

# **Quick Guide to Manuscripts (Antiphonals) and Liturgy**

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**Created:** October, 2014 **Last revised:** June 2, 2015 by Barbara Swanson

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**Liturgy**

The term liturgy derives from the Greek term for “work of the people.”

Within the context of Christianity, liturgy refers to a worship service.

Liturgy can also refer to the composite worship services that define a tradition (ex: the Byzantine liturgy).

**Types of Liturgies**

Many different liturgies developed during the Middle Ages to facilitate "ceaseless" prayer throughout the day. Some liturgies were long and elaborate (Greater) while others were quite short and simple (Lesser). All liturgies included chant. Most of the liturgies could be sung without the presence of a priest and were called "Office Hours" or "Liturgical Hours." Distinct from these was the Mass, which required a priest.

**Table 1. Types of Liturgies**

Office Hours (priest not required)	Greater	Lesser
	Matins	Prime
	Lauds	Terce
	Vespers	Sext
		None
		Compline
<b>Mass (priest required)</b>		

**Daily Liturgical Cycle**

Daily round of worship included all of the nine liturgies listed above. The shorter liturgies typically occurred during the day. The longer liturgies typically occurred during the "non-working" hours of early morning, evening, or night. Beginning in the middle of the night, the daily cycle ran as follows:

**Table 2. Daily Liturgical Cycle**

	Time	Latin	Common Abbreviations in Chant Books
<b>Matins</b>	After Midnight	<i>Ad Matutinum</i>	
<b>Lauds</b>	After Matins	<i>Ad Laudes</i>	
Prime (i)	6am	<i>Ad primam</i>	
Terce (iii)	9am	<i>Ad tertiam</i>	
Sext (vi)	noon	<i>Ad sextam</i>	
None (ix)	3pm	<i>Ad nones</i>	
<b>Vespers</b>	sunset	<i>Ad vesperam</i>	
Compline	dark	<i>Ad completorium</i>	

**Contents of Each Liturgy**

Each **Office Hour**, although distinct, had one primary feature in common: the singing of **psalms**. Poetic "songs" from the Old Testament of the Bible, psalms were sung to one of nine widely-known melodic formulas called psalm tones. Ideally the faithful would sing through all 150 psalms in a single week.

The defining feature of the **Mass** was the **Eucharist**, including the consecration and consumption of wine and bread, in imitation of Christ's Last Supper.

### Chant Manuscripts

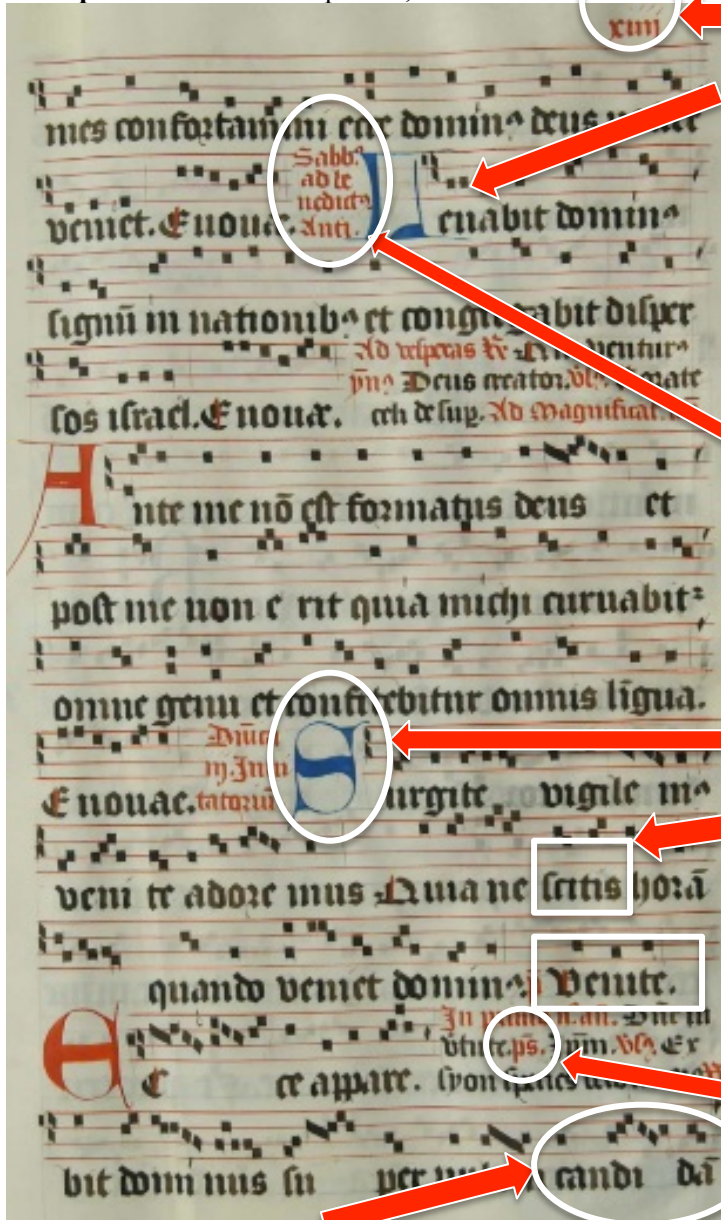
Beginning in the 9th century, chant melodies began to be written down into large manuscripts. Two predominant types of chant books developed to record the chant for specific types of liturgies:

- Antiphonals: For chants of the Office Hours, including many chants called "antiphons"
- Graduals: For chants of the Mass, including a chant type called the "gradual"

### Chant Manuscript Page Layout

Every chant manuscript is different thanks to regional and era-specific scribal habits. There are some common features, however, seen in this example, below.

Example 1. Salzinnes Antiphonal, 14r



**Folio number:** The pages of a chant manuscript are numbered differently than modern books. The physical page, or folio, is understood to have a *front (recto)* and *back (verso)* side.

This example is of folio 14r ("r" for "recto"). Turning the page would take you to folio 14v ("v" for "verso"). The verso side is not usually labeled.

