

### III. The Note-Against-Note Style. Comparison with the Organa of Chartres and Fleury. Organal Theory and Its Significance for the Winchester Settings.

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*trans. Rob C. Wegman*

The notation of the organa has turned out to be more precise than we could suspect at first. Once the basic elements of the script and its meaning are recognized – the strophici as fixed stationary notes that set the boundary to the base melody, the meaning of the virga as an upward step and the punctum as a downward step, and the ascending closing formulas of single organa sections – , then from all this, together with the numerous *litterae significativae* and the partial diastemacy, emerges a clear picture that allows the *voces organales* to be in large part deciphered. The Winchester organa are transcribable within certain limits, that is, with regard to the basic elements. However, they are not so in and of themselves, but rather only when the *vox principalis* is available in an unambiguously readable source stemming from the same liturgical tradition. The Winchester organa are accompanying voices, whose melodic course is conditioned by the base melody, and whose notation can be read only in direct juxtaposition with the base melody.

In what follows we will move from the study of notation to the analysis of style. The starting point in this chapter must once again be the notational picture in the source. Only in the second instance will we draw theoretical inferences concerning the organum. In this way we will avoid the methodological risk of a circular conclusion in which, on the one hand, we posit the style of the organa based on a particular body of theory, and on the other see that theory confirmed by the notation and style of the Winchester organa. Rather, we intend to gain our insights as much as possible from CC itself, and also from a comparison with other early examples of “note against note” composition and their notation.

Setting aside examples in treatises written in *dasia* or letter notation, we can divide the earliest polyphonic sources before the inception of St Martial polyphony into two groups, based on the type of writing: firstly, organa that are transmitted as sole melodies, divorced from their base melodies, and secondly, those that were written down, note-against-note, in score. The first (earlier) group consists of the Winchester organa (first quarter of the 11th century), the three organa on responsories in the Codex Chartres Bibliothèque municipale 4 fol. 1 (middle of the 11th century) and the organa from Fleury in the manuscripts Rome Vat. Reg. lat. 586 fol. 87' (second half of the 11th century) as well as Rome Vat. Reg. lat. 592 (second half of the 11th century).<sup>104</sup> The second (more recent) group contains the Alleluia settings in the Codex Chartres Bibliothèque municipale 130 fol. 50 and 50' (towards the end of the 11th century), a few isolated fragments of northern French provenance (beginning of the 12th century) in the codices Paris BN lat. 11631, 12584,

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<sup>104</sup> Cf. the lists above p. 63 ff.

12596<sup>105</sup>, and finally also the pieces in the codex Chartres Bibliothèque municipale 109 (beginning of the 12th century)<sup>106</sup>.

There are fundamental stylistic differences corresponding to these two types of transmission. In the organa transmitted as sole voices, the predominant stylistic trait is the chains of strophici, that is, the repeating stationary notes. In the organa written in score, on the other hand, it is contrary motion that prevails. It is interesting to observe the transition from one to the other. Chartres 130, for example, adopts the older style in some passages: descending neumes [in the plainchant], such as *clives* and *climaci*, often still are answered by two- or three-note strophici, just as was the case in the Winchester and Fleury organa. The Fleury organa, on the other hand, frequently move in contrary motion against the base melody before or after the stationary notes.

In terms of their written presentation and style, the Winchester organa are closest to the organa in the codex Chartres 4 as well as the Fleury organa. But they represent an older, less developed stage. We can tell from the notation that each *vox organalis* consists of discrete shorter sections, whose style is characterised by the *puncta organica* and the distinctive closing formulas. The *litterae significativae* at the beginnings of the organa indicate that the accompanying voices may start and proceed above, below, or at the same pitch as the base melody. [The organum's position above, below, or at the same pitch as the chant is what Holschneider calls its *Lage*; I will translate this as "domain."] The relative domain of a stretch of organum depends on the domain of the stationary notes, which may set the upper or lower boundary to the base melody. If the base melody ascends, then it is the upper target note that defines the boundary, but if the base melody descends, then it is the lower target note that becomes the stationary note of the organum. There is a tendency for organa to start either in parallel motion with the base melody, or to reach the boundary note in successive steps. [Here as elsewhere Holschneider uses the word *Sprung*, that is, leap, but his examples show that he means stepwise approach.]

