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Trinity's Lost Treasure: An Unexamined Gradual in Trinity University's Special Collections

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Trinity's Lost Treasure: An Unexamined Gradual in Trinity University's Special Collections

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A departmental senior thesis submitted to the Department of Music at
Trinity University in partial fulfillment of the requirements for graduation
with departmental honors.

13 April 2018

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Acknowledgments

The beauty of this project is in its wide interdisciplinary reach—that it reaches across departments of Music, History, Musicology, Classics, English, and Medieval/Renaissance Studies. Because of this wide range, a significant number of faculty and students alike dedicated their time and energy to helping me complete this project, and they deserve much more than a page of acknowledgments as thanks.

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Abstract

The Trinity University Special Collections contains an anonymous early Renaissance Gradual manuscript, gifted to the university by the estate of a well-traveled major donor. There is no other information regarding the bequest. The manuscript lacks archival tags and bibliographic records, and scholars outside the Trinity community are unaware of the item. As a result, the manuscript sits untouched.

Gradual manuscripts are records of historical liturgical practice, and also serve as reflections of local usage, allowing a glimpse into traditions that have long been lost. This project examines and catalogues the content of this resource and seeks to situate it through analysis of its contents, marginalia, physical condition and treatment, and liturgical associations. Comparison study of notation and script suggest a preliminary compilation date of approximately 1480-1520, in the early Renaissance. Marginalia and certain spellings locate the manuscript for at least a period of its existence in Spain, and the inclusion of certain chants indicates an association with the Dominican Order.

The initial transcription of the chants unique to this collection as well as digitization of its folios should encourage further research. While many details of this manuscript remain unexplored, this thesis enables information on this unattributed treasure to circulate in the academic world, so that the Trinity manuscript can be studied alongside and with reference to contemporary manuscripts worldwide.

Introduction

At the end of my sophomore year at Trinity University, my Medieval European history class took a field trip down to the Special Collections section of Trinity's library. My professor showed our group several manuscripts from the medieval period. When she opened the final manuscript, I saw music notation, and it immediately piqued my interest. As soon as our class was over, I began asking questions, to see if I could conduct research or involve myself with this manuscript in some way.

That summer, I chose to stay near Trinity to work on the manuscript, with neither grant money nor credit—simply because I was so fascinated and excited about this manuscript that I could not bear to wait until the following fall semester to begin study. When the fall semester arrived, I took a one-credit independent study course to continue my manuscript research—and ended up spending much more time in Special Collections with the manuscript than my one credit warranted. I also took a music history class that surveyed ancient Greece through the classical music period—and found myself delving into the history of medieval music.

In the spring of my junior year, I studied abroad in Ireland, and I had the immense privilege of actually experiencing the medieval history that I adore. I passed the ruins of a medieval castle on my way to lecture classes, I bought groceries across the street from medieval chapels, I tripped over the same medieval cobblestones that people tripped over hundreds of years ago. And while in Ireland, I also had the opportunity to visit several manuscripts that are distant cousins to my own manuscript: I spent long hours studying the exhibit on the Book of Kells at Trinity College Dublin, I made several trips to study the manuscripts on display at the

Chester Beatty Library, and I even conducted comparison research in person on medieval manuscripts at the Russell Library at National University of Ireland, Maynooth.

I returned from Ireland at the beginning of June 2017, and two days later found myself again in Trinity's Special Collections where I was privileged to work all summer as a Mellon Summer Research Fellow. I was dedicated full time to studying the manuscript—this time receiving both a grant and summer class credit for my research. Over the summer, I began synthesizing and digitizing my research. As I presented my research to Trinity faculty and the Mellon Initiative committee at the conclusion of the research program, I became more and more excited about what the manuscript could reveal. I prepared to present my research to a wider audience at the Southwest Chapter meeting of the American Musicological Society in October 2017, where I would continue the process of unveiling this manuscript and its history to as many people as possible.

As I continued my research in Fall 2017, Dr. Seighman encouraged me to transcribe a chant for the Chamber Singers to perform. It is hard to express my delight as the notes from one of my chant transcriptions rang out in a beautiful stained-glass chapel as part of the National Collegiate Choral Organization Conference in November 2017. No one had heard the music from this specific manuscript in possibly 600 years, and the Trinity Chamber Singers were able to sing it as medieval choirs did, so long ago.

Because I am interested in so many different fields, it is rare that I find a project that so naturally encapsulates all of my passions. But this manuscript does exactly that. It draws in both of my undergraduate majors and primary areas of interest: music and history. It originates from the medieval time period, and thus draws in my minor in Medieval and Renaissance Studies. It

uses both my extensive training in Latin and my knowledge of classical history and culture from my minor in Ancient Mediterranean Studies. It draws in my lifelong experience as a classically trained instrumental and vocal musician, and has provided further opportunities for choral collaboration. It even brings in my deep connection to my Christian faith and my knowledge of the Bible, as many of the chant texts are familiar to me and still included in the church liturgy that is a part of my life.

I love this manuscript. It has shaped my college career, both in San Antonio and in Ireland. It has opened to me a world I did not know existed, introduced me to a field previously unknown to me, and developed new passions that merge beautifully with my previous interests. It has challenged me, frustrated me, and inspired me. It has showed me how much more I want to know, both about my manuscript and about other medieval manuscripts in the worldwide collection. As a twenty-one year old college student, I have never felt like an expert in anything. But after spending two years researching, documenting, and poring over this lost manuscript, I know more about the details of this particular manuscript than anyone else who is alive today, rather than 600 years ago. My advisors and I, I realize, are the experts.

Thus, in the context of all that I have learned, and my desire to pass on my knowledge and research to future scholars, I decided to compile this senior thesis, primarily as a work of catalogue, manuscript description, and transcription, in order to consolidate my two years of research and share this manuscript with world. My research, and that of others looking at medieval manuscripts, allows us to learn from history. My efforts, combined with all of the assistance and insight from those who have helped me on this journey, mean this manuscript can be studied alongside others for new insight into the medieval era.

Commentary

Manuscript Description

Since Arthur T. and Jane J. Stieren donated Trinity M2149.L4 to Trinity in 1996 from the estate of his mother, Elizabeth Huth Coates, it appears to have gone virtually untouched and unresearched in Trinity's Special Collections. Although a bequest from the estate of Elizabeth Huth Coates, there is little accompanying documentation. It is likely that Elizabeth Coates purchased a preexisting collection containing the manuscript, rather than intentionally acquiring the manuscript itself.

The manuscript is 19.5 by 14 inches in size and contains ninety-eight intact leaves, each of which contain medieval music notation in five-line staves accompanied by Latin chant text, with additional Spanish marginalia on some pages. It is bound in tooled leather with an etched design. The binding does not appear to be the manuscript's original binding, but sections of the cording that connect to the backboard have characteristics that suggest the backboard to be original.¹ There is evidence that both the leather and the pages themselves were at some point trimmed from their original size, and a second layer of leather of a later and different composition covers what appear to be the raw edges of the original, trimmed leather. This later leather is actually in poor condition as compared to the older, presumably original, leather on the cover, likely because the edging of books typically received the most wear in frequent use of the manuscript.

In the inner binding of the manuscript, there appears to be machine-printed paper with remnants of Spanish words, potentially used as a means to fortify the binding after it began to

¹ In contrast, one can see a distinct different quality in the visible cording at folio 66.

fall into disrepair. The tooled leather adds detail and precision to the binding of the manuscript, though without metalwork or other elaborate ornamentation. While the manuscript does contain an illuminated capital initial at the beginning of selected chants, the decorations are subtle and simple when compared to the elaborate illuminations in manuscripts such as devotional books of hours. The initial decorations in this manuscript are primarily in red, blue, green, and purple ink, without gilding. The provenance of this manuscript is unknown, but the use of Spanish printed paper in the inner binding and Spanish marginalia support a working theory that the manuscript spent time in Spain.

Trinity M2149.L4 is a collection of Gregorian chants; melodies which would be sung by a choir of voices for a mass service in the Catholic Church. Although its preliminary catalogue information labels it as an antiphony, an often-used generic term, this manuscript is more specifically a gradual, one of the liturgical books of the Catholic Church. As a gradual, it contains chants assigned to the Catholic Mass Proper; that is, chants which change from one mass service to another depending on the day of the liturgical year. These chants are the Introit, Gradual, Alleluia, Offertory, and Communion. The feasts included in a gradual can differ depending on the monastic order or church for which it was compiled.

The pages of Trinity M2149.L4 pages are large, at approximately 19.5 by 14 inches, and both the music and words contained therein are also large. The large size of the Trinity manuscript suggests that the book was used by a choir, perhaps in a monastery or church. The size of script would enable a group of singers to read the large print from a distance to lead a congregation in worship. Further, the size and bulk of the manuscript suggest that it was positioned on a stand, rather than held by any individual.

Though the provenance of this manuscript remains unknown, several features of the manuscript provide potential evidence towards a narrowing of its time period and location. The music is notated in medieval neumes, symbols which preceded modern music notation and which were used to indicate one or multiple notes sung per chant syllable. The neumes are written on a five-line staff. Historically, the first use of a five-line staff has been dated approximately to the thirteenth-century.² Although four-, five-, and six-line staves continued to be used indiscriminately in European compositions, Italy and the Iberian Peninsula tended towards more consistent use of the five-line staff.

Based on comparison to other manuscripts, the tentative dating of this manuscript is the late fifteenth century. This dating was established through comparison with Spanish and Portuguese monastic manuscripts in the Cantus and Portuguese Early Music databases, comparing varying stages of square notation, number of staves on the page, and notational differences.

The manuscript contains marginalia, almost entirely in Spanish. These Spanish marginalia, along with the Spanish on the machine-printed paper in the inner binding, support the theory that the manuscript spent time in Spain. The printed paper appears to reference several liturgical terms such as *comunion* (see Figures 4-5). It was likely used to reinforce the binding, where the quires of the manuscript were unevenly attached to the leather spine, in order to preserve the binding. The printing on the paper also provides some dating for the most recent binding. That the gradual's binding was reinforced with this paper implies that the manuscript

² Hiley, David. "Staff", *Grove Music Online*, 2001.

was still in Spain and in active use after the propagation of the printing press by the end of the fifteenth century.³

Marginalia in a manuscript can indicate that as the manuscript was used, scribes added corrections, annotations, or notes relating to the text. Particularly in music manuscripts, these marginalia often refer to performance practice or instructions for the mass. The Spanish in the marginalia of this manuscript enables potential assessment of the language features and nuances, which could suggest its use in a particular region of the country. For example, in several of the marginalia, the word *comunicanda* is used to mean “communion” (see Figure 6). In Spanish, the word for “communion” is typically *comuni6n*.⁴ However, medieval Castilian poet Gonzalo de Berceo (c. 1196-1264) used *comunicanda* to mean communion in multiple instances.⁵ Thus, the use of *comunicanda* provides potential evidence that the Spanish in the marginalia is a local dialect found near Berceo’s home province of La Rioja, implying a connection between the Trinity Gradual and northern Spain.⁶

The marginalia show that the manuscript was in regular use throughout different time periods, as indicated by the different hands and inks in the marginalia. The majority of the marginalia appear primarily to be instructions for mass services, indicating the usage and mass section for different chants. For example, these instructional marginalia translate as “The Communion for Christmas and the New Year” on page 24R, or “Introit for the Mass of the Day of the Kings” on page 26V (see Figures 7-8). The marginal instructions suggest that at the time

³ Lincoln, Evelyn. “Printing and Printed Book Production.” *The Oxford Dictionary of the Middle Ages*, ed. Robert E. Bjork, 2010.

⁴ “Comuni6n.” *The Oxford Spanish Dictionary*, eds. Beatriz Galimberti Jarman and Carol Styles Carvajal (Oxford: Oxford University Press, 1999).

⁵ Gilbert, Jan. “Berceo, Gonzalo de.” *The Oxford Dictionary of the Middle Ages*, ed. Robert E. Bjork, 2010.

⁶ Dutton, Brian, quoted in Robert Boenig, *Gonzalo de Berceo and the Latin Miracles of the Virgin: A Translation and a Study* (Abingdon: Routledge, 2017), 125.

that these notes were written, the manuscript was in use by a less knowledgeable audience, possibly in a chapel or for personal devotion, as typical monastic or church choirs would already be familiar with the liturgical sections of Mass and would not need these marginal indications.