**Folio side** refers to a single side of a full folio.

**"U"="V"**  
Scribes often use "v" for "u" and vice versa. This word is "Leuabit" even though it looks like "Leuabit"

**Tight spaces:** Parchment was costly, so scribes would often squeeze information into every available space. Often words get broken up or abbreviated. Here, the expanded text is: *Sabbato ad benedictus antiphon*

**Large initials:** Usually in a colour other than black, large initials indicate the *beginning of a new chant*, or the beginning of a new section in the chant.

**Tall S:** The letter at the beginning of this word is "S" even though it looks like a tall "c". Scribes often used two forms of "s", as seen in this word, "scitis".

**Incipit:** Common chants are often only partially notated as *incipits*: short texts with or without music that identify a longer chant needing to be sung in full

**Red text = Rubric:** Red text is usually reserved for rubrics, which are *instructions or descriptors*.

Here, the red "ps" indicates that the following text is a psalm. Sometimes large initials (like the "E" at the far left of this folio side) are also red, but these aren't rubrics!

**Abbreviations** helped scribes save space but assumed that the reader was familiar with Latin. Most abbreviations are made by adding a symbol *over* or *beside* a given letter to indicate that other characters are missing. Here, the final "a" of candida shows that an "m" is missing: *candidam*

**Chant Types and Offices: Overview**

Antiphonals include many different chant types that each have different functions within an Office Hour. Not listed below, but also common are very short, often recitational, versicles and responses.

**Table 3. Most Common Chant Types in Antiphonals**

Chant type	Description	Common Abbreviations in Manuscripts
<i>Antiphon</i>	Short, tuneful chants that precede psalms and canticles	
<i>Invitatory</i>	An antiphon at the beginning of Matins, always sung with Psalm 94 ( <i>Venite exultemus</i> )	
<i>Psalm</i>	Poetic texts from the Old Testament sung to psalm tones	
<i>Canticle</i>	Poetic texts from the New Testament, usually the Benedictus and Magnificat, sung to psalm tones	
<i>Responsory with Verse</i>	Ornate chants with a two-part structure: Respond+Verse. Often sung in response to a Lesson.	
<i>Hymn</i>	Strophic, tuneful chants	

Although antiphonals contain chants for all of the Office Hours, they primarily contain chants for the Greater Office Hours of *Matins, Lauds, and Vespers*. Not only do the Greater Offices have more chants, but they also have more variable chants — chant types that stay the same, but texts that change.

- The content of Office Hours varies according to monastic or secular (ie. Cathedral) usage. The following charts are based loosely on secular usage.

**Table 4. Primary Chants in Matins, Lauds, and Vespers**

	Matins	Lauds	Vespers
Invitatory	✓		
Hymn	✓	✓	✓
Antiphons + Psalms	9	5	5
Responsories	9		
Te deum	✓		
Antiphon + Canticle		Benedictus	Magnificat

**Table 5. Primary Chants in the Lesser Hours**

	Prime	Terce	Sext	None	Compline
Invitatory					
Hymn	✓	✓	✓	✓	✓
Antiphons + Psalms	1 Antiphon 3-9 Psalms	1 Antiphon Up to 3 Psalms	1 Antiphon Up to 3 Psalms	1 Antiphon Up to 3 Psalms	1 Antiphon Up to 3 Psalms
Responsories	1 (short)	1 (short)	1 (short)	1 (short)	1 (short)
Te deum					
Antiphon + Canticle					Nunc Dimittis

Example 2. Different Chant Types and Offices in Utrecht 406, 7r

**Matins chants:** Most of this folio side contains chants for Matins, abbreviated here as "IN MATVT"

**Antiphon:** The rubric for this antiphon (Ã) occurs after the chant has already begun. The large red "O" ("Omnes"), identifies the beginning of the antiphon "Omnes sitientes"

**Hymn:** "YM N" is a common abbreviation for "hymn" but here it is written vertically, which makes it trickier to identify. Once again, this scribe has written the rubric after that chant has begun. The extra large "V" tells us where the hymn starts. The subsequent smaller red letters indicate the start of each verse.

**Lauds:** SUP BENE D means "before the Benedictus". Because the Benedictus is found in Lauds, we know that this chant is for the Office of Lauds, which follows Matins

**Prime (AD PRIMAM) and Terce (AD TERCIÃ):** Very few chants from Prime and Terce are included on this folio side, compared with the many chants for Matins.

**Rubrics: Before or After?**  
 As seen in the case of the Antiphon and Hymn examples above, rubrics are often placed where they will fit on the folio, even if this is after the chant has already begun. That said, rubrics are also often placed immediately before a chant. In this example, the A for **Antiphon** occurs *before* the chant begins, but the R for **Responsory** occurs *after* the chant has begun.

Like the scribal habit of squeezing as much text as possible into small spaces, the placement of rubrics can be confusing when first learning about manuscripts and liturgy.

## Chant Types

### Antiphons

- Short, tuneful chants
- Sung before and after psalms and canticles, but *notated only once*

Antiphon
Psalm or Canticle
— verse 1
— verse 2
— verse 3 ....
Antiphon again

### Psalms and Canticles

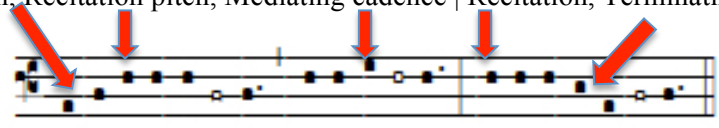
- Poetic texts with multiple verses
- Psalms are from the Old Testament, attributed to King David
- Canticles are from the New Testament and include
  - *Benedictus* (Lauds), *Magnificat* (Vespers), *Nunc dimittis* (Compline)
- Sung to one of nine well-known melodic formulas called *psalm tones*

### Psalm Tones

- Nine different melodic formulas ("tones"), each dominated by a reciting pitch for declaiming text
  - defined by different ornamental gestures at the beginning middle and end of each melodic formula
- Rarely fully notated in manuscripts, as they were well known and easy to remember
- Two-part structure corresponds to two halves in each psalm or canticle verse

