

SEQUENCES FROM THE SARUM MISSAL

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649452804

Sequences from the Sarum Missal by Charles Buchanan Pearson

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

CHARLES BUCHANAN PEARSON

**SEQUENCES FROM
THE SARUM MISSAL**

SEQUENCES FROM THE SARUM
MISSAL,

WITH ENGLISH TRANSLATIONS.

BY CHARLES BUCHANAN PEARSON,

PREBENDARY OF SARUM AND RECTOR

OF KNEBWORTH.



LONDON:
BELL AND DALDY, YORK STREET,
COVENT GARDEN.

1871.

67
1



SEQUENCES.

—207—

CHISWICK PRESS :—WHITTINGHAM AND WILKINS,
TOWN COURT, CHANCERY LANE.

782
Lat
P 361 se
1871



PREFACE.

WHAT is a Sequence? is a question which has so often been put to me, that I am led to think the number of those who know the answer is limited, and that a few words of explanation may not be superfluous for general readers.

A brief reference must be made to the internal arrangements of mediæval churches. In the early Basilicas, as St. Clemente and St. Pancrasius at Rome, the Epistle and Gospel were said at two low pulpits, a little below the altar; these were in process of time set at the end of the quire, and, in common with the quire itself, raised to some height above the floor of the church; lastly, they were still further raised, and united together by a gallery, thus completing the development of that peculiar feature of mediæval churches, the Rood loft. The reading of the Epistle being ended, the "Gradual" and "Alleluia" were chanted; during which, to

Foot

4/60

add dignity to the reading of the Gospel, which in all Churches, east and west, was distinguished by all available pomp, a procession was formed, consisting, according to Sarum use, of the deacon bearing the "text,"¹ preceded by a thurifer, candle-bearer, and cross-bearer, and the subdeacon carrying the book out of which the deacon was to read the Gospel. The passage of the procession from the altar, and its ascension to the pulpit or rood-loft, occupied some minutes, and, to avoid a break in the chanting between the Alleluia and the Gospel, the final "a" of the Alleluia was prolonged by a run or cadence, called a "Neuma," extending sometimes to nearly a hundred notes. This was both unmeaning in itself and difficult to retain in the memory, but it continued practically unaltered for some three hundred years, and was in fact the Sequence, *Sequentia*, properly so called.

It happened about A. D. 851 that the Abbey of Jumiéges in Normandy, the fine ruins of which still remain, was sacked by a predatory band, and the monks were scattered abroad, carrying with them their service books, their most precious treasures. One of them found refuge in the Abbey of S. Gall, (where Charlemagne founded a school of church music,) and brought with him an Antiphonarium of S. Gregory. The monks of S. Gall

¹ The "text" was the book of the four Gospels, beautifully bound, and used, not to be read from, but as a "Pax," for the faithful to kiss.

observed with curiosity that the "Neuma" of the Alleluia had words set to it, poor and in bad taste, but better and easier to remember than a series of notes on the syllable "a," and they therefore welcomed them as a great improvement.

A young monk of S. Gall, named Notker, was led to attempt the composition of a new and better series of words, suitable to the Feasts of the Church, whence sprang the Sequences usually called Notkerian. Much has been learnedly and ingeniously written by Dr. Neale and others about their metre, upon which I will not enter; suffice it to say, that the rules by which they consider them to be governed appear to me extremely vague, and to have been constantly infringed in practice, until the days of Adam de S. Victor, who lived about the middle of the 12th century, and reduced the sequence to a much more polished and rhythmical form. Without subscribing to Dr. Neale's dictum that Adam de S. Victor is "the greatest Latin poet, not only of mediæval, but of all ages," we may certainly rank his sequences very high, both as compositions of great devotional beauty and as elegant Latin odes.

In the earliest sequences the choir often seems intended to enact the part of the chorus in a Greek play; as, for example, in those for Easter Day, and Tuesday, Thursday, and Friday in Easter Week. They abound in mystical and allegorical interpretations of Scripture, which, however fanciful such symbolism may sound to some modern ears, may