The placement of the marginalia also suggests which masses were more important or more commonly used. For example, the majority of the masses for the Nativity are labeled with marginalia, and many of the chants for the weekdays of the Lenten season are not. The only marginalia that are not in Spanish are isolated to page 45R of the manuscript, which contains chants for Ash Wednesday. This page contains two marginalia in fainter script (see Figure 9). One reads $\overline{ihs} \overline{xpc}$, the Greek abbreviation of Ἰησοῦς Χριστός, or Jesus Christ. The other script appears to be a unusual combination of Latin and Greek, roughly transliterated as $\overline{ihs} \overline{xpc} \textit{ filius} \Theta\omicron\varsigma \textit{ m\~{y}si\~{z}i\~{z}i m\~{y}}$. This appears to be an unusual form of the common Latin phrase, *Iesus Christus filius dei miserere mei*, or “Jesus Christ, son of God, have mercy on me”, with Greek and Latin combined in a single expression. These marginalia support the theory that the manuscript may have been used as an article of personal devotion, that a devout person scribbled a message of prayer in the margins, using the Greek and Latin languages he had available to him. Also on this page, next to the Greek and Latin marginalia, there are written three dots, often referred to as a trigon. Several sources indicate that the trigon was used for a variety of purposes, but function often simply as an attention sign, indicating the importance of the adjoining text or images.⁷ The use of the trigon in this context may well indicate that whoever wrote these unique marginalia considered them, and the accompanying Ash Wednesday chant, deeply important.

⁷ Steinová, Eva. *Notam Superponere Studui: the Use of Technical Signs in the Early Middle Ages: (Met Een Samenvatting in Het Nederlands) = Notam Superponere Studui: Het Gebruik Van Technische Tekens in De Vroege Middeleeuwen*. (Bratislava: Verlag Nicht Ermittlbar, 2016), 290.

There is strong evidence that this manuscript was in frequent use for an extensive period of time. For example, on page 25V, one can see two different scribal hands, one underneath the other, both instructing the reader of this chant about the communion of the Mass of St. Joseph (see Figure 10). The ink differs from one scribal hand to the other, with one significantly faded. These variations imply that the manuscript's use in Spain spanned multiple decades and perhaps even multiple geographic locations, as Spanish colonization meant the use of Spanish language was not restricted only to that country. The frequency of use is also supported by the evidence that the manuscript was rebound at least once and its pages were trimmed. One might expect the proportions of a manuscript of this size and usage to be the same from the margin to the edge of the manuscript; however, the proportions differ on each side of the manuscript by several eighths.⁸ This evidence, combined with several marginalia that have the tops of words cut off, suggests that the manuscript pages were trimmed, which often would occur when the pages and corners of a manuscript were bent or damaged from frequent use, or when rebinding was necessary.

Along with the pages, the chants themselves also display evidence of frequent use. Several of the chants throughout the manuscript appear to have been retraced in darker ink, after the original ink had faded (see Figure 11). This suggests that the manuscript was either in such frequent use in sunlit cathedrals or chapels that the ink was faded or that it was on display, potentially used frequently still for personal devotion. Regardless of the reason for the fading, as the sun lightened the pages of the chants, the necessity for a second coat of ink suggests that the manuscript was still in use for choral singing and that choirs still needed to read from the

⁸ The proportions from the margin to the edge of the manuscript are as follows, measured on the back of the manuscript: original (at spine of book) is 7/8ths inch, top is 6/8ths inch, side is 6/8ths inch, bottom is 5/8ths inch.

manuscript from afar. The retraced chants also provide evidence that certain pages were more frequently used than others. For example, one can clearly see several different inks on the pages of the Masses for Christmas (see Figure 12).

There also appear to be some additional pointing marks in certain chants, such as on 22V, sketched in at a later date. These pointing marks indicate to the choir where to take breaths, where to accent, and how to shape phrases. In some of the chants, there also appear to be differing note markings, such as repeated notes that are cut off halfway through the typical depiction of a neume. This could provide some basis of rhythmic notation. This marking could hearken to mensural notation, in which the context would indicate if the note was held for two or three units of time.

This manuscript was likely a working manuscript, rather than a gift manuscript—that is, it was originally created for its function and use in the Catholic Church, rather than as a gift for personal devotion or display. The lack of elaborate illuminations in the manuscript support this theory. Further, the parchment of some of the folios is thinner than the others, meaning that the creators of the manuscript were not focused on making each of the folios match perfectly to each other, as they would for a gift manuscript. The cover as well gives evidence towards its purpose. The construction of the manuscript cover is sturdy, considered a workman cover, meant to hold up under heavy use. Though the various evidences of rebinding suggest that this particular cover is likely not entirely original, we can surmise that replacement is in quality and ornamentation similar to the original. The lack of decoration or gilding on the cover as well suggests that the manuscript was created to be sung from, rather than with the intention of placing it on display or trading it as part of the manuscript gift economy.

Unique Features

The manuscript contains several unique features that help establish a basic chronology for the manuscript. There are Roman numerals located in the top right corners of several of the pages (see Figure 13). There are also pages that were patched up and resealed from the original binding, as well as two missing pages that appear to have been torn or cut out. The Roman numerals, missing pages, and marginalia help identify a timeline for the manuscript's history—for instance, the Roman numerals are missing numbers, implying they must have been written before the two pages were cut out. Several sections of the marginalia have words that are cut off the page, indicating that the marginalia were written before the book was cut and rebound. Further, the Gradual itself ends after Lent, in the middle of the Mass for the Fourth Sunday of Lent. This suggests that another manuscript was created and used for the second half of the liturgical year, beginning with Easter.

Establishing a Dominican Connection

Preliminary research on Trinity M2149.L4 involved cross-referencing each of the chants in the manuscript with the chants in a modern publication of the *Liber Usualis*, a compilation of the common-practice chants, prayers, and services used in the Catholic Church.⁹ Although the *Liber Usualis* is a more recent source than the Trinity Gradual, it serves as an effective index of chants used in the Catholic Church, since the most important mass services and chant delegations have remained fairly constant since the Middle Ages. The manuscript follows fairly closely with the chants in the *Liber Usualis* from Advent and the Christmas season. However, once the church calendar reaches Lent, the manuscript shows significant differences from the *Liber Usualis*, involving chants and even entire Mass services that were not in the *Liber Usualis*, and therefore not in the common practice of the Catholic Church at the parish level. This discovery suggests that the manuscript might have been associated with a specific location or monastic order, whose feasts diverged from the common practice in the Catholic Church.

These chants and Mass services, found in the Trinity manuscript but not in the *Liber Usualis*, provoked the question: With what region, monastic order, or sect within Catholicism might this book be connected? The unidentified Masses in the Trinity Gradual were not major feasts or holidays; rather they seemed best characterized as “extra” services within the church calendar. Many of the unidentified Masses contained chants that were indeed located in the *Liber Usualis*, but were pieced together from different Masses, rather than included together in a cohesive Mass order. For several months, I conducted exhaustive research of other chant databases and collections, searching for words, phrases, and titles of chants, to no avail.

⁹ “Liber Usualis.” *Grove Music Online*, 2018.

I discussed my difficulty finding precedence for the *Sicut oculi servorum* chant, one of the chants not found in the *Liber Usualis*, with my research supervisor, Dr. Kimberlyn Montford, Associate Professor of Music History at Trinity. Dr. Montford realized that she had encountered the chant previously in her research on Dominican manuscripts. Following this discovery, Dr. Montford directed me to a Dominican Gradual, *Graduale Iuxta Ritum Sacri Ordinis Prædicatorum*, published in 1950 by Fratr̄is Emmanuelis Suarez. Continuing the same process I used with the *Liber Usualis*, I began cross-referencing Trinity M2149.L4 with the *Graduale Iuxta Ritum Sacri Ordinis Prædicatorum*, and the mystery was solved: all the chants and services in the Trinity Gradual that were not in the *Liber Usualis* could be found in the modern Dominican Gradual.¹⁰ The many chants absent in the *Liber Usualis* were associated with weekday Masses, *feria*, during the weeks of the Lenten season. These weekday Masses were possible in Dominican orders or churches because of the increased numbers of priests available to officiate Mass on weekdays, rather than only on Sundays. Thus, the Trinity Gradual clearly was associated with the Dominican order.

The Dominican monastic order was founded in the early thirteenth century by St. Dominic, with the shared monastic goal of spreading and teaching the Gospel. The Dominicans were a mendicant order, adopting lives of absolute poverty and seeking out uneducated and impoverished people with the goal of evangelizing and ministering to them.¹¹ Because it was a preaching order, Dominican orders often contained many more priests than other monastic orders. As previously stated, this prevalence of priests in the order enabled Dominican orders to celebrate Mass more frequently and compile services for more feast days than other orders.

¹⁰ Suarez, Fratr̄is Emmanuelis. *Graduale Iuxta Ritum Sacri Ordinis Prædicatorum* (Rome: S. Sabinae, 1950).

¹¹ Berry, Mary. "Dominican friars." *Grove Music Online*, 2001.

However, although there appears to be a strong Dominican connection in the Trinity Gradual, there is not yet enough evidence to suggest a connection to a particular Dominican monastery. Rather, the connection to the Dominican order merely suggests a connection to a choir which, in turn, could have been associated with a Dominican monastery or whose physical location was near a Dominican monastery. This is further possible due to the vast spread of the Dominican order throughout Europe, as they sought to evangelize and serve. However, although other evidence from the manuscript, such as the Italianate elements of the medieval Latin, implies a strong connection to Europe, it is worth noting that the Dominicans also were among the first active missionaries in the New World, particularly in sixteenth-century Mexico.¹² Thus, it is possible that the manuscript spent time in Dominican-order Mexico as well as or instead of in Spain. With further language analysis and study of the marginalia, future scholars might localize the language and further establish a connection to a specific location or Dominican order.

¹²Berry, Mary. "Dominican friars." *Grove Music Online*, 2001.

Research Methods and Challenges

In the summer of 2016, I put on my first pair of latex gloves and began my relationship with the Trinity gradual. Inexperienced, yet fascinated, I started what was to be the first of an unknown number of steps toward understanding this manuscript. The lack of catalogue information on the manuscript—even labeling it as an antiphonary rather than what we now know is a gradual—meant that I essentially had to begin from scratch on the manuscript. I began this project by taking photographs of every folio of the manuscript and binding, creating a digital and photographic index of this unexamined manuscript. I also created a full digitized transcription of the manuscript text from the original Gothic script into modern script.

There were several challenges involved with the text transcription process. Because the script is Gothic, the letters which make up the manuscript text were different and much harder to read than typical modern script. Once I began to understand the script, I also faced the difficulty of adjusting to different scribal hands, especially between different Masses. Learning the differences between medieval Latin and classical Latin, in which I am trained, also made the text transcription process more difficult. Beyond simply translating the medieval shorthand, in which scribes would shorten words or syllables due to common practice, I also had to learn about the different vowels, diphthongs, and consonant combinations used by medieval Latinists, as opposed to those used by classical Latinists. I consulted Dr. Andrew Kraebel, Assistant Professor of English at Trinity University and medieval Latin specialist, throughout the process for help in understanding conventions of medieval Latin.

Throughout the text transcription process, I cross-referenced the manuscript text with the text in the *Liber Usualis*, making note of unexpected phonetic changes and errata, or possible

scribal errors in the text. However, because at this point Dr. Montford and I had not yet established a Dominican association with the manuscript, I was unable to cross-reference many of the post-Lenten chant texts with another source, which made text transcription even more difficult.

I began musical transcriptions of Trinity M2149.L4 in the fall semester of 2016. The musical transcription process contained its own challenges. Having never previously encountered medieval notation, I researched concepts such as movable C and F clefs, which medieval scribes used in the absence of modern-day ledger lines, in order to keep all of the musical notes within the boundaries of the staff. These clefs often change between chants, and occasionally change within a single chant. I also had to understand medieval neumatic style of notation, in which groups of two to four notes are set to a single syllable of text, as well as melismatic style, in which large groups of notes are set to single syllables.¹³ I learned medieval forms of musical ligatures, and established an understanding of medieval rhythmic notation (or lack thereof).