Intonation, Recitation pitch, Mediating cadence | Recitation, Terminating cadence ||

Example 3.  
Psalm tone 2



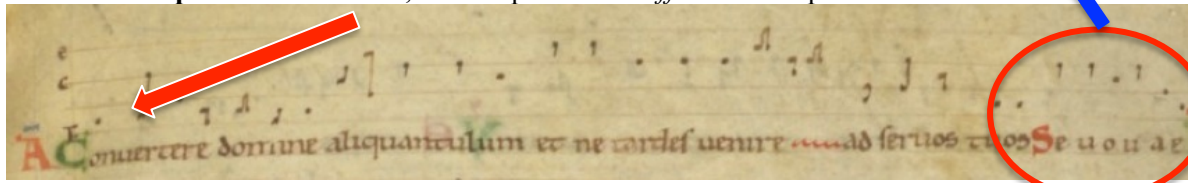
### Differentia

- "Terminating cadence" that ends each Psalm/Canticle verse and links back to the antiphon's first pitch.
- Notated over *euouae* (*sEcUloRum. AmEn*) and/or over the textual incipit for a **Psalm** or **Canticle**

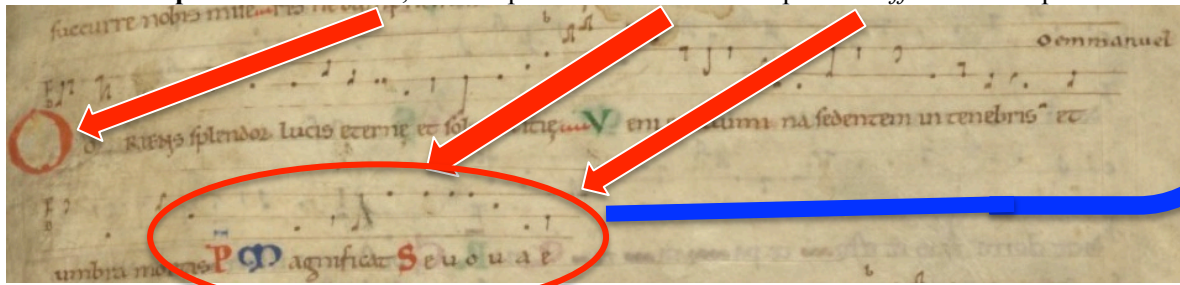
Example 4a. Psalm tone 8 with three possible *differentia*



Example 4b. Paris 12044, 3r: Antiphon with *differentia* for psalm tone 8



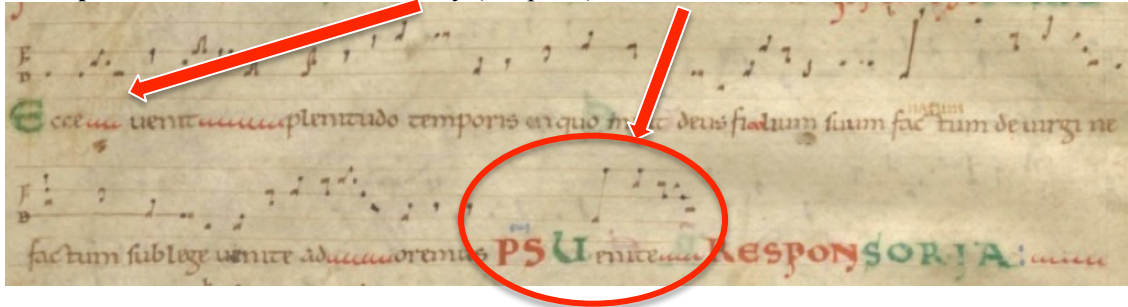
Example 4c. Paris 12044, 6r: Antiphon with Canticle incipit and *differentia* for psalm tone 2



**Invitatory antiphon**

- An antiphon sung in alternation between verses of Psalm 94, *Venite exultemus*.
- Venite is not usually fully notated but given as an incipit only
- Text incipit can be "Venite" or even "Veie" (vowels of Venite)

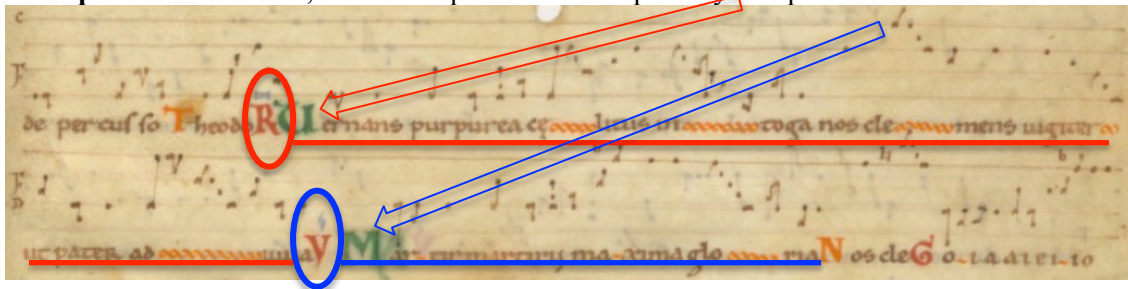
**Example 5.** Paris 12044, 4v: Invitatory (antiphon) with Venite