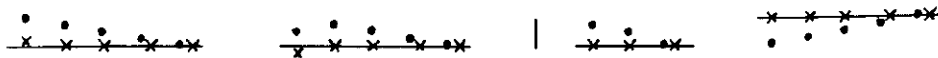
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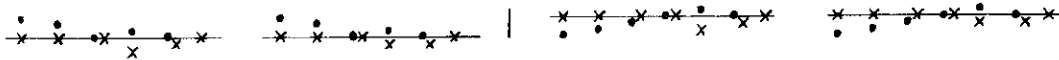
<sup>105</sup> Cf. J. Handschin, *L'organum à l'église*, p. 5 ff. I summarize Handschin's observations as follows, supplementing them more information: Paris BN lat. 11631 fol. 72' (the last parchment leaf of a St Jerome codex): later addition (12th c.) of a two-part setting of *✠ Gabrihelem archangelum* (to *℞ Gaude maria virgo*). The heavily rubbed front leaf of the manuscript (fol. 1) seems to have contained an organum as well. – Paris BN lat. 12584 fol. 306 (later addition [from the beginning of the 12th c.] to an Office for St Peter, beginning on fol. 305'): two-part organa on *℞ Petre amas me* (Incipit), *✠ Symon iohannis diligit me plus his tu scis domine quia amo to* (with expanded melisma on *Symon*, cf. PalMus XII, 279), *ALIUD ✠ Symon iohannis* (incipit; in a different reading from the one above); 2 *Benedicamus domino* (a third *Benedicamus domino* with *Deo gratias* is monophonic). – Paris BN lat. 12596 fol. 165': Hymn *Iam lucis orto sydere*, first strophe (with a melismatic accompanying voice); facsimile MGG, article "Pariser Handschriften" (cf. the parallel setting in the Gradual of Nevers Paris BN n.a. lat. 1235 fol. 165'–166, for which, see P. Wagner, *Ein versteckter Discantus*, in: *Festschrift Johannes Wolf*, Berlin 1929, p. 207–213). fol. 167 last leaf of the manuscript (only the left one-third has survived): parts of an Office for St Clement; *℞ Martir clemens ✠ In petra gaudia* (fragmentary) are for two voices.

<sup>106</sup> The settings in Paris BN lat. 11631, 12584, 12596 as well as Chartres 109 are all, in my view, later than Paris BN lat. 1139, the earliest St Martial source with polyphonic music (between 1096 and 1099; cf. B. Stäblein in MGG, article "Saint-Martial").

• = GM, x = or



The closing formulas in the *organalis* interrupt the series of stationary notes by progressing towards the base melody from the lower range in the graphic presentation.



The closing gestures of the individual organum sections may provide a key to the origins of contrary motion. Another key may likewise be inferred from the notational picture. When the base melody moves up before landing on the final note of a particular section, or when at first it moves down before reaching the *finalis* in an ascent, then the *organalis* usually moves towards the target note in contrary motion, that is, it reaches the stationary note or the *finalis* without participating in the melodic direction of the *principalis*.



The base melody and its range determine the relative domain of the organum. The *vox principalis* and *organalis* share the same range. Parallel motion predominates. The stationary notes can be understood as a special type of parallel accompaniment.