As I learned about medieval notation, I began the process of transcribing the music. I began first by looking at the medieval clef, identifying it as either a C clef or an F clef. Following this identification, I identified each note and rewrote it on a modern staff, also transferring the newly-transcribed text and musical markings. In order to digitize my musical transcriptions, I had to learn how to use MuseScore software and manipulate it to create accurate depictions of the manuscript chants. For this task, I requested help from Trinity University sophomore and Music Composition major Faith Broddrick. After successfully digitizing my

¹³ “Neumatic style”. *Grove Music Online*, 2001.

transcriptions using MuseScore software, I compared several chants with the common-practice chants in the *Liber Usualis* to look for musical differences and errata in the notes themselves.

During the fall semester of 2016, Dr. Montford and I also continued to debate the designation of this manuscript as an antiphonary. Because we still had not revealed the Dominican connection, many of the chants in the second half of the manuscript continued to remain a mystery. Working under the belief that some of those mystery chants might be antiphons and texts from the Divine Hours, we continued to work under the assumption that it was an antiphonary, created in the late sixteenth or early seventeenth century.

In the spring semester of 2017, I studied abroad in Maynooth, Ireland. Because Ireland contains a wealth of medieval and Renaissance history, much of which is contained in manuscripts, I used this opportunity to conduct comparison research on other manuscripts. While in Maynooth, I had the privilege to personally examine several manuscripts from the Russell Library at National University of Ireland, Maynooth. I compared my own pictures and information about Trinity M2149.L4 to the manuscripts in the Russell Library. Because Dr. Montford and I were exploring the possibility that Trinity M2149.L4 might be something other than an antiphonary, I looked at a Benedictional, Missal, and Book of Hours from the 1500-1700s. While in Ireland, I also spent significant time studying the exhibit on the Book of Kells at Trinity College Dublin, and examined several manuscripts in the Chester Beatty Library.

I returned to America and to Trinity in the summer of that year, and immediately continued my research on Trinity M2149.L4 under a Summer Undergraduate Research Fellowship from the Mellon Initiative at Trinity University. During this period, I took pictures of all of the marginalia in the manuscript, creating a digital index of the marginalia as well as

tentative translations of each marginal note. Over the summer, Dr. Montford and I discovered the Dominican connection to the manuscript, and began successfully cataloging the unknown manuscript chants as according to their Dominican feast associations. Thus, we also identified each of the unknown chants as chants of the Mass Proper, rather than as antiphons or chants for the Divine Hours (as we had previously believed), and established the manuscript designation as a Gradual, rather than an antiphonary. I also conducted comparison research at the Harry Ransom Center at the University of Texas at Austin on several Dominican manuscripts from the medieval and Renaissance period. While there, I successfully located several chants in near-identical form to the mystery chants in the Trinity Gradual, which further established its Dominican association. At the conclusion of my research fellowship, I presented my findings to a collection of Trinity University research students, faculty, and fellowship supervisors.

I began compiling all of my information for this thesis during the fall semester of 2017. In October of that year, I presented my research to the Southwest Chapter meeting of the American Musicological Society, thereby gaining more information and feedback from professional musicologists and graduate students alike about my manuscript research. This document includes the compilation of all that is known to date about Trinity M2149.L4.

Catalogue Summary Information

Based on preliminary information established through my extensive research, I have synthesized a new catalogue summary of Trinity M2149.L4.

Trinity M2149.L4

In Latin, manuscript on parchment with musical notation

Dominican Gradual

Spain?

c. 1480-1520

98 folios on parchment, missing pages between 58V & 59R and 79V & 80R, Roman numerals in top right corner of some pages, ruled lightly in lead, eight lines of text and music on five-line red staves, one-line red or blue initials the height of a line of text and music with purple and green decoration, Spanish marginalia throughout, some mended tears and smudges, some retraced chants, some pointing marks, but overall good condition.

Dimensions 19.5 x 14 in.

The Chants

As already stated, this manuscript contains the chants used in the Mass Proper: the Introit, Gradual, Alleluia, Offertory, and Communion, along with select hymns and tracts for different ceremonies. The chants themselves have unique characteristics, which are instructive in considering their placement and usage within the Mass.

In a Gregorian chant Mass, the first element of worship is the Introit. The Introit begins Mass, and is sung while the officiants and acolytes of the Mass process towards the altar. After the celebrant prays privately before the altar, the choir sings the *Gloria Patri* and continues singing the antiphony as the officiants take their places at the altar.¹⁴ The Introit itself is made up of an choral antiphon, typically excerpted from a psalm, alternating with solo verses, often from the same psalm.¹⁵ After it concludes, the Introit is followed by a Kyrie, morning hymn, and summary prayer, and the first lesson, usually taken from one of Paul's Epistles.¹⁶

After the first lesson, the Gradual, or responsory, takes place. The Gradual is begun by a cantor, who partially ascends the *gradus* (steps) of the pulpit and then alternates with the choir in singing a response to the readings in elaborate style, often with multiple melismas, or groups of several notes sung on a single syllable.¹⁷ The Gradual is the most prominent chant at Mass, and is often also the most elaborate.¹⁸ The texts of the Gradual are intended to reflect on the readings and the feast day at hand.¹⁹ The Gradual is then followed by the Alleluia.

¹⁴ Crocker, Richard L. *Introduction to Gregorian Chant*. (Yale University Press: New Haven, 2000), 114-115.

¹⁵ Crocker, 118.

¹⁶ Crocker, 115.

¹⁷ Crocker, Richard L. "Melisma." *Grove Music Online*, 2001.

¹⁸ Crocker, 121.

¹⁹ Crocker, 122.

Like the Gradual, the Alleluia is sung in melismatic style, alternating between a choir singing *alleluia* and a cantor singing verses from the steps of the pulpit.²⁰ The Alleluia combines Bible verses, typically Psalms, with the Hebrew word *alleluia*, translated “praise ye the Lord”, preparing the congregation for the Gospel reading.²¹ Although often the text of the Alleluia verse does not connect to the Gospel reading that succeeds it, the text does relate to the theme of certain feast days.²² During penitential seasons and directly preceding Lent, the Alleluia is replaced in the Mass service by a Tract.²³ After the Alleluia or Tract, a priest reads the Gospel and often preaches the sermon of the day.

The Offertory chant begins the Eucharist section of the Mass. During the Offertory, the officiants begin collecting ceremonial gifts and offerings from the congregation, preparing the Eucharist altar.²⁴ The Offertory is typically less melismatic than the Gradual, but involves the same pattern of alternating choral antiphons and cantor verses as the preceding chants.²⁵ The Offertory, too, is typically an excerpt from a psalm, often intended to prompt the congregation towards meditation and reflection in preparation for the Eucharist.²⁶ The Offertory is then followed by the Eucharistic prayer, Sanctus, and then the Agnus Dei and Communion.

The Communion chant is the fifth and final element of the chants for the Mass Proper. The Communion chant provides an antiphonal background to the Eucharist, passing between the choir and cantor as the bread is being distributed to the congregation.²⁷ Taking a similar melody

²⁰ Crocker, 116.

²¹ Crocker, 122.

²² Crocker, 122.

²³ Crocker, 116.

²⁴ Crocker, 116.

²⁵ Crocker, 116.

²⁶ Crocker, 124.

²⁷ Crocker, 117.

to the Introit antiphon at the start of the Mass, the Communion text originates primarily from the Psalms or Gospel books, and often refers to the feast day at hand.²⁸ Often closing with the Gloria Patri, the Communion is followed by a brief summary prayer, a blessing from the officiants, and Mass dismissal.²⁹

²⁸ Crocker, 126-127.

²⁹ Crocker, 118.

Implications for Future Research

This research opens up this manuscript for many future research possibilities. While encompassing two years, my exhaustive research has just scratched the surface of all that can one day be known about this manuscript. Further study of paleography, Spanish history, and liturgical culture, as well as laboratory analysis, can reveal far more about the manuscript's provenance. I compiled my extensive research and cross-reference data of the manuscript chants into a full [manuscript chant index](#), which enables future scholars to compare easily between different chants and concordances and potentially narrow down a more specific origin and provenance for the manuscript. The preliminary work of indexing, annotating, and roughly translating the Spanish marginalia provides a starting place for future scholars to delve more deeply into specific language differences and handwriting analysis. The transcription of the texts and music of selected chants from the manuscript provides a point of departure for potential future research of this gradual, with the hope that ultimately a later scholar might create a full transcription of the manuscript.

Conclusions

This project began with a completely unknown and unattributed manuscript, which sat dormant in Trinity's Special Collections for twenty years after its donation to the University. Through detailed study, it is now possible to catalogue Trinity M2149.L4 as a Dominican Gradual. The chant index allows researchers to conduct further comparison study, with the hope that they might find more information about the particular Dominican sect from which Trinity M2149.L4 came. While I have completed tentative translations of all marginalia, these should be scrutinized by a scholar familiar with medieval Spanish. Finally, the rest of the chants should be transcribed, translated, and compared against the Dominican Gradual and *Liber Usualis* versions for musical and textual errata and other unique features.

Now that it has been re-discovered, the hope for this research is that this manuscript might no longer be hidden away, so that it can eventually be studied along with the thousands of others. Two years of research have revealed much about this manuscript, but have also revealed how much is yet to learn. My hope is that Trinity M2149.L4, catalogued and accessible, can find its place in the worldwide collection, offering its own insights to bring a clearer picture of Renaissance history.

Facsimiles



Figure 1. 22R, *Puer natus*, Nativity Mass of the Day: Introit



Figure 2. 56R, *Protector noster*, Monday after First Sunday of Lent: Gradual.



Figure 3. 70R, *Miserere michi* and *Narrabo omnia mirabilia*, Tuesday after Second Sunday of Lent: Offertory and Communion.

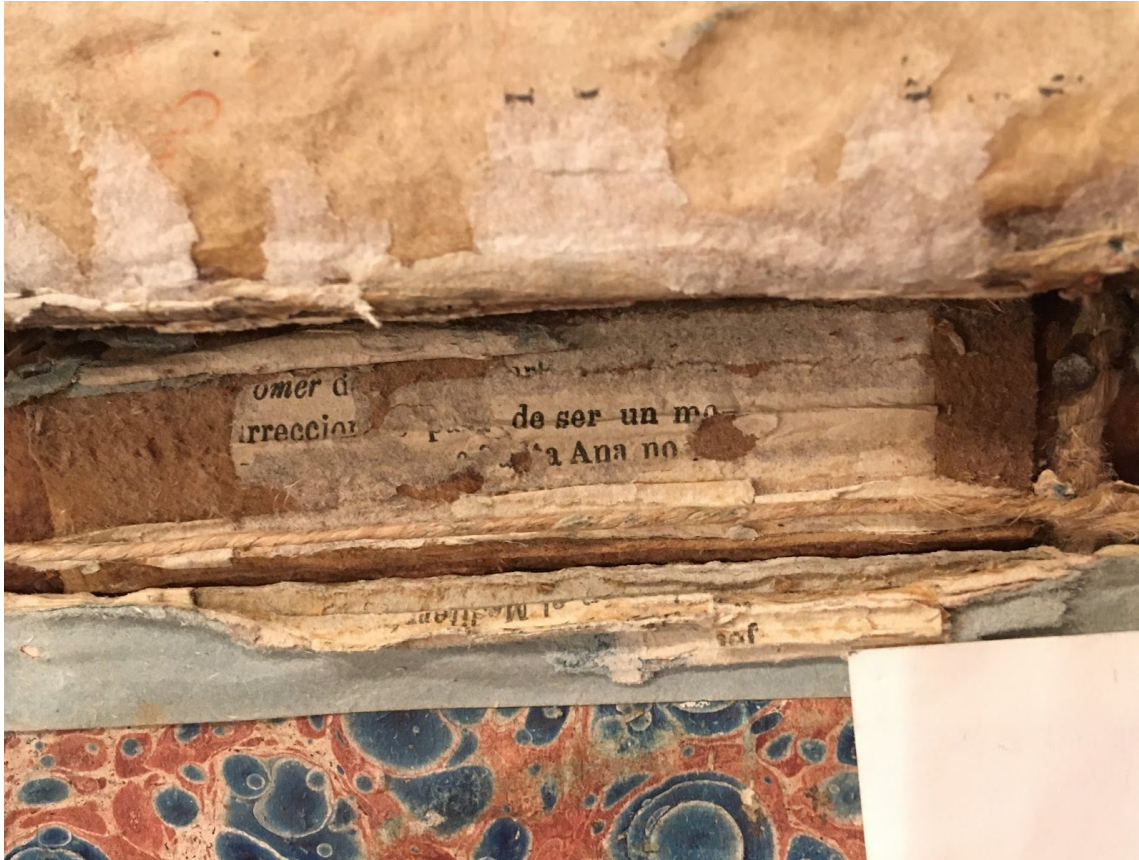


Figure 4. Spanish machine-printed paper in front binding.