**Responsory**

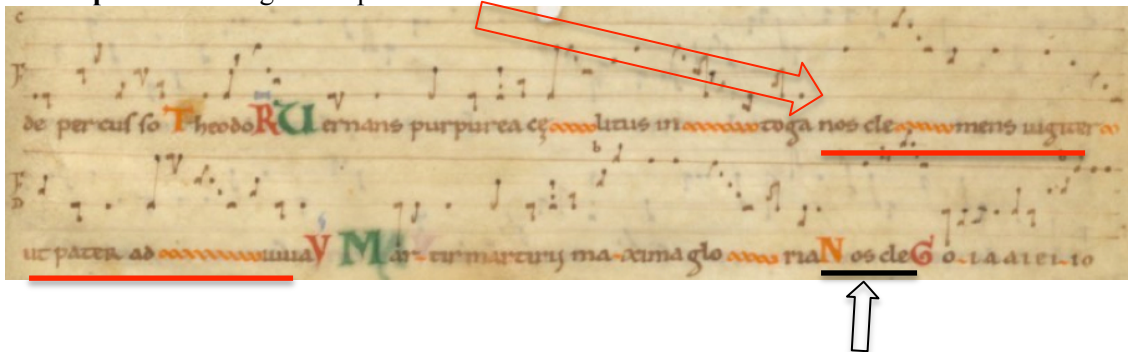
- Ornate chant with two primary parts: Respond and Verse

**Example 6a.** Paris 12044, 213r. Two parts of the Responsory: Respond and Verse



- The Respond (part one) has a special ending section called the Repetendum — typically begins half way through the Respond and continues to the beginning of the Verse

**Example 6b.** Finding the Repetendum

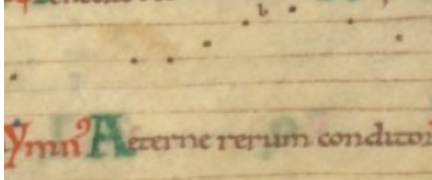


- The Repetendum repeats after the Verse is complete, indicated by a short *Repetendum cue* — the "cue" identifies the text and music that repeat, by providing the first few words and notes of the repeating section — the cue helps to identify the location of the Repetendum if not initially identified in the Respond
- Overall form is like *dal segno al fine* in common practice period music OR an A B A' form — A (Respond) B (Verse) A' (Repetendum only)

### Hymns

- Poetic texts with multiple stanzas
- Same music for each stanza
- Often no music or only an incipit is given for a hymn (tune would have been well known and easier to remember given the many repetitions of the melody for multiple verses)

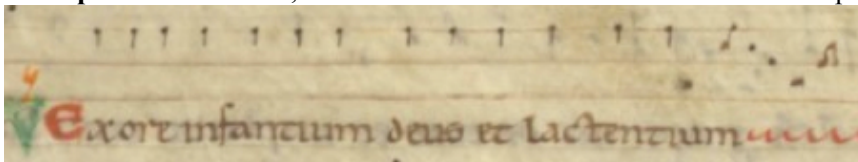
**Example 7.** Paris 12044, 31r: Hymn with incipit only



### Versicles and Response

- Short sung sentences followed by a short sung Response
- Often sung predominantly to a single pitch
- Sung response is not always notated

**Example 8.** Paris 12044, 19v. Recitational versicle with no notated response



### Sequences

- Found usually in Graduals, not Antiphonals
- Rhymed pairs of verses (aa bb cc dd ee ...)
- Music repeats with the rhymed pairs of verses (aa bb cc dd ee ...)

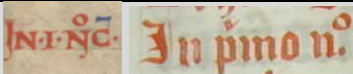
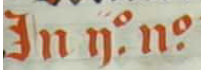


**Office Hours**

Each Office Hour has a different structure. The content varies according to monastic or secular (ie. Cathedral) usage, and with the time of year. The following descriptions are based loosely on *secular* use.

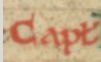
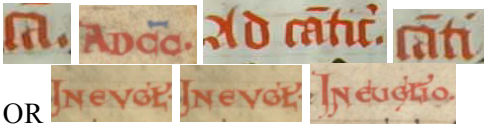
**Matins** is the most distinct within the Office Hours. Some of the defining features are as follows:

**Table 6. Structure of Matins**

Chants	Section	Select Manuscript Abbreviations
Versicles and responses	Opening	
Invitatory antiphon with <i>Venite</i>		
Hymn		
Multiple antiphons and psalms (often 3-6)	Nocturne 1	
Multiple lessons and responsories (often 3-6)		
Multiple antiphons and psalms (often 3-6)	Nocturne 2	
Multiple lessons and responsories (often 3-6)		
Multiple antiphons and psalms (often 3-6)	Nocturne 3	
Multiple lessons and responsories (often 3-6)		
Te deum laudamus	Ending	
Versicles and responses		

**Lauds and Vespers** are similar to Prime, Terce, Sext, and None, but have more psalms, and instead of a short responsory, include a canticle. **Compline** has a canticle (Nunc dimittis) like Lauds and Vespers, and a short responsory, like Prime, Terce, Sext, None

**Table 7. Structure of Lauds and Vespers**

Chants		Select Manuscript Abbreviations
Opening versicles		
Antiphons with 5 psalms		
Chapter (short reading)		
Hymn		
Versicle and response		
<b>Lauds:</b> Antiphon and <i>Benedictus</i> <b>Vespers:</b> Antiphon and <i>Magnificat</i>	Canticle*	
Collect and <i>Benedicamus domino</i>		

\* The Canticles of Lauds and Vespers are sometimes given the rubric "in evangelium" as they are from texts attributed to Luke, an *evangelist* from the New Testament.

Example 9. Einsiedeln 611, 17v. Matins antiphons and responsories

**Antiphon 1** followed by psalm incipit

**Antiphon 2** followed by psalm incipit

**Antiphon 3** followed by psalm incipit

**Antiphon 4** followed by psalm incipit

**Antiphon 5** followed by psalm incipit

**Versicle** (very short!)

**Responsory 1** followed by Verse  
The first word of the Repetendum and the Repetendum cue are underlined in red



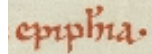
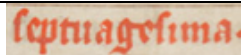
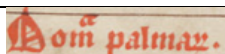
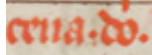
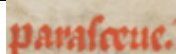
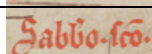

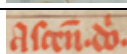
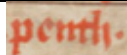
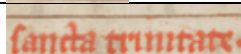
**Responsory 2** (Verse is on the next folio, as well as the other responsories)

### Chant Manuscripts

**Liturgical Year:** Not only do specific offices follow patterns from day-to-day, but the whole worship year follows a pattern called the “Liturgical Year”. Comprised of seasons and feasts, the liturgical year celebrate the life of Christ in its various stages, from birth (Christmas) to death (Easter) as well as the lives of numerous Christian saints.