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When searching for a contemporary doctrine on organum that could shed light on this style, the first example that comes to mind is the stationary-note organum described in *Musica enchiriadis* and related treatises. These texts discuss, in addition to the rigid fifth-fourth-organum and its octave duplications, a special form of polyphonic accompaniment in which the organum follows the *vox principalis* at the fourth below, but is not allowed to descend below certain boundary notes which prevent it from producing a tritone. The Heidelberg dissertation of Ernst Ludwig Waeltner offers an excellent analysis of these teachings<sup>107</sup>. As Waeltner was able to demonstrate in single cases, the boundary notes are derived, in the *Musica enchiriadis*, *Scolica* and Bamberg dialogue, from the *dasia* series, whereas in the Cologne and Paris treatises they are based on the church modes<sup>108</sup>. Guido of Arezzo, too, relates the boundary notes of organum back to the modes, in chapters 18 and 19 of his *Micrologus*, and derives them in addition from the closing formations of the *cantus*

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<sup>107</sup> Das Organum bis zur Mitte des 11. Jahrhunderts, 1955, type-written.

<sup>108</sup> Waeltner has provided editions of the Cologne and Paris treatises as well as of the Bamberg Dialogue. For the source situation cf. *ibid.* For the Bamberg Dialogue cf. the special study by Waeltner in *Archiv für Musikwissenschaft* 14, 1957, p. 157–183. – Earlier editions of the Cologne treatises in H. Riemann, *Geschichte der Musiktheorie*, 1898; <sup>2</sup>/1921, p. 20–21; cf. J. Handschin's edition after the codex Schlettstadt 1153: *Acta Musicologica* 14, 1942, p. 21–22. Earlier editions of the Paris treatise: Coussemaeker *Scriptores* II, p. 74–78. Cf. H. Sowa, *Textvariationen zur Musica encheiriadis*, *Zeitschrift für Musikwissenschaft* 17, 1935, p. 194–207.

sections. While there are differences in method between the treatises, they do teach the same kind of organal accompaniment. That accompaniment is founded on the principle of parallel motion at the fourth below, while avoiding descents beneath the final note, or beneath the second or third under the final note. In sections ending on D or G the boundary note is the second below, but when a section has the *finalis* E or A, then usually it is the third below. In sections with the *finalis* C or F it is these very pitches that serve as stationary notes. Altogether, then, the available organal boundaries are C, F and G. These correspond to the primary steps of the three hexachords as formulated later in the theory of solmisation and explained by Guido.

Among the treatises teaching organum on stationary notes, Guido's is the latest. The *Micrologus* was compiled around the year 1030<sup>109</sup>, at about the same time as the Winchester organa or only a little later. Guido describes the same kind of organum at the fourth with boundary notes as does *Musica encheiriadis*<sup>110</sup>. Every note of the *cantus* is accompanied at the fourth below, except B natural, which must receive a G (Cap. XVIII, 40–42). In determining the boundary notes Guido persistently takes his cue from the *finalis* of the section. In his teachings, just as in the teachings of *Musica encheiriadis*, sections with the finals D and G have the second below as boundary note, and sections with the finals E and A mostly the third below, though occasionally also the second below (Cap. XVIII, 23 ff., 43 ff., Cap. XIX Exempla). However, if the *principalis* itself moves beneath the final note, then there are two possibilities: either the organum follows the base melody down to the new boundary, or it persists by “floating” on its old stationary note, leaving the *cantus* alone to fall and then ascend back to reach the unison (Cap. XVIII, 32–34). Guido illustrates both possibilities, which he discusses with reference to the boundary notes C and F, with the following examples:

GM

1. Ve ni ad docendum nos vi am prudenti ae

or

GM

2. Sex ta ho ra se dit su per pu te um

or

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<sup>109</sup> Cf. J. Smits van Waesberghe, *De musico-paedagogico et theoretico Guidone Aretino*, p. 37. References to passages in the *Micrologus* after the edition by Smits van Waesberghe in CSM 4, 1955.

<sup>110</sup> Cf. Waeltner, *Das Organum* p. 194 ff.