Figure 5. Spanish machine-printed paper, possible word *comunion* visible.

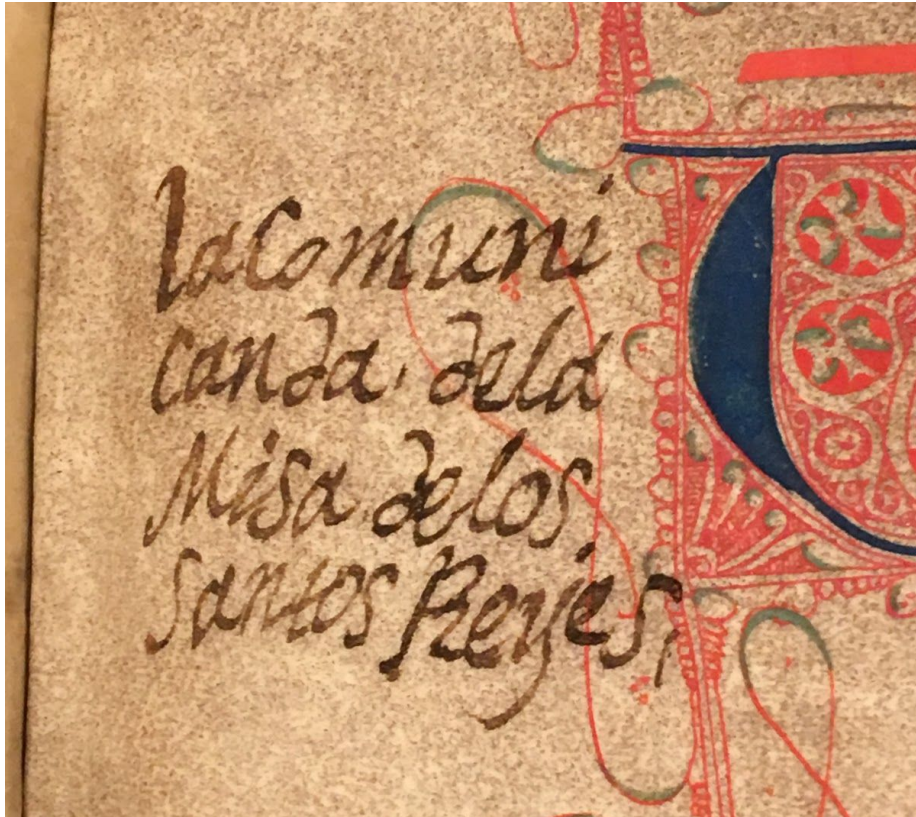


Figure 6. 28R, Spanish marginalia using *comunicanda* to mean “communion”.

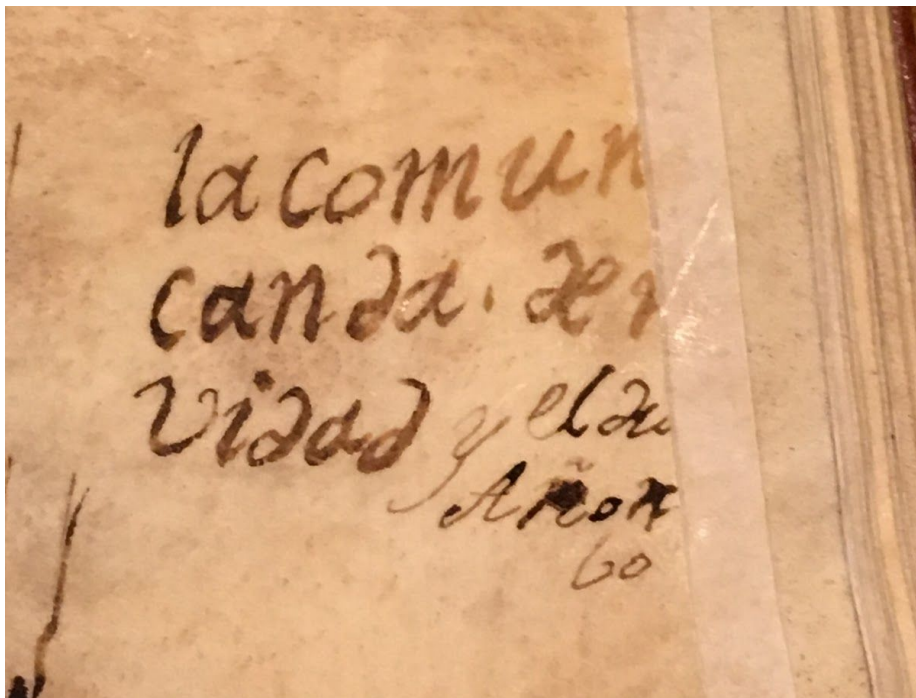


Figure 7. 24R, Spanish marginalia meaning “the Communion for Christmas and the New Year”.

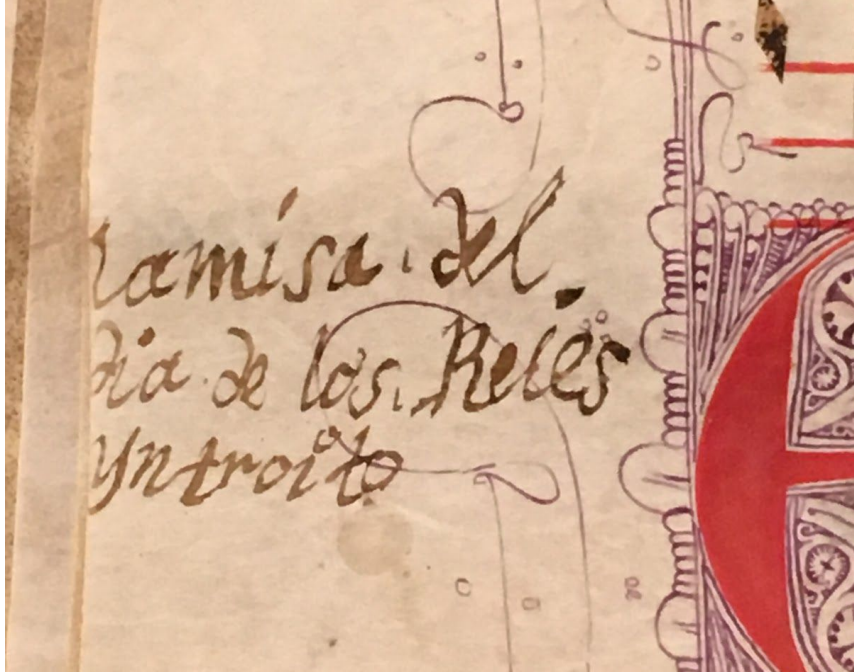


Figure 8. 26V, Spanish marginalia meaning “Introit for the Mass of the day of the Kings”.

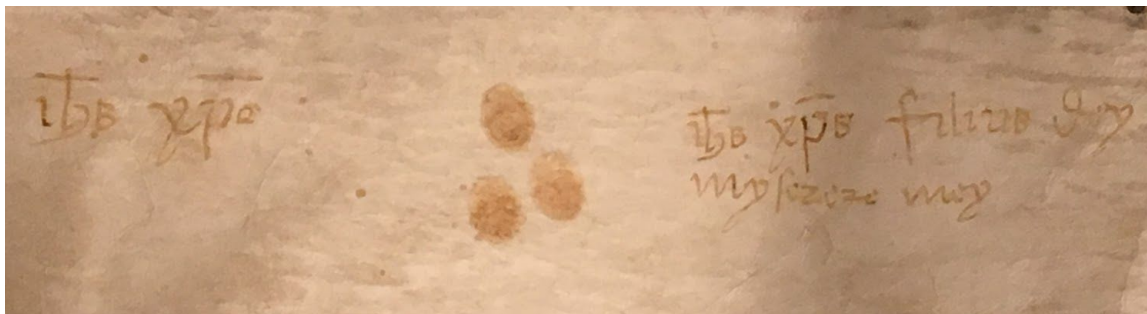


Figure 9. 45R, Greek and Latin marginalia.

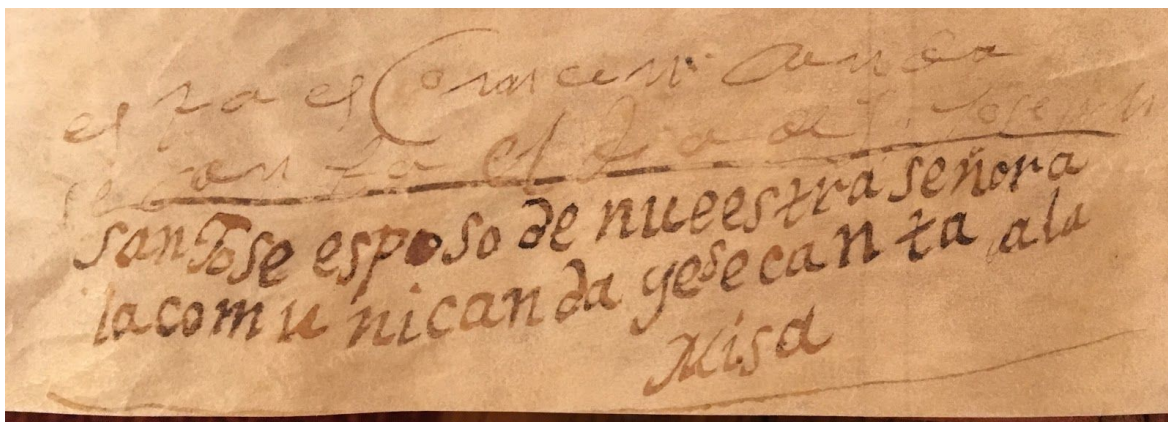


Figure 10. 25V, marginalia in two hands and inks, referring to the Mass of St. Joseph.

ius in o riente e t ue rimus cum
 mune ri bus ad ra re e w
claras in comi coronatione
In ex cello thro no ui di
Doc. p. at' epiph' nic off's
ca di o nes si e o
 se de re ui rum quem ad
re re re como ta
 ra t multa tu w ange lo
es et con tre
 rum plalle ntes i nu nu m
multi Pa ra
 e cce ai i us im pe ri u m pe
 ma ne t in e ter num. J ubila
mandilectato

Figure 11. 28V, retraced text.