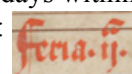
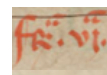

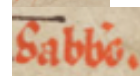
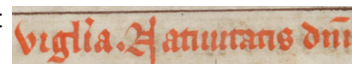
**Chant Manuscripts and the Liturgical Year:** Chant manuscripts are typically organized according to the liturgical year, beginning with Advent and ending with Trinity season (from Pentecost until Advent).

Table 8. Liturgical Seasons

Season (English)	(Latin)	Common Manuscript Abbreviations
Advent	<i>Adventum domini</i>	
Christmas (Eve)	<i>Vigilia natalis</i> <i>Nativitas domini /Natale domini</i>	
Epiphany	<i>Epiphania</i>	
<i>Septuagesima</i> (70 days before Easter)		
Lent	<i>Quadragesima</i>	
• Palm Sunday	• <i>Dominica palmarum</i>	
• Holy Thursday	• <i>Cena domini</i>	
• Good Friday	• <i>Parasceve</i>	
• Holy Saturday	• <i>Sabbato sancto</i>	
Easter (Eve)	<i>Vigilia pasche,</i> <i>Dominica Resurrectionis, Pascha</i>	
Ascension	<i>Ascensio</i>	
Pentecost		
Trinity	<i>De Trinitate</i>	

**Weeks, Ferias (days), and Feasts**

Each season is comprised of multiple weeks which in turn include many days (ferias) and feasts.

- **Weeks** —Each season has many weeks
  - The first week of a season is referred to as the *octave* (ie: 8 days)
  - Subsequent weeks within a season are often indicated by counting the Sundays
    - Ex:  *Dominica ii* marks the beginning of week 2 within a season
- **Ferias** —Specific days within a week
  - Ex:  (Monday)       (Friday)
  -  (Wednesday)       (*Sabbatho*/Saturday)
- **Feasts** —Special days, including Saint’s days
  - Can mark the beginning of a season or fall within a season.
    - Ex:  *Vigilia Nativitatis domini* (Christmas Eve) falls within the season of Christmas
  - Can be simple or double!
    - Simple: includes a First Vespers on the eve of the feast
    - Double: First Vespers (eve of) *and* Second Vespers (day of)

Ex: • **Feast of St. Ursula (simple):** First Vespers on the eve of the feast replaces the usual Vespers. Vespers on the actual feast of St. Ursula contains the usual Vespers psalms with extra texts.  
 • **Feast of St. Luke (double rank for an apostle):** First Vespers (on the eve) *and* Second Vespers (on the feast), both with unique liturgies.

**Temporale, Sanctorale, Commune**

Not only are chant manuscripts organized according to the liturgical year; they are typically divided into three large sections or, sometimes separate volumes:

**Temporale** (*of the Time*)

- Contains chants for liturgical seasons, which largely have variable dates  
—Ex: the date for Easter is determined by the first full moon of the Spring equinox; dates for the seasons around Easter adjust accordingly.
- Exception: the Christmas season is within the Temporale, but has fixed date (Dec. 25-Jan. 6)

Both Antiphonals and Graduals include a *Temporale, Sanctorale, and Commune*

**Sanctorale** (*of the Saints*)

- Contains chants for specific, *fixed* saints’ days, rather than the variable or relative dates of the *Temporale*
- Often rivals the size of the *Temporale*, to accommodate the many saints commemorated in most traditions
- Saints commemorated in the *Sanctorale* depends on the region and date of a specific manuscript

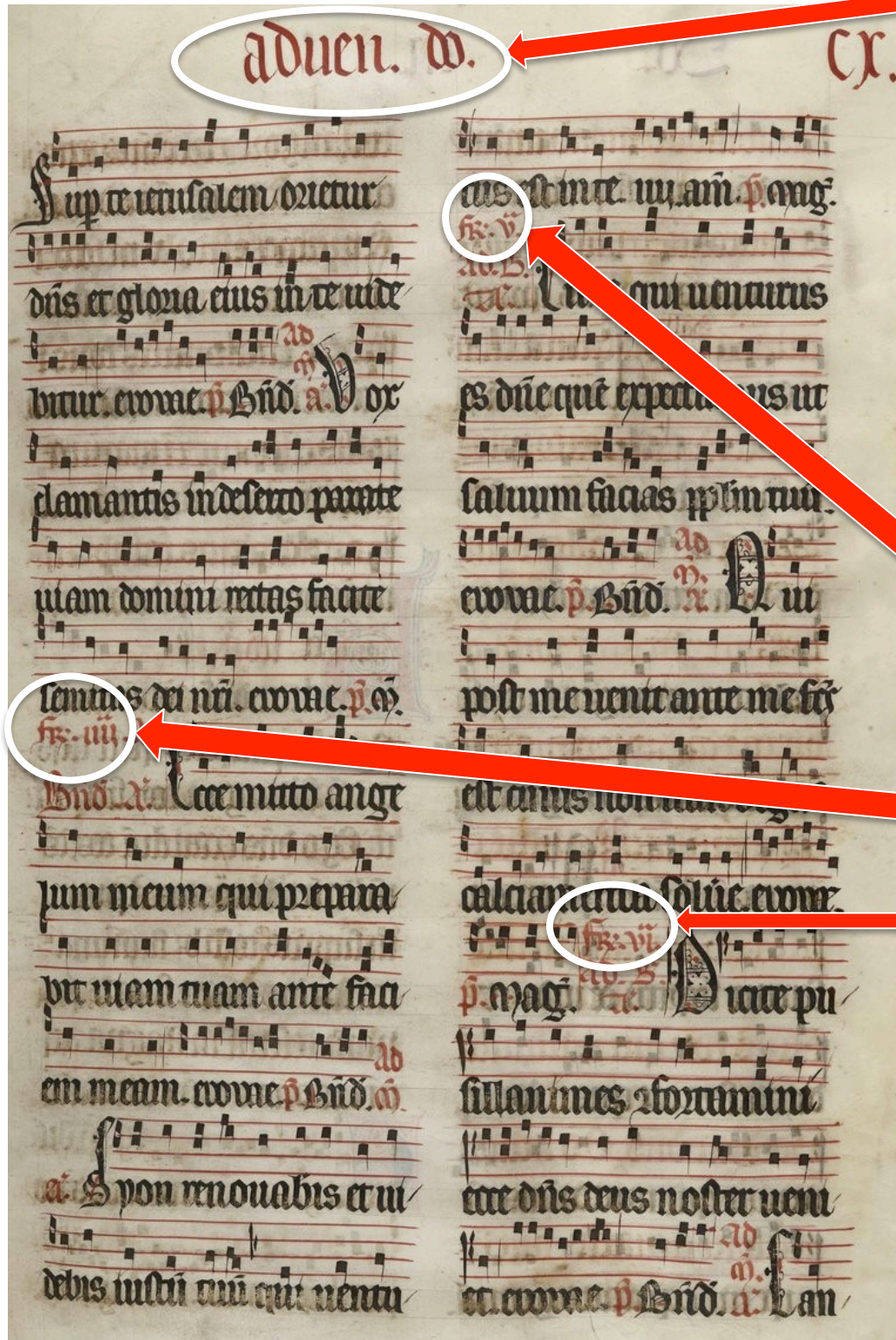
**Commune sanctorum** (*Common of the Saints*)

