominic (see example 21), both of Vespers, *Nova regis preconia* on *Novus athleta Domini*, both of Matins, and *Hymnum novæ lætitiæ regi canamus omnium* on *Hymnum novæ lætitiæ Dulci productum cantico*, both of Lauds. In Poissy, they appear adjacent to the hymns of St. Dominic as at this time St. Louis (8/25) is the first saint with proper hymns to appear in the Kalendar after the feast of St. Dominic (8/5). Although the feast of St. Louis was kept by the Order, these hymns seem not to have been widespread beyond the Poissy monastery; they do not appear in the Dominican printed and manuscript breviaries and chant books that I have examined.

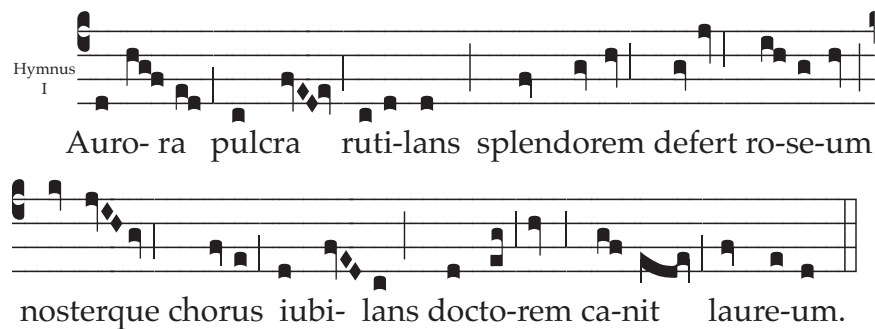
**Example 44** - *Gaude mater ecclesia nove laudis preconio* (1054/10046; Poissy fol. 414r)



The hymn *Gaude celestis curia que virginum tot milia* is given in Poissy for the feast of the 11,000 Virgins, a feast celebrating the life of St. Ursula and her companions. The melody is the same as that for the St. Louis hymn *Gaude mater ecclesia nove laudis preconio*, although it is not clear which hymn is borrowing from which. *Gaude celestis* does not appear in later Dominican manuscripts and printed books.

Appended to the Poissy manuscript, occupying folios 425-428, is an addition with the office of the Translation of St. Thomas Aquinas. This feast celebrates the transfer of the relics of St. Thomas from the Cistercian monastery of Fossa Nuova where the saint had died to the Dominican priory in Toulouse on 28 January 1369, and was instituted as a *Totum Duplex* feast by the general chapter of 1369 with the permission of Urban V.<sup>94</sup> The three hymns for the feast are in the iambic dimeter and share a melody that is uniquely used in the repertoire.<sup>95</sup> *Superna mater inclyta* is sung at Vespers, *Iubar caelorum prodiens* at Matins, and *Aurora pulchra rutilans* at Lauds; this last hymn seems to be derived from the Easter Matins hymn *Aurora lucis rutilat* (see above, example 13).

**Example 45 - *Aurora pulchra rutilans* (1059/10136; Poissy, 428r)**



### Conclusion

In this essay we have described the origins of the Order of Preachers and of their unique liturgical observances, compared the repertoire of the pre-Humbertian and Humbertian hymnals, and described the appropriation of newly composed hymns into the repertoire. The care and sensitivity with which

<sup>94</sup> See Bonniwell, 235-236. The feast was dropped by the revision of 1551, but was reintroduced in 1644, and continued to be celebrated until the revision of Bl. Hyacinthe Cormier in 1909.

<sup>95</sup> A new office was written in 1401, but the hymns remained, as can be seen from the 1481 Dominican breviary.

the Dominicans approached the singing of hymns within the context of the Divine Office has been made manifest, particularly concerning the correlation of melody and feast ranking. In certain respects, the Dominican hymnal is probably a simplification of the repertoire the friars first encountered, whether that repertoire was of monastic or secular origin, especially considering the reduction of the weekly ferial Vespers, Matins, and Lauds hymn cycle to one text sung for each hour throughout the week, although the nearly constant variation of melody balances the daily repetition of certain texts. More study remains to be done on the precise repertoire of the various rites in the medieval period, and of the post-medieval development of the repertoires, but the Dominican hymn repertoire seems to be well worth further attention.



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