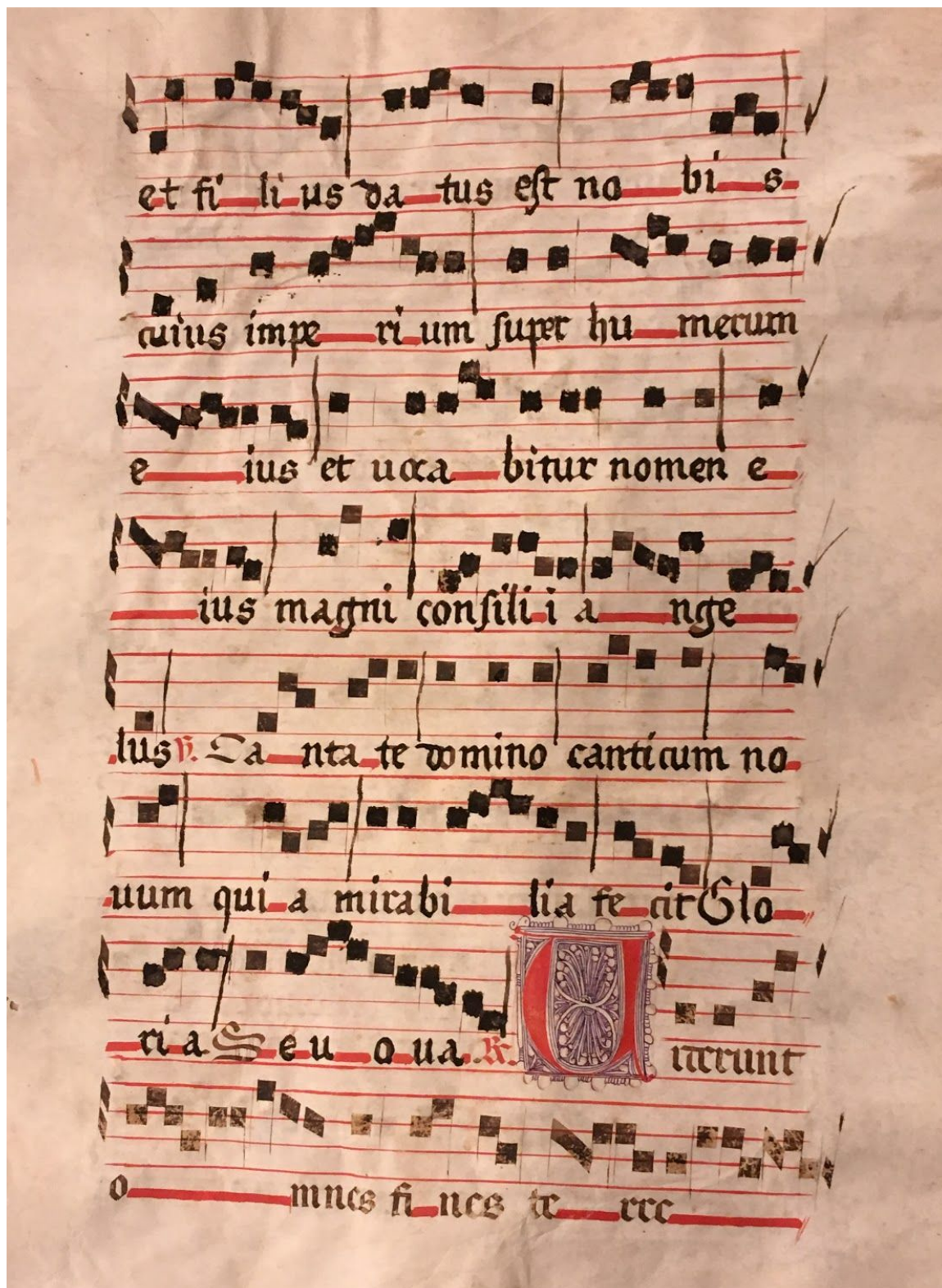


Figure 12. 22V, retraced Mass for Nativity of the Day.

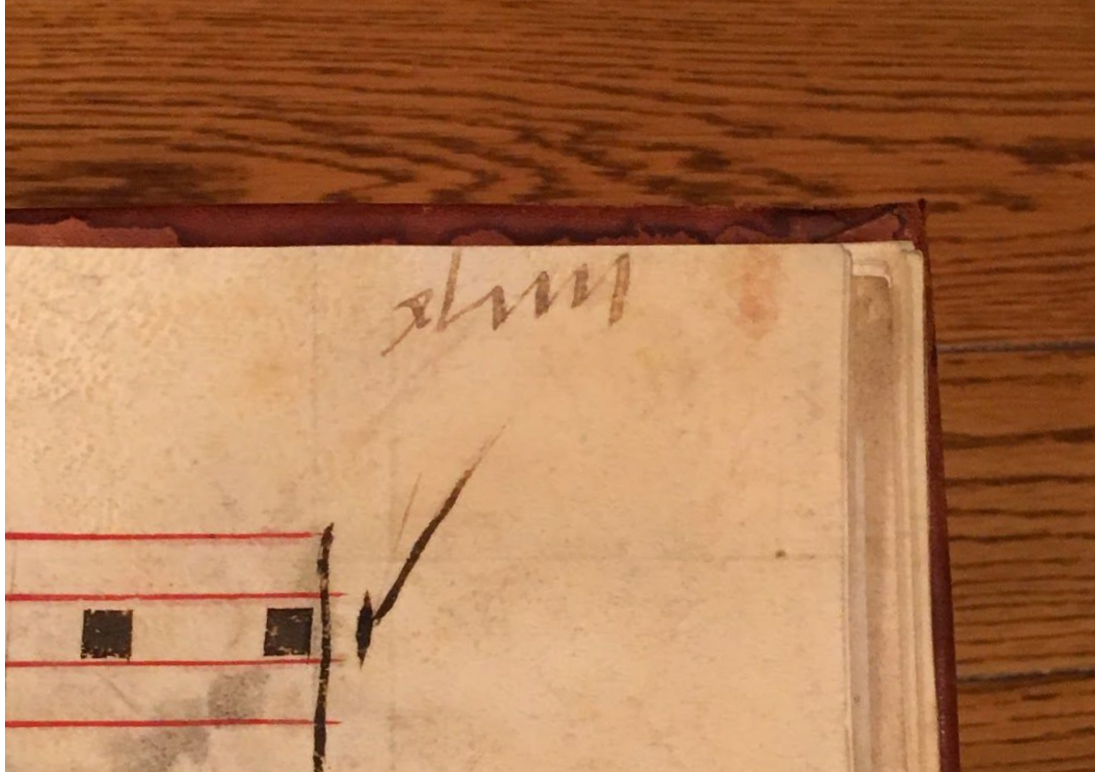


Figure 13. Roman numerals.

Manuscript Chant Index

This chant index reflects a body of research. It is the culmination of extensive work cross-referencing the Trinity Gradual, the Vulgate, the *Liber Usualis*, and the 1950s Dominican Gradual. After transcribing the full body of text and creating a basic index, I found that many of the Lenten chants were not in the *Liber Usualis*. I then conducted exhaustive research to identify the Vulgate text upon which many of these non-common-practice chants were based. This research eventually led to the discovery that these chants were a part of the Dominican rite, rather than a common secular rite, which reaffirmed my research and the connections I had made with the rest of the manuscript. As evidenced by the reference numbers, though many of the chants in were found in similar form to the manuscript in the *Liber Usualis* (abbreviated LU), for others, the closest intact versions were found in the Dominican Gradual (abbreviated DG).

Manuscript Page #s	Title	Masses of the Liturgical Year	Liturgical Section	Reference Page #s
1R	<i>Ad te levavi anima</i>	First Sunday of Advent	Introit	LU p. 318
1V	<i>Universi qui te expectant</i>	First Sunday of Advent	Gradual	LU p. 320
1V	<i>Alleluia. Ostende nobis</i>	First Sunday of Advent	Alleluia	LU p.320
2R	<i>Ad te domine levavi</i>	First Sunday of Advent	Offertory	LU p. 321
2V	<i>Dominus dabit benignitatum</i>	First Sunday of Advent	Communion	LU p. 322
2V	<i>Populus syon ecce</i>	Second Sunday of Advent	Introit	LU p. 327
3R	<i>Ex syon species decoris</i>	Second Sunday of Advent	Gradual	LU p. 328
4R	<i>Alleluia. Letatus sum</i>	Second Sunday of Advent	Alleluia	LU p. 329
4R	<i>Deus tu convertens</i>	Second Sunday of Advent	Offertory	LU p. 330

4V	<i>Iherusalem surge</i>	Second Sunday of Advent	Communion	LU p. 330
5R	<i>Gaudete in domino</i>	Third Sunday of Advent	Introit	DG p. 7
5V	<i>Qui sedes domine</i>	Third Sunday of Advent	Gradual	DG p. 8
6R	<i>Alleluia. Excita domine</i>	Third Sunday of Advent	Alleluia	DG p. 9
6V	<i>Benedixisti domine</i>	Third Sunday of Advent	Offertory	DG p. 9
6V	<i>Discite pusillamines</i>	Third Sunday of Advent	Communion	DG p. 9
7R	<i>Rorate celi desuper</i>	Ember Wednesday in Advent	Introit	DG p. 441
7R	<i>Tollite portas principes</i>	Ember Wednesday in Advent	Gradual 1 after Lesson 1	DG p. 442
8R	<i>Prope est dominus</i>	Ember Wednesday in Advent	Gradual 2 after Epistle	DG p. 21
8V	<i>Ave Maria...benedicta tu</i>	Ember Wednesday in Advent	Offertory	DG p. 445
9R	<i>Ecce virgo concipiet</i>	Ember Wednesday in Advent	Communion	DG p. 23
9V	<i>Prope es tu domine</i>	Ember Friday in Advent	Introit	DG p. 10
9V	<i>Ostende nobis domine</i> ³⁰	Ember Friday in Advent	Gradual	DG p. 11
10V	<i>Assumo celo egressio</i> ³¹	Ember Saturday in Advent	Gradual 1 after Lesson 1	DG p. 12
10V	<i>Domine deus virtutum</i> ³²	Ember Saturday in Advent	Gradual 3 after Lesson 3	DG p. 13
11V	<i>Benedictus es domine</i> ³³	Ember Saturday in Advent	Hymn	LU p. 348
13V	<i>Qui regis israhel intende</i>	Ember Saturday in Advent	Tract	LU p. 351
14V	<i>Exulta satis filia syon</i>	Ember Saturday in Advent	Offertory	LU p. 352
14V	<i>Exultavit ut gigas</i>	Ember Saturday in Advent	Communion	LU p. 353

³⁰ At 'captivi', diverges from the chant in DG and elides into *Assumo celo egressio* (Gradual of Ember Saturday).

³¹ Begins at 'et ipse'; *Assummo* (*A summo*) begins the Gradual verse.

³² Diverges from the chant in DG at 'Excita domine potenciam' and elides into Gradual 4 of Ember Saturday.

³³ Switches verses 6 & 7 (LU p. 349).

15R	<i>Memento nostri domine</i>	Fourth Sunday in Advent	Introit	DG p. 20
15V	<i>Alleluia. Veni domine</i>	Fourth Sunday in Advent	Alleluia	DG p. 22
16R	<i>Confortamini et iam</i>	Fourth Sunday in Advent	Offertory	DG p. 22
16R	<i>Hodie scietis quia...Domini est</i>	Christmas Eve	Introit	LU p. 359
16V	<i>Hodie scietis quia...Qui regis</i>	Christmas Eve	Gradual	LU p. 360
17V	<i>Alleluia. Crastina die</i>	Christmas Eve	Alleluia	LU p. 361
17V	<i>Tollite portas principes</i>	Christmas Eve	Offertory	LU p. 362
18R	<i>Revelabitur gloria domini</i>	Christmas Eve	Communion	LU p. 363
18R	<i>Dominus dixit</i>	Nativity Midnight Mass	Introit	LU p. 392
18V	<i>Tecum principium</i>	Nativity Midnight Mass	Gradual	LU p. 393
19V	<i>Alleluia. Dominus dixit</i>	Nativity Midnight Mass	Alleluia	LU p. 394
19V	<i>Letentur celi</i>	Nativity Midnight Mass	Offertory	LU p. 394
20R	<i>In splendoribus</i>	Nativity Midnight Mass	Communion	LU p. 395
20R	<i>Lux fulgebit</i>	Nativity Mass at Dawn	Introit	LU p. 403
20V	<i>Benedictus qui venit</i>	Nativity Mass at Dawn	Gradual	LU p. 404
21R	<i>Alleluia. Dominus regnavit</i>	Nativity Mass at Dawn	Alleluia	LU p. 405
21V	<i>Deus enim firmavit</i>	Nativity Mass at Dawn	Offertory	LU p. 406
22R	<i>Exulta filia syon</i>	Nativity Mass at Dawn	Communion	LU p. 406
22R	<i>Puer natus</i>	Nativity Mass of the Day	Introit	LU p. 408
22V	<i>Viderunt omnes</i>	Nativity Mass of the Day	Gradual	LU p. 409
23V	<i>Alleluia. Dies sanctificatus</i>	Nativity Mass of the Day	Alleluia	LU p. 409

24R	<i>Tui sunt celi</i>	Nativity Mass of the Day	Offertory	LU p. 410
24R	<i>Viderunt omnes</i>	Nativity Mass of the Day	Communion	LU p. 410
24V	<i>Dum medium silentium</i>	Sunday within the Octave of Christmas	Introit	LU p. 433
25R	<i>Speciosus forma</i>	Sunday within the Octave of Christmas	Gradual	LU p. 434
26R	<i>Tolle puerum</i>	Sunday within the Octave of Christmas	Communion	LU p. 436
26R	<i>Alleluia. Multipharie olim</i>	Circumcision of Our Lord	Alleluia	DG p. 39
26V	<i>E<c>ce advenit dominator</i>	Epiphany of Our Lord	Introit	LU p. 459
27R	<i>Omnes de saba</i>	Epiphany of Our Lord	Gradual	LU p. 459
27V	<i>Alleluia. Vidimus stellam</i>	Epiphany of Our Lord	Alleluia	LU p. 460
28R	<i>Reges tharsis</i>	Epiphany of Our Lord	Offertory	LU p. 461
28R	<i>Vidimus stellam</i>	Epiphany of Our Lord	Communion	LU p. 462
28V	<i>In excelso throno</i>	Sunday within the Octave of Epiphany	Introit	LU p. 477
29R	<i>Benedictus dominus</i>	Sunday within the Octave of Epiphany	Gradual	LU p. 478
29V	<i>Alleluia. Iubilare deo</i>	Sunday within the Octave of Epiphany	Alleluia	LU p. 479
30R	<i>Iubilare deo omnis</i>	Sunday within the Octave of Epiphany	Offertory	LU p. 480
30R	<i>Fili quid fecisti nobis</i>	Sunday within the Octave of Epiphany	Communion	LU p. 481
30V	<i>Omnis terra adoret</i>	First Sunday after the Octave of Epiphany	Introit	DG p. 49
31R	<i>Misit dominus</i>	First Sunday after the Octave of Epiphany	Gradual	DG p. 49
31V	<i>Alleluia. Laudate deum</i>	First Sunday after the Octave of Epiphany	Alleluia	DG p. 50
32R	<i>Iubilare deo universa</i>	First Sunday after the Octave of Epiphany	Offertory	DG p. 51
32V	<i>Dicit dominus implete</i>	First Sunday after the Octave of Epiphany	Communion	DG p. 52

