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## 12<sup>TH</sup>CENTURY *PONTIFICALE PLOCENSE* AS A SOURCE FOR THE STUDY OF GREGORIAN MONODY

**A b s t r a c t.** As a liturgical and music book, the pontifical reflects the temporal transformations and so allows us to become acquainted with the register of episcopal functions connected with celebrating the sacraments and sacramentals. The object of the study is a detailed list of strictly musical content of the 12<sup>th</sup> century *Pontificale Plocense* (*Plock Pontifical*). The musical layer of this code was revealed through the gleaning of texts accompanied with a melody (over 200 text pieces with added melodies). Sometimes these are single words, incipits, psalm differentiation, and sometimes the musical notation covers the entire liturgical content of the work. Dominated by the cheironomic record of the melody, the manuscript seems to confirm its foreign origin. This notation is especially consistent in the case of the Preface melody. Therefore, it could be argued that the cheironomic record of *Pontificale Plocense* was imported from a foreign centre.

**Key word:** pontifical; cheironomic notation; Gregorian chant; Gregorian monody.

Monographs of liturgical and music manuscripts are the first stage in undertaking more detailed research on medieval monody created in a particular cultural centre. Such detailed and specific approach is dependent on the unique character of each of the manuscripts. While dealing with this field of studies one must apply a scholarly and critical approach, individual for each source. We must remember that each of preserved manuscripts is unique and original, bearing the characteristics of its era, of its author and scribe, and of the circumstances which influenced the liturgy and worship at the time of its creation. While analysing this source material it is important to identify the specific cultural and music tradition which prevailed in the area

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where the manuscript was written. Medievalism produced a group of methods of analysing medieval manuscripts, depending on their type and nature. Undoubtedly, a pontifical as a music and liturgical book is a good reflection of time-space transformations happening in those times, which can allow us to analyse e.g. the bishop's functions, especially at serving sacraments and other celebrations.

The subject matter of this research study on *Pontificale Plocense* (12<sup>th</sup> century) is not to focus thoroughly on liturgical issues, but to show all information which relate to music, without further specialised analysis research. The vivid interest in this manuscript is linked to the fact of regaining it by the diocese of Płock from the German side in 2015,<sup>1</sup> where it had been kept after being stolen by the Nazi Germany during the World War II.<sup>2</sup>

## 1. THE MUSIC CONTENT OF THE CODEX

The Pontifical looks quite humble as far as the number of Gregorian melodies is concerned, especially compared to an antiphonary or a gradual. In this manuscript the most common is to show mainly the incipits or just short fragments of melody. Still we can find there examples of music notation which can throw some light on the contemporary state of Latin monody and enable us to place the manuscript within a certain music and liturgical tradition; also, thanks to the comparative analysis we are able to define more precisely some key facts referring to the dating of the codex, putting in doubt some common beliefs connected with this issue.<sup>3</sup>

The Gregorian melodies of *The Pontificale of Plock* were generally written by means of cheironomic notation although there are a few examples of diastematic notation. In addition, we find a rhymed officium about St. Catherine of Alexandria, noted with diamond-shaped neumes on the four-line staff, which was later attached to this manuscript (*Hystoria sancte Katherine*, k. 205v-206v). In order to picture the amount of noted melodies included in the manuscript we will list *in extenso* all parts of the liturgical text (in bold), which were provided with music notation. We will also indicate the music form of these pieces and their purpose. This catalogue will include marginalia, too. Here is the chronological order of the texts:

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<sup>1</sup> Wiesław KOWALSKI, *Podstawy prawne odzyskania Pontyfikału Płockiego. Pontyfikał. Odzyskana perła płockiego średniowiecza*, ed. D. Majewski (Płock: Płocki Instytut Wydawniczy, 2016), 11-18.

<sup>2</sup> München, Bayerische Staatsbibliothek, Sygn. Clm 28938.

