

Fragmentology

A Journal for the Study of Medieval Manuscript Fragments

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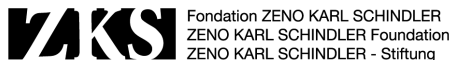
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Editorial Address:

Fragmentology
Center for Manuscript Research
University of Fribourg
Rue de l'Hôpital 4
1700 Fribourg, Switzerland.

tel: +41 26 300 90 50

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A Fragment from a Twelfth-Century Notated Breviary in the University of North Texas Music Library

Maristella Feustle, University of North Texas Music Library*
maristella.feustle@unt.edu



Abstract: Denton, University of North Texas Music Library, Music Library Chant Fragment Collection # 06-167 is a single parchment leaf with text and adiastematic neumes from a breviary containing part of the office and procession for Palm Sunday. A close study situates its production to Southern Germany in the twelfth century.

Keywords: breviary, liturgy, detached fragment

The small collection of chant fragments in the University of North Texas Music Library includes a single parchment leaf with text and adiastematic German neumes that has resided in the library since the 1970s, if not earlier. The fragment was included in the donation of the personal and professional papers of Dr. Helen Margaret Hewitt (1900–1977).¹ The Hewitt fragment ([[F-ky2q](#)] Music Library Chant Fragment Collection # 06-167) is accompanied by a one-page description by University of North Texas Music Reference Librarian Dr. Donna Arnold produced in the early 1990s. Dr. Arnold rightly notes that the text on the fragment is concerned with Palm Sunday, and posits that, while the provenance is unknown, “the

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1 The Helen Hewitt Music Research Collection, 1925–1978 at UNT includes her correspondence as well as her transcriptions from European manuscripts. Dr. Hewitt served on the faculty of what was then the School of Music at the university from 1942 until 1969. She studied Charles-Marie Widor and harmony with Nadia Boulanger at the Conservatoire américain de Fontainebleau, organ with Lynwood Farnam, and was a student of Dr. Heinrich Bessler at the University of Heidelberg. Hewitt is best known for her editions of Ottaviano Petrucci’s chanson compendia *Harmonices musices odhecaton A*, and *Canti B*.

calligraphy suggests a French, Flemish, or Swiss origin.” Since notation on staves began to evolve around the twelfth century, “the absence of lines suggests an earlier date.”

The fragment comes from a breviary, containing part of the office for Palm Sunday. Specifically, it contains texts for the hours of Matins and Lauds, as well as the beginning of the procession. The series of three (instead of four) responsories to the third nocturn implies a secular cursus. It is written in an early- to mid-twelfth century transitional hand, with the rounded *S* appearing only in at the end of words, ampersands instead of tironian *ets*, two-compartment *gs*, and a complete lack of *e-caudatae* or any indication of the *ae* diphthong. The correspondence between text, music, and musical notation point strongly to Southern Germany.

The fragment is situated in removable matting, in an archival box with the Music Library’s other manuscript fragments. It measures approximately 345 × 245 mm, with two columns of 34 lines. It is unclear when the original volume was disbound, but it has five horizontal slits for the sewing stations, and the parchment contains a round hole about 1 cm wide in the outside margin. A few smaller, irregular holes speckle the document, and the top margin shows evidence of being brushed with what may have been some type of adhesive.

Contents

R=responsory, V=responsory verse, A=antiphon, W=versicle; numbers in parenthesis refer to Cantus ID. Rubrics in **bold** typeface.

[recto a]

filios eorum et filias eorum (Jer. 3:24)

R: *salvum me fac deus quoniam* (007566)

V: *Intende anime mee* (007566a)

Dormiemus in confusione nostra [...] ipsumque laudabunt. H.
(Jer. 3:25–4:2)

R: *Noli esse mihi domine alienus* (007219)

V: *Confundantur omnes inimici mei qui* (007219a)

Hec dicit Dominus viro Iuda [...] [recto b] [...] civitates munitas.
H. (Jer. 4:3–4:5)

R: *Dominus mecum est tamquam bellator* (006521)

V: Et vim faciebant qui querebant (006521a)

A: Ancilla dixit Petro vere tu (001394)

W: Ne perdas cum impiis deus animam meam (008146)

Iohannem: In illo tempore: *Cum adpropinquasset Iesus Iherosolimis et [...] contra vos est* (Matt. 21:1)

Iohannis episcopi: *Puto res ipsa exigit...advenit* (Ps.-Ioannes Chrysostomus, *Opus imperfectum in Matthaeum*, Hom. 37, P.G. 56, 834)

R: Opprobrium factus sum nimis inimicis (007325)

V: Persequar inimicos meos et comprehendam (007325a)

Ideo ergo cum tanta gloria est ingressus [...] [verso a] [...] visibilis factus (Ps.-Ioannes Chrysostomus, Hom. 37, col. 834, cont.)

