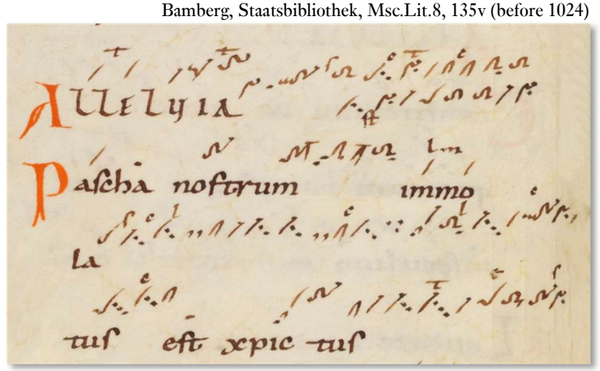
Our "Authentic" Antiphonal:

St Gall 359

Sources 1-4: unheighted (or adiastematic) neumes

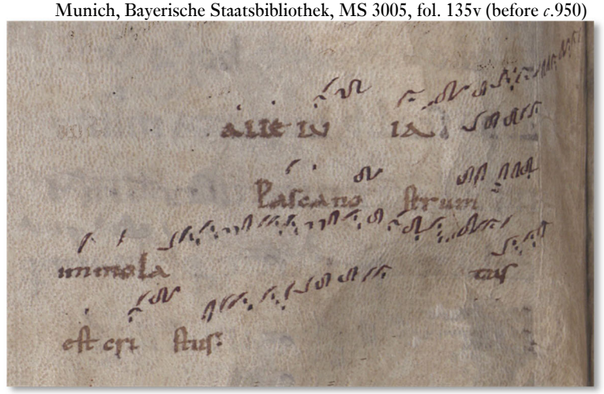
Bamberg, Staatsbibliothek, Msc.Lit.8, 135v (before 1024)

1



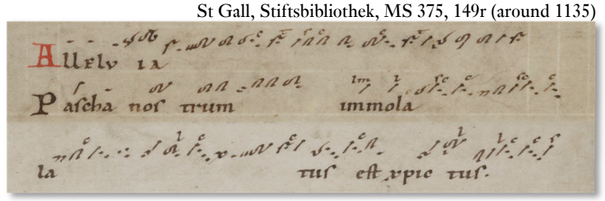
Munich, Bayerische Staatsbibliothek, MS 3005, fol. 135v (before *c*.950)

2



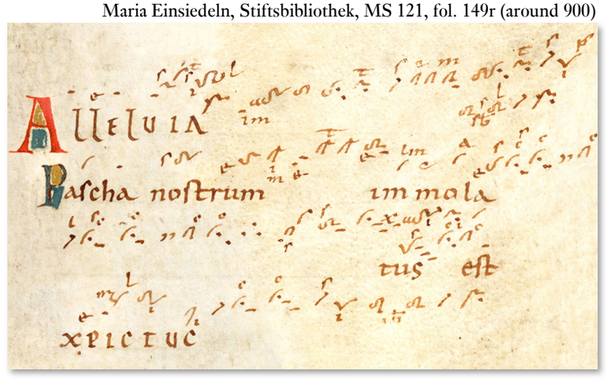
St Gall, Stiftsbibliothek, MS 375, 149r (around 1135)