<sup>3</sup> The author of the article proved this point by analysing the officium about St. Catherine, which was added to the codex later, see: *Das Reimoffizium von der Hl. Katharina aus dem 12. Jahrhundert im Pontificale von Plock (Polen)* (the text is waiting to be published).

k. 13v – **Benedic anima mea Domino**. Item. **Inveni David servum meum**. It is a cheironomic version of the offertorium<sup>4</sup> which was placed in the second part<sup>5</sup> of the Pontifical (*Incipit examinum in ordinatione episcopi. II.*), which was to be performed during a consecration of a bishop (*Qualiter episcopus in romana ecclesia ordinetur*).

k. 15v – **Surgite sancti. Cum iocunditate exhibetis**. It is a cheironomic version of the antiphony, included in the third part of the codex (*Sequitur ordo ad consecrandam ecclesiam. III*), which was to be performed during the service of the consecration of the church, after the blessing of salt and water.

k. 16r – **Tollite portas principes**. It is cheironomic notation of the antiphony, included again in the third part of the manuscript. The psalm, which is linked to it, does not have music notation. There is added a differentiation (**euouae**) on its margin.

On the same page, there is the prayer **Oremus**, with a provided melody.

On the bottom margin, there are added two other antiphonies (with the transcription of cheironomic signs on the lines): **In circuitu tuo Domine umen est, quod numquam deficiet; ibi constituisti lucidissimas mansiones, ubi requiescunt animae sanctorum. Magnus Dominus et laudabilis nimis**.

k. 16v – there is another antiphony on the lower margin, written with a different handwriting: **Fundata est domus domini supra verticem montium et exaltata est super omnes colles et venient ad eam omnes gentes et dicent gloria tibi domine**.

k. 18v – There is a cheironomic notation of the antiphony **O quam metuedus est locum iste**, together with a psalm: **Benedictus Dominus**. According to the rubric, the antiphony was supposed to be sung at the moment when a bishop was writing on the church floor the letters of Greek and Latin alphabet with a stylus.

k. 21r – The antiphony **Asperges me Domine ysopo et mundabor lavabis me et super nivem dealbabor**. The psalm **Miserere mei Deus. euouae**. Both melodies were written on the four-lined staff with a C clef provided.

There is a word **amen** added on the k. 21r margin, written by means of cheironomic signs.

On the same page the incipit of the antiphony **Similabo eum viro** and the antiphony itself were provided with the melody (cheironomic notation on the lines).

**Tu Domine universorum qui (k. 21v) nullam habes indigenciam voluisti templum tuum fieri in nobis conserva domum istam immaculatam in eternum Domine euouae**. After this antiphony there comes the verse with a cheironomic melody

<sup>4</sup> Antoni PODLEŚ, *The Pontifical of Plock from the 12<sup>th</sup> century* (Płock: Płockie Wydawnictwo Diecezjalne, 1986), 58.

<sup>5</sup> The numbering of particular parts and the titles are quoted from: *ibidem*, 47-205.

provided, but with distinctly different music signs: **Tu Domine cui humilium semper et mansuetorum placuit deprecacio**. Just after the verse we encounter the third antiphony: *Hec est domus* with the psalm **Qui habitat** (cheironomic notation). These antiphonies (*Asperges me*, *Tu Domine universorum*, *Hec est domus*) were sung during the three time circuit around the church, while sprinkling it with holy water.

The next piece of music is the antiphony (cheironomic notation) **Domus mea domus orationis vocabitur** with the psalm **Narrabo nomen tuum fratribus meis in medio ecclesie laudabo te**, which was to be performed for the rite of sprinkling the church, its width and its length, with holy water (*in longum et latum*) and the rite of marking of the sign of cross on the church floor.

k. 22r-v-23r – the preface text. Only the last two words of each sentence are provided with cheironomic melodies. In order to portray this phenomenon we will provide the whole preface text, with the words, which are provided with the notation, in bold:

Adesto precibus nostris, adesto sacramentis, adesto eciam piis famulorum tuorum laboribus, nobisque misericordiam **tuam poscentibus**. Descendat quoque in hanc ecclesiam tuam, quam sub invocatione sancti nominis tui, in honore sancte crucis, in qua coeternus tibi Filius tuus, Dominus noster Iesus Christus, pro redemptione mundi pati dignatus est, et sancti martyris tui N., indigni consecramus, Spiritus Sanctus tuus septiformis gratie tue (k. 22v) uberate redundans, ut quocienscumque in hac domo tua, sanctum nomen tuum fuerit invocatum, eorum, qui te invocaverint, a te, pio Domino, **preces exaudiantur**. O beata et sancta Trinitas, que omnia purificas, omnia nudas, **omnia exorans**. O beata magestas dei, que cuncta imples, cuncta contines, **cunctaque disponis**. O beata et sancta manus Dei, que omnia sanctificas, omnia benedicis, **omnia locupletas**. O sancta sanctorum deus, tuam clemenciam humillima devocione deposcimus, ut hanc ecclesiam tuam, per nostre humilitatis famulatum in honore sancte et victoriosissime crucis, et sancte Marie, vel sancti martyris tui N., purificare et benedicere, consecrareque perpetua sanctificationis tue **ubertate digneris**. Hic quoque sacerdotes sacrificia laudis offerant; hic fideles populi vota persolvant; hic peccatorum onera solvantur, fidelesque **lapsi reparentur**. In hac ergo, quesumus, Domine, domo tua, Spiritus sancti gratia egroti sanentur, infirmi recuperentur, claudi curentur, leprosi mundentur, ceci illuminentur, **demonia eiciantur**. Cunctorum hic debilium incommoda, te, Domine, annuente pellantur, omniumque peccatorum vincula absolvantur, ut omnes (k. 23r) qui hoc templum beneficia deprecaturi precantur, perpetuo miserationis tue **munere glorientur**.

k. 23r – Antyfona **Introibo ad altare Dei**. The cheironomic signs are only placed above some pieces of the text, as if to remind the tone for the chorus performing this piece. There is an added differentiation **euouae** for the psalm *Iudica me Deus* on the margin.

On the same page there is also a cheironomic incipit of the verse **Dirigatur**, Domine ad te oratio mea, which was to be performed during burning incense around the altar. The next (cheironomic notation) noted antiphony is connected with the ritual of anointing the altar: **Erexit Iacob lapidem in titulum fundens oleum desuper** with the psalm *Quam dilecta*, ending with **euouae**, which was marked on the margin. According to the rubrics, it is also possible to perform another antiphony, also with cheironomic notation: **Mane surgens Iacob erigebat lapidem in titulum fundens oleum desuper votum vovit Domino vere** (k. 23v) **locus iste sanctus est et ego nesciebam** with the psalm *Fundamenta eius in montibus* with differentiation **euouae**.

k. 23v – the cheironomic notation of the antiphones: **Edificavit Moyses altare Domino Deo** with the psalm *Deus noster refugium* (**euouae**); **Unxit te Dominus oleo leticie pre consortibus tuis** with the psalm differentiation (**euouae**) *Eructavit cor*.

Another antiphony with cheironomic notation is: **Sanctificavit Dominus tabernaculum suum, hec est domus Dei, in qua invocetur** (k. 24r) **nomen eius, de qua scriptum est erit nomen ibi dicit Dominus. Lapides preciosi omnes muri tui et turres Iherusalem geminis edificabunt**. The next antiphony has only an incipit of the melody (in a cheironomic version): **Ecce odor filii** with the differentiation of the psalm *Fundamenta eius* (**euouae**).

