1947

The sequence and its music through the ages

Hull, Lewis John

Boston University

http://hdl.handle.net/2144/15902

Boston University
The Sequence and Its Music through the Ages

by

Lewis John Hull
BOSTON UNIVERSITY
GRADUATE SCHOOL

Thesis

THE SEQUENCE AND ITS MUSIC THROUGH THE AGES

by

Lewis John Hull

(Mus. Bac., Boston University College of Music, 1937)

Submitted in partial fulfillment of the requirements for the degree of
Master of Arts

1947
Approved
by

First Reader..........................
H. Augustine Smith
Professor of Church Music

Second Reader..........................
Everett D. Stokely
Instructor of Liturgical Music
ACKNOWLEDGMENTS

To Dr. H. Augustine Smith, the first reader,—thanks for his invaluable advice and friendly supervision.

To Mr. Everett Titcomb, the second reader,—sincere appreciation for numerous courtesies that were extended and for many helpful suggestions and kindly criticism.
CONTENTS

CHAPTER I. INTRODUCTION................................. 1

A. The Gradual and the Alleluia.
B. Addition of the jubilus to Alleluia.
C. Home of the Sequence.
D. Statement of Topics Discussed in Thesis.

CHAPTER II. THE TEXT OF THE SEQUENCE..................... 6

A. Origin of the Sequence.
B. Alleluia with Melismata.
C. The Sequelae and Sequentiae.
D. Notker Balbulus of St. Gall.
E. Sequences Attributed to Notker.
F. Sequence Authors.
G. Sequences Remaining in Missal after Council of Trent.
H. Sequence Construction, the Strophes and Meter.

CHAPTER III. THE SEQUENCE MELODIES....................... 23

A. First Form of Sequence Melodies.
B. Development of Early Melodies.
C. Anglo-French Sequelae, Features and Characteristics.
D. Germ of Original Composition Found in Sequelae.
E. Titles of Melodies.
F. Examples of the Sequelae.

ABSTRACT.................................................. 68

BIBLIOGRAPHY............................................. 72
MUSICAL EXAMPLES

Dulce Lignum. ......... 27
Justus Ut Palma ......... 28
Exultate Deo. ........... 29
Laetabitur Justus ........ 30
Adest Una .............. 31
Victimae Paschali ........ 36
Veni Sancte Spiritus .... 41
Dies Irae .............. 51
Stabat Mater Dolorosa .... 58

Alleluia: Dominus in Sina, with Sequence: Christus Hunc Diem. 63

Victimae Paschali Laudes. .... 65
Jubilemus Salvator. ....... 66
CHAPTER I

INTRODUCTION

In the sixth century hymns were given a recognized place in the choir services but they were not admitted to the Mass. However, in the Mass were certain prose anthems that varied with the Proper of the Season. Two of these were sung in succession between the Epistle and the Gospel, the Gradual and the Alleluia. The Gradual is of Apostolic origin and originally consisted of an entire psalm, sung by the lector, with a refrain. Between A.D. 450 and A.D. 550 it took its present form and at the same time was enriched with elaborate music.

The Alleluia was introduced by Pope Damasus into the Roman Mass at the advice of St. Jerome. This had been one of the features in the Liturgy of Jerusalem. The Alleluia, instead of being shortened, as was the case of the Gradual, was lengthened. The form became as follows: Alleluia, a verse from the Holy Scripture, and the Alleluia repeated.

After the Carolingian revival there was much activity in regard to liturgical practices. Among the various phases was the custom of adding another melody called jubilus or sequela to the existing Gregorian Alleluia.
St. Augustine alludes to this practice in his exposition of the Ninety-ninth Psalm, "He who sings a jubilus speaks no words; it is a song of joy without words; it is the voice of a heart dissolved with joy---its joy is too great to put into words". St. Jerome said, "By the term jubilus we understand that which neither in words, nor syllables, nor letters, nor speech, it is possible to express or comprehend, namely, how much man ought to praise God".

No one seems to know why the Alleluia was chosen for the extension of the chant. Perhaps it may have been for ceremonial reasons, for in those days the Gospel, rather than the Elevation was the climax of public worship. Another theory is that as the Alleluia is the one portion of the chant that is not strictly Gregorian, it would be less of a sacrilege to amplify the Alleluia than to make changes in the Gradual.

Regardless of the reason, the Alleluia was chosen for melismatic embellishment. In singing the word Alleluia, the vowels, especially the final a, were varied by long melismata. From the Alleluia-jubilus the sequence had its origin.

Up to the time of St. Gregory the Tract had been the form of psalmody that followed the Gradual rather than the Alleluia. Today the Tract may be seen in its early place in the Masses for Easter Eve and Whitsun Eve where a most primitive form of service has been retained.
The Alleluia was not introduced until the seventh century.

The Alleluia was the starting point of original composition and here are found the origins of musical form, modulation, harmony, fugue and variation. Musicians will find that this music has much in store for them, particularly those who are interested in the Liturgy of the Church.

From the actual music to the prose was not such a large step. While there has been much debate as to whether France, Germany or Switzerland was the home of the sequence, it seems that France was the home of the *versus ad sequentias* and the *sequentia cum prosa*. However, there is no way of discovering where in France these had their origin. Sequences were popular in countries of the west in the tenth and eleventh centuries. There were many sequences that remained in specific countries as France, England and Germany.

It may be pointed out that there was a free exchange of sequences between France, Italy and England, Germany; however, there was hardly any exchange between France and Germany.

Each country contributed its share to the development of the sequence. The Abbey of St. Victor in Paris helped to perfect the rhyme and rhythm of the sequence. Adam of this Abbey developed a new style that received tremendous reception and his style was widely adapted throughout many countries.
Many excellent contributions were made by England and Italy. The Italian Franciscans gave us the *Stabat mater* and the *Dies irae*. These works were written originally as rhymed prayers and later were used as sequences.

The writer has found several interesting examples concerning the use of sequences. For example, Notker sent a sequence written on the Holy Ghost to Charles the Bald. This was used in European countries as Germany, Italy and Spain. In the Missal of Palencia there is a notation requiring the priest to hold a white dove in his hands while intoning the first syllables of this sequence and then let the dove go.

Another of Notker's sequences "In the midst of life we are in death" was used for a long time as a battle song. Later this custom was forbidden as it was supposed to have exercised a magical influence. Also Martin Luther used it as the basis of one of his funeral hymns. The part of the Anglican burial service which is directed to be "said or sung" at the grave "while the corpse is made ready to be laid into the earth" is taken from Notker's sequence.

An amazing number of sequences, representing the efforts of Christian writers for a period of at least seven centuries, have been discovered and these number over five thousand. The liturgy was enriched beyond measure with the admission of tropes and sequences.
In this thesis the writer has taken into consideration the origin of the melodies of the sequence and has suggested that here is to be found the first form of free composition and the germ of some of the devices now used in music. Also there is a discussion of the text and its development into the sequences as we know them in the present Missal. Examples are given of the early sequelae and emphasis is given to the five remaining sequences retained in the Missal after the Council of Trent.
CHAPTER II

THE TEXT OF THE SEQUENCE

The origin of the sequence is still more or less cloaked in mystery. However, its starting point does seem to be the trope. A trope is an interpolation in a text from the liturgy, these interpolations were either introductions, insertions, or additions. Tutilo, a monk of the Abbey of St. Gall in the early part of the tenth century, was probably the originator of tropes. In the first stage of development, florid melodies were added to the melismatic chants of the Mass and Office. Tropes were named after the liturgical text to which they belonged, for example, the Trope of the Kyrie, the Trope of the Gloria, the Trope of the Agnus Dei, etc.

The old melismas were hard for singers to remember and an added difficulty was met in trying to memorize the new ones. After much experimentation it was discovered that if text was applied to the melismas, memorization became easier through the process of associating a syllable to each note. This practice was widely used, however, tropes were never a part of the official liturgy and were of secondary importance. One type of trope did lead to the development of the sequence.

The Alleluia with the melismata was the germ that led to the sequence proper.
This succession of notes was called *sequentia* or *sequentia*, "that which follows". Synonymous terms are *jubilus*, *neuma* and *melodia*. The length of the *jubilus* or melismata over the ending probably led to its being divided into musical phrases. Each division was called *sequentia*, and the whole, as comprising several divisions, *sequentiae*. The reason for this division was the practical one of allowing singers to take a breath. In old manuscripts these repetitions are indicated by a d for *denuo* or *duplilix*.

Later some of the *sequentiae* were given a text, that is, words were then set to some of the strophes. The early sequence usually began with an introductory sentence of an Alleluia followed by several pair of strophes. Each pair of strophes was composed of strophe and antistrophe, which exactly agreed in length and also the number of syllables. Usually two choirs, probably men and boys, performed, the strophe being sung by one and the antistrophe by the other. These parallel strophes, then, were repeated by alternating choirs, the text having been adapted to a melody already existing.