In line with the position of the boundary notes, the closing gestures on the *finales* D and G are reached from the second below, and those on the final notes A and E usually from the third below. Guido calls the final merging into a unison *occursus*. The final note of the *principalis* is to be sustained for a longer duration, “in order that the organum in part follow the [final note] from below, and partly sounds together with it” (Cap. XVIII, 35). If the organum progresses toward the base melody from the third below, then an additional organal note is frequently inserted between the penultimate and final notes, thus dividing up the third into two steps of a second (Cap. XVIII, 36):

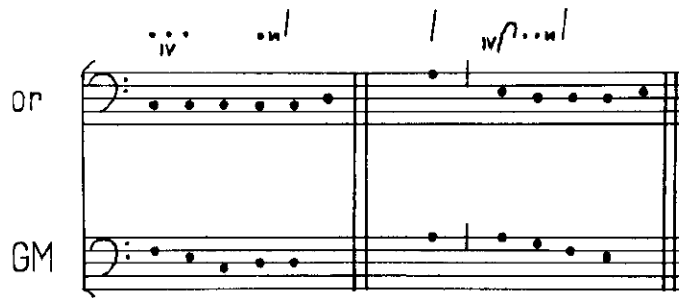
The image contains two musical examples. Each example consists of two staves: the top staff is labeled 'GM' (Gregorian Melody) and the bottom staff is labeled 'or' (organum).  
 The first example has the text 'Devo ti o ne com mit to'. The GM line shows a sequence of notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. The 'or' line shows notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. A bracket is placed under the final notes G and A of the 'or' line.  
 The second example has the text 'Ho mo e rat in Jheru sa lem' followed by 'Jheru sa lem'. The GM line shows notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. The 'or' line shows notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. Brackets are placed under the final notes G and A of the 'or' line in both phrases.

Just as in *Musica encheiriadis* the only possible final sonority for Guido is the unison. The doctrine of flexible organum at the fourth with its scaffold notes is rooted in this premise. The organal final note is determined by the chant’s *finalis*, and that final note determines the relative vertical domain in the preceding stretch of organum. The only exceptions are internal incisions, at which the organum may be allowed to remain at the distance of a fourth (Cap. XVIII, 30–31):

The image shows a musical example with two staves: 'GM' and 'or'. The text is 'Ser vo fi dem' followed by 'Jp si meto ta'. The GM line shows notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. The 'or' line shows notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. A bracket is placed under the final notes G and A of the 'or' line.

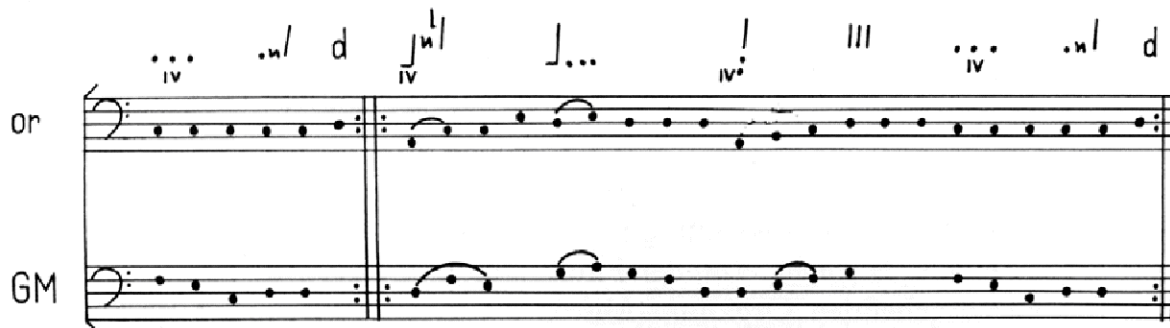
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The Winchester organa contain particularities of style which reflect the contemporary theory of Guido which was evidently rooted in practice. The closing gestures of the Winchester organa find their explanation in his description of the *occursus* and the progression of the organal voice towards the final. The three inserted orisci in the organal closings in our source are in accordance with the stipulation that one should seek the unison only once the *cantus* has reached its final note. The following resolutions emerge:



Closings from OR 44 *Beatus vir*. Complete transcription in the appendix.