3

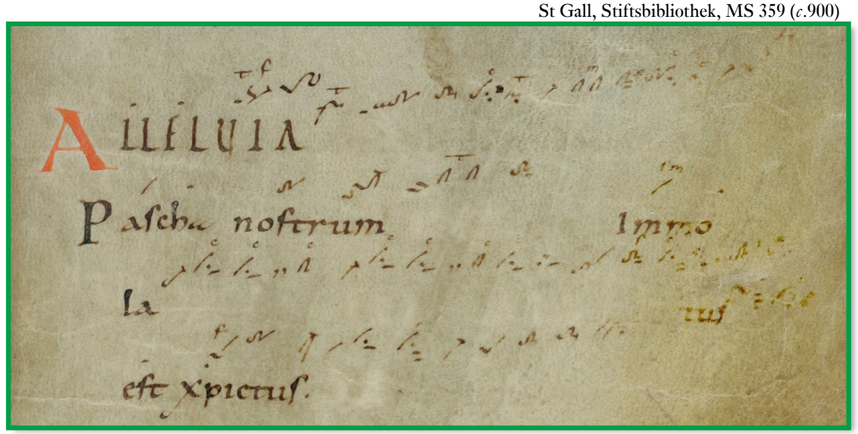


Maria Einsiedeln, Stiftsbibliothek, MS 121, fol. 149r (around 900)

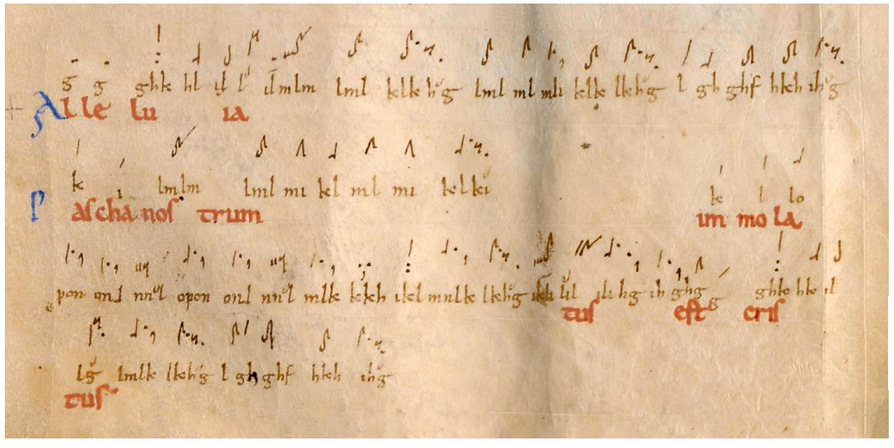
4



St Gall, Stiftsbibliothek, MS 359 (*c*.900)



Montpellier, Faculté de médecine, MS H 159, fol. 165r (?early 11th century)

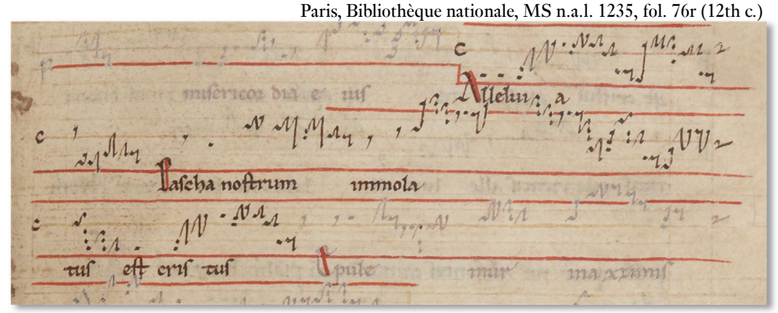


Ex. 7 uses the alphabet segment **g–o** as the equivalent of our **a–g**. Its version of *Alleluia Pascha nostrum* starts on the pitch **g**, then another pitch **g**, and then a three-note ligature marked **g-h-k**, which is **g, a, c** in our letter system. Write out the whole Alleluia in modern notation, and compare it with the melodic versions in 5–6 and 8. Does it match the latter three?

Sources 5-8: adaptations of the neumes, to make secure pitch notation possible

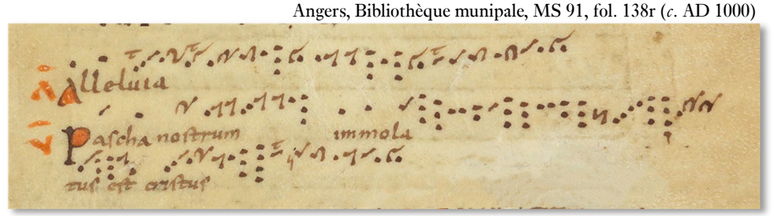
Paris, Bibliothèque nationale, MS n.a.l. 1235, fol. 76r (12th c.)