As long sections of the melody were sub-divided into shorter phrases, the text had to follow the same peculiarity, hence, the strophe was divided into verses of different lengths. In the early sequences neither metre or rhythm was taken into practical consideration.
As the jubilus of the Alleluia was constructed on its concluding a and was the melody of the a, the early sequence writers made this a prominent in the text. All of the verses end in a in the versus ad sequentias and in a large number of the older sequences.

The earlier sequences adapted a text to an existing melody, however, in due time sequences were composed having melodies of their own. Gradually the text became more free and symmetry and rhythm replaced the older form of syllabic treatment of the text. The uniformity of construction of the sequences of regular rhythm contrasted strongly to the earlier ones that had the characteristics of prose.

The transition from prose sequences to the rhymed was gradual, the newer style did not reach perfection until about the twelfth century. The Sequence for Easter, the Victimae Paschali, is a good example of the transition in the sequence style.

The last period of sequence composition was devoted to purity of rhyme and rhythm. Many times it was difficult to distinguish between sequences and hymns as the verses were so uniform.

Notker Balbulus was the greatest of the St. Gall musicians and he composed sequences for the greater Festivals of the Liturgical Year. He wrote words to melodies already in existence. Notker received his idea from a French Antiphonary
brought to St. Gall by a monk who had fled from the monastery of Jumieges which had been destroyed by the Normans. This book contained verses set to the *sequentiae*. Notker uses this antiphonary as a guide to compose texts for the melismas in use at St. Gall.

Notker's sequences consist of those without a symmetrical form and they resemble Latin hymns. The structure of his sequences was as follows: introductory passage having the Alleluia-jubilus as a basis; non-metrical strophes arranged in pairs (each phrase of the melody is repeated twice); a coda corresponding to the end of the jubilus. This form was used in Germany, Switzerland and Austria until the end of the Middle Ages.

The music school of St. Gall was founded about the year 800. Charlemagne, who was greatly interested in church music, was influential in its revival that took place in the Carolingian empire. One of the outcomes of this movement was the foundation of the music center at St. Gall. The Schools of Metz and St. Gall were closely related and there was a mutual exchange of ideas as Metz was one of the chief centers of Carolingian music. The cathedral of Metz was dedicated to St. Stephen and many of the St. Gall sequences were written in honor of this saint. Even Notker wrote four sequences on St. Stephen for the Bishop of Metz.
At least two St. Gall sequence melodies came from Metz as the names *Metensis major* and *Metensis minor* indicate their origin from there.

In the middle of the ninth century the music of the St. Gall school was represented by Notker, Tuotilo, Iso and Ratpert. Ratpert wrote *versus* that were characteristic of this school. The *versus* were composed for special occasions and "had the merit of adorning divine worship without any modification of the traditional text and melody of the liturgy".¹

The proses of Notker were well known for many centuries. This is proved by their frequent appearance in several St. Gall antiphonaries that have been preserved through the ages.

Notker found the melodies of the sequence difficult to memorize and provided texts that made a single syllable correspond to every note of the music. It was Notker who used the term *versus ad sequentias*, meaning texts were inserted over some of the sections of the neumes in the alleluia melody. The Jumieges texts used but one or two divisions of the jubilus. Notker composed texts for all of the melody.

There has been considerable controversy as to whether France or St. Gall was the inventor of the sequence. However, it is possible that there was a parallel development and there is evidence that sequences from both places were exchanged.

The St. Gall sequences were based on its liturgy. For example, the four solemnities in honor of the Blessed Virgin, the Nativity and the Purification. The Saints names attached to jubilus melodies were those of St. Stephen, St. John the Baptist, St. Peter and St. Paul, St. Gall, the Holy Innocents and a few others. Notker wrote several sequences in honor of the martyr St. Stephen.

Notker's Liber Sequentiarum was a collection of sequences observing the chief solemnities from Christmas to Whitsuntide and the solemnities of saints. It is probable that Notker added a sequence to every occasion that was significant enough to have a trope.

That Notker's influence was far reaching is evidenced by the numerous manuscripts that contain his sequences. The sequence Spiritus adsit nobis gratia is found in countries as Switzerland, Germany, Spain, Italy, France and England.

Notker's sequence Cantemus Cuncti reached many southern and northern countries and was even translated into English. The Festa Christi omnia has been found in at least sixty-five manuscripts in Italy, France and Germany.
The following are several sequences attributed to Notker:

<table>
<thead>
<tr>
<th>Festival</th>
<th>First Words</th>
<th>Melody</th>
</tr>
</thead>
<tbody>
<tr>
<td>In Nativitate Domini (Dec. 25)</td>
<td>Natus ante secula</td>
<td>Dies sanctificatus</td>
</tr>
<tr>
<td>De s. Stephen (Dec. 26)</td>
<td>Hanc concordi famulatu</td>
<td>Concordia</td>
</tr>
<tr>
<td>De ss. Innocentibus (Dec. 28)</td>
<td>Laus tibi Christe cue sapit</td>
<td>Justus ut palma major</td>
</tr>
<tr>
<td>De Epiphania (Jan. 6)</td>
<td>Festa Christi omnis Christianitas</td>
<td>Trinitas</td>
</tr>
<tr>
<td>De una Virgine</td>
<td>Virginis venerandae</td>
<td>Filia matris</td>
</tr>
<tr>
<td>In Purificatione b. Mariae (Feb. 2)</td>
<td>Concentu parili</td>
<td>Symphonia</td>
</tr>
<tr>
<td>In Sabbato Septuagesimae</td>
<td>Nostra tuba regatur fortissima</td>
<td>Nostra tuba</td>
</tr>
<tr>
<td>De Ascensione</td>
<td>Summi triumphum regis</td>
<td>Captiva</td>
</tr>
<tr>
<td>In die Pentecoste</td>
<td>Sancti Spiritus adsit nobis</td>
<td>Occidentana</td>
</tr>
<tr>
<td>De s. Johanne Baptista (June 24)</td>
<td>Sancti Baptistae Christi</td>
<td>Justus ut palma major</td>
</tr>
<tr>
<td>De Assumptione b. M. v. (Aug. 15)</td>
<td>Congaudent angelorum chori</td>
<td>Mater</td>
</tr>
<tr>
<td>De s. Mauritio</td>
<td>Ibant pariter animis</td>
<td>Hypodiaconissa</td>
</tr>
<tr>
<td>De s. Gallo (Oct. 16)</td>
<td>Dilecto Deo Galle</td>
<td>Justus ut palma minor</td>
</tr>
<tr>
<td>De s. Martino (Nov. 11)</td>
<td>Sacerdotem Christi Martinum</td>
<td>Beatus vir qui timet</td>
</tr>
<tr>
<td>De s. Othmaro (Nov. 16)</td>
<td>Laude dignum</td>
<td>Metensis minor</td>
</tr>
</tbody>
</table>
Many centers were influenced by the sequences of Notker. Some of these were Ratisbon, Einsiedeln, Constance, Minden, Heidenheim, Augsburg, Chur and Prüm. They are often found in the Netherlands, Spain, Italy, France and England.

After the death of Notker little progress was made by the German school. However, Ekkehard, Godeschalk and Heinrich continued to write in the traditional manner.

Adam of the Abbey of St. Victor carried the sequence to its highest development with the introduction of the rhymed sequence. His scheme of writing consisted of six-line stanzas of trochaic dimeters. The structure of his sequence almost resembles that of hymns, many times the line of demarcation is slight.

Willi Apel writes the following about Adam of St. Victor:

His procedure led to an enormous output of rhymed sequences which in the ensuing centuries threatened to overshadow the traditional repertory of the Gregorian chant. A drastic step was taken at the Council of Trent (1545-63) which abolished all but four: Wipo's Easter sequence *Victimae paschali laudes* (the only remnant of the older type); the sequence for Whitsunday *Veni sancte spiritus* (Golden sequence, attributed to Innocent III. late 12th century); Thomas Aquinas's sequence for Corpus Christi, *Lauda Sion* (c. 1261); and Thomas a Celano's sequence for the requiem mass, *Dies irae* (c. 1200).1

The text of the sequence is dogmatic in character and tells of the teaching of the Proper of the Day. For example, the Dies irae has numerous references to both the Old and New Testaments. Since this is the sequence for requiem Masses, it has allusions to the judgment, the mercy of God, and the repentance of the sinner. Originally there was a sequence for every Day of the Church Year as every one was treated as a Sunday in Ancient Days, that is in respect of the celebration of the Holy Eucharist.

There were hundreds of sequences that were written for the entire Church Calendar including the Greater and Lesser Feasts, Saints, Martyrs, Virgins, Apostles and Special Days.

After the Council of Trent only four sequences were allowed to remain in the Missal, a fifth was adapted in 1727.

To find examples of sequences other than the five left in the Missal, it is necessary to consult other sources. The English Hymnal\(^1\) contains a few as the Jerusalem et Sion filiae, ascribed to Adam of St. Victor; Laetabundus, the eleventh century sequence that became the model for at least a hundred imitations and the Sponsa Christi quae per orbem

---

\(^1\) The English Hymnal. (London: A. R. Mowbray & Co., Ltd.)
for All Saints Day. Also to be found in this edition is the "Jesu!-the very thought is sweet!" Sometimes called the Rosey Sequence, it was known to have been in the Sarum Gradual of 1527, 1528 and 1532.