In both Guido's teachings and the Winchester settings, the stationary notes are the dominant element of the organal style. For Guido, as well as for the earlier theorists, these are the boundary notes of the organum. In our manuscript, too, the stationary notes carry this old meaning, but not always and not as a matter of unbending principle. The notation shows that it is possible to step below the stationary notes (thus causing them to lose their character as boundaries), or to remain stationary on steps other than the three, C, F and G, that are the only boundary notes permitted by Guido and earlier theorists.

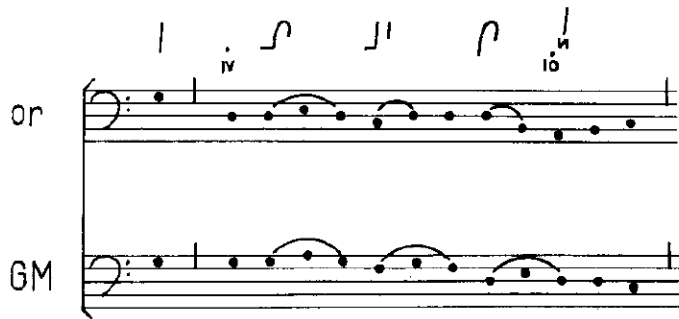


OR 44 *Beatus vir*. Conclusions of the antepenultimate and penultimate distinctions.

In this example, according to Guidonian theory, the note C should be the boundary note after the double line, – just as it was in the preceding section – and it ought not to be undercut by A or – in the second part of the distinction – by A and B natural. Still, the indication *iv* on the first note of the pes and on the scandicus does not, in my opinion, leave room for a different interpretation: *iv* (*iusum valde*) may apply here either to the melodic line (meaning a note lower than the preceding one) or to the base melody (that is, lower than the countervoice); it makes no difference to the transcription.

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Likewise, the Guidonian treatise does not indicate that stationary notes may define the upper boundary to the base melody, as for example here, at the beginning of the Invitatory *Cristus natus*:

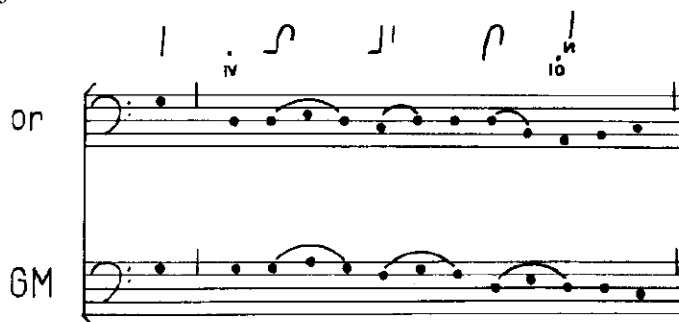


Guido does allow voice crossings, but only when the *cantus* itself descends below the boundary notes of the organum. He envisions this possibility in the third church mode, in which F is simultaneously the *finalis* and boundary note. Guido, like the author of the *Musica encheiriadis* before him, teaches organal accompaniment at the fourth below; departures from this interval may occur only when the base melody goes below the third or fourth above the final note, in which case the organum would be leaving the hexachord if it were to remain at the distance of a fourth. The Winchester organa do not reflect this rule. Descents below the boundary notes, the setting of upper boundaries to the base melody, and the choice of stationary notes other than C, F and G: these practices are not described in earlier organum theory or in Guido's treatise.

The development of stationary notes from organal boundary notes to a free stylistic device, no longer bound to parallel fourth accompaniment, is taken a step further in the diastematic organa of Fleury. Accompaniment at the fourth below is largely abandoned here. The stationary notes no longer serve as boundary notes. They have become accompaniment figures of two to five puncta which are set against the base melody and impose direction on its melodic course: they preempt the target note of a short *cantus* section and thereby create an "anticipatory" suspense, which is resolved, in every case, in the unison on the target note. Although the melody of the *cantus* still determines the particular placement of the strophici, they may in principle resound on every step.