- Contains chants “in common” to specific types of saint (virgin, bishop, etc)
- Supplement the chants for specific saints’ days. For example, the feast of St. Ursula, virgin martyr (Oct. 21) might be supplemented with chants for a virgin martyr from the *Commune sanctorum*.

**Table 9. Temporale, Sanctorale and Commune**

<b>Temporale</b> ( <i>of the Time</i> )	<b>Sanctorale</b> ( <i>of the Saints</i> )	<b>Commune sanctorum</b> ( <i>Common of Saints</i> )
Advent	<i>for example:</i>	<i>for example:</i>
Christmas	Nov. 30 St. Andrew	For a bishop
Epiphany	Dec. 8 Conception of Mary	For a bishop martyr
Lent	Jan. 25 Conversion of St. Paul	For a bishop not a pope
Easter	Feb. 14 St. Valentine	For a virgin
Ascension	Mar. 17 St. Patrick	For a virgin martyr
Pentecost	Aug. 15 Assumption of Mary	
Trinity		

Example 10. Paris 15181, 120r. Evidence of the Liturgical Time on the Manuscript Page



**Season of Advent:**  
*Adventus domini*

**Temporale:** Advent is a season with variable dates, rather than a specific feast, so this would fall within the *Temporale* section of the manuscript

*Do. ii.*

The previous folio side has "Do. ii" at the top, meaning *Dominica 2*, or 2nd Sunday (and week) of Advent

**Day 5**  
(Feria v: Thursday) in the 2nd week of Advent

**Day 4**  
(Feria iii: Wednesday) in the 2nd week of Advent

**Day 6**  
(Feria vi: Friday) in the 2nd week of Advent

### **For further reference**

Helpful resources used in the compilation of this Guide include:

Harper, John. *The Forms and Orders of Western Liturgy from the Tenth to the Eighteenth Century: A Historical Introduction and Guide for Students and Musicians*. Oxford: Clarendon Paperbacks, 1991.

Hughes, Andrew. *Medieval Manuscripts for Mass and Office. A Guide to their Organization and Terminology*. Toronto; Buffalo; London: University of Toronto Press, 1982.

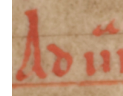
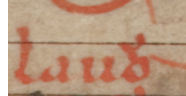
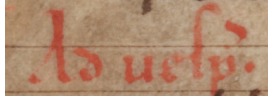
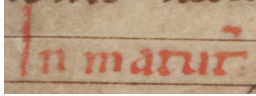
### **Manuscripts used in this Guide**

- CH-SGs 390 (St. Gall/Hartker, 10th C)
- F-Pn Lat. 12044 (Paris, Early 12th C)
- NL-Uu 406 (3 J 7) (Utrecht, ca. 12th–15th C)
- CH-E 611 (Einsiedeln, 14th C)
- CDN-Hsmu M2149.L4 (Salzennes, 1554)

**Types of Liturgies**

1. Which Office Hour matches which abbreviation below? **Terce, Vespers, Matins, Lauds**  
(examples from Utrecht 406, 17v)

(a) \_\_\_\_\_ (b) \_\_\_\_\_ (c) \_\_\_\_\_ (d) \_\_\_\_\_



2. The Office Hours occur throughout the day and night. Match each Office Hour and its approximate time with the manuscript examples below.  
(examples from Utrecht 406, 7r, 98r)

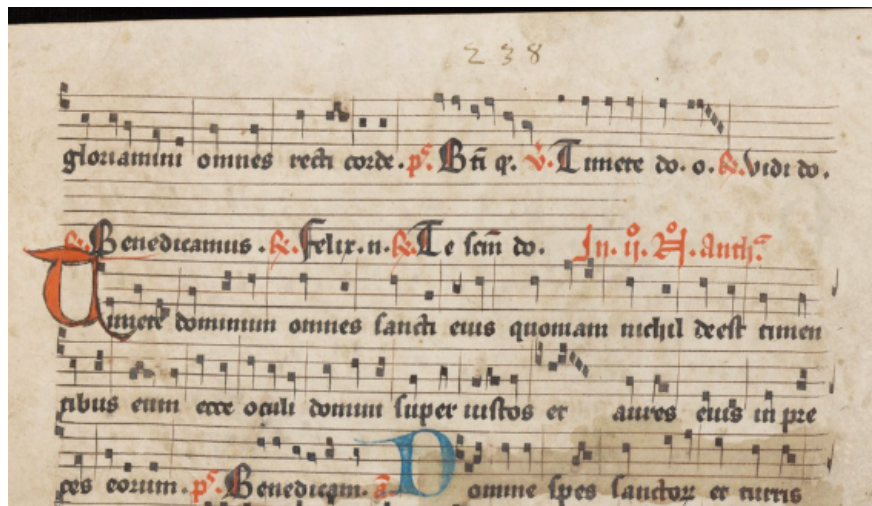
**Prime, Compline, Vespers, Terce, Matins**  
**Sunset, After midnight, 9am, 6am, Dark**