33R	<i>Adorate deum omnes</i>	Second-Fifth Sundays after the Octave of Epiphany	Introit	DG p. 52
33V	<i>Timebunt gentes</i>	Second-Fifth Sundays after the Octave of Epiphany	Gradual	DG p. 53
34R	<i>Alleluia. Dominus regnavit</i>	Second-Fifth Sundays after the Octave of Epiphany	Alleluia	DG p. 54
34V	<i>Dextera domini</i>	Second-Fifth Sundays after the Octave of Epiphany	Offertory	DG p. 54
34V	<i>Mirabantur omnes</i>	Second-Fifth Sundays after the Octave of Epiphany	Communion	DG p. 55
35R	<i>Circumdederunt me</i>	Septuagesima Sunday	Introit	LU p. 497
35V	<i>Adiutor in oportunitatibus</i>	Septuagesima Sunday	Gradual	LU p. 498
36V	<i>De profundis clamavi</i>	Septuagesima Sunday	Tract	LU p. 499
37V	<i>Bonum est confiteri</i>	Septuagesima Sunday	Offertory	LU p. 501
37V	<i>Illumina faciem tuam</i>	Septuagesima Sunday	Communion	LU p. 501
38R	<i>Exurge quare</i>	Sexagesima Sunday	Introit	LU p. 504
38V	<i>Sciant gentes</i>	Sexagesima Sunday	Gradual	LU p. 506
39R	<i>Commovisti domine</i>	Sexagesima Sunday	Tract	LU p. 507
40R	<i>Perfice gressus meos</i>	Sexagesima Sunday	Offertory	LU p. 508
40V	<i>Introibo ad altare dei</i>	Sexagesima Sunday	Communion	LU p. 508
40V	<i>Esto michi in deum</i>	Quinquagesima Sunday	Introit	LU p. 511
41R	<i>Tu es deus qui facis</i>	Quinquagesima Sunday	Gradual	LU p. 512
42R	<i>Iubilate domino omnis</i>	Quinquagesima Sunday	Tract	LU p. 513
43R	<i>Benedi<c>tus es domine</i>	Quinquagesima Sunday	Offertory	LU p. 514
43R	<i>Manducaverunt et saturati</i>	Quinquagesima Sunday	Communion	LU p. 515
43V	<i>Exaudi nos domine</i>	Ash Wednesday	Antiphon	LU p. 521

44R	<i>Iuxta vestibulum</i>	Ash Wednesday	Antiphon	LU p. 523
44V	<i>Immutemur habitu</i>	Ash Wednesday	Antiphon	LU p. 523
44V	<i>Misereris omnium</i>	Ash Wednesday	Introit	LU p. 525
45V	<i>Miserere mei deus</i>	Ash Wednesday	Gradual	LU p. 526
46R	<i>Domine non secundum</i>	Ash Wednesday	Tract	LU p. 527
47R	<i>Exaltabo te domine</i>	Ash Wednesday	Offertory	LU p. 528
47V	<i>Qui meditabitur in lege</i>	Ash Wednesday	Communion	LU p. 529
47V	<i>Dum clamarem</i>	First Thursday of Lent	Introit	DG p. 305
48R	<i>Iacta cogitatum tuum</i>	First Thursday of Lent	Gradual	DG p. 286
49R	<i>Acceptabis sacrificium</i>	First Thursday of Lent	Communion	DG p. 307
49R	<i>Audivit dominus</i>	First Friday of Lent	Introit	DG p. 75
49V	<i>Unam pecii a domino</i>	First Friday of Lent	Gradual	DG p. 75
50R	<i>Domine vivifica</i>	First Friday of Lent	Offertory	DG p. 76
50R	<i>Servite domino</i>	First Friday of Lent	Communion	DG p. 77
50V	<i>Invocavit me</i>	First Sunday of Lent	Introit	LU p. 532
51R	<i>Angelis suis</i>	First Sunday of Lent	Gradual	LU p. 533
51V	<i>Qui habitat</i>	First Sunday of Lent	Tract	LU p. 533
55R	<i>Scapulis suis...domine</i>	First Sunday of Lent	Offertory	LU p. 537
55R	<i>Scapulis suis...et sub</i>	First Sunday of Lent	Communion	LU p. 537
55V	<i>Sicut oculi servorum</i>	Monday after First Sunday of Lent	Introit	DG p. 84
56R	<i>Protector noster</i>	Monday after First Sunday of Lent	Gradual	DG p. 292

56V	<i>Levabo oculos</i>	Monday after First Sunday of Lent	Offertory	DG p. 85
57R	<i>Voce mea</i>	Monday after First Sunday of Lent	Communion	DG p. 86
57R	<i>Domine refugium</i>	Tuesday after First Sunday of Lent	Introit	DG p. 86
57V	<i>Dirigatur oratio mea</i>	Tuesday after First Sunday of Lent	Gradual	DG p. 338
58R	<i>In te speravi domine dixi</i>	Tuesday after First Sunday of Lent	Offertory	DG p. 317
58V	<i>Cum invocarem te</i>	Tuesday after First Sunday of Lent	Communion	DG p. 87
58V	<i>Reminiscere miserationum</i>	Ember Wednesday in Lent	Introit	DG p. 93
	<<missing page>> ³⁴			
59R	<i>Denecessitatibus meis</i>	Ember Wednesday in Lent	Tract	DG p. 94
60R	<i>Meditabor in mandatis</i>	Ember Wednesday in Lent	Offertory	DG p. 96
60V	<i>Intellige clamorem</i>	Ember Wednesday in Lent	Communion	DG p. 97
60V	<i>Confessio et pulcritudo</i>	Thursday after First Sunday of Lent	Introit	DG p. 543
61R	<i>Custodi me domine</i>	Thursday after First Sunday of Lent	Gradual	DG p. 306
62R	<i>In mittit angelus</i>	Thursday after First Sunday of Lent	Offertory	DG p. 320
62V	<i>Panis quem</i>	Thursday after First Sunday of Lent	Communion	DG p. 320
62V	<i>Denecessitatibus meis eripe</i>	Ember Friday in Lent	Introit	DG p. 89
63R	<i>Salvum fac servum tuum</i>	Ember Friday in Lent	Gradual	DG p. 90
63V	<i>Benedic anima mea</i>	Ember Friday in Lent	Offertory	DG p. 90
64R	<i>Erubescant et conturbentur</i>	Ember Friday in Lent	Communion	DG p. 91
64R	<i>Intret oratio mea</i>	Ember Saturday in Lent	Introit	DG p. 91

³⁴ Missing page is likely *Tribulationes cordis mei* (Gradual 1 in Ember Wednesday in Lent).

64V	<i>Propicius esto domine</i>	Ember Saturday in Lent	Gradual 1 after Lesson 1	DG p. 289
65R	<i>Convertere domine</i>	Ember Saturday in Lent	Gradual 3 after Lesson 3	DG p. 296
65V	<i>Laudate dominus</i>	Ember Saturday in Lent	Tract	DG p. 193
66R	<i>Domine deus salutis</i>	Ember Saturday in Lent	Offertory	DG p. 262
66V	<i>Domine deus meus</i>	Ember Saturday in Lent	Communion	DG p. 92
66V	<i>Confitemini domino</i>	Second Sunday of Lent	Tract 2	DG p. 95
68R	<i>Redime me domine</i>	Monday after Second Sunday of Lent	Introit	DG p. 97
68V	<i>Adiutor meus</i>	Monday after Second Sunday of Lent	Gradual	DG p. 98
69R	<i>Benedicam dominum</i>	Monday after Second Sunday of Lent	Offertory	DG p. 294
69V	<i>Domine dominus</i>	Monday after Second Sunday of Lent	Communion	DG p. 99
69V	<i>Tibi dixit cor meum</i>	Tuesday after Second Sunday of Lent	Introit	DG p. 99
70R	<i>Miserere michi domine</i>	Tuesday after Second Sunday of Lent	Offertory	DG p. 100
70R	<i>Narrabo omnia mirabilia</i>	Tuesday after Second Sunday of Lent	Communion	DG p. 100
70V	<i>Ne derelinquas me</i>	Wednesday after Second Sunday of Lent	Introit	DG p. 101
71R	<i>Salvum fac populum</i>	Wednesday after Second Sunday of Lent	Gradual	DG p. 101
71V	<i>Iustus dominus</i>	Wednesday after Second Sunday of Lent	Communion	DG p. 103
72R	<i>Deus in adiutorium</i>	Thursday after Second Sunday of Lent	Introit	DG p. 311
72V	<i>Precatus est moyses</i>	Thursday after Second Sunday of Lent	Offertory	DG p. 313
73V	<i>Qui manducat</i>	Thursday after Second Sunday of Lent	Communion	DG p. 324
73V	<i>Ego autem</i>	Friday after Second Sunday of Lent	Introit	DG p. 103
74R	<i>Ad dominum</i>	Friday after Second Sunday of Lent	Gradual	DG p. 276

74V	<i>Domine in auxilium</i>	Friday after Second Sunday of Lent	Offertory	DG p. 326
75V	<i>Exurge domine non prevaleat</i>	Third Sunday of Lent	Gradual	LU p. 553
76R	<i>Ad te levavi oculos meos</i>	Third Sunday of Lent	Tract	LU p. 554
77R	<i>Iusticie domini recte</i>	Third Sunday of Lent	Offertory	LU p. 555
77V	<i>Passer invenit sibi</i>	Third Sunday of Lent	Communion	LU p. 556
78R	<i>In deo laudabo verbum</i>	Monday after Third Sunday of Lent	Introit	DG p. 110
78V	<i>Dues vitam meam</i>	Monday after Third Sunday of Lent	Gradual	DG p. 111
79V	<i>Exaudi deus orationem</i>	Monday after Third Sunday of Lent	Offertory	DG p. 112
79V	<i>Quis dabit ex syon</i>	Monday after Third Sunday of Lent	Communion	DG p. 112
	<<missing page>> ³⁵			
80R	<Ab occultis>...et ab alienis	Tuesday after Third Sunday of Lent	Gradual	DG p. 114
80V	<i>Domine qui<s> habitabit</i>	Tuesday after Third Sunday of Lent	Communion	DG p. 115
80V	<i>Ego autem in domino</i>	Wednesday after Third Sunday of Lent	Introit	DG p. 115
81R	<i>Miserere michi domine</i>	Wednesday after Third Sunday of Lent	Gradual	DG p. 116
82R	<i>Domine fac mecum</i>	Wednesday after Third Sunday of Lent	Offertory	DG p. 117
82R	<i>Notas michi fecisti</i>	Wednesday after Third Sunday of Lent	Communion	DG p. 117
82V	<i>Salus populi ego</i>	Thursday after Third Sunday of Lent	Introit	DG p. 338
83R	<i>Occuli omnium</i>	Thursday after Third Sunday of Lent	Gradual	DG p. 268
84R	<i>Si ambulavero</i>	Thursday after Third Sunday of Lent	Offertory	DG p. 339
84V	<i>Tu mandasti</i>	Thursday after Third Sunday of Lent	Communion	DG p. 339

³⁵ Missing page is likely *Ego clamavi* (Introit in Tuesday after Third Sunday of Lent.)