This revaluation of stationary notes delimits the relevance and application of Guido's *occursus* doctrine not only to Fleury, but already to the Winchester organa. In accordance with the teachings of the *Micrologus*, there must be no *occursus* in sections with the *finalis* F and C, since F and C are the boundary notes of these sections, and hence the organum is not permitted to go below them. However, the notation of our source clearly shows that the *finalis* F and C are in fact reached from below.

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From OR 64 *Alleluia*  $\nabla$  *Angelus domini descendit*. Complete transcription above p. 110 ff.

Guido does not permit *occursus* involving the minor third or minor second. He describes – as shown above – an *occursus* from the major second for the *inales* D and G, and an *occursus* from the major third for the final notes E and A. C and F do not call for an *occursus*. So the example shown just now does not reflect Guidonian organum.

These observations raise the question of the vertical sonorities used in the Winchester organa, that is, which ones are permitted and which forbidden. In flexible organum Guido allowed the fourth below as chief interval, and also the major second, the major third, and within limits the minor third, yet he prohibited the minor second and the fifth (Cap. XVIII, 14–18). In the Winchester organa, too, the fourth is the most important interval. However, since the accompanying voice may enter and proceed not only below the base melody but also above, the prohibition of the fifth above is not applicable to the Winchester organa. As the notation shows, the organum often reaches the stationary notes in successive steps [*im Sprung*]. Thus the initial intervals are fifth (above), fourth, third and also the second. During stationary *puncta organica*, the *principalis* may pass through seconds, thirds and fourths. The note B natural cannot be accompanied at a fourth below but only at the third below, that is, G. This yields third parallels, for example, when we read:



Yet with these comments we have reached the outer limits of what the notation can tell us. When we raise the question of intervallic sonorities, we are asking about something that adiaesthetic notation is incapable of expressing, indeed is not meant to express, since such sonorities are of secondary importance to the style of the organa. They do not as yet have a constructive function. Rather, they result from the overall shape of the base melody, that is, from the position and range of single *cantus* sections. These in turn determine the *puncta organica* and the *inales* of the organal sections, which in their turn define the remaining possibilities for motion in the organum. The Winchester organa are not composed with a view to individual sonorities, but are subjected throughout to the horizontal course of melodic motion. This connects them with earlier organum theory and with the Guidonian teachings.

The theory of flexible organum at the fourth and its stationary notes rests on the premise that *vox organalis* and base melody must close on the unison. It is in this sense that Guido, in his discussion of the *occursus*, posits that a *cantus* section with organal accompaniment should come to rest on the unison<sup>111</sup>. Internal closes on the fourth below are possible when the base melody is near the top of its range, and the organum would have to climb from the fourth below to reach the unison. In earlier theory endings on the fifth above were acknowledged only in rigid parallel organum, where the *vox organalis* remains at the fixed distance of a fifth above the base melody and has no closing gesture.

<sup>111</sup> For this: Waeltner, *Das Organum*, p. 208.



In the Winchester organa, too, unison endings are the rule. This is unquestionably apparent from the placement of the *puncta organica*. It should also be pointed out that organal closings on the fifth are absent from the oldest diastematic sources of polyphony: the organa from Fleury in the Vatican manuscript Reg. lat. 586 close on the unison, more rarely on the fourth below, as do their individual sections, and the organa in the codex Chartres 109 may conclude on both the unison and the octave. It is only in the earliest St Martial source that contains polyphonic pieces, the manuscript Paris BN lat. 1139, that we find organal closings on the fifth. Taking these observations into account, then, we may accept the *finalis* in unison as the rule also for the Winchester organa, excepting occasional internal closings on the fourth below.