R: Deus Israel propter te sustinui (006425)

V: Deus Deus meus respice (006425a)

Quoniam.

Quando Iudei Christum [...] mater est gentium (Ps.-Chrysostomus, col. 834, cont.)

R: Ingrediente Domino in sanctam civitatem (006961)

V: Cumque audissent quia Iesus venit (006961a)

Laudes

⟨A:⟩ Dominus deus auxiliator (002405)

A: Cir[verso b]cumdantes circumdederunt (001809)

A: Iudica causam meam defende quia (003515)

A: Cum angelis et pueris fideles (001974)

A: Confundantur qui me persecuntur (001884)

Ymnus: Rex Christe factor omnium: [no notation] (008384)

Cap. Fratres: *Hoc sentite in vobis [...] servi accipiens* (Phi. 2: 5-7)

W: Eripe me de inimicis meis \et ab insurgentibus in me libera me/ (008053)

A: Turba multa quae convenerat (005256)

Collecta: *Da quesumus omnipotens [...] passione respiremus* (CO 1027)

A: Pueri hebraeorum tollentes ramos olivarum (004415)

A: Pueri hebraeorum vestimenta (004416)

A: Fulgentibus palmis prosternimur adveniente domino (002909)

A: Occurrunt turbae (004107)

While the Office for Palm Sunday features many standard chants, of the sources available on the Cantus Index (<https://cantusindex.org>), a small handful of antiphonaries come closest to containing

the same chants for the same feast, and these group around Austria, Southern Germany, and Switzerland. With the exception of the first (Klosterneuburg), they are all representatives of a monastic cursus:

Cantus Siglum: **A-KN CCI 1013**

Shelfmark: Klosterneuburg, Stiftsbibliothek, Cod. 1013

Origin: twelfth century, Klosterneuburg (double house, likely female side)

Cantus Siglum: **CH-E 611**

Shelfmark: Einsiedeln, Stiftsbibliothek, Codex 611(89)

Origin: fourteenth century, Einsiedeln Abbey, OSB

Cantus Siglum: **CH-SGs 388**

Shelfmark, St. Gallen, Stiftsbibliothek, Cod. Sang. 388

Origin: twelfth century, Abbey of St. Gall, OSB

Cantus Siglum: **CH-SGs 390**

Shelfmark, St. Gallen, Stiftsbibliothek, Cod. Sang. 390 (Hartker Antiphonar)

Origin: tenth century, Abbey of St. Gall, OSB

Cantus Siglum: **D-Ka Aug. LX**

Shelfmark: Karlsruhe, Badische Landesbibliothek, Cod. Aug. perg. 60

Origin: late twelfth century (Musical notation thirteenth/fourteenth century), Zwiefalten Abbey, OSB (double house in the twelfth century)

Cantus Siglum: **D-SI HB.I.55**

Shelfmark: Stuttgart, Württembergische Landesbibliothek, HB I 55

Origin: twelfth century, Weingarten Abbey, OSB

A comparison of the chants, indicated by their Cantus ID, in the Hewitt fragment against the corresponding part of the Palm Sunday office in these antiphonaries reveals significant similarities that support the argument of a Southern German provenance [Table 1].