It is scarcely an exaggeration to say that the creation of the sequence was one of the most important innovations in the whole of the music of the mediaeval music. A new genre had come into being, and boundless vistas were opened up. When the sequence had become an independent entity, it was affected by the technique of religious verse. Rhyme and a fixed metrical form were the inevitable results. There was no longer any reason why the vernacular should not be used instead of Latin, or secular subjects instead of sacred themes. Hence arose the Middle High German Leich, which in the hands of the Minnesingers became one of the noblest forms of the lyric.1

---

There were very few authors of sequences who signed their names to the early manuscripts. Thus it is difficult to know exactly who composed them. However, in a Bodleian manuscript of approximately 1300 there is a list of authors of sequences. Among those listed were:

Robert, King of France...Victimal Paschali
Hermannus Contractus......Sancti Spiritus,
adsit nobis gratia
and Ave praecclare.

Gervasius Cestrensis
of Chichester, 1160......Laus devota mente
and Exsultemus in
hac die.

Richard the Monk,
Archbishop of Canterbury...Plauesu chorus
laetabundo.

Gervasius, Archdeacon of
Gloucester, 1148.......Stola juncunditatis
omnes.

Prior Montae..............Hodiernae lux diu
and Missus Gabriel
de Coelis.

Adam of St. Victor........Salve Mater Salvatoris,
Ave virgo singularis,
Zyma vetus and Lux
jucunda.

Robert of Winchester......Potestate non natura
and Diri patria

Fulbert of Chartres.......Sterps Jesse, Ad Nutum
Domini and Solem Justitiae
Robert, King of France, lived in the latter part of the tenth century. Much of his time was spent in the society of monks giving assistance to the church and going on various pilgrimages. He had considerable skill in church music and it is quite possible that some of his liturgical compositions are used today in the Church. The sequences *Veni Sancte Spiritus* and the *Victimae Paschali* have been ascribed to him but it is doubtful if he actually wrote them.

Hermannus Contractus was crippled from birth, hence the name *Contractus*. He was born in 1013 in Swabia. As a youth he was enrolled in the School of St. Gall and became one of the greatest scholars of his time. He had talent in languages and music and was the author of several hymns and sequences. During the middle years of his life he entered the Benedictine Monastery of Reichenau and finally became Abbot of that institution.

Adam of St. Victor (d. 1192) was educated in Paris and later became a monk in the Abbey of St. Victor. His life was occupied with study and composition. Numerous hymns and sequences are attributed to him. His sequences remained in the St. Victor Abbey until its dissolution at the time of the French Revolution. While his sequences were apparently written for the services of the Abbey, they were used as models by his predecessors. His knowledge of the
scriptures was accurate and his versification has unusual smoothness. All through his works is a spiritual devotion of the highest significance.

Ekkehard I, called the Elder, lived during the latter part of the tenth century. He was of noble birth and received his education at the monastery of St. Gall. For a time he was dean of the Abbey. Later he made a pilgrimage to Rome and Pope John XII presented him with relics of St. John the Baptist. Ekkehard distinguished himself as a poet having written the Latin Epic Wallharius. He composed hymns and sequences in honor of the Blessed Trinity, St. John the Baptist and St. Stephen.

Berno, Abbot of Reichenau, was a famous orator, philosopher and musician who was born in Prum near the last part of the tenth century. He received his education at the school of St. Gall and after visiting Emperor Henry II at Rome, he returned to the Abbey and introduced many reforms in liturgical music. Berno was the author of many books. Some of these are the Tonarium, De Consona tonorum diversitate and De instrumentis musicalibus. He wrote at a period when the traditions of Rome and St. Gall were fresh and in his books on music he left an enlightening source of information concerning the rhythmical form of Gregorian melodies.

Wipo was a native of Burgundy who lived in the first half of the eleventh century. He served as Chaplain to
Emperor Konrad II and wrote his biography. Wipo wrote extensively and presented Emperor Henry the maxime Proverbia and Telralogus Heinrici. He is thought to have written the Easter sequence Victimae Paschali laudes.

One of the greatest Popes of the Middle Ages was Innocent III (1160-1216). He studied theology at Paris and jurisprudence at Bologna and became one of the greatest theologians and jurists of his time. He held various ecclesiastical positions in Rome and became Pope upon the death of Celestine III. Among his writings were sequences and hymns.

St. Thomas of Aquino (1227-1274) received his early training at the Benedictine Monastery at Monte Cassino and later studied at the University of Naples. He became professor and magister studentium at the Dominican School established at Cologne. Through his preaching he attracted large congregations to the Dominican Church. He was a tremendous writer. His principal work was the celebrated Summa theologiae, this was later used in the Council-Chamber at the Council of Trent. St. Thomas was the author of several hymns and sequences. Some of these are: Pange lingua gloriosi and Lauda Sion Salvatorem.
The strophes of a hymn are composed of the same meter and rhythm and are sung to the same melody as the first strophe.

In contrast to the hymn the sequence, due to its origin, had its strophes constructed in a different manner. Usually the sequence began with either an Alleluia or an introductory sentence followed by several pairs of strophes and each pair had its own melodic line. Each pair of strophes was composed of strophe and antistrophe and in the number of syllables. The sequences of a later era also agreed in rhyme and rhythm. The plan of execution was to have one choir sing the strophe and another the antistrophe to the same melody. The sequence had much more variety in construction and melody than the hymn.

The earlier sequences did not have their strophes in pairs, the antistrophes were missing. An early Advent sequence shows this lack of antistrophes.

1. Alleluia;

2. Qui regis sceptræ
   forti dextra solus
   cunctæ,
3. Tu plebi tuam
   ostende magnum
   excitando potentiam;
4. Praesta donna illi
   salutaria.
5. Quem praedixerunt
   prophetica vaticinia,
   a clara poli regia
   in nostra, Jesu, veni,
   Domine, arva.

The origin of these unpaired and uneven sequences was probably that some short Alleluia-jubili were without repeats, this meant that there was no strophe and antistrophe, or in
other words, parallel strophes. This led to the composition of the text and the melody simultaneously. In turn, a freedom was given to the text which resulted in rhythmical and symmetrical verse construction. The sequence was never concerned with the quantity of syllables but rather with the accent of the word. Notker used a kind of symmetrical rhythm in his verse and correspondent. This may be observed in his sequence for St. Stephen’s Day.

2a. Auctoris illius exemplo docte benigno
3a. O Stephane, signifer regis summe boni, nos exaudi

As time went on assonance was introduced gradually into the sequence. This led to the sequence which contained regular rhyme and rhythm and were uniform in verse construction. This type was entirely different from the earlier ones with the characteristics of prose. Some sequences became so uniform that they closely resembled hymns. The sequence for Corpus Christi is an example of this resemblance.

1a. Lauda Sion salvatorem, 1b. Quantum potes, tantum Lauda ducem et pastorem aude, In hymnis et cantecis. Qui major omni laude, Nec laudare sufficis.

It may be observed that this very closely approaches the hymn strophe. Generally speaking, however, the
sequence has such a variety in the structure of the pairs of strophes that they never have the monotony of the hymn.

The characteristic meter of the sequence is the trochaic. The *Dies Irae* is written in the trochaic dimeter, the scheme is as follows:

- *Dies irae, dies illa,* - u - u - u - u
- *Solvet saeculum in favilla:* - u - u - u - u
- *Teste Davis cum Sibylla.* - u - u - u - u

The *Veni Sancte Spiritus* has the trochaic dimeter catalectic:

- *Veni Sancte Spiritus,* - u - u - u - -
- *Et emitte coelitus* - u - u - u - -
- *Lucis radium.* - u - u - u - -

Six line stanzas of trochaic dimeter is basic for the construction of the *Stabat Mater dolorosa*, the third and sixth lines have the catalectic instead of the dimeter. In the entire two hundred and forty accents only four are anticipated and two are deferred.

The *Lauda Sion Salvatorem* has three hundred and sixteen accents of which five are anticipated and none are deferred. This show the underlying difference between the meter of the Breviary hymns and the sequences of the Missal. The Office hymns of the Breviary are at least four hundred years younger than the sequences. This period of time accounts for the greater rhythmic freedom of the hymns of the Office.
CHAPTER III

THE SEQUENCE MELODIES

The term SEQUELA is used to denote the melody or jubilus and SEQUENCE designates the verbal text that was later applied to it.

Both the Verse and the Sequela were derived from the same Alleluia source, the verse being of a later period of development. While the Verse of the Alleluia usually designated the title of the sequela, it was rarely drawn upon as a melodic base for the sequela. Only the Alleluia or its opening phrase was all that was used. The words of the Verse were added later and this was due to the tendency to provide words for the jubilus which in turn was responsible for creating the sequences.

