



1^o **S**ignum eis xpi sty p^{er} p^{er}sonas uocibus o d^{omi}ni. T^{er}ti^o.

Symphoniae modul^o ut p^{er}sona^e & a^ula^e a^utonant^{ur}. H^{ic}

Emicat ista de mus^{ic} fundat^{ur} in u^{er}ba^e saxi. & post^{er}.

Inq^uo d^{omi}no d^{omi}ni modulae p^{er} op^{er}at^{ur} uocis. & uoc^{is}. In. fo.

John Boe, Alejandro Planchart,

Beneventanum Troporum Corpus:

Tropes of the proper of the mass:

Essays and commentary

(A-R Editions, 1994), p. 70.

Introit 37: *Terribilis est* Dedication of the Church

SOURCES

Ben 34, fol. 172v: Intrō.

Ben 35, fol. 104v, no rubric.

Ben 38, fol. 84v: Intr.

Ben 39, fols. 80v–81r: Intrō.

Ben 40, fol. 62v: Intrō

TEXT AND TRANSLATION (from Ben 39)

Intrō.

Terribilis est locus iste
hic domus dei est et porta celi
et uocabitur aula dei.

p̄s Dominus regnauit exul[tet terra]
letentur insule multe].

Terrible is this place; it is the house of God and the gate of heaven; and shall be called the court of God.

Ps. The Lord has reigned, let the earth exult, let the many islands rejoice.

TROPES IN SOUTH ITALIAN SOURCES

Ben 34

172r Dedic̄ eccl̄e.
[no further
rubric] Hic c̄elum terris (tr. 74)
TRōp. [172v] Organicis christo (tr. 75)

172v Intrō. Terribilis est

Ben 35

104v In dedicatio eccl̄e
[no further
rubric] Organicis christo (tr. 75)
[no rubric] Terribilis est

Ben 38

84r Item miss̄ cum uersi in dedicatio sc̄e marie ad
pre—sepe. Organicis christo (tr. 75)

84v Intr̄. Terribilis est

Ben 39

80v In dedic̄ eccl̄e.
ū de intrō. Organicis christo (tr. 75)
Intrō. Terribilis est

Ben 40

62r TRō in dedicat̄i
ecc̄le. [62v] Organicis christo (tr. 75)

62v Intrō Terribilis est

Urb 602

9r I[n dedic]atio[ne]
[ecclesie] H[ic celum terris] (tr. 74)

NOTES

The notation of this introit in Ben 40 is very accurate in terms of the diastemata, and it shows a number of neume forms and signs lacking in the later sources. There is one unique reading in Ben 40: the first neume of *aula* has a liquescent clivis, DC, whereas the other four graduals have a single liquescent D.

Ben 34, Ben 38, and Ben 39 give a complete psalm verse, but Ben 35 and Ben 40 give only an incipit. The verse in Ben 38 is different from that in the other sources, it reads:

C CD F F F F F G FD F EC DED
Do-mi-nus reg-na-uit de-co-rem in-du-it.

Ps. The Lord has reigned, he is clothed in beauty.

Since the incipit in Ben 40 includes the word *exultet*, there is no doubt as to which version of the psalm was intended here.

The position of the mass for the dedication is the same in all five Beneventan graduals: it follows the mass for SS. Nereus and Achilleus (12 May). This reflects a Roman tradition, found also in the six manuscripts edited in Hesbert, *Sextuplex*, whereby the calendric position of the mass was determined by the date of the dedication of the Pantheon in Rome as *Sancta Maria ad Martyres* (13 May 608). The calendric position of the dedication mass in Urb 602 also follows that tradition. In writing the dedication rubric, the scribe of Ben 38 confused the Pantheon with the better-known Constantinian basilica *Sancta Maria Maggiore*, known also as *Sancta Maria ad Praesepe*.

Trope 74: *Hic caelum terris iunguntur* 203

SOURCES

Ben 34, fol. 172r: Dedic̄ eccl̄e.

Urb 602, fol. 9r–v: I[n dedic]atio[ne ecclesie] (palimpsest)

TEXT AND TRANSLATION (from Ben 34)

Dedic̄ eccl̄e

[1] Hic c̄elum terris iunguntur et ima supernis. Terribilis est.

[2] Nexa relaxantur hic. et non nexa ligantur. Hic domus.

[3] Hęc scola doctrine uia regni semita uite. et porta.

[4] Hęc patris hec nati requies hęc flaminis almi. et uoc(a-bitur).