On the lower margin there is a diastematic version of the antiphony **Sanctificavit Dominus tabernaculam suum quia haec est domus Dei in qua invocetur nomen eius de qua scriptum est et erit nomen meum ibi, dicit Dominus**.

k. 24v-25r – similarly like in the example of k. 22r-v-23r preface, there is a cheironomic version of the melody placed over the preface text. The notation refers only to the last two words of some Latin sentences in the preface: ... **altare dedicamus**, (k. 25r) ... **et benedicere**, ... **illustracione perfulgeat**; ... **benedicta distribuas**; ... **convivio preparata**; ... **acquiramus sempiternam**. This type of providing the melody with notation was justified by the same reasons as the above-mentioned.

k. 25v – cheironomic notation of the antiphony **Confirma hoc Deus quod operatus est in nobis a templo sancto tuo quod est in Iherusalem aevia aevia**. On the margin there is an incipit of the psalm **Exurgat** with differentiation provided.

k. 26v – there are two places with the pieces of melody noted above the preface: **honorificaretur et templum oras intulerit votum**.

k. 28r – the antiphony with diastematic notation in the F clef **Ingredimini benedicti Dei preparata est vobis a Domino habitatio sedis vestre sed et populus Fidelis cum gaudio insequitur iter vestrum et oretis pro nobis** (k. 28v) **magestatem Domini euouae**.

There is another antiphony placed just after the previous one: *Benedicta gloria*, which is provided with the cheironomic notation of the incipit **Benedicta** and the

differentiation **euouae**. Further, next to the antiphony **Exultabunt sancti**, performed by presbyters during the rite of placing the relics on the altar, there is cheironomically noted incipit of the psalm **Cantate Domino**.

k. 29r – cheironomic notation of the antiphony with the psalm differentiation, which was to be performed during the rite connected with relics: **Sub altare Domini sedes accepistis intercedite pro nobis Dominum qui vos elegit. Exultabunt sancti in gloria letabuntur in cubilibus suis euouae**.

k. 29v – cheironomic notation of the antiphony sung during the anointing rite of the four corners of the altar: **Corpora sanctorum in pace sepulta sunt et vivent nomina eorum in eternum** with the differentiation of the psalm **Deus noster refugium**. Similarly, there is also a noted melody of the antiphony (with the differentiation): **Circumdate Syon levite altare Domino vestite vestimenta albis et estote et vos canentes ymnum novum dicentes benedictus Dominus. euouae**. This piece of music was to be performed during the celebration of covering the altar with the altar cloth. Next, there is an antiphony **In velamento clamabunt sancti tui Domine aevia aevia aevia. euouae** (cheironomic notation).

k. 30r – this is an added cheironomic melody of the introit **Terribilis est locus iste**.

k. 35v – the preface placed in the 17th part of the codex, performed during the consecration of the cross (*Benedictio crucis*). The last three words: **valeant postulata percipere**, were provided with cheironomic notation.

k. 42r – the preface in the 25th part of the codex has the cheironomic notation of some of its pieces, which was supposed to be sung during the consecration of the portable altar stone pieces (*Prefatio tabule itinerarie*). In the text we find three pieces of melodies of Latin sentence endings: ... **honorificaretur et templum; ... quisquis intulerit votum; ... excisum nominari voluit**.

k. 43r – a cheironomic version of antiphony **Asperges me Domino ysopo** in the 26th part of the codex, in which we can find a special rite of purifying a church from profanation (*Reconciliatio violatae ecclesie*). The rubric says that this antiphony was performed when a bishop blessed water, salt mixed with wine and incense, and then made a circuit inside a church sprinkling and cleansing the desecrated places.

k. 43v – cheironomic notation of all sentence endings in the preface: ... **nec terminum habebit; ... percutere peritura; ... purificatumque possideas; ... turma (k. 44r) propellatur; ... colligat peritura; ... constat esse purgatum; ... obtinuisse suffragia**.

k. 44v – cheironomic notation of the antiphony **Confirma hoc Deus**.

k. 47r – a celebratory blessing at the ending of confirmation, which was placed in the part *Ordo confirmationis. XXXII*.

– Omnipotens Deus, qui... **celestis introitum**. Amen.