The chief characteristics of organal style that can be read directly from the notation are the *puncta organica* as fixed stationary notes and parallel motion with the base melody, with only infrequent interruptions. These criteria exclude the relevance of a younger group of organum treatises: Johannes Affligemensis (Cotto) *De Musica* (around 1100), the Milan treatise (beginning of the 12th c.) and the Montpellier treatise (12th c.)<sup>112</sup>. These treatises describe a style without stationary notes that is dominated by contrary motion. In Johannes it says: *Ut ubi in recta modulatione est elevatio, ibi in organica fiat depositio et e converso. Providendum quoque est organizanti, ut si recta modulatio in gravibus moram fecerit, ipse in acutis canenti per diapason occurrat; sin vero in acutis, ipse in gravibus per diapason concordiam faciat; cantui autem in mese vel circa mese pausationes facienti in eadem voce respondeat. Observandumque est ut organum ita texatur, ut nunc in eadem voce, nunc per diapason alternatim fiat, saepius tamen et commodius in eadem voce* (CSM 1, p. 160). Individual organum sections, accordingly, may conclude on the unison or the octave. If the *cantus* descends to the *vores graves* (the notes Γ to G), then the *organalis* concludes at the octave above; if the *cantus* ascends to the *acutae* (the notes c to ee), then the countervoice seeks instead the lower octave; if the *cantus* closes on the mese (the note a and its neighbors), then the organal voice should end on the unison. Contrary motion is now the fundamental principle of organal style.

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These rules no longer reflect the compositional style of the Winchester organa with its characteristic stationary notes and the otherwise mostly parallel *cursus* of base melody and accompanying voice. In the Winchester organa contrary motion remains the exception, and it is usually limited – aside from the *occursus* – to two-note melodic gestures that introduce the stationary notes. Voice crossings are of a fundamentally different nature than those in Johannes: the organum customarily accompanies the *cantus* at the pitch of the target note. Thus the voice crossings do not result from the positive pursuit of contrary motion; rather they are a special form of parallel motion bound to the range of the *cantus*.

The Milan treatise, which is approximately a century later than the Winchester organa, and the Montpellier treatise, which is based on the Milanese treatise, develop a full-blown *Satzlehre* from the cursory indications of Johannes Affligemensis. They describe the

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<sup>112</sup> For the division into groups, cf. F. Zamminer, *Der Vatikanische Organum-Traktat*, p. 104 f.; Waeltnner, *Das Organum*, p. 275 ff. Sources and editions, cf. above p. 38.

progression of individual intervals, the alternation between imperfect and perfect consonances, and thereby sketch the image of a polyphonic style as represented by the organa of Chartres 109<sup>113</sup>.

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The Winchester organa normally accompany the complete *cantus*. They are therefore not restricted to the intonations – as will become the custom in the free-flowing style of discant of the 12th century. One could attribute this, in the first instance, to their “note-against-note” style. By contrast, the long melismas of fully colorated organa in the later repertoire, such as the responsories in the Codex Calixtinus or the organa of Leonin, have stretched out the base melody through a plenitude of notes in the upper voice, so that only a few chant notes, just the soloistic intonations in fact, could be through-composed, but the performance of the *cauda* had to be left to *unisono* performance by the schola. In older organa such as those of Winchester there was as yet no need for such delimitation.

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However, some of the pieces in the Winchester Troper fall outside this pattern. We are thinking not only of those organa on Gloria tropes in which only the interpolations are set to polyphony but the Gloria tunes themselves are performed *choraliter* (OR 17–23), but especially of the Office responsories whose verses are left without a second voice, or of which only the responsory or verse incipit has been set to music<sup>114</sup>. The Mass pieces at least are fully elaborated, and for responsories, too, complete settings are the rule. One might therefore suspect that the few polyphonic settings of incipits were meant to be completed by performance *ex improviso organaliter*. The division into intonation and cauda is not applicable to the Winchester organa.