In their first form, sequence melodies were wordless. The wordless forms in the oldest of the Tropers seems to substantiate this theory.

Dr. Bannister, an eminent authority on the history of the sequela and sequence, made the following observations in regard to the development of these early melodies. He believes that the long melismata added to the final a of the Alleluia were broken down into several incisea, probably for the purpose of taking a breath; the next stage was that each incismum was repeated (marked by a d, meaning denuo or duplix).
A text was then set to a few of these *incipit*. The last stage of development occurred when words were written to the entire melody.

There are some Sequelae that have a repetition of the Alleluia note for note, but this is unusual as ordinarily the Sequel begins with the opening phrase of the Alleluia and then continues independently of it.

Even though the Anglo-French Sequelae are written in unison, they are actually the first recorded compositions. There is an amazing freedom of expression, this is perhaps because the composers were not burdened with verbal texts. This left the musicians free to experiment with modulation, transposition and the variation form. The invention of the staff meant that the melodies could be recorded. Musicians with initiative were induced to give their best efforts to the composition of the Sequel and later to the Sequence.

The Anglo-French Sequelae have many characteristics as for example, the tendency to stereotype a uniform cadence at the end of each phrase. This is quite the opposite of the cadence in Gregorian music as the falling cadence is the normal one to be found in this chant. However, in the Sequel this cadence is reserved for the final one and the intermediate cadence is a rising one in contrast. Many times a short phrase is repeated with the addition of three or four notes in the middle of the phrase.
One of the most revealing features of this music, and one of the most interesting, is the practice of having a melody repeated a fifth higher in the scale. Here, without a doubt, is the germ of modulation and it might even be said that this was the origin of the fugue.

Another feature of the Sequelae is that the phrases are each repeated twice, probably by opposite sides of the choir, or at least by the cantors and the chorus. The germ of harmony is to be found here. It seems possible that there was only a short step from the repetition of a melody a fifth higher by one voice, or set of voices, to the simultaneous performance of that melody by two sets of voices. This may have been the earliest recorded form of harmony in parallel fifths. This type of melody was conducive to set another voice, point against point, or only slightly embellished. This form of harmony is to be found in the Tropes and Sequences.

In the Winchester Troper of Corpus Christi, Cambridge, are examples of sequences with primitive organum in neume-notation of the early eleventh century. Also in the twelfth century MSS. are many examples of sequences with descant to be found.
Generally speaking, there were two types of sequence melodies. There were those which originally formed the Alleluia-jubilus and these were the melodies to which a sequence text was later written. There were melodies which originated simultaneously with the text.

Not every sequence had its own melody, many times several sequences were written to one melody. To identify the melody, some distinctive word was used and this was called the title. The title was chosen from the initial word of the original sequence, later sequences were adapted to the melody. Also the beginning of an Alleluia-verse whose Alleluia-jubilus provided the melody for the sequence was used as a title for the sequence.

Important words taken from the beginning or the middle of a sequence were used as titles. For example in the sequence *Quid tu virgo mater ploras*, the words *virgo* and *ploras* gave the title *virgo ploras*. There were many novelty titles chosen as *Lyra* and *nuestra tuba* that indicated the use of musical instruments.

France chose titles from the *Incipit* of the sequence or alleluia verse while St. Gall and Germany did not follow this procedure but used many unusual titles which actually hold no meaning.
This melody makes use of the whole of the Gregorian Alleluia. It served as the tune for the sequence Salve crux sancta, which is of wide extension, found in many German, Italian, some French, and at least fifteen English MSS.

The gothic signs are used to denote the repetition of the phrases.

\( \times \) (semel)

\( \odot \) (denuo, duplex, or dis)
This was a widely spread melody and many sequences were written to it. Twenty-six in all have been listed, four of these were in general use:--

(1) *Laus tibi Christe* (Holy Innocents) in the Germano-Italian sphere.

(2) *Sancti Baptistı praecoonia* (St. John the Baptist) everywhere.

(3) *Adeste nobis* (Confessors) all over France and Italy.

(4) *Organicis canamus* (Confessors) France, Italy and Spain.
This sequela has no indication of repetition.

Note the frequent use of the motive

The ascending cadences throughout the sequela are of interest.
This melody is of interest because of the Alleluia which is derived from the Common of a Martyr. The melody of the Alleluia is found for the Feast of Corpus Christi in the Vatican Gradual. Here is the earliest sequela suggested by this Alleluia and there may be seen a resemblance to *Laudes crucis attollamus*, the prototype of *Lauda Sion*. 
ADEST UNA

Ec-ce, pu-per-pe
De-um o-ra-cu-

ra ge-nu-it E-ma-nu-el, re-gen in sae-cu-la.
lis pro-phet-arum pro-mis-sum ma-gnum in su-pre-ma.

No-bis det ut om-

sa-lus et vi cto-

ni-a que sunt pa-tris et su-a prae-mi-a ae-ter-na.

ni-a il-li sit et gra-ti-a om-ni-a per-sae-cla.
In early times six sequences were written to this Christmas tune. The two Verba-passages of this sequela are of interest. "The second pair—Nobis det—is a splendid paean, well worth the notice of musicians. It is difficult to avoid suspecting that this, and the former pair, may be fragments of popular religious songs enshrined in the sequela."¹

THE PASCHAL SEQUENCE

Victimae Paschali

Victimae Paschali
Laudes immolent Christiani.

Agnus redemit oves:
Christus innocens Patri
Reconsiliavit
Peccatores.

Mors et vita duello
Conflixere mirando:
Dux vitae mortuus,
Regnat vivus.

Dic, nobis, Maria,
Quid vidisti in via?
Sepulchrum Christi viventis,
Et gloriam vidi resurgentis.

Angelicos testes,
Sudarium et vestes.
Surrexit Christus spes mea:
Praecedet vos in Galilaeam.

Scimus Christum surrexisse
A mortuis vere:
Tu nobis, victor
Rex, miserere,
Amen, Alleluja.

Christians, to the Paschal Victim offer your thankful praises!

A Lamb the sheep redeemeth: Christ, who only is sinless, Reconcileth to the Father.

Death and life have contended In that combat stupendous: The Prince of Life, who died, Reigns immortal.


Bright angels attesting, The shroud and napkin resting, Yea, Christ my hope is arisen: To Galilee he goes before you.'

Happy they who hear the witness, Mary's word believing Above the tales of Jewery Deceiving.

Christ indeed from death is risen, Our new life obtaining, Have mercy, victor King, Ever reigning!

The translation is from the English Hymnal, published by the Oxford University Press, London.
Mediaeval missals placed the *Victimae Paschali* on various days within the octave, the Roman Missal, however, assigns it daily from Easter to the following Saturday inclusively.

The authorship of this sequence has been ascribed to Wipo, a Burgundian priest who lived during the first half of the eleventh century. An Einsiedeln manuscript of this period seems to give more definite proof that Wipo was the author rather than Pope Innocent III and others.

Martin Luther admired this sequence and incorporated the third stanza, which has a vivid portrayal of the conflict between Life and Death, in his "Christ lag in Todesbanden".

The *Victimae Paschali* has some features in common with Notker's sequences. The assonance and varying stanzaic form are similar but there is an advance in the frequency of rhyme that marks a transition from the Notkerian sequences to those of Adam of St. Victor.

This sequence is the only one in quasi-Notkerian form that has been retained in the Missal, originally there was a sixth stanza to this sequence but it was omitted after the reformation of the Missal at the Council of Trent.

In the thirteenth century this sequence entered into many Mystery Plays and became a portion of the "Office of the Sepulchre".
Riley,\(^1\) in his discussion of the *Victimae Paschali*, made the following observation:

The Byzantine melodies consisted of successive phrases, each of which was sung through twice. After words had been put to all the melodies new sequences were constructed in which both the words and the melodies were original compositions. The *Victimae Paschali* is an early instance of this type. But always, as will be noticed, following the original custom, the composition is made up of successive musical phrases repeated, so that the sequence consists of parallel lines, or stanzas often varying in length.