- Benedicat vobis... **regis ascribi**. Amen.
- Custodiatque vos... **inpollutum custodiatis**. Amen.
- Quod ipse Paraclytus... **Per omnia secula seculorum**. Amen.
- (k. 47v) – Benedictio Dei Patris... **descendat super vos**. Amen.
- All these mass prayers have an identical, non-diaSTEMATIC ending pattern.

k. 52v – the preface for the celebration of the ordination of deacons (*Ordo qualiter in Romana ecclesia sacri ordines fiunt. XXXIII.*). Similarly like in the case of other prefaces, only the closing formulas of each sentence are provided with cheironomic notation: ... **perpetua possiderent**; (k. 53r) ... **suppliciter dedicamus**; ... **te occulta non fallunt**; ... **agenda concedere**; ... **munere roborentur**; ... **observancia disciplinis**; (k. 53v) ... **pociora mereantur**.

k. 55v – the preface sung during the ordination of presbyters: ... **cione dispositum**; ... **dignitatis eligeres**; ... **facile gubernavit**; ... **sufficeret sacerdotum**; ... **predicatoribus impleverunt**; ... **pluribus indigemus**; (k. 56r) ... **conversationis insinuent**; ... **premia consequantur**.

k. 60r – the prayer sung in the way like in the preface (cheironomic notation) (*orationem hanc in modum prefacionis*) found in the 34th part of the codex, which was supposed to be performed during the ordination of an abbot (*Ordinatio abbatis*): ... **separetur indignus**; ... **in moribus doctrinam**; (k. 60v) ... **meruit sempiterna**; ... **semper efficiatur**; ... **efficacie discipline**; ... **donativa perveniat**.

k. 61r – cheironomic notation of the incipit of the hymn **Te Deus laudamus**.

k. 61v – cheironomic notation of the antiphony for the rite of the consecration of the virgin (*Consecratione virginis XXXV*): **Ipsi sum desponsata cui angeli serviunt cuius pulchritudinem sol et luna mirantur**.

k. 64r – the text of a preface with added cheironomic cadence endings: ... **amator** (the notes in red colour); ... **idem votum assumpsit** (the notes in red colour); ... **fortitudinem ministrares** (the notes in red); (k. 64v) ... **nupciis prenotatur**; ... **virginis est filius**; (k. 65r) ... **deceat inesse nuptiarum**; ... **laudarique non appetat**; ... **amore tibi serviat**; ... **profesa custodiat**; (k. 65v) ... **castitate permaneat**.

k. 65v – cheironomic notation of the antiphony, which was to be sung by a consecrated virgin: **Induit me Dominus cyclade auro texta et immensis monilibus ornavit me**.

k. 66r – a cheironomic incipit of the antiphony **Ipsi sum desponsata cui**.

k. 66v – a cheironomically noted antiphony **Posuit signum in faciem meam ut nullum preter eum amatorem admittam**.

k. 67v – cheironomic notation of the antiphony **Anulo suo subarravit me Dominus meus Iesus Christus et tamquam sponsam decoravit me corona** supposed to be performed on the rite of putting on the ring. It is repeated after making the sign of the cross: **Anulo suo subarravit**.

k. 68r – cheironomic notation of liturgical songs performed during the consecration of the virgin: introit **Tibi dixit cor meum** with the psalm **Miserere mei Deus**; offertorium **Sperent in te**; communio **Notas michi fecisti**.

k. 71r – the preface from the mass with the rite of constituting an abbess who publicly proclaimed and confirmed monastic rules (*Ordinatio abbatisse monasticam regulam profitentis XXXVII*) Similarly like in the other prefaces there are cadence formulas provided with cheironomic notation: ... **sanctimonialium ordinamus**; ... **indicet non agenda**; (k. 71v) ... **veniam consequatur** (red neumes); ... **inimicis exorare** (red neumes); ... **tue sit latura** (red ink of neumes); ... **et infirme quod non refugiant**; (k. 72r) ... **regni coronam percipiat**.

k. 72v – a cheironomic incipit of the hymn **Te Deum laudamus**. An identical version like in k. 73r.