Let us now consider the organa from Fleury and Chartres. In the earliest source (Chartres 4), two pieces (R *Circumdederunt me* ¶ *Quoniam tribulatio*; R *Timete* ¶ *Inquirentes*) have been set in their entirety, but of the third (R *Posuisti* ¶ *Desiderium*) only the incipits to the responsory and versus are in polyphony. In the Vatican manuscripts from Fleury (Vat. Reg. lat. 586 and 592), too, the complete verses are included, but of the responsories as

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<sup>113</sup> In his essay “Remarques sur le Winchester Troper” (1961), Armand Machabey has endeavored to interpret the style of the Winchester organa with the help of these younger treatises. To him the Milanese treatise seems particularly significant for the Winchester style: “En résumé, le contrepoint du Winchester Troper s’oriente vers celui du Traité de Milan, en présentant des particularités de ceux de Hucbald ou de Guy d’Arezzo” (p. 79). Machabey transcribes three pieces: *Alleluia* ¶ *Dies sanctificatus* (OR 56; cf. by comparison my own transcription below p. 160 f. as well as the corresponding transcription of OR 57 below p. 162 f.), *Alleluia* ¶ *Ymera agias meni* as well as the beginning of the sequence *Fulgens praeclara* (OR 49; the prose text is not the original here, for which, see below p. 144 as well as p. 151 f.). According to Machabey, the *organalis* is always the upper voice. Parallel fifths predominate but are frequently interrupted by contrary motion. The pieces conclude on the upper octave; for the internal closes Machabey usually chooses the fifth above. Machabey’s interpretations are decisively refuted by the organal script in CC (above all by the *litterae significativae* iv at the beginnings of the pieces as well as by the *puncta organica*).

<sup>114</sup> Cf. the Catalogue raisonné.

such there are only the incipits. Chartres 130 does the opposite: these fragmentary Alleluia organa provide polyphony for the verse intonations, and for the complete Alleluia parts. In Chartres 109, finally, it is only the intonations of the Alleluia and versus that are performed in two-part polyphony. It remains uncertain whether these few testimonies might reflect a historical development – in other words, that in the first instance it was the complete *cantus* that received accompaniment, but later it was more and more the intonations alone that were set –, or whether it was instead local practices that shaped the settings in individual sources. In any case, it is apparent that even “note-against-note” settings already dispensed with the cauda, in other words, that the distinction between soloistic intonation and monophonic cauda by the schola was not invented at the end of the 12th century when settings unfolded in rich melismatic style.

The rubrics to the Winchester organa praise the harmonic beauty, the exquisite sound, the usefulness and the learned composition of the settings. INCIPIUNT MELLIFLUA ORGANORUM MODULAMINA SUPER CELESTE PRECONIA runs the inscription heading the Kyrie organa; OR 6 – OR 11 are rubricated as LAUS AMOENISSIMA PER SACRA DULCITER REBOANDA SOLLEMNIA, as LAUS IOCUNDA CHRISTI GLORIAE DIGNA, as LAUS PULCHRA GRECIS PRECONIIS COMPTA, as ELECTUS CONCENTUS, as LAUS HERILIS UTILIS ET SALUBRIS and as MELODIA SUBLIMIS ET DULCIS. The organa on the tropes to the *Gloria in excelsis deo* are preceded by the hexameter ORGANA DULCISONO DOCTO MODULAMINE COMPTA. The Office pieces for Pentecost are reckoned ORGANA PULCHERRIMA, and at the responsories for the Feast of Evangelists it says RESPONSORIA IOCUNDA MELODIA COMPTA DE SANCTIS EVANGELISTIS ORGANORUM HIC MODULIS NOTATA INCIPIUNT (fol. 183). The express statement MELODIA NOTATA implies that there were also unnotated, that is, improvised organa. Today we can envision such improvisation only within the stylistic boundaries of the notated organa. That is, one presumably improvised while listening ahead for the target note; the *finalis*, the clean unison sound, must have determined the position and the movement of the preceding organum section. These issues will occupy us from a different perspective in the following chapter.

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