84V	<i>Fac mecum domine</i>	Friday after Third Sunday of Lent	Introit	DG p. 118
85R	<i>In deo speravit</i>	Friday after Third Sunday of Lent	Gradual	DG p. 309
86R	<i>Intende voci orationis</i>	Friday after Third Sunday of Lent	Offertory	DG p. 118
86R	<i>Qui biberit aquam</i>	Friday after Third Sunday of Lent	Communion	DG p. 119
86V	<i>Verba mea auribus</i>	Saturday after Third Sunday of Lent	Introit	DG p. 119
87R	<i>Si ambulem</i>	Saturday after Third Sunday of Lent	Gradual	DG p. 117
87V	<i>Gressus meos dirige</i>	Saturday after Third Sunday of Lent	Offertory	DG p. 120
88R	<i>Nemo te condempvit</i>	Saturday after Third Sunday of Lent	Communion	DG p. 120
88R	<i>Letare iherusalem</i>	Fourth Sunday of Lent	Introit	LU p. 559
88V	<i>Letatus sum in his</i>	Fourth Sunday of Lent	Gradual	LU p. 560
89R	<i>Qui confidunt in domino</i>	Fourth Sunday of Lent	Tract	LU p. 561
90R	<i>Laudate dominum</i>	Fourth Sunday of Lent	Offertory	LU p. 562
90V	<i>Iherusalem que edificatur</i>	Fourth Sunday of Lent	Communion	LU p. 563
90V	<i>Deus in nomine tuo</i>	Monday after Fourth Sunday of Lent	Introit	DG p. 124
91R	<i>Esto michi in deum</i>	Monday after Fourth Sunday of Lent	Gradual	DG p. 300
92R	<i>Exaudi deus orationem</i>	Tuesday after Fourth Sunday of Lent	Introit	DG p. 126
92V	<i>Exurge domine fero</i>	Tuesday after Fourth Sunday of Lent	Gradual	DG p. 127
93V	<i>Expectans expectavi</i>	Tuesday after Fourth Sunday of Lent	Offertory	DG p. 324
94R	<i>Beata gens cuius est</i>	Wednesday after Fourth Sunday of Lent	Gradual 2 after Epistle	DG p. 328
95R	<i>Benedicite gentes</i>	Wednesday after Fourth Sunday of Lent	Offertory	DG p. 230
95V	<i>Lutum fecit ex sputo</i>	Wednesday after Fourth Sunday of Lent	Communion	DG p. 129

95V	<i>Letetur cor querencium</i>	Thursday after Fourth Sunday of Lent	Introit	DG p. 129
96R	<i>Respice domine</i>	Thursday after Fourth Sunday of Lent	Gradual	DG p. 316
97R	<i>Domine ad adiuvandum</i>	Thursday after Fourth Sunday of Lent	Offertory	DG p. 130
97R	<i>Domine memorabor</i>	Thursday after Fourth Sunday of Lent	Communion	DG p. 327
97V	<i>Meditatio cordis mei</i>	Friday after Fourth Sunday of Lent	Introit	DG p. 130
98R	<i>Sicientes venite</i>	Saturday after Fourth Sunday of Lent	Introit	DG p. 132
98V	<i>Tibi domine</i>	Saturday after Fourth Sunday of Lent	Gradual	DG p. 132

Transcriptions

1. 22R/V, *Puer natus*, Nativity Mass of the Day: Introit, mode 7
2. 22V/23R/V, *Viderunt omnes*, Nativity Mass of the Day: Gradual, mode 5
3. 23V, *Allehuya. Dies sanctificatus*, Nativity Mass of the Day: Alleluia, mode 2
4. 24R, *Tui sunt celi*, Nativity Mass of the Day: Offertory, mode 4
5. 24R/V, *Viderunt omnes*, Nativity Mass of the Day: Communion, mode 1
6. 55V/56R, *Sicut occuli servorum*, Monday after First Sunday of Lent: Introit, mode 4
7. 56R/V, *Protector noster*, Monday after First Sunday of Lent: Gradual, mode 6
8. 56V/57R, *Levabo oculos*, Monday after First Sunday of Lent: Offertory, mode 8
9. 57R, *Voce mea*, Monday after First Sunday of Lent: Communion, mode 6
10. 69V/70R, *Tibi dixit cor meum*, Tuesday after Second Sunday of Lent: Introit, mode 3
11. 70R, *Miserere michi domine*, Tuesday after Second Sunday of Lent: Offertory, mode 8
12. 70R, *Narrabo omnia mirabilia*, Tuesday after Second Sunday of Lent: Communion, mode 2

Though at some point all of the Masses in the manuscript may be transcribed, I selected several Masses to transcribe as part of this project. I transcribed the Nativity Mass of the Day, because it is still common practice in Catholic Nativity services today. I also studied and transcribed two of the chants that were unique to the manuscript, found in the modern Dominican Gradual and not in the *Liber Usualis*: the Monday after the First Sunday of Lent, and the Tuesday after the Second Sunday of Lent. I chose these masses in particular because as some of the weekday masses of Lent, they helped illuminate the Dominican connection to the manuscript. These chants make the Trinity Gradual unique and are intriguing and worthy of study.

The transcription process is described in some detail [above](#), and resulted in digitized transcriptions. These transcriptions made it possible to compare the chants from the manuscript with the common-practice chants in the *Liber Usualis* to look for musical differences and errata in the notes themselves. I used the Nativity Mass of the Day as a case study, as it is still one of the most commonly recognized and used chants in Catholic Mass services today. In the Introit, *Puer natus*, there are several missed repetitions of notes, missed notes, or notes adjusted by a step. Additionally, in the *Liber Usualis*, the word *Patri* is included between *Gloria* and the abbreviation *Evovae*, and is missing from the manuscript chant.³⁶ It is worth noting that the elimination of the word *Patri* is potentially shorthand, rather than an error. If this manuscript is the second of two choir books used throughout the year (with the preceding book denoting chants for Easter through Pre-Advent), the instructions and notation for the typical *Gloria Patri* might be included in the other book, as is typical for *Gloria Patri* instructions in manuscripts of this era.³⁷ In the Gradual, *Viderunt omnes*, there are significant missing notes near the end of the melisma on the first syllable of the word *dominus*. The Alleluia, *Alleluya. Dies sanctificatus*, is almost identical to the *Liber Usualis* edition, with the exception of several added tones to some of the melismas in the Trinity Gradual edition. In the Offertory, *Tui sunt celi*, there are missing repeated notes and notes adjusted by a step. In the Communion, *Viderunt omnes*, there is a string

³⁶ Often, the full Doxology was not written out in chant books, because “the words were well known to the singers and because it was sung to the same melody as the psalm verse, only in three phrases rather than two. Instead, music is given for only the first two words (*Gloria Patri*) and the last six syllables, abbreviated to their vowels E u o u a e (for *saEcUlOrUm AmEn*)” (Burkholder, J. Peter and Claude V. Palisca, ed. *Norton Anthology of Western Music. Volume 1: Ancient to Baroque*. [New York: W.W. Norton & Company, 2014], 11). There is tentative evidence to suggest that the extra S at the beginning of the abbreviation is linked to other Spanish manuscripts (Zapke, Susan, ed. *Hispania Vetus: Musical-Liturgical Manuscripts from Visigothic Origins to the Franco-Roman Transition [9th-12th Centuries]*. [Madrid: Fundacion Bbva, 2007], 280).

³⁷ Evidence for this manuscript as the second of two choir books is further supported by the knowledge that the secular calendar year in the Renaissance typically began in March, implying that the first feast season of the calendar year would be Easter.

of notes on the words *finis terre salutare* that are either a step or a skip off from the *Liber Usualis* edition. While some of these differences—especially the note changes by step—could have been scribal error, there were so many handwritten copies circulating in medieval churches and monasteries that these types of variants were becoming common practice, creating entire new editions of chants by standardizing once-scribal errors into the common practice. Additional textual comparison with other Dominican graduals is necessary to determine whether these variants were shared by other comparable manuscripts.

Text and Translations

Unless otherwise noted, all translations are my own.

1. *Puer natus*

*Puer natus est nobis et filius datus est nobis
cuius imperium super humerum eius et
vocabitur nomen eius magni consilii angelus.
V. Cantate domino canticum novum quia
mirabilia fecit Gloria Sevovae.³⁸*

A child is born to us, and a Son is given to us;
whose government is upon His shoulder; and
His Name will be called the Angel of great
counsel.
V. Sing to the Lord a new song, because He
has done wonderful things.
Glory be to the Father, and to the Son and to
the Holy Spirit. As it was in the beginning, is
now, and ever shall be, world without end.
Amen.

Comment: Nativity Mass of the Day, Introit; based on Isaiah 9:6, Psalm 98:1 (Vulgate 97:1)
(trans. English Standard Version [ESV]).

2. *Viderunt omnes*

*Viderunt omnes fines terre salutare dei nostri
iubilare deo omnis terra.
V. Notum fecit dominus salutare suum ante
conspectum gentium revelavit iusticia in
suam.*

All the ends of the earth have seen the
salvation of our God; sing joyfully to God, all
the earth.
V. The Lord has made known His salvation;
He has revealed His justice in the sight of the
peoples.

Comment: Nativity Mass of the Day, Gradual; based on Psalm 98:1-4 (Vulgate Psalm 97:1-4)
(trans. English Standard Version [ESV]).

3. *Alleluia. Dies sanctificatus*

*Alleluia. V. Dies sanctificatus illuxit nobis
venite gentes et adore dominum quia hodie
descendit lux magna super terram.*

Alleluia. V. A sanctified day has shone upon
us; come people and adore the Lord, because
today a great light has descended upon the
earth.

Comment: Nativity Mass of the Day, Alleluia; based roughly on Isaiah 60:1-2 (trans. English
Standard Version [ESV]).

³⁸ This is an example of the abbreviation *Evovae* (in this manuscript, *Sevovae*) as described in footnote 33.

4. *Tui sunt celi*

Tui sunt celi et tua est terra orbem terrarum et plenitudine<m> eius tu fundasti iusticia et iudicium p<re>paracio sedis tue. Yours are the heavens and yours is the earth: you have founded the world and its fullness; justice and judgment are the preparation of your throne.

Comment: Nativity Mass of the Day, Offertory; based on Psalm 89:11,13 (Vulgate Psalm 88:11,13) (trans. English Standard Version [ESV]).

5. *Viderunt Omnes*

Viderunt omnes fines terre salutare dei nostri. All the ends of the earth have seen the salvation of our God.

Comment: Nativity Mass of the Day: Communion; based on Psalm 98:3 (Vulgate Psalm 97:3) (trans. English Standard Version [ESV])

6. *Sicut oculi servorum*

Sicut oculi servorum in manibus dominorum suorum ita oculi nostri ad dominum deum nostrum donec misereatur nostri miserere nobis domine miserere nobis. As the eyes of the servants are on the hands of their masters, so are our eyes unto the Lord our God until he has mercy on us. Have mercy on us, Lord, have mercy on us.

V. Ad te levavi oculos meos qui habitas in celis Gloria Sevovae. V. To you I have lifted up my eyes, who dwells in heaven.

Glory be to the Father, and to the Son and to the Holy Spirit. As it was in the beginning, is now, and ever shall be, world without end. Amen.

Comment: Monday after First Sunday of Lent, Introit; based on Psalm 123:1-3 (Vulgate 122:1-3) (trans. English Standard Version [ESV]).

7. *Protector noster*

Protector noster aspice deus et respice super servos tuos. V. Domine deus virtutu<m> exaudi preces servorum tuorum. Behold our shield, O God, and look over your servants. V. O Lord God of hosts, hear the prayers of your servants.

Comment: Monday after First Sunday of Lent, Gradual; based on Psalm 83:9-10 (trans. English Standard Version [ESV]).

8. *Levabo oculos*

Levabo oculos meus et considerabo mirabilia tua domine ut doceas me iusticiam tuam da michi intellectum ut discam mandata tua. I will lift my eyes and I will consider your wonders, Lord, so that you may teach me your justice. Give me understanding so that I may learn your commandments.

Comment: Monday after First Sunday of Lent, Offertory; based on Psalm 119:18 (Vulgate Psalm 118:18) (trans. English Standard Version [ESV]).

9. *Voce mea*

Voce mea ad dominum clamavi et exaudivit me de monte sancto suo non timebo milia populi circumdata me. I cried out to the Lord with my voice and he heard me from his holy hill. I will not be afraid of the thousands of people surrounding me.

Comment: Monday after First Sunday of Lent, Communion; based on Psalm 3:5,7 (trans. English Standard Version [ESV]).