	<i>OFFICE</i>	<i>HOUR</i>
(a)	_____	_____
(b)	_____	_____
(c)	_____	_____
(d)	_____	_____
(e)	_____	_____

**Manuscript Page**

3. Identify the following in the provided manuscript example:

(a) folio number \_\_\_\_\_  
(b) rubric \_\_\_\_\_




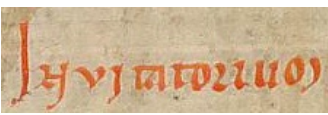


(Einsiedeln 611)

**Chant Types**

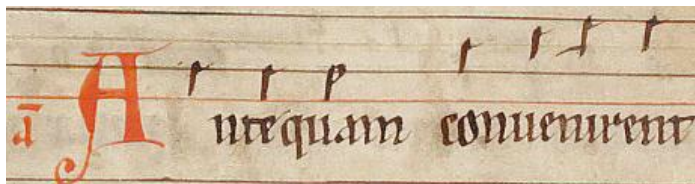
4. Match the following abbreviations with the corresponding chant type:  
(examples from Cologne 1161, 17r-v)

**Verse, Psalm, Invitatory,  
Antiphon, Responsory**

- (a)  \_\_\_\_\_
- (b)  \_\_\_\_\_
- (c)  \_\_\_\_\_
- (d)  \_\_\_\_\_
- (e)  \_\_\_\_\_

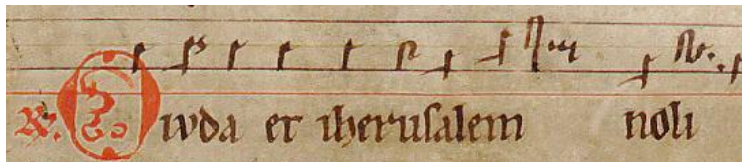
5. Identify each of the following chants as one of the following: **Responsory, Differentia, Antiphon**

(a) *Antequam convenirent*: \_\_\_\_\_



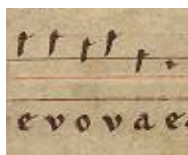
(Cologne 1161, 17r)

(b) *O Iuda et Iherusalem*: \_\_\_\_\_



(Cologne 1161, 17r)

(c) *Euovae* \_\_\_\_\_



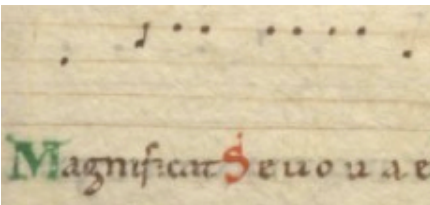
(Cologne 1161, 3v)



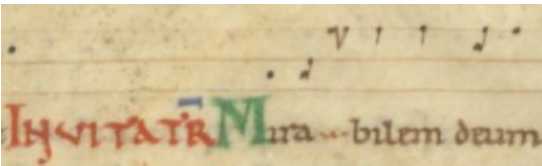
6. Certain chant types occur only within certain office hours.

Match the following chants with one of the following office hours: **Lauds, Matins, Vespers**

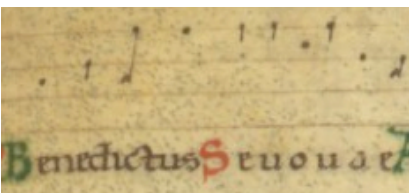
(examples from Paris 12044, 11r-v, 19r)

(a) 

\_\_\_\_\_

(b) 

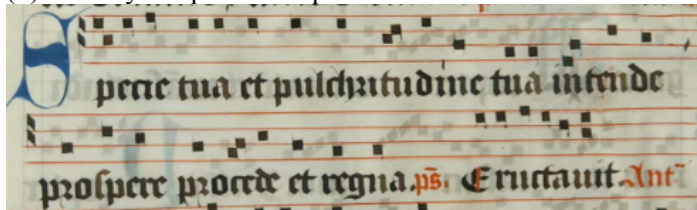
\_\_\_\_\_

(c) 

\_\_\_\_\_

7. (a) What is an incipit? \_\_\_\_\_

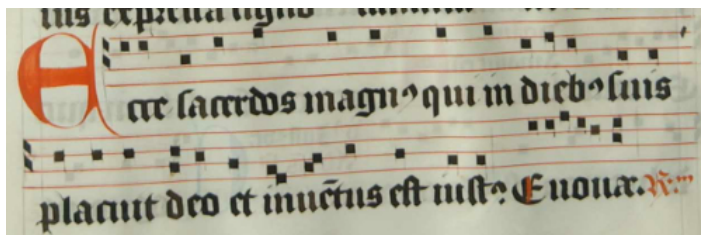
(b) Identify the psalm incipit:



(Salzines A35r)

(c) Identify the psalm incipit:

8. (a) Identify the differentia:

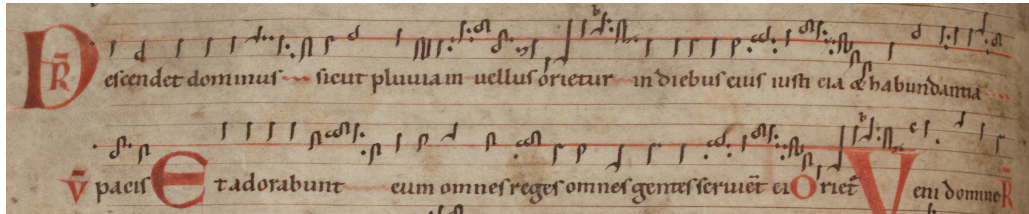


(Salzines A33r)