k. 73r – the ceremony of the vows taken by a monk (*Incipit ardo ad monachum faciendum XXXVIII*). The majority of the text in this ceremony has cheironomic notation: an exclamation **Venite venite filii**; the chorus verse **Benedicam Dominum in omni tempore semper laus eius in ore meo**; **Venite venite**; **Venite venite filii**; (k. 73v) the chorus song **Magnificate Dominum mecum et exaltemus nomen eius in idipsum**; an abbot's call **Audite me**; chorus singing **Exquisivi Dominum et exaudivit me et ex omnibus tribulationibus meis eripuit me**; an abbot's call **Timorem Domini docebo vos**; the chorus singing **Accedite ad Deum et illuminamini et facies vestre non confundentur**; an abbot's call **Venite venite filii**.

k. 74r – the piece of the Gospel (Matt. 16,24) proclaimed by an abbot with adia-stematic notation: **Qui vult venire post me abneget semetipsum et tollat crucem suam et sequatur me**.

k. 75v – the preface with cheironomic notation of the endings of the melody with provided over the text: ... **ad te confugium faciunt** (red neumes); ... **antiqui hostis insidiis** (red neumes); ... **suppliciter deprecari** (red neumes); (k. 76r) ... **imitentur et diligant** (red neumes); (k. 76v) ... **semper atque desiderent**; ... **pervenire mereantur**.

k. 76v – cheironomic notation of the melody of the antiphony (performed after a preface) **Qui perdiderit animam suam propter me inveniet illam**.

k. 76v – the antiphony performed after the oration (cheironomic notation) **Qui odit animam suam in hoc mundo**.

k. 77r – the antiphony sung after the oration (cheironomic notation) **Si quis per me intraverit salvabitur et pascua inveniet dicit Dominus**.

k. 77v – the antiphony sung after the dialogue between an abbot and a monk (cheironomic notation) **Qui me confessus fuerit coram hominibus confitebor et ego eum coram Patre meo**.



k. 78r – the antiphony performed after the blessing of the scapular and after the oration (cheironomic notation) **Qui sequitur me non ambulat in tenebris sed habebit lumen vite dicit Dominus.**

k. 79v – the antiphony after the sign of peace and after an oration (cheironomic notation) **Diligamus nos invicem.**

k. 79v – the antiphony sung after an oration (cheironomic notation) **Ubi est caritas et dilectio.**

k. 80r – the antiphony after an oration (cheironomic notation) **Ubi fratres in unum glorificant Deum ibi Dominus dat benedictionem.**

k. 131v – cheironomic notation of the preface for the rite of the Purification of the Blessed Mary (*Ordo in Purificatione sancte Marie. LXV.*): ... **necessarius proveniret; ... imbui mereantur; ... prophetando benedixit;** (k. 132r) ... **secula seculorum.**

k. 137v – cheironomic notation of the preface for the Palm Sunday (*Ordo in die Palmarum LXVII.*): ... **futuras cognoscere;** (k. 138r) ... **Noe gaudens suscepit; ... desuper fudit; ... delentur peccata; ... resuscitasti a mortuis; ... Domini rex Israel; ... habere consortium.**

k. 140v – the rite for the conciliation day (*Ordo de die reconciliationis LXVIII.*), on the margin there is an incipit of the antiphony **Ibo michi** with diastematic notation.

k. 141v – on the margin we can find the diastematically noted antiphony **Venite venite filii.**

k. 142r – there is an added incipit of the antiphony **Cor mundur** (diastematic notation).

k. 144v – in the text of an oration, there are added cheironomic signs above particular parts of the text: **potestis facere; et dixisti; remittuntur;** (k. 145r) **impleatur affectu; cumulavit humana; dilexit multum; et vivat; iustificare;** (k. 145v) **agere iussisti; Spiritus Sancti; conferantur; corporis defendat.**

k. 149r – added cheironomic notation over the text: **O Redemptor summe carmen temet concinnentium.** On the margin we can find the incipit **O Redemptor** written on the four-lined staff.