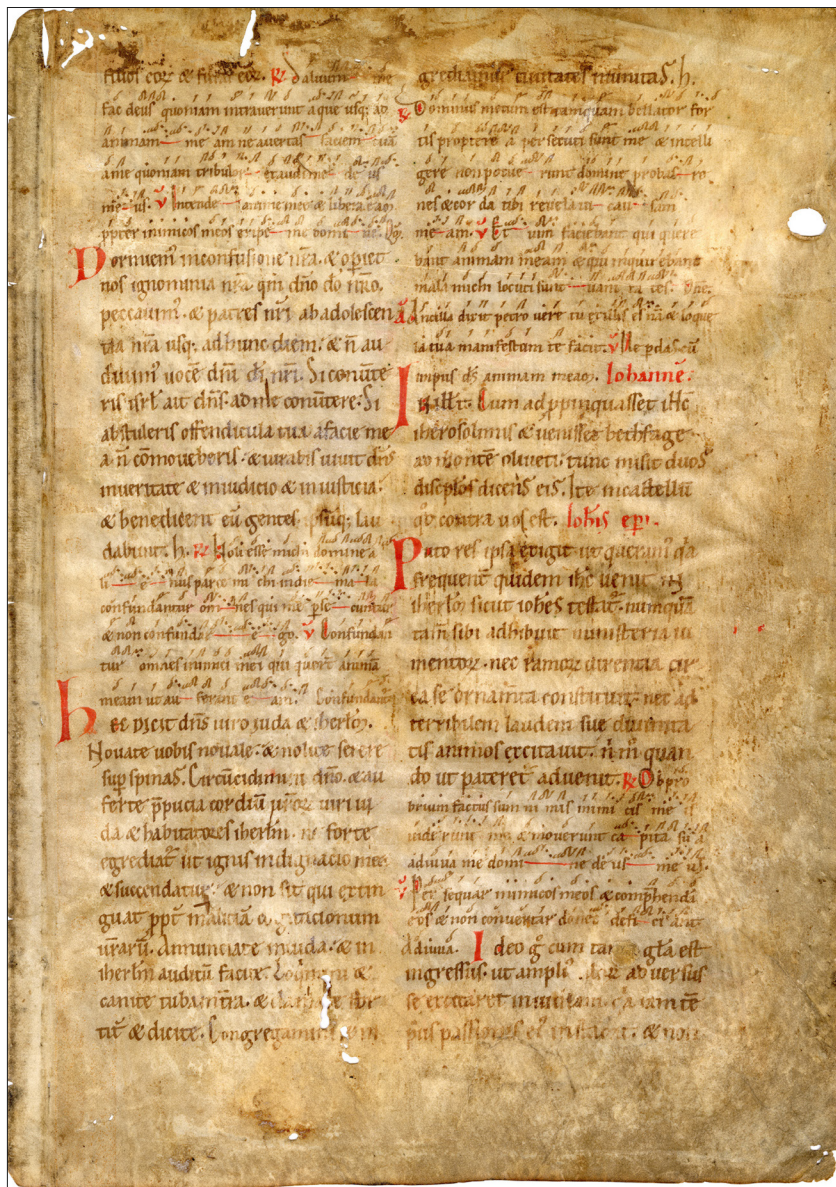


Table 1: comparison of Hewitt chants with similar series in Antiphonaries indexed in the Cantus Database.

+ = responsory with verse, where the Cantus ID for the responsory verse adds an a; e.g., 007566+ = 007566 and 007566a.

Hour/ Genre	Hewitt	A-Kn CCL 1013	CH-E 611	CH-SGs 388	CH-SGs 390	D-Ka Aug. LX	D-SI HB.I.55
Matins							
RV	007566+	007566+	007566+	007566+	007566+	007566+	007566+
			006671				
RV	007219+	007219+	007219+	007219+	007219+	007219+	007219+
				004527	004527	007346+	007346
				004932			
RV	006521+	006521+	006521+	006521+	006521+	006521+	006521+
A	001394	004932	006395				003799
W	008146	008146	003617				
RV	007325+	007325+	007325+	007325+	007325+	007325+	007325+
RV	006425+		006425+	006425+	006425+	006425	006425+
		007747+	007747+	007747+	007747+	007747+	007747+
R	006961	006961	006961	006961	006961	006961	006961
				006961b	006961b		
V	006961a	006961a	006961a	006961a	006961a	006961a	006961a
				006464+	006464+		
				006973+	006973+		
				007905+	007905+		
				006335+	006335+		
Lauds							
A	002405	002405	002405	002405	002405	002405	002405
A	001809	001809	001809	001809	001809	001809	001809
A	003515	003515	003515	003515	003515	003515	003515
A	001974	001974	001974	001974	001974	001974	001974
A	001884	001884	001884	001884	001884	001884	001884
(hymn)	008384	008384					
W	008053	008053	600798			007207	007207
						007207b	007207b
A	005256	005256	005256	005256	005256	005256	005256
				002496	002496		
Prime		001840	004527		003799	004527	004527
				004663	004663		