Concerning the drama of the *Victimae Paschali*, the same author said that:

This sequence was introduced into the *Quem quaeritis* and when so sung the whole formed a little sacred opera after the Third Nocturn at Matins, concluding with the *Te Deum*. Three boys, dressed in albes with amices over their heads, represented the three Maries, and as they advanced up the choir the precenter would ask, "Dic nobis, Maria, quid vidisti in via?" ("Speak, Mary, declaring, etc.") Then they would reply, "Sepulchrum Christi, etc." From this tiny seed, and not from the classical stage, which had perished centuries before (for the extraordinary plays of Hrosvitha can hardly be considered a serious link with the past), has grown the drama of today; first the miracle plays, then the moralities, such as *Everyman*. From these it was but a short step to a play like Marlowe’s *Dr. Faustus*, and thence began the modern stage.*\(^2\)


\(^2\) *Loc. cit.*
laetitiae paschali laudes immolent Christi-ani. Agnus rede-
imit oves: Christus in occ. Pa-tri reconciliavit
peccatores. Mors et vita durello conflixere mirando:
dux vitae mortuus: regnat vivus. Dic nobis Mari-a, quid vidis-
ti in vi-a? Sepulcrum Christi viventis, et glori'am vidii re-
surgentis: Angelicos testes, sudarium et vestes. Surr.ex-
it Christus spes me-a: praecedet suos in Galiae-am. Scimus Christ-
sum surexisse a mortuis vere: tu nobis, victor Rex,
SEQUENCE FOR WHITSUNTIDE

Veni, Sancte Spiritus

Veni, Sancte Spiritus, Come, thou holy Paraclete,
Et emitte coelitus And from thy celestial seat
Lucis tuae radium. Send thy light and brilliancy:
Veni pater pauperum, Father of the poor, draw near;
Veni dator munerum, Giver of all gifts, be here;
Veni lumen cordium. Come, the soul's true radiancy:

Consolator optime, Come, of comforters the best,
Dulcis hospes animae, Of the soul the sweetest guest,
Dulce refrigerium. Come in toil refreshingly:
In labore requies, Thou in labour rest most sweet,
In aestu temperies, Thou art shadow from the heat,
In flectu solatium. Comfort in adversity.

O lux beatissima, O thou light, most pure and blest,
Reple cordis intima Shine within the inmost breast
Tuorum fidelierum. Of thy faithful company.
Sine tuo numine, Where thou are not, man hath nought;
Nihil est in homine, Every holy deed and thought
Nihil est innoxium. Comes from thy Divinity.

Lava quod est sordidum, What is soiled, make thou pure;
Riga quod est aridum, What is wounded, work its cure;
Sana quod est saucium. What is parched, fructify;
Flecte quod est rigidum, What is rigid, gently bend;
Fove quod est frigidum, What is frozen, warmly tend;
Rege quod est devium. Strengthen what goes erringly.

Da tuis fidelibus, Fill thy faithful, who confide
In te confidentibus, In thy power to guard and guide,
Sacrum septenarium. With thy sevenfold Mystery.
Da virtutis meritum, Here thy grace and virtue send:
Da salutis exitum, Grant salvation to the end,
Da perenne gaudium. And in heaven felicity.

The above translation is by J. M. Neale.

The author of this sequence was probably Pope Innocent III (1161-1216). The liturgical use of this sequence is for Whitsunday and throughout the octave.
The Veni Sancte spiritus is regarded as one of the masterpieces of Latin poetry. Clichtovæus¹ made the following comment concerning its merits:

Nor, indeed, in my opinion, can this piece be sufficiently praised; for it is above all praise, whether by reason of its wonderful sweetness along with a most clear and flowing style, or by reason of its agreeable brevity along with wealth and profusion of ideas, especially as almost every line expresses one idea, or finally by reason of the elegant grace of its structure, in which things contrasted are set over against each other, and most aptly linked together. And I well believe that the author (whoever he was), when he composed this piece, had his soul transfused by a certain heavenly sweetness, by which, the Holy Spirit being its author, he uttered so much sweetness in so few words.

It was called the Golden Sequence in the Mediaeval Ages. The sequence is in five stanzas and each is composed of six lines of trochaic dimeter catalectic. Although every third line ends in iun, there does not seem to be any artificiality nor does it have mechanical composition. The form of the verse may be traced to a date of about 1150. The sequence structure has grace and it almost defies translation into other languages. The Veni Sancte Spiritus has been found in four St. Gall manuscripts dating from the eleventh century. Also it was in a MS. written in Germany in the early part of the thirteenth century and found in a French MS. at the end of that century. The sequence appeared in two Paris Missals of the fourteenth century, now at the Bodleian. It is found also in the Lincoln Missal of about

¹ Elucidatorium, Paris, 1516, f. 171.
1400 in the appendix of sequences. As to the authorship of the *Veni Sancte Spiritus*, there is much divergence of opinion. For many years it has been ascribed to Robert II of France, however ancient chronicles do not seem to verify this ascription and also the structure of the verse is of a later period than the one of Robert.

It was Cardinal Bona, who, in his *Rerum Liturgicarum*, made the statement that Hermannus Contractus wrote the sequence. However, there does not seem to be any evidence of ancient writers to prove the Cardinal's statement. Also the style of writing is different from that of Contractus.

The Archbishop of Canterbury, Stephen Langton, who was consecrated in 1207, has also been thought to have written the *Veni Sancte Spiritus*. A commentary of Melito of Sardis contained a statement that Langton was its author. But since there has not been any other evidence to support this claim it does not appear to be conclusive.

Ekkehard of the Abbey of St. Gall ascribes the authorship to Pope Innocent III. This is found in the *Vita sancti Notkeri*, Chapter xviii, a manuscript of 1220, which is at present at St. Gall. From the evidence in possession today, the probable author is Innocent III.

The *Veni Sancte Spiritus* is not found in the earliest Sequentiaries or Missals and it did not immediately displace the older sequence for Whitsuntide, the *Sancte Spiritus adsit*. 
The latter was used for Whitsuntide until the Roman Missal was revised in 1568. In the Angers Missal of 1489, the Veni Sancte Spiritus was assigned to Tuesday, one of the succeeding week days of the Whitsuntide Season. The Rouen Missal of 1499 uses it for Wednesday and in the Hereford Missal of 1502 it is assigned to Thursday. In other Missals it is found in the Votive Mass of the Holy Spirit. In the Limoges and Chalons sur Saone Missals the Veni Sancte Spiritus was used in the form of a carol and sung in the cathedral after Vespers or Compline on the Ascension Day. Archbishop Trench¹ says of the sequence:

The loveliest...of all hymns in the whole circle of Latin sacred poetry...it could only have been composed by one who had been acquainted with many sorrows, and also with many consolations.

Eni Sancte Spiritus, Et emit te caelitus Lucis tuae
ra-di-um. Veni pater pauperum Veni dator mun-nerum, Veni
lumen cor-di-um. Conso-la-tor opti-me, Dulcis hos-pes
a-nimae, Dulce refri-ge-ri-um. In labore requi-es,
In aestu tempe-ri-es, In fletu so-la-ti-um. O lux
be-a-tissima Reple cordis intima Tu-o-rum
fide-li-um. Sine tu-o numine, Ni-hil est in ho-
mine, Ni-hil est inno-xi-um. Lava quae est sordicu-um,
Riga quad est o-ridum, Sana quad est sau-cium, Flecte quad est
ri-gidum, Fove quad est Fri-gidum, Rege quad est de-vium.

Da tu-is Fide-libus, In te confiden-tibus, Sacrum septe-
na-ri-ui-m. Da virtut-is me-ri-tum, Da sa-lu-tis epi-tum,

Da perenne gaudi-ui-m. A men. Alle-lú-ia
Lauda Sion Salvatorem

Lauda Sion Salvatorem,  
Lauda ducem et pastorem,  
In hymnis et canticis.  
Quantum potes, tantum aude:  
Quia major omni laude,  
Nec laudare sufficis

Laudis thema specialis,  
Panis vivus et vitalis  
Hodie proponitur.  
Quem in sacrae mensa coenae  
Turbae fratum duodenae  
Datum non ambigitur.

Sing today, the mystery showing  
Of the living, life bestowing  
Bread from heaven before thee set;  
E'en the same of old provided,  
Where the Twelve, divinely guided,  
At the holy Table met.

Sit laus plena, sit sonora,  
Sit jucunda, sit decora,  
Mentis jubilatio.  
Dies enim solemnis agitur,  
In qua mensae prima recolitur  
Hujus institutio.

Full and clearing out thy chanting,  
Joy nor sweetest grace be wanting  
To thy heart and soul today;  
When we gather up the measure  
Of that Supper and its treasure,  
Keeping feast in glad array.

In hac mensa novi Regis,  
Novum Pascha novae legis,  
Phase vetus terminat.  
Vetustatem novitas,  
Noctem lux eliminat.

Lo, the new King's Table gracing,  
This new Passover of blessing  
Hath fulfilled the elder rite:  
Now the new and old effaceth,  
Truth revealed the shadow chaseth,  
Day is breaking on the night

Quod in coena Christus gessit,  
Faciendum hoc expressit  
In sui memoriam.  
Docti sacris institutis,  
Panem, vinum in salutis  
Consecramus hostiam.

What he did at Supper seated,  
Christ ordained to be repeated,  
His memorial ne'er to cease:  
And, his word for guidance taking,  
Bread and wine we hallow, making  
Thus our Sacrifice of peace.
Dogma datur Christianis, 
Quod in carnem transit panis, 
Et vinum in saguinera. 
Quod non capis, quod non vides, 
Animosa firmat fides, 
Praeter rerum ordinem.

This the truth to Christians 
given—
Bread becomes his Flesh from 
heaven,
Wine becomes his holy Blood.
Doth it pass thy comprehending?
Yet by faith, thy sight 
transcending,
Wondrous things are understood.

Sub diversis speciebus, 
Signis tantum, et non rebus, 
Latent cibus, sanguis potus: 
Manet tamen Christus totus, 
Sub utraque specie.

