

Things That Befell at St Gaul / Casus sancti Galli (written around 1050)

by Ekkehard IV (lived from about 980 to 1056), active in St Gall

Maxime autem Authenticum Antiphonarium docere, et melodias romano more tenere sollicitus. De quo antiphonario altiora repetere operae pretium putamus.

Karolus imperator cognomine Magnus cum esset Romae, aecclesias cisalpinas videns Romanae aecclesiae multimodis in cantu, ut et Iohannes scribit, dissonare, rogat papam tunc secundo quidem Adrianum, cum defuncti essent, quos ante Gregorius miserat, ut iterum mittat Romanos cantuum gnaros in Franciam. Mittuntur secundum regis petitionem Petrus et Romanus, et cantuum et septem liberalium artium paginis admodum imbuti, Metensem aecclesiam, ut priores, adituri.

Qui cum in Septimo lacuque Cumano aere Romanis contrario quaterentur, Romanus febre correptus, vix ad nos usque venire potuit; antiphonarium vero secum, Petro renitente vellet nollet, cum duos haberet, unum sancto Gallo attulit. In tempore autem, Domino se iuvante, convaluit. Mittit imperator celerem quemdam, qui eum, si convaleretur, nobiscum stare nosque instruere iuberet. Quod ille quidem, patrum hospitalitati regratiando, libentissime fecit: *Quatuor*, inquiens, *mercedes vos sancti Domini in me uno acquisistis. Hospes erat, et in me eum collegistis; infirmus, et visitastis: esurivit in me, et dedistis mihi in eo manducare, sitivit, et dedistis ei bibere.* Dein uterque, fama volante, studium alter alterius cum audisset, emulabantur pro laude et gloria, naturali gentis suae more, ut alterum transcenderet. Memoriaque est dignum, quantum hac emulatione locus uterque profecerit, et non solum in cantu, sed et in caeteris doctrinis excreverit.

Fecerat quidem Petrus ibi iubilos ad sequentias, quas Metenses vocat, Romanus vero Romane nobis e contra et Amoena de suo iubilos modulaverat; quos quidem post Notker, quibus videmus, verbis ligabat; Frigidorae autem, et

Above all, however, [Hartmann, Abbot of St Gall, 922–925] was concerned to teach the Authentic Antiphonal, and to keep the melodies in accordance with the Roman manner. We think it worthwhile to repeat some more things about that antiphonal.

When Emperor Charlemagne was at Rome, and saw that the churches on this side of the Alps differed in multiple ways from the chant of the Roman church (as John [the Deacon] writes as well), he asked Pope Hadrian [ruled 772–795] to send Romans knowledgeable in song to Francia, since those whom [Pope] Gregory had sent before were long dead. Petrus and Romanus, thoroughly steeped in the *pagina* of both chants and the seven liberal arts, were sent according to the king’s petition to go to the church of Metz, like those before them.

By the Septimus Pass and Lake Como they were shaken by air adverse to Romans. Romanus was seized by fever, and could barely to make it to us; yet over the protests of Peter, whether he wanted to or not, he brought an antiphonal with him to St Gall, since he had two. Over time, however, with God’s help, he recovered. The emperor sent a messenger, who ordered him to stay with us and, if he should recover, instruct us. He most gladly did this, to express his gratitude for the hospitality of the fathers. “Four works of mercy of holy God,” he said, “have you acquired in me. He was a guest, and you have collected him in me; ill, and you visited him; he was hungry in me, and you have given me to eat in him, and you have given him to drink.” As rumor flew, both heard of the zeal between them, and then they competed for praise and glory, as is the natural custom of their people, so that one would surpass the other. And it is worth recording how much progress both places have made in this competition, and how they have grown not only with respect to chant, but also in other doctrines.

For Petrus [in Metz] made *jubila* to sequences which he called “of Metz,” and Romanus had composed for us the Romana and Amoena from among his *jubili*. Notker afterwards tied them with the words by which we see them. Fired up by these, he himself thought out the *jubili*

Easter visit of 774.
See also Adémar and John the Deacon.

Popes Gregory:
Gregory I (590–604)
Gregory II (715–731)
Gregory III (731–741)

Romanus, sent by Pope Hadrian, falls ill, but reaches St Gall.

Rivalry between Metz and St Gall.

Petrus composes *jubila* at Metz.

Ekkehard

Music by Notker
and Romanus.

The Authentic
Antiphonal donated
by Romanus..

Significative letters
in the Antiphonal..

Occidentanae, quas sic nominabat, iubilos; illis animatus aetiam ipse de suo excogitavit. Romanus vero, quasi nostra prae Mentensibus extollere fas fuerit, Romanae sedis honorem sancti Galli caenobio ita quidem inferre curavit.

Erat Romae instrumentum quoddam et theca ad Antiphonarii Authentici publicam omnibus adventantibus inspectionem repositorium, quod a cantu nominabant cantarium. Tale quidem ipse apud nos adinstar illius circa aram apostolorum cum Autentico locari fecit, quem ipse attulit exemplato Antiphonario; in quo usque hodie, in cantu si quid dissentitur, quasi in speculo error eiusmodi universus corrigitur. In ipso quoque primus ille literas alphabeti significativas notulis, quibus visum est, aut susum, aut iusum, aut ante, aut retro assignari excogitavit. Quas postea cuidam amice querenti Notker Balbulus dilucidavit, cum et Martianus, quem de nuptiis miramur, virtutes earum scribere molitus sit.

Frigdora and Occidentana, as he called them. Yet Romanus took care, as if it were the divine that ours be extolled over those of Metz, to bring the honor of the Roman See to the monastery of St Gall, in the following way.

There was at Rome an instrument and certain display case for the public viewing by all those who arrived of the Authentic Antiphonal, a repository which they named *cantarium*, after *cantus*. He himself had one placed in the likeness of that one around the Altar of the Apostles along with the Authentic Antiphonal, of which he had brought a copy. And in this [antiphonal] up to the present day, whenever there is disagreement between chants, the universal error is corrected, as in a mirror. In this [antiphonal] he was also the first to assign the significative alphabet letters to notes, by which it one can tell up or down, or before, or back. Notker Balbulus afterwards explained these in response to the query of a friend, while Martianus, whom we admire for the Nuptiae, has also undertaken to write about their meanings.

The Deeds of Charlemagne / Gesta Karoli (written around 884)

by Notker Balbulus (lived from about 840 to 912), active in St Gall

Referendum hoc in loco videtur, quod tamen a nostri temporis hominibus difficile credatur, cum et ego ipse qui scribo propter nimiam dissimilitudinem nostre et Romanorum cantilene non satis adhuc credam, nisi quia