k. 149v – diastematic notation of the hymn: **Audi iudex mortuorum una spes mortalium audi voces proferentium donum pacis premium. Arbor feta alma luce hoc sacrandum protulit fert hoc prona presens turba Salvatori Domino. Consecrare tu dignare rex perhennis patrie hoc olivum signum vivum iura contra demonum. Stans ad aram immo supplex infulatus pontifex debitum persolvit omne consecratio chrismate. Lota mante sacro fonte afulgantur crimina uncta fronte sacro fonte influunt carismata. Sit dies hec festa nobis seculorum seculis sit sacrata digna laude nec senescant tempore.**

k. 151v – the preface with cheironomic signs of the endings of the melody, written over the text: ... **crismati deserviret**; ... **exhilarandos esse cantavit**; ... **red-ditam nuntiavit**; (k. 152r) ... **efficit ac serenos**; ... **constitueret sacerdotum**; ... **propheta cecinisset**; ... **crisma nomen accepit**; (k. 152v) ... **facias esse consortes**.

k. 162v – Holy Saturday (*In sabbato sancto die Pasche LXX*), the preface with cheironomic notation of the endings of the melody placed over the text of the preface: ... **pietatis inclinas**; ... **aquarum natura concipieret**; (k. 163r) ... **et origo virtutibus**; ... **de Spiritu Sancto**; ... **mater infantiam**; (k. 163v) ... **fraudis ab-sistat**; (k. 164r) ... **baptizarentur in te dicens**.

k. 171v – the rite of the blessing of spouses (*Benedictio sponsi et sponse LXXVIII*), the preface from the Mass about the Holy Trinity, with a cheironomic version of the endings of the melody, added above the text: ... **licere disiungi**; ... **in federe nuptiarum**; (k. 172r) ... **protectione muniri**; ... **permaeat feminarum**; ... **prevericationis usurpet**; ... **mandatisque permaneat**; ... **robore discipline**; ... **celestibus erudita**; ... **perveniat senectutem**.

k. 205v-206v – a rhymed officium (Matutinum) about Saint Catherine of Alexandria (*Hystoria sancte Katherine*).<sup>6</sup>

## 2. CONCLUSIONS

Summing up, there are more than 200 parts of texts with an added melody, excluding the complete version of diastematic officium about Saint Catherine. Sometimes we encounter the notation of just single words, marked incipits, psalm differentions, but it happens that we can encounter notation of the whole liturgical text, usually of antiphonies. There is also one full notation of the hymn: *Audi iudex mortuorum*. It is now difficult to find an explanation, why actually these pieces were provided with music notation, while the others were not. Perhaps, the practical reasons made the author of the codex to choose these ones or there could exist different melodic variants of one piece of music, so the noted versions would provide some explicitness. It is worth remembering, that usually the melodies were passed down in oral tradition, they did not use to be written down. The Płock Codex includes Gregorian chant, cheironomic and diastematic notation, with the majority of examples of the first one. In some cases we can come across the examples of transcription of the cheironomic melodies into the lined system. In this context, we should quote T. Miazga, who claims that the melodies included in pontificals which are of the

<sup>6</sup> The author described this officium in detail in a separate article: *Das Reimoffizium von der Hl. Katharina*.

local origin are noted in the lined system, whereas these of the foreign background, mainly imported from Germany, are usually cheironomically noted.<sup>7</sup> If we apply this hypothesis to the Płock manuscript, we could draw a conclusion that this codex, where the notation is predominantly cheironomic one, is of a foreign origin. Cheironomic signs are consistently used in the preface melodies. One can risk a hypothesis that the whole cheironomic notation found in *Pontificale* was imported from some foreign liturgical centre. It is also difficult to detect if the melodies were added at the same time when the main content was written or if they were provided later. It is noticeable that the handwriting found in the melodies is quite varied, not the same, so one can assume that some of the melodies are part of the original codex and the rest are provided later, probably copied from other pontificals, which can be proved by the fact that the liturgical text below the notation is more weathered.