Yea, beneath these signs are hidden 
Glorious things to sight forbidden:
Wine is poured and bread is broken,
But in either sacred token
Christ is here by power divine.
Look not on the outward sign.

A sumente non concisus, 
Non contractus, non divisus: 
Integer acciptur. 
Sumit unus, sumunt mille: 
Quantum isti, tantum ille: 
Nec sumptus consumitur.

Who-so of this Food partaketh,
Rendeth not the Lord nor breaketh:
Christ is whole to all that taste,
Thousands are, as one, receivers,
One, as thousands of believers,
Takes the Food that cannot waste.

Sumunt boni, sumunt mali: 
Sorte tamen inaequali, 
Vitae, vel interitus. 
Mors est malis, vita bonis: 
Vide paris sumptionis, 
Quam sit dispar exitus.

Good and evil men are sharing
One repast, a doom preparing
Varied as the heart of man;
Doom of life or death awarded,
As their days shall be recorded
Which from one beginning ran.

Fracto demum Sacramento 
Ne vacilles, sed memento, 
Quantum toto tegitur. 
Nulla rei fit scissura: 
Signi tantum fit fractura: 
Qua nec status, nec statura 
Signati minuitur.

When the Sacrament is broken,
Doubt not in each severed token,
Hallowed by the word once spoken,
Resteth all the true content:
Nought the precious Gift divideth,
Breaking but the sign betideth,
He himself the same abideth,
Nothing of his fullness spent.
Ecce panis angelorum,
Factus cibus viatorum:
Vere panis filiorum,
Non mittendus canibus.
In figuris praesignatur,
Cum Paschae deputatur:
Datur manna patribus.

Lo! the Angel's Food is given
To the pilgrim who hath striven;
See the children's Bread from heaven,
Which to dogs may not be cast.
Truth the ancient types fulfilling,
Isaac bound, a victim willing,
Paschal lamb, its life-blood spilling,
Manna sent in ages past.

Bone Pastor, panis vere,
Jesu, nostri miserere:
Tu nos pasce, nos tuere:
Tu nos bona fac vide re
Un terra viventium.
Tu qui cuncta scis et vales: Thou who all things canst and know- est,
Qui nos pascis hic mortales:
Tuos ibi commensales,
Cohaeredes et sodales
Fac sanctorum civium.

Very Bread, good Shepherd, tend us,
Jesu, of thy love befriend us,
Thou refresh us, thou defend us,
Thine eternal goodness send us
In the land of life to see;
Who on earth such Food bestowest,
Grant us with thy Saints, tho' lowest,
Where the heavenly Feast thou show- est,
Fellow heirs and guests to be.
The Lauda Sion Salvatorem is ascribed to Thomas Aquinas who composed it for the Mass of Corpus Christi. The sixth stanza is significant for it explains the purpose of the sequence.

Dies enim solemnis agitur
In qua mensae prima recolitur
Hujus institutio.

The translation is: "For on this solemn day is again celebrated the first institution of the Lord's Supper."

The sequence gives in detail the Catholic doctrine of the Blessed Sacrament and assigns the reason for the commemoration of its institution.

In form and structure the Lauda Sion Salvatorem is similar to one of Adam of St. Victor, the Laudes crucis attollamus. Both sequences are alike in regard to the rhythmic form of the opening stanzas. St. Thomas composed the Lauda Sion so that it could be sung to a tune already in existance, hence the similarity. This sequence owes its poetic form and phraseology to the one of Adam.

The purest form of the plainsong melody for the Lauda Sion is to be found in the Vatican edition of the Roman Gradual. It includes two modes, the seventh and the eighth. While the composer of the melody is not known, it is possible that Adam of St. Victor wrote it as there are many peculiar rhythmic changes that suggest the style of one of the tunes written at the St. Victor Abbey. The melody dates to at least the twelfth century.
SEQUENCE IN REQUIEM MASSES

Dies irae, dies illa

Dies irae, dies illa,
Solvet saeculum in favilla:
Teste David cum Sibylla.

Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!

Tuba mirum spargens sonum
Per sepulchre regionum,
Coget omnes ante thronum.

Mors stupebit, et natura,
Cum resurget creatura,
Judicanti responsura.

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.

Judex ergo cum sedebit,
Quidquid latet, apparebit:
Nil inultum remanebit.

Quid sum, miser, tunc
dicturus?
Quem patronium rogaturus?
Cum vix justus sit securus?

Rex tremendae majestatis,
Qui salvandos gratis,
Salva me, fons pietatis.

Recordare, Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.

Day of wrath and doom impending,
David's word with Sibyl's blending!
Heaven and earth in ashes ending!

O, what fear man's bosom rendeth,
When from heaven the Judge descendeth,
On whose sentence all dependeth!

Wondrous sound the trumpet flingeth,
Through earth's sepulchers it ringeth,
All before the throne it bringeth.

Death is struck, and nature quaking,
All creation is awakening,
To its Judge an answer making.

Lo! the book exactly worded,
Wherein all hath been recorded;
Thence shall judgement be awarded.

When the Judge His seat attaineth,
And each hidden deed arraigneth,
Nothing unavenged remaineth.

What shall I, frail man, be pleading
Who for me be interceding,
When the just are mercy needing?

King of majesty tremendous,
Who dost free salvation send us,
Fount of pity, then befriend us!

Think, kind Jesu! my salvation
Caused Thy wondrous Incarnation;
Leave me not to reprobation.
Quaerens me, sedisti lassus: Faint and weary Thou hast sought me,
Redemisti crucem passus: On the Cross of suffering brought me;
Tantus labor non sit cassus. Shall such be vainly brought me?

Juste judex ultionis, Righteous Judge! for sin's pollution,
Donum fac remissionis Grant Thy gift of absolution,
Ante diem rationis Ere that day of retribution.

Ingemisco tamquam reus: Guilty, now I pour my moaning,
Culpa rubet vultus meus: All my shame with anguish owning;
Supplicanti parce, Deus. Spare, O God, Thy suppliant groaning!

Qui Mariam absolvisti, Through the sinful woman shrunen,
Et latronem exaudisti, Through the dying thief forgiven,
Mihi quoque dedisti. Thou to me a hope hast given.

Preces meae non sunt dignae: Worthless are my prayers and sighing,
Sed tu bonus fac benigne, Yet, good Lord, in grace complying,
Ne perenni cremer igne. Rescue me from fires undying.

Inter oves locum praesta, With Thy favored sheep O place me,
Et ab hoedis me sequestra, Nor among the goats abase me,
Statuens in parte dextra. But to Thy right hand upraise me.

Confutatis maledictis, While the wicked are confounded,
Flammis acribus addictis: Doomed to flames of woe unbounded,
Voca me cum benedictis. Call me with Thy Saints surrounded.

Oro supplex et acclinis, Low, I kneel, with heart submission
Cor contritum quasi cinis: Crushed to ashes in contrition;
Gere curam mei finis. Help me in my last condition!

Lacrimosa dies illa, Ah! that day of tears and mourning!
Qua resurget ex favilla, From the dust of earth returning,
Judicandus homo reus. Man for judgment must prepare him;
Huic ergo parce, Deus: Spare, O God, in mercy spare him!
Pie Jesu, Domine, Grant them Thine eternal rest,
Dona eis requiem.
Originally the *Dies Irae* was composed for the first Sunday in Advent. Today the rubrics of the Missal designate that the celebrant recite the sequence on the following occasions:

- The Mass for All Soul's Day.
- Funeral Masses.
- Whenever in Requiem Masses, only one *oratio*, or collect is to be said, namely in the anniversary of the Mass, when Mass is solemnly celebrated on the third, the seventh, or the thirtieth day after death or burial.

The oldest known form of this sequence is that contained in a MS. in the Bodleian, Oxford. This is a Dominican Missal written at the end of the fourteenth century.

Thomas of Celano, a Franciscan Friar of the thirteenth century, was probably the author of the *Dies Irae*. Many famous writers have been inspired by this sequence. Goethe uses it in his *Faust* and Sir Walter Scott has it as a climax to canto vi in his *Lay of the Last Minstrel*. Many composers through the ages have used the plainsong melody in their compositions. For example, Berlioz has it as a theme in the *Symphonie Fantastique* and Saint Saëns *Danse macabre* contains the first phrases of the melody. It may be heard in polyphonic settings of the requiem.

In form the sequence has the scheme **aa bb cc** which is repeated except in the third stanza the second c is replaced by an extended coda.
In the **Dies Irae** are many allusions to both the New and the Old Testaments, especially Matthew, Luke and the Apocrypha. The opening phrase, **Dies irae, dies illa**, was taken from Sophonias 1, 15-16. The Sibylla mentioned probably has reference to the Erythrean Sibyl who wrote a composition that was an acrostic on Christ's name.

The **Tuba** in verse three could refer to Matthew 24, 31; "And he shall send his angels with a great sound of a trumpet; and they shall gather together his elect from the four winds, from one end of heaven to the other."