10. *Tibi dixit cor meum*

Tibi dixit cor meum quesivi vultum tuum vultum tuum domine requiram ne avertas faciem tuam a me. My heart said to you: “I have sought your countenance; I will seek your countenance, Lord: do not turn your face away from me.
V. Dominus illuminatio mea et salus mea quem timebo Gloria Sevovae. V. The Lord is my light and my salvation: whom shall I fear?” Glory be to the Father, and to the Son and to the Holy Spirit. As it was in the beginning, is now, and ever shall be, world without end. Amen.

Comment: Tuesday after Second Sunday of Lent, Introit; based on Psalm 26:8 (trans. English Standard Version [ESV]).

11. *Miserere michi domine*

*Miserere michi domine secundum magnam misericordiam tuam.*³⁹ Have mercy on me, Lord, according to your great mercy.

³⁹ The text typically would read *mei* rather than *michi*, an Italianate, medieval Latin version of the classical Latin *mihi*. *Michi* is the dative form of the verb *ego*, whereas *mei* is the genitive form of the same verb. This would change the translation from “Have mercy on me” into “Have mercy **to** me”. It appears likely that this is a scribal error.

Comment: Tuesday after Second Sunday of Lent, Offertory; based on Psalm 51:1 (Vulgate Psalm 50:3) (trans. English Standard Version [ESV]).

12. *Narrabo omnia mirabilia*

<i>Narrabo omnia mirabilia tua letabor et exultabor et exultabo in te psallam nomini tuo altissime.</i> ⁴⁰	I will recount all your wondrous acts. I will be glad and rejoice in you; I will sing praise to your name, O Most High.
---	---

Comment: Tuesday after Second Sunday of Lent, Communion; based on Psalm 9:1 (Vulgate Psalm 9:2).

⁴⁰ The text typically would read *letabor et exultabo* rather than *letabor et exultabor et exultabo*. *Exultabor* is the future passive form of the verb *exulto*, whereas *exultabo* is the active form of the same verb. This repetition and change in voice would change the translation from “I will be glad and rejoice” to “I will be glad and I will be rejoiced and I will rejoice”. It appears likely that this is a scribal error.

Selected Chant Transcriptions

1. 22R/V, *Puer natus*, Nativity Mass of the Day: Introit, mode 7

Puer natus Nativity Mass of the Day - Introit



Pu - er na - tus est__ no - bis et__ fi - li - us da - tus est

3



no - bi - s cu-ius im-pe - ri - um su-per hu - me-rum__ e - ius__

4



et vo-ca - bi-tur__ nomene - ius__ mag - ni con - si-li - i an - ge - lus

5



V. Can - ta - te do-mi-no can - ti-cum no - vum__ qui - a__ mi-ra-bi - li - a fe - cit__

2. 22V/23R/V, *Viderunt omnes*, Nativity Mass of the Day: Gradual, mode 5

Viderunt omnes

Nativity Mass of the Day - Gradual



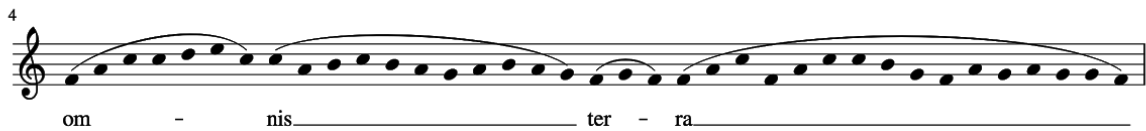
Vi-de-runt om - nes fi - nes - ter - re - sa-lu-ta - re

3



de - i - nos - tri - iu - bi - la - re - de - o

4



om - nis - ter - ra

5



V. Notum - fecit - do - mi - nus

6



salu - ta - resu - um ante - conspectum - gen - ci - um - re - vela - vit

7



ius - ti - ci - am - su - am

3. 23V, *Alleluia. Dies sanctificatus*, Nativity Mass of the Day: Alleluia, mode 2

Alleluia. Dies sanctificatus

Nativity Mass of the Day - Alleluia



Al - le - lu - ya _____ Al - le - lu - ya _____

3



V. Di - es _____ sanc - ti - fi - ca - tus il - lu - xit no - bis

4



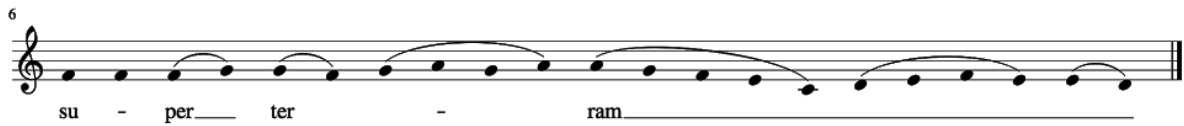
ve - ni - te gen - tes et a - dor - a - te _____ do - mi - num qui - a

5



ho - di - e _____ des - cen - dit lux ma - gna

6



su - per _____ ter - ram _____

4. 24R, *Tui sunt celi*, Nativity Mass of the Day: Offertory, mode 4

Tui Sunt Celi

Nativity Mass of the Day - Offertory

Musical score for 'Tui Sunt Celi' in mode 4. The score consists of four staves of music with Latin lyrics underneath. The first staff begins with a treble clef and a key signature of one flat. The lyrics are: Tu - i sunt ce - li et tu - a est ter - ra. The second staff starts with a measure rest of 4 and continues with: or - benter-ra - rum et ple - ni-tu - di nem e - ius. The third staff starts with a measure rest of 5 and continues with: tu fun - da sti iu - sti - ci-a et iu-di - ci - um. The fourth staff starts with a measure rest of 6 and continues with: pre-pa - ra - ci-o se - dis tu - e.

Tu - i sunt ce - li et tu - a est ter - ra

4
or - benter-ra - rum et ple - ni-tu - di nem e - ius

5
tu fun - da sti iu - sti - ci-a et iu-di - ci - um

6
pre-pa - ra - ci-o se - dis tu - e

5. 24R/V, *Viderunt omnes*, Nativity Mass of the Day: Communion, mode 1

Viderunt omnes

Nativity Mass of the Day - Communion

Musical score for 'Viderunt omnes' in mode 1. The score consists of two staves of music with Latin lyrics underneath. The first staff begins with a treble clef and a key signature of one flat. The lyrics are: Vi - de - runt om - nes fi - nes ter - re. The second staff starts with a measure rest of 3 and continues with: sa - lu - ta - re de - i nos - tri.

Vi - de - runt om - nes fi - nes ter - re

3
sa - lu - ta - re de - i nos - tri.

6. 55V/56R, *Sicut oculi servorum*, Monday after First Sunday of Lent: Introit, mode 4

Sicut oculi servorum

Monday after First Sunday of Lent: Introit

Si - cut occ - u - li ser - vo - rum _____ in ma - ni - bus _____
do - mi - no - rum su - o - rum -
i - ta occ - u - li no - stri ad do - mi - num_ de - um no - strum
do - nec mi - se - re - a - tur _____ no - stri _____ mi - se - re - re no - bis _____
do - mi - ne _____ mi - se - re - re _____ no - bis.
V. Ad - te - le - va - vi - occ - u - los me - os qui ha - bi - tas - in - ce - lis. Glo - ri - a S - e - v - o - v - a - e -

7. 56R/V, *Protector noster*, Monday after First Sunday of Lent: Gradual, mode 6

Protector noster

Monday after First Sunday of Lent - Gradual



Pro-tec - tor no - ster _____ as - pi - ce__de - us

3



et res - pi - ce__su - perser - vos__tu - o _____ s.

4



V. Domine__de - us virtu - - - - - (m)

5



ex au - di__pre - cesser vo - rum__tu-o - ru - m.

8. 56V/57R, *Levabo oculos*, Monday after First Sunday of Lent: Offertory, mode 8

Levabo oculos

Monday after First Sunday of Lent - Offertory

Le - va - bo oc - cu - los in e - os et con - sidera - bo mira - bi - li - a

3

tu - a do - mi - ne ut do - ce - as me iusti - ci - a - m

4

tu - am - da - mi - chi in - tellec - tum

5

ut dis - cam man - da - ta tu - a

9. 57R, *Voce mea*, Monday after First Sunday of Lent: Communion, mode 6

Voce mea

Monday after First Sunday of Lent - Communion

Vo - ce me - a - - ad - do - mi - num - cla - ma - vi - - et ex - au - di - vit - -

3

me de - mon - te - sanc - to - - su - o - - non time - bo - mi - li - a - - po - pu - li -

4

cir - cun - - dan - tis - - me -

10. 69V/70R, *Tibi dixit cor meum*, Tuesday after Second Sunday of Lent: Introit, mode 3

Tibi dixit cor meum

Tuesday after Second Sunday of Lent - Introit

Ti - bi dix - it cor - me - um que - si - vi vul - tum - tu - um - vul - tum

3

tu - um do - mi - ne re - qui - ram - - ne a - ver - tas fa - ci - em - tu - am a - - me

4

V. Do - mi - nus ill - um in - a - ti - o me - a et sal - us me - a - quem - ti - me - bo - - Glo - ri - a S - e - vo - va - e -

11. 70R, *Miserere michi domine*, Tuesday after Second Sunday of Lent: Offertory, mode 8

Miserere michi domine

Tuesday after Second Sunday of Lent - Offertory

Mi-se - re-re_____ mi - chi__ do - mi - ne_____ se-cun - dum__

3

mag - nam__ mi - se - ri - cor - di - am_____ tu - am__

12. 70R, *Narrabo omnia mirabilia*, Tuesday after Second Sunday of Lent: Communion, mode 2

Narrabo omnia mirabilia

Tuesday after Second Sunday of Lent - Communion

Nar-ra - bo om - ni - a mi-ra-bi - li - a tu - a

3

le - ta - bor_____ et ex-ul - ta - bor_____ et ex-ul - ta - bor_____ in te_____

4

psal - lam no - mi - ni tu - o al - tis - si - me.

Selected Chant Recordings

I created a series of recordings with the help of Dr. Gary Seighman and select members of the Trinity University Chamber Singers. I chose to record the Mass for the Monday after the First Sunday of Lent, because of its connection to the Dominican rite and its exclusion from the *Liber Usualis*. While recording, I took care to divide the vocalists into groups by gender, attempting to create the most authentic sound possible.

Mass would typically be performed by men, either in male monasteries or in parish churches. I have included the beginning two chants from the Mass (*Sicut occuli servorum* and *Protector noster*) recorded by male vocalists to emulate this tradition. Women were not allowed to sing in churches outside of convents, but I have included two chants from the Mass (*Levabo oculos* and *Voce mea*) recorded by female vocalists, to reflect the possibility that these chants were performed in convents as well. Recordings include the following, which are numbered to reflect their number assignments in the previous sections of this document. Recordings are hyperlinked in the chant title, and transcriptions from earlier in this document are hyperlinked at the chant section.

6. 55V/56R, [Sicut occuli servorum](#), Monday after First Sunday of Lent: [Introit](#)

Cantor: Matthew Reynolds

Ensemble: Peyton Ashley, Shane Bono, Nicholas Champion, Michael Fain, Samuel Hyden, Andrew Kinney, Jordan Koeller, Jonathan Maislin, Reese Murphy, Matthew Reynolds, Hunter Wilkins.

7. 56R/V, *Protector noster*, Monday after First Sunday of Lent: [Gradual](#)

Cantor: Matthew Reynolds

Ensemble: Peyton Ashley, Shane Bono, Nicholas Champion, Michael Fain, Samuel Hyden, Andrew Kinney, Jordan Koeller, Jonathan Maislin, Reese Murphy, Matthew Reynolds, Hunter Wilkins.

8. 56V/57R, *Levabo oculos*, Monday after First Sunday of Lent: [Offertory](#)

Cantor: Kendall Walshak

Ensemble: Faith Broddrick, Amanda Chin, Lindsey Farley, Madeline Hanes, Aida Kajs, Camilla Manca, Erin Roberts, Allison St. John, Jalyynn Stewart, Odet Torres, Kendall Walshak.

9. 57R, *Voce mea*, Monday after First Sunday of Lent: [Communion](#)

Cantor: Kendall Walshak

Ensemble: Faith Broddrick, Amanda Chin, Lindsey Farley, Madeline Hanes, Aida Kajs, Camilla Manca, Erin Roberts, Allison St. John, Jalyynn Stewart, Odet Torres, Kendall Walshak.

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