The biggest number of melodies can be found placed in the third part of the *Pontificale*, which contains the detailed rite of the church consecration. Altogether, we can count here 71 pieces of melodies. Many of the antiphonies have the melody written over the whole text. There is only one piece of melody, however, in the 17<sup>th</sup> part of the manuscript, intended for the rite of the cross consecration. These differences in the amounts of melodies between particular parts of the codex are due to the fact that the rites described in the manuscript differ from each other, they have different length and different number of liturgical songs, attributed to particular rites and ceremonies. Some parts of the codex, though, do not have any notation of melodies, which could suggest that the songs were not always performed using the *Pontificale*. This theory is proved by the fact that the melodies noted there refer only to some parts of the sung text, not to the whole liturgical piece of music. It is also possible, that there were different mutation of the melody in use. The 'proper' version of the melody could depend on the attitude of the competent performers, copyists and musicians, who chose the alternative which was the most wide-spread and popular. This issue definitely requires further studies.

Another thing worth commenting and analysing is the manner of notation of the preface melodies. The tradition of singing the preface during the mass has existed for ages in Poland. The preface texts appear in the oldest 'imported' liturgical books. The prefaces with provided melodies are the oldest and basic source of music sources found in our land.<sup>8</sup> *The Płock Pontifical* is also the part of this tradition.

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<sup>7</sup> Tadeusz MIAZGA, *Pontyfikaty polskie w aspekcie muzykologicznym* (Graz: Akademische Druck-u. Verlagsanstalt, 1981), 219.

<sup>8</sup> Jerzy MORAWSKI, *Recytatyw liturgiczny w średniowiecznej Polsce* (Warszawa: Sutkowski Edition Warsaw, 1996), 246.

The melodic cadences of particular sentences in the prefaces prove that this text was definitely sung. The way of adding the final formulas of the melody in the prefaces was to enable a celebrant to perform it in a proper way, following conventional standards. Although we were not given the intonation of the preface at any point, neither we find other elements of the notation and their schemes, still the existence of the conclusions suggest that there was a commonly known music pattern of the prefaces, which play an important role in the research concerning the reception of Gregorian chant forms in Poland.

The next step in this field of studies should be a thorough music analysis of the melodies which the manuscript contains, especially compared with other examples of these music forms contained in other sources. Without doubt it would shed some light on the issue of the origin of this codex. We hope that these texts provided with music notation which *Plock Pontifical* contains, published *in extenso*, will give a stimulus for further studies to all these scholars interested in Latin monody.

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#### PONTIFCALE PLOCENSE Z XII WIEKU JAKO ŹRÓDŁO DO BADAŃ MONODII GREGORIAŃSKIEJ

##### Streszczenie

Pontyfikał, jako księga liturgiczno-muzyczna, stanowi odbicie przeobrażeń czasowych pozwalających zorientować się w rejestrze funkcji biskupich przy sprawowaniu sakramentów i sakramentaliów. Przedmiotem podjętego studium badawczego jest szczegółowy wykaz zawartości *stricto* muzycznej w *Pontifcale Plocense* z XII w. Wyzyskanie tekstów zaopatrzonych w melodię (ogółem ponad 200 fragmentów tekstu z nadpisaną melodią) odsłania muzyczną warstwę tego kodeksu. Czasami są to pojedyncze słowa, zaznaczone incipity, dyferencje psalmowe, a bywa że notacja muzyczna obejmuje całą treść liturgiczną utworu. Rękopis, zdominowany przez zapis cheironomiczny melodii, wydaje się potwierdzać jego obce pochodzenie. Szczególnie konsekwentnie notacja ta stosowana jest w przypadku melodii prefacji. Można zaryzykować w związku z tym hipotezę, iż cheironomiczny zapis *Pontyfikału Płockiego* zaimportowano z jakiegoś ośrodka zagranicznego.

**Słowa kluczowe:** pontyfikał; notacja cheironomiczna; chorał gregoriański; monodia gregoriańska.