5



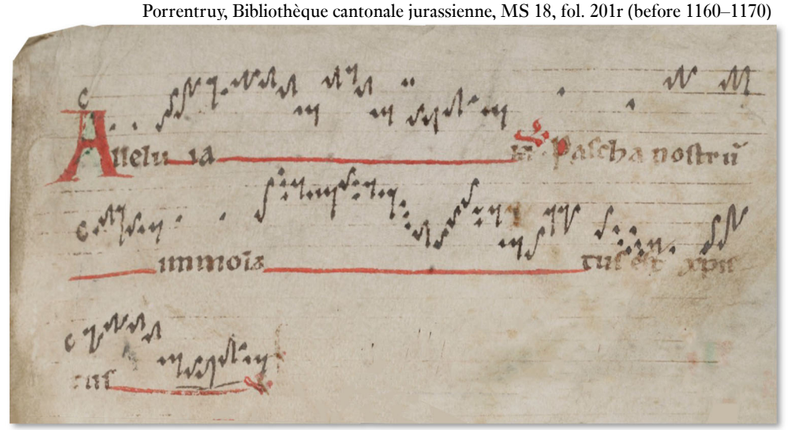
Angers, Bibliothèque munipale, MS 91, fol. 138r (*c*. AD 1000)

6



Porrentruy, Bibliothèque cantonale jurassienne, MS 18, fol. 201r (before 1160–1170)

8

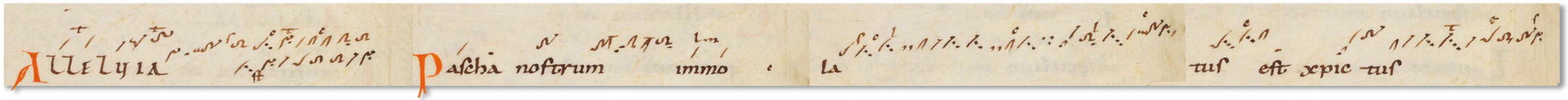


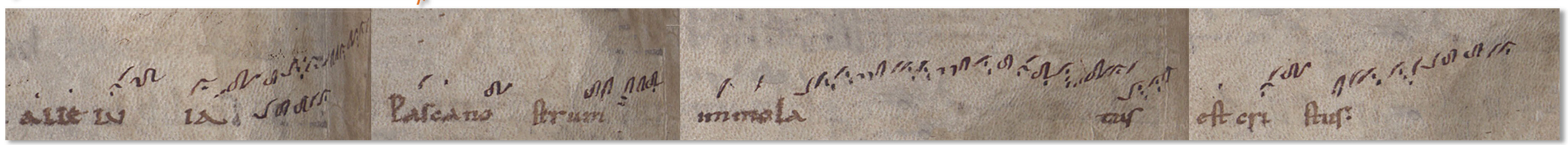
7

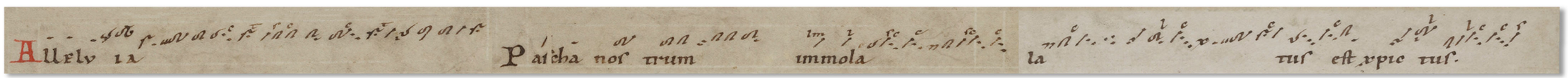
St Gall 359 and sources 1–4 and 6 use so-called significative letters, indications for performance. What does their transmission tell us about performance practice?