Terce		004415	003799	003657	003657	003799	003799
Sext		004416	004904	004904	004904	004904	004904
Nones		003142	001394			001394	001394
<i>Quando distribuuntur palme / Ad processionem</i>							
A	004415	006287	002909	002909	002909	004415	004415
A	004416	006966	004107			004416	004416
A	002909	004107	001840	001840	001840	004107	002909
A	004107	002909	004416	001983	001983	001840	004107
			005256	006464	006464	002909	001840
			004415	006973	006973		
			001974	007905	007905		
			004117	006335	006335		
				001975	001975		
				004107	004107		
				004415	004415		
			003142	003142	003142	003142	
					001852+		

These antiphonaries provide the closest cohort for the chants in the Hewitt fragment, and the Hewitt fragment largely agrees with them with regards to the chants for Matins and Lauds, with four exceptions. First, the Hewitt fragment has at Matins (third nocturn) the antiphon *Ancilla dixit Petro vere tu* (001394), which appears at Nones in the Einsiedeln and German antiphonaries. Immediately thereafter, the Hewitt fragment has the versicle *Ne perdas cum impiis* (008146), but without notation, which it shares only with Klosterneuburg. In Lauds, the Hewitt fragment appears to have the versicle *Eripe me de inimicis meus deus meus* (008053), continuing in the margin with *et ab insurgentibus in me libera me*, again without notation. This versicle is attested by the Klosterneuburg antiphonary; the Einsiedeln witness has a chant beginning *Eripe me* (600798) that is ambiguous, while the German antiphonaries have *Ne perdas* and *Eripe me* as a responsory-verse pair (007027 and 007027b). The fourth and last major difference is that the Hewitt fragment is alone with Klosterneuburg in specifying the hymn *Rex Christe factor omnium*. These parallels with Klosterneuburg in genre and content may reflect the secular cursus.

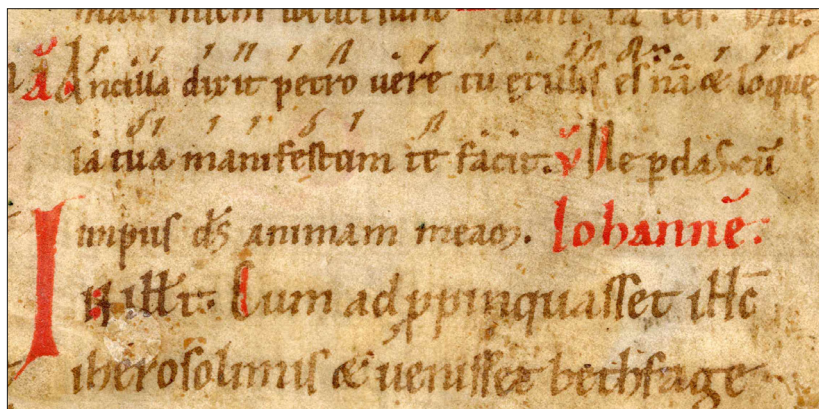


Figure 3: Hewitt fragment, recto b, detail showing rubric *Iohannem* after last antiphon-versicule pair and before the lection from Matt. 21

At this point, the antiphonaries diverge from each other, according to whether and where they give the chants for terce, sext, and nones. Indeed, Palm Sunday features a procession, and chants for the procession have made it into the antiphonaries and are indicated with rubrics such as *Quando distribuuntur palme* or *Ad processionem*.

The Hewitt fragment does not have a rubric indicating terce or a procession. However, there is a collect followed by a series of four visible antiphons beginning with *Pueri hebreorum* (004415) and including *Fulgentibus palmis* (002909) and *Occurrunt turbae* (004107), which as can be seen above, form the procession chants. Therefore, it is likely that this final section of the fragment pertains to the procession.

Indeed, the rubrication is approximate. On the recto, the rubric *Iohannem* introduces the reading from Matthew [Figure 3]. A comparison with another notated breviary fragment from the region, [E-nav8] Stuttgart, Hauptstaatsarchiv Stuttgart, J 522 B XI 459, shows that the Hewitt rubric was likely supposed to refer to the third nocturn [Figure 4].

In the model being copied from, the *Iohannem* rubric on the Hewitt fragment may have read in *tertio nocturno*, abbreviated in *III^o N^o*; the copyist could have seen *IH Ñ* and wrote *Iohannem*. There might even have been the *â* for antiphon, in which case it would have