Throughout the sequences are passages that vividly describe the Judgement scenes, the pleading for mercy, and the repentance of the sinner before the Lord.

The melody of the **Dies Irae** is in the Mixed Dorian mode, that is, it includes Modes I and II.

In the sequence is found dramatic pictorial tone painting depicting the Last Judgement. The rising and falling passages of the music have symbolic qualities that illustrate the dogma of the text. Through the medium of single vocal lines the composer of this music conveyed the intense drama of the text. In modern times musicians have the tendency to think in terms of numerous performers, complicated orchestrations and all the instruments at their disposal to achieve color and intensity. The creator of the **Dies Irae** did this with one instrument, the human voice.
Day of wrath and doom impending, David's word with Sibyl's blending! Heaven and earth in ashes ending! O, what fear man's bosom rendeth, When from heav'n the Judge descending, On whose sentence all dependeth! Wondrous sound the trumpet flinging, Through earth's sepulchres it ringing, All before the throne it bringeth. Death is struck, and nature quaking, All creation is awakening, To its Judge an answer making. Lo! the book exactly worded. Wherein all hath been recorded; Thence shall judgement be awarded.
When the Judge his seat attain-eth, And each hid-den deed
ar-raign-eth, Noth-ing un-aveng'd re-main-eth. Ah! that day
of tears and mourn-ing! From the dust of earth re-turn-ing,
Man for judge-ment must pre-pare him: Spare, O God, in mer-
spare him! Lord, all-pitying, Jesu blest, Grant them thine
e-ter-nal rest.
The *Dies Irae* is not frequently found in the early Missals of France, England or Germany. When it was allowed a place in the *Tridentine Missale Romanum*, other countries then recognized it.

A verse of the Respond, *Libera me Domine*, used in the Office of the Dead, may have been the origin of the *Dies Irae*.

---

*Dies illa, dies irae, ca-la-mi-lis et mi-ser-i-ae*
SEQUENCE FOR THE MASS OF THE SEVEN DOLORS

Stabat Mater dolorosa

Stabat Mater dolorosa
Juxta Crucem lacrymosa,
Dum pendebat Filius,
Cujus animam gementem,
Contristatam et dolentem,
Pertransivit gladius.

At the Cross her station keeping,
Stood the mournful Mother weeping,
Close to Jesus to the last:
Through her heart, His sorrow sharing,
All His bitter anguish bearing,
Now at length the sword had passed.

O quam tristes et afflicta
Fuit illa benedicta
Mater Unigeniti!
Quae moerebat, et dolebat,
Pia Mater, dum videbat
Nati poenas inclyti.

Oh, how sad and sore distressed
Was that Mother highly blest
Of the sole-begotten One!
Christ above in torment hangs;
She beneath beholds the pangs
Of her dying glorious Son.

Quis est homo qui non fleret,
Matrem Christi si videret
In tanto supplicio?
Quis non posset contristari,
Christi Matrem contemplari
Dolentem cum Filio?

Is there one who would not weep,
Whelmed in miseries so deep
Christ's dear Mother to behold?
Can the human heart refrain
From partaking in her pain,
In that Mother's pain untold?

Pro peccatis suae gentis
Vidit Jesum in tormentis,
Et flagellis subditum:
Vidit suum dulcem Natum
Moriendo desolatum,
Dum emisit spiritum.

Bruised, derided, cursed, defiled,
She beheld her tender Child
All with bloody scourges rent;
For the sins of His own nation,
Saw Him hang in desolation,
Till His Spirit forth He sent.

Eja Mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam:
Fac, ut ardeat cor meum
In amando Christum Deum
Ut sibi complaceam.

O thou Mother! fount of love!
Touch my spirit from above,
Make my heart with thine accord:
Make me feel as thou hast felt;
Make my soul to glow and melt
with the love of Christ my Lord.
Sancta Mater, istud agas, 
Crucifixi fige plagas 
Cordi meo valide: 
Tui Nati vulnerati, 
Tam dignati pro me pati, 
Poenas mecum divide.

Fac me tecum pie flere, 
Crucifixio condolere, 
Donec ego vixero: 
Juxta Crucem tecum stare, 
Et me tibi sociare 
In planctu desidero.

Virgo virginum praecclara, 
Mihi jam non sis amara, 
Fac me tecum plangere: 
Fac ut portem Christi mortem, 
Passionis fac consortem, 
Et plagas recolere.

Fac me plagis vulnerari, 
Fac me Crucie inebriari, 
Et cruore Filii. 
Flammis ne urar succensus, 
Per te, Virgo, sim defensus 
In die judicii.

Christe, cum sit hinc exire, 
Da per Matrem me venire 
Ad palmam victoriae. 
Quando corpus morietur 
Fac ut animae donetur 
Paradisi gloria.

Holy Mother! pierce me through; 
In my heart each wound renew 
Of my Saviour crucified: 
Let me share with thee His pain, 
Who for all my sins was slain, 
Who for me in torments died.

Let me mingle tears with thee, 
Mourning Him who mourned for me, 
All the days that I may live: 
By the Cross with thee to stay; 
There with thee to weep and pray; 
Is all I ask of thee to give.

Virgin of all virgins blest! 
Listen to my fond request: 
Let me share thy grief divine; 
In my body bear the death 
Of that dying Son of thine.

Wounded with His every wound, 
Steep my soul till it hath swooned 
In His very Blood away; 
Be to me, O Virgin, nigh, 
Lest in flames I burn and die, 
In that awful Judgement day.

Christ, when Thou shalt call me hence, 
Be Thy Mother my defence, 
Be Thy Cross my victory; 
While my body here decays, 
May my soul Thy goodness praise, 
Safe in Paradise with Thee.
The *Stabat Mater dolorosa* has been described as the most tender and pathetic sequence of the Middle Ages. It describes the Mother of Christ at the Cross and her grief. Christ's sufferings and torments are vividly depicted.

There are many Biblical references upon which the sequence is based. For example, John 19, 25 has the following: "Now there stood by the Cross of Jesus his mother, and his mother's sister, Mary the wife of Cleophas, and Mary Magdalene." Luke 2, 35 mentions the sword of Simeon's prophecy: "Yea, a sword shall pierce through thine own soul also." This was to tell Mary that one day her soul would be pierced with grief. Also there is a suggestion of the Canticle of Simeon, Luke 2, 29-32.

The *Stabat Mater dolorosa* has been ascribed to men as Pope Gregory the Great, St. Bernard of Clairvaux, and Jacopone da Todi. It may have been that Pope Innocent III wrote it and that da Todi made additions.

In a chronicle compiled for the magistrates of Lübeck there is a description of the Flagellants singing this sequence in the year 1388. It is known to have been printed in the *Breslau Missal* of 1483 and other Missals of the same century. While it is not included in any English Missals, The *York Missal* of 1390 has a sequence resembling it, the *Stabat Mater crucem*. 
Through the ages many composers have set the *Stabat Mater dolorosa* to music, for example, Pergolesi, Palestrina, Haydn, Rossini and Dvorak.

The sequence also influenced the art of painting as is evidenced by masters as Giotto, Masolino, Fra Angelico, Antonello da Messina and many others from various schools as the German and Florentine.

The *Stabat Mater dolorosa* was sanctioned for general use by a decree issued in 1727.
S Tábat Ma-ter do-lór-o-sa Juxta crucem lacrimosa,

Dum pendebat Fi-li-us. Cu jus animam gementem, Contristat-um et
do-lentem, Pertransi-vit gladi-us. O quam tristis et afflicta Fu-it

illa be nedicta Ma-ter Unige-ni-ti ! Quae maerebat et do-le-bat,

Pi-a Ma-ter, dum vi-debat, Na-ti paenas incly-ti. Quis est homo qui non

Fle ret, Ma-trem Christi si vi-de-ret In tanto sup pli-ci-o? Quis non

pos set contristari, Christi Ma-trem cont empla-ri Do-lentem cum Fi-

li-o? Pro pecca-tis su-ae gentis Vidit je-sum in tormentis, Et flagellis

subdi-tum. Vidit su-um dukem natum Mor-i-en-d o de-so-la-tum,
Dum emisit spiritum. Eia Mater, fons amoris, Me senti-ri vim doloris.

Fac, ut tecum lugeam. Fac ut ardeat cor meum in amando Christum Deum.

Ut si-bi complaceram. Santa Mater, istud agas. Crucifixi fige plagas.

Cor di meo valide. Tu i nat i vulnerrati, Tandignati pro me pati.

Paenas mecum dividem. Fac me tecum prie fere, Crucifixo consolarem.

Donec ego vixero. Justa crucem tecum staret. Et me ti bi sociarem.

In planctu de sidero. Virgo virgini-num praeclara, Mithi jam non sis amorai.

Fac me plange re. Facut portem Christi mortem, Possi-ari fac consor tem.