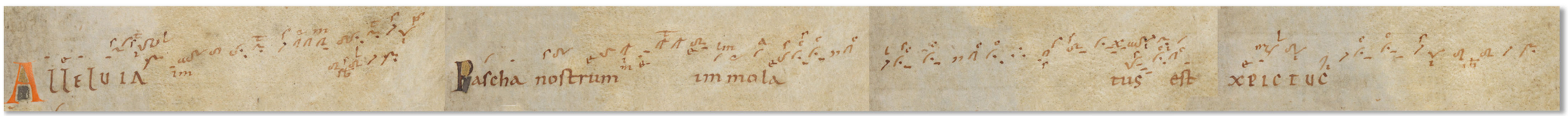
t or ⊤	*tenere*	to hold	f or ƒ	*cum fragore*	with a crashing or
s or ſ / ſ	*sursum*	going up		*cum frendore*	gnashing sound
c or c	*celeriter*	quickly	l or l	*levare*	going up
m or m	*mediocriter*	with moderation	e or e	*equaliter*	on the same pitch

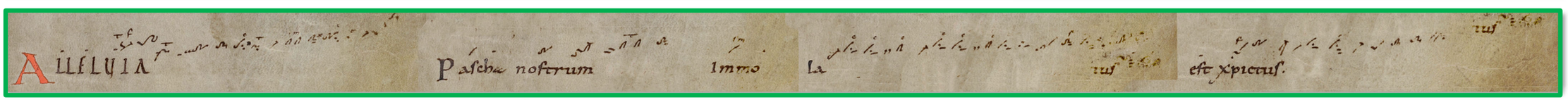
The Nine Versions of *Alleluia Pascha nostrum* in Handout 10 Aligned

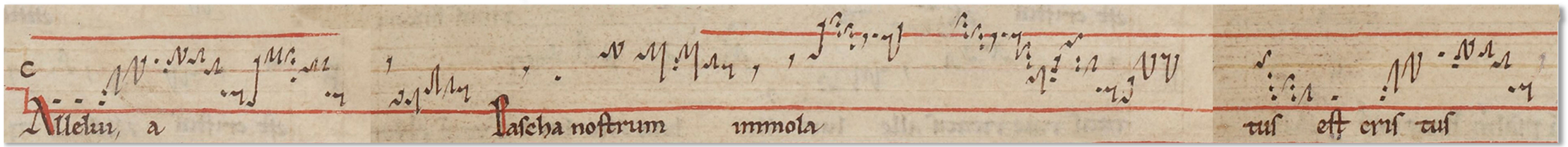
1 
Bamberg 8

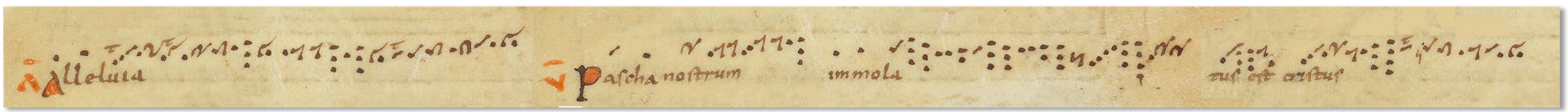
2 
Munich 3005

3 
St Gall 375

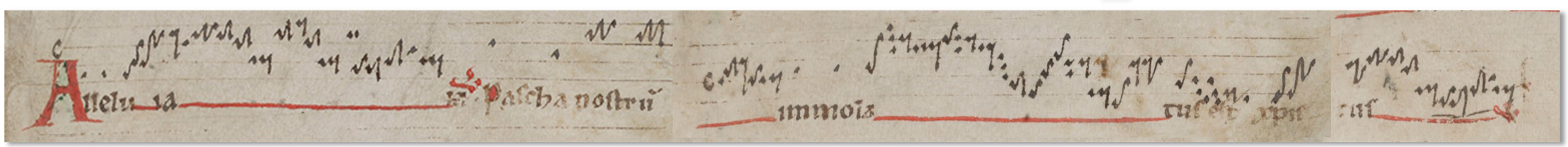
4 
Einsiedeln 121

AA 
St Gall 359

5 
Paris 1235

6 
Angers 91

7
Montpellier 159

8 
Porrentruy 18