Chronology of the Early Sequence

c.800 Performance cues *cum sequentia* in a list of Alleluias and their verses

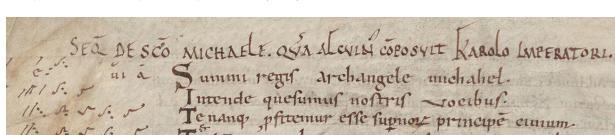
Brussels, Bibliothèque royale, MS 10127–10144, fols. 114v–115r (liturgical MS copied at Ghent, Belgium, c.800)



Alleluia Letatus sum in his que dicta sunt

Alleluia Beatus vir cum sequentia

Alcuin active as a writer of sequences at the Court of Charlemagne (d.814) Trier, Stadtbibliothek, MS 120, fol. 185v (s. X¹)



Te din genery humano orante diriguntur Angli. The heading reads: SEQUENTIA DE SANCTO MICHAELE QUAM ALCUINUS COMPOSUIT KAROLO IMPERATORI (Sequence of Saint Michael which Alcuin composed for Emperor Charles)

823 Amalarius of Metz, *De divinis officiis* (c.823)

St Gall, Stiftsbibliothek, MS 278, p. 276 (copied c.850-880)

facta coordant "I Verfus all tangit cantore interius ut cognes inquo debeat laudare drim dut inquo isari H acc iubilatio qua cantores sequenta uocant. Illu stati admitem nam ducit quando n'erre necessaria locutio uerboru sedsola cognatione mens menti mons trabit qt reanes inse finte me seconda perio cha policatio

Versus Alleluia tangit cantorem interius, ut cogitet in quo debeat laudare dominum aut in quo letari. Haec iubilatio, quam cantores sequentiam vocant, illum statum ad mentem nostrum ducit quando non erit necessaria locutio verborum sed sola cogitatione mens menti monstrabit quod retinet in se. The verse of the Alleluia touches the cantor within, so that he reflects on how he should praise the Lord or how to rejoice. This <u>jubilation</u>, which cantors call the <u>sequentia</u>, brings our mind to this state when there is no need for the speaking of words, but it is by thought alone that one mind conveys to another what it holds within.

IX^2 The earliest surviving manuscript with musical notation

Munich, Bayerische Staatsbibliothek, MS clm 9543, fol. 199v (c.820-30). This is a later entry to an existig manuscript. The music is a fully texted copy of Alleluia Christus resurgens.

uno coccu fid el intereplet



845 The Council of Meaux, AD 845

MGH [https://www.dmgh.de/] Leges, Concilia 3, p. 129. There are twenty-five sources for the Council of Meaux of 845.

LXXVIII. Propter inprobitatem quorumdam omnino dampnabilem, qui novitatibus delectati puritatem antiquitatis suis adinventionibus interpolare non metuunt, statuimus, ut nullus clericorum, nullus monachorum in ymno angelico, et in sequentiis, quae in Alleluia sollempniter decantari solent, quaslibet compositiones, quas prosas vocant, vel ullas fictiones addere, interponere, recitare, submurmurare aut decantare presummat. Quod si fecerit, deponatur. 78. Because of the wholly damnable wickedness of some who delighted by novelties and not afraid to corrupt the purity of the old with their inventions, we decree that no one among the clergy, and no one among monastics, shall take it upon themselves to add, insert, recite, murmur, or sing <u>any compositions that they call</u> <u>prosas or any fables</u>, in the Angelic Hymn [Gloria in excelsis Deo] and <u>in the sequences which are customarily sung solemnly in the</u> <u>Alleluia</u>. And if this has already been done, it must be abandoned. There are twenty-five sources for the Council of Meaux of 845. Only one manuscript contains this particular decree; Wolfenbüttel, Herzog August Bibliothek, MS 1062 Helmst., copied 10th c. The item is numbered there LXXVIII, even though the council issued decrees numbered I-LXXXIII. The Wolfenbüttel manuscript appears to be a collection of excerpts from many different councils. It contains only two items from the Council of Meaux, on folios 17v and 219r (ibid., p. 69). The decree is not known from any other council, however, and the date of 845 sounds about right for the time when the practices could still be described as novelties.

851 Jumièges Abbey devastated by the Vikings

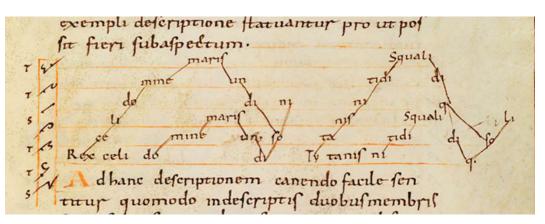
William of Jumièges, Gesta normannorum ducum (compiled c.1070), Bk. 1, ch. 6

Cuius loci monachi sive incolae, paganorum adventum comperientes, fuga lapsi quaedam suarum rerum sub terra occulentes, quaedam secum asportantes, Deo iuvante evaserunt. Pagani locum vacuum reperientes, monasterium Sanctae Mariae Sanctique Petri et cuncta aedificia igne iniecto adurunt, in solitudinem omnia redigentes. Hac itaque patrata eversione, locus, qui tanto honoris splendore diu viguerat, exturbatis omnibus ac subversis domibus, coepit esse cubile ferarum et volucrum: maceriis in sua soliditate in sublime porrectis, arbustisque densissimis, et arborum virgultis per triginta ferme annorum curricula ubique e terra productis. When the monks and inhabitants of this town learned of the arrival of the heathens, they took flight – some burying their possessions, others taking them along with them – and with God's help they escaped. When the heathens found the town empty, they set fire to the monastery of St Mary and St Peter and all buildings, burned them to the ground, and reduced them to a wasteland. Once the destruction was complete, all houses battered and toppled, this place, which had long thrived with so much splendor [and] honor, became for thirty years the abode of wild beasts and birds, with walls still standing, and with dense bushes and brushwoods sprouting everywhere from the earth.

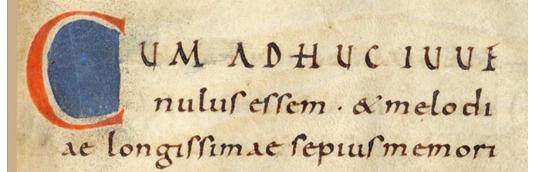
IX^{med} Textless sequentiae copied as later additions to existing manuscript

Autun, Bibliothèque municipale, MS S28, fols. 63v-64r

IX^{med} *Musica* and *Scolica enchiriadis* give examples of polyphony featuring the sequence *Rex caeli* Bamberg, Staatsbibliothek, MS HJ. 20 (Var. 1) (10th c.), fol. 57r



884 Notker dedicates his *Liber ymnorum* to Liutgard Paris, Bibliothèque nationale, MS latin 10587, fol. 2r



C um adhuc iuue -

nulus essem, et melo-

diae longissimae sepius memori...

890 Performance cues *cum sequentia* in a list of items sung during Vespers in Easter Week Albi, Bibliothèque municipale, MS 44, fol.92 (liturgical MS copied at Albi, Southern France, c.890)

ermoner I wein mitte inder teramanizit Mussermengt Dix the discipulisfuir afferte

Ad vesperum Alleluia cum sequentia