Et plagas re-co-le-re. Fac me plagis vulnerari, Fac me cruce ine bri-ari.
One of the revelations of this melody is the conservation of material. The entire melody, while based on but six notes, is artistic in its expression of the text. The drama of the text is interpreted all through the medium of melody. Even though the notation of the sequence is simple to read, one understands the subtle indications of its beauty if the neums and the markings of the Benedictine monks of Solesmes can be intelligently read.

The early composers understood the art of writing for the voice and realized the tremendous possibilities that the voice had for expressing a wide range of emotions. Musicians will turn with interest to an early melody, as the one above, and learn much about linear art.
The melody, written in the second mode, obeys the formula for that mode which is re fa re do re. In fact, a number of phrases are weaved around the formula as evidenced by the following examples:

\[
\text{Dum pendébat Fi’li-us} \quad \text{Con-tristá-tam et do-léntem}
\]

\[
\text{E-ia Má-ter, fons amo-ris} \quad \text{Ut si-bi complace-am.}
\]

\[
\text{Cor-di méo vá-li-de} \quad \text{Et cru-óre Fi’li-i}
\]

Formula for the second mode.
Three examples of sequences of different eras are given for the purpose of comparison. As the sequences are the most ancient form of tropes and are additions to the alleluias, they may be called alleluia tropes.

As has been suggested, the exact relationship of the melodies of the sequence to those of the alleluias is not too distinct. Notker's sequence, Alleluia: Dominus in Sina, with Sequence: Christus hunc diem is one of the very few sequences that can trace its melody to an alleluia. This dates about the year 912.

Wipo's sequence for Easter, the Victimae Paschali, is an example of a Byzantine melody with successive phrases, each being sung twice. Both words and melody are original compositions. This sequence consists of parallel lines. It dates from the early part of the eleventh century.

The sequence of Adam of St. Victor, Jubilemus Salvatori, is an example of the later style of writing. This rhymed sequence has double versicles and resulted in numerous works in this style until the liturgy was threatened to become contaminated and the result was that at the Council of Trent, only four sequences were allowed to remain in the Missal.
Alleluia: Dominus in Sina, Notker Balbulus (d. 912)
with Sequence: Christus hunc diem

I

Christus hunc diem jo-cundum cunctis conce-lat esse Christianis

II

a-ma-to-ri-bus suis. 2. Christe De-su, Fi-li De-i, me-di-a-tor
3. Of-fi-ci-is te Ange-li at-que nu-bes

natu-rae no-strae ac di-vi-nae, Ter-ras, De-us, vi-si-to-sti
sti-pant ad pa-trem re-ver-su-rum. Sed que mi-rum, cum lac-tan-ti
ae-ter-nus, ae-the-ra no-vus homo trans-vo-lans. 4. Tu ho-di-e

Te ho-mi-nem non fic-tum leu-am-do su-per si-de-re-os mel-os re-
cae-le-stia. 6. Quan-ta gau-di-a tu-os re-plent a-po-sto-los, 8. Quam
gum, do-mi-ne. 7. Quis de-di-sti cér-ne-re, te cae-lo-s per-ge-re. 9. In
hi-la-res in cae-lis ti-bi se-cur-runt no-vi or-di-nes
hu-me-ris portant-i di-u dis-per-sum a lu-pis ge-gem u-num

10. Quem, Christe, bo-ne pastor, dignare custodie.
Victimae paschali laudes

Wipo (c. 1000-1050)

I

Victimae paschali laudes im-mor-tent Christi'sani. A-gnus re-de-mit

Mors et vi-ta du-

II

o-re: Chris-tus in-no-cens Pa-tri re-con-ci-l'i-a-vit pec-ca-to-res.

et-lo con-fli-xe-re mi-ran-do dux vi-tae mortuus re-gnat-vi-vus.

III

Dic no-bis Ma-ri-a quid vi-di-sti in vi-a? Se-pul-crum Chris-ti


IV

vi-ven-tis, et glo-ri-am vi-di-resurgenti's. Sei-nus Chris-tum sur-

spes me-a: pre-ce-del su-os in Ga-li-ka-am.

re-xi-se a mor-tu-is ve-re: tu no-bis, vi-ci-tor Rex, mi-se-re-re. A-

men.

Al-le-lu-ia.
Jubilemus Salvatori  Adam de St. Victor (12th century)

I
Jubilemus Salvatori quem cælestes laudant chori concordi
Paradegeo nuncia tur

le-ticia. Verbum carnis curri-tum, sicut erat præfinitum,
eclesia. Virgo parit, Dei templum nec exemplar nec exemplum,

si-ne carnis copula. Res est nova, res in signis quad in rubo
per tot habens secula. Celie re-rant, rubis plurum, montes stiltant,

ru-bet i-gnis, nec rubum at-to minat; De radicis flos
coles flu-unt, radix Jesse germinat. Radix Jesse re-

as-cendit quem prophete praesten-dit evidens
gem-David, vir-ago materem pra-signavit virginem,
ora-culum, Mira Floris pulchritudo quem commendat
flos parvulum. Re creemur in hae Flos re qui nos gustu
plentudo septiformis gratia; Thesus
nos odor, nos invitatae specie. Flos et
puer immortalis, tuis nobis hic natalis
fructus virginales cuius odor est vitalis,
apcem det et gaudia;
tibi laus et gloria.
ABSTRACT

The origin of the sequence is still cloaked in mystery, however, the Gregorian Alleluia and the trope seem to be the starting point. One of the outcomes of the Carolingian revival was the liturgical practice of adding a sequela or jubilus to the existing Alleluia. The reason for choosing the Alleluia for the extension of the chant is uncertain but whether for ceremonial reasons or otherwise, the Alleluia was selected for embellishment. The last a of the word Alleluia was varied by long melismata and the origin of the sequence is found in the Alleluia-jubilus.

The germ of original composition is found in the early sequelae, here are the elements of modulation, harmony and counterpoint. Some of the early sequelae repeat the Alleluia melody exactly. Most of them, however, use the opening phrase of the Alleluia and then continue with complete independence. In these early melodies is found an amazing wealth of originality. Since the composers did not have to contend with texts, they were free to experiment with musical composition. Here will be found the best efforts of early church musicians. Mediaeval Tropers have examples of sequence melodies with primitive organum and some twelfth century MSS. have examples of sequences with descant.
There were two kinds of sequence melodies, those which originally formed the Alleluia-jubilus and melodies that originated simultaneously with the text. Many sequences were written to the same melody and these melodies were identified by titles. France chose titles from the Incipit of the Alleluia and Germany used unusual titles, many of which had no significance.

The text of the sequence probably was derived from the early tropes. These tropes were interpolations, additions, or extensions and were named after the liturgical text to which they belonged.

After much experimentation, it was discovered that if texts were given to the melismas, memorization was aided. The tropes led to the Alleluia with melismata, which in turn was the germ of the sequence. Early sequences began with an introductory sentence of an Alleluia followed by several pairs of strophes. The text was adapted to an existing melody. Early sequences were of prose construction without rhyme or meter. The first sequence writers made the a of the Alleluia prominent in the text, this may be observed in the versus ad sequentias.

As time went on, sequences were composed with melodies of their own. The text gradually became symmetrical
and rhythmic. The transition from prose sequences to the rhymed was gradual. The last period of composition consisted of sequences devoted to purity of rhyme and rhythm. Notker's sequences resemble Latin hymns and are more or less in prose style, while Adam of St. Victor carried the sequence to its highest development with the rhymed form.

After the Council of Trent there were only four sequences that were allowed to be retained in the Missal. A fifth was added in 1727.

In general the text of the sequence is dogmatic in character and tells of the teaching of that day. In the sequences are allusions to the Old and New Testaments and they are pregnant with Scriptural references. There were hundreds of sequences written for the liturgical year including the Greater and Lesser Feasts and Special Days.

As few sequence authors signed their names to manuscripts, it is difficult to know exactly who composed them. A Bodleian manuscript of 1300 does list some of them, however.

The sequence was, in a way, the predecessor of the religious drama. For example, the Victimae Paschali was introduced into the Quem quaeritis and after the Third Nocturn at Matins, this formed a little sacred opera. From this small seed, it was a short step to the moralities and the drama.
The creation of the sequence was one of the greatest innovations of Mediaeval Music. New developments and possibilities came into being and the entire technique of religious verse was affected.

The study of the sequence and its melodies should be a source of interest to liturgical musicians. Here is found the first recorded free composition and the germs of devices used in modern writing. Also a deep appreciation of sacred music is gained from the examination of the forms of the sequence texts and melodies used throughout the ages.
BIBLIOGRAPHY


Blume, Clemens, "Prose or Sequence", The Catholic Encyclopedia, XII, 481-486.


Chevalier, Cyr Ulysse Joseph, Repertorium hymnologicum Catalogue des chants, hymnes, proses, sequences, tropes en usage dans l'église latine depuis les origines jusqu'à nos jours. Louvain: Lefever, 1892.


Loriquet, Henri Marie Felix, Étude historique et liturgique sur le manuscrit 904 du Fonds latin de la Bibliothèque Nationale. (La gradual de l'église Cathédrale due Rouen).