[1] Here heaven and earth are joined, and the depths to the heights.

Terrible is . . .

[2] Here what is joined is loosened, and what is loose is joined.

It is the house . . .

[3] Here [is] the school of doctrine, the way of the kingdom, the path of life,

And the gate . . .

[4] Here is the place of rest of the Father, the Son, and the Holy Ghost,

And shall be called . . .

TEXT AND MUSIC IN URB 602

What can be seen of text and music in Urb 602 is as follows:

[1] H[ic] / T[erribilis]

Music: *Hic, iunguntur, Terribilis*

[2] No text

Music for the entire verse, as Ben 34

[3] Et

Music for the entire verse, as Ben 34

[4] H[ec] / [al]mi / Et

Music: *hec nati requies hec*

CONCORDANCES: none

NOTES

The trope is entirely in hexameters. The presence of some internal punctuation in Ben 34, a trait not found in Beneventan sources, indicates a Montecassino exemplar for this piece.

In verse [4], the *flamen almus*, identified in the translation with the Holy Ghost, means literally "the restoring flame."

Trope 75: *Organicis Christo*

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SOURCES

Ben 34, fol. 172r-v: TRōp.

Ben 35, fol. 104v: In dedicatio ecclē

Ben 38, fol. 84r-v: Item miss̄ cum uersi in dedicatio scē marie ad pre—sepe.

Ben 39, fol. 80v: In dedic̄ ecclē. ū de intro.

Ben 40, fol. 62r-v: TRō in dedicatī ecclē.

TEXT AND TRANSLATION (from Ben 40)

TRō in dedicatī ecclē.

[1] Organicis christo persoluite uocibus odas. Terri(bi)lis).

[2] ū Simphoniē modulū ut personet aula tonantis. hic do(mus).

[3] ū Emicat ista domus fundata in uertice saxi. et por(ta).

[4] ū In que domo domini modulariter organa uocis. et uo(cabitur).

[1] Render ye songs to Christ with many voices:

Terrible is . . .

[2] So that the court of the God of thunder may resound to harmonious melodies.

It is the house . . .

[3] This house stands out, founded upon the summit of a rock,

And the gate . . .

[4] Where the multiple songs of voices are sung in the house of the Lord.

And shall be called . . .

CONCORDANCE

Italian: Vol 39, 41v.

NOTES

On the rubric of Ben 38, see the commentary to introit 37.

After verse [3] the scribe of Ben 39 began to write the music for *et uocabitur* over the cue *et porta*. In verse [4] the scribe of Ben 35 wrote a pes as the second neume of *domini* and corrected it to a clivis without erasing the ascender of the original, yielding the odd shape given in the edition. Apart from these minor lapses, the music for the trope is stable in all sources, including Vol 39.

The text of the trope is entirely in hexameters, though verse [2] is flawed (also in Vol 39). The logical connection to the introit text, while loose, is not so problematic as in many south Italian introit tropes. What is noteworthy about this text is its inclusion of terms that, individually and in combination with each other, may refer to polyphonic singing. I have deliberately translated them in a nontechnical manner, but they can be rendered otherwise: *organicis uocibus* as "polyphony," or "polyphonic voices," *symphoniae modulū* as "polyphonic songs" (though "harmonious songs" is probably closer to the intended meaning), and *organa uocis* as "vocal polyphony." Such references are commonly found in the Aquitanian repertory of tropes and proses. They point to traditions of polyphonic improvisation according to well-known rules—traditions that, with the exception of the organa of Winchester, evidently survived until the late eleventh century without needing to be written down. We have no clear evidence one way or the other concerning the use of polyphony at Benevento in the tenth and eleventh centuries, but this is not the only reference to organa in south Italian sources; see the Kyrie verses *Christe cui (cliuis) decus in aeuo* (Melnicki 47), BTC II/1, pp. 54–58, and *Deuote canentes* (Melnicki 77), BTC II/1, pp. 28–30. (On the use of such technical musical terms in tropes and proses, see Waite, "The Era of Melismatic Polyphony," and Flindell, "Der Terminus Organum.")

Verse [3], the one verse that does not refer to polyphony, may be read in a number of different ways. The translation above is as literal as possible. The verb form, *emicat*, has almost the value of an adjective here, and the whole verse can be rendered as an appositive clause, "This prominent house, founded upon the summit of a rock." It could also be that the trope writer

treated *emico* as third conjugation, leading to "May this house stand out, which is founded upon the summit of a rock."