(b) Identify the differentia:

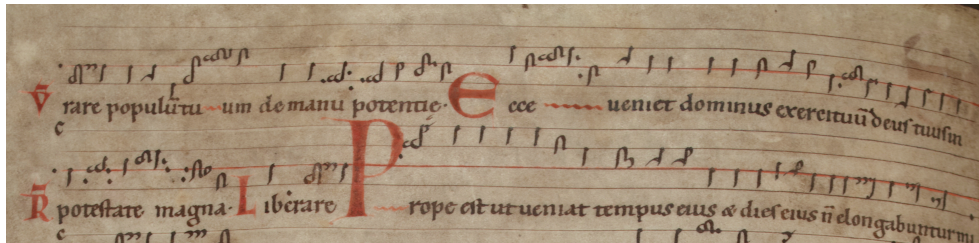
9. In the chants below, identify the following:

- (a) Start of the Responsory (b) Repetendum (c) Start of the Verse (d) Repetendum cue



(Utrecht 406, 12v)

10. Match the rubrics V and R with the beginning of the appropriate chant



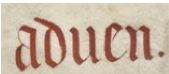
(Utrecht 406, 12v)

### Liturgical year

11. Match the following abbreviations with the given days/occasions within the liturgical year:

**Friday (feria vi), Saturday (Sabbato), Tuesday (feria iii), Saint Lucy's Day (Sancte Lucie), Advent**

(examples from Paris 15181, 119r-v, 383v)

(a)  \_\_\_\_\_

(b)  \_\_\_\_\_

(c)  \_\_\_\_\_

(d)  \_\_\_\_\_

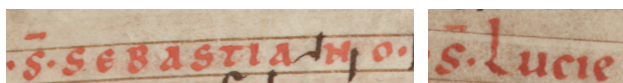
(e)  \_\_\_\_\_

12. Chant manuscripts are usually divided into three sections:

**Temporale, Sanctorale, and Commune.**

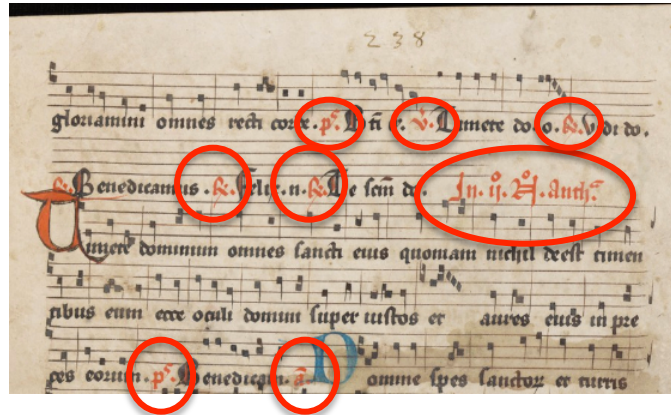
In which section would the following be found? \_\_\_\_\_

(examples from Utrecht 10v, 51r)



Answer Key

- 1. (a) Matins (b) Vespers (c) Lauds (d) Terce
- 2. (a) Compline; dark (b) Prime; 6am (c) Terce; 9am (d) Matins; after midnight (e) Vespers; sunset
- 3. (a) 238r  
(b) rubric: any one circled in red

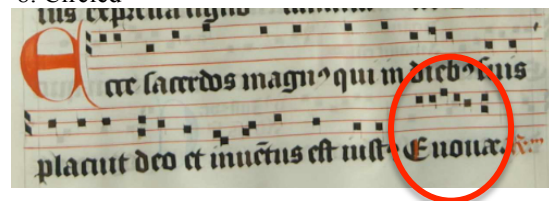
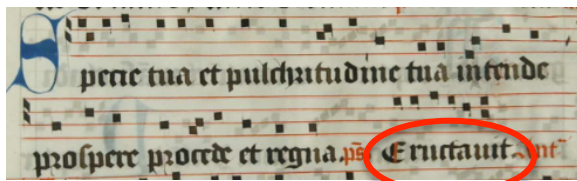


- 4. (a) antiphon (b) responsory (c) verse (d) psalm (e) invitatory

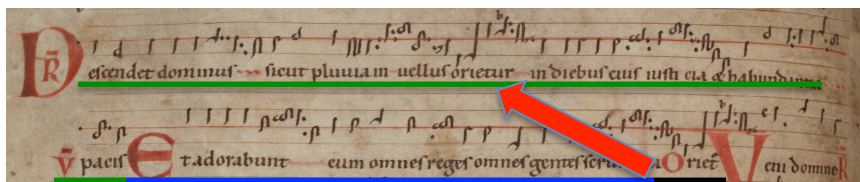
- 5. (a) antiphon (b) invitatory (c) differentia

- 6. (a) Vespers (b) Matins (c) Lauds

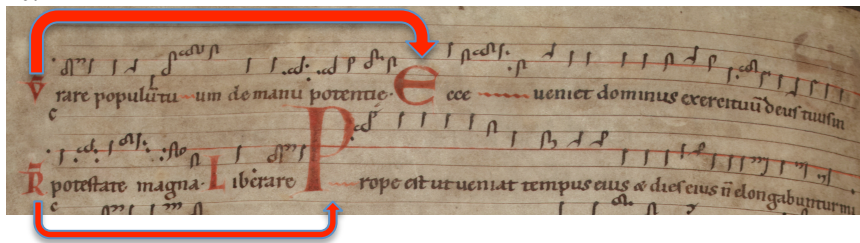
- 7. (a) The opening text and/or pitches of a chant (b) Circled 8. Circled



- 9. (a) Responsory: green (b) Repetendum: red arrow (c) Verse: blue (d) Repetendum cue: black



- 10.



- 11. (a) Advent (b) Saturday (c) Tuesday (d) St. Lucy's Day (e) Friday

- 12. Sanctorale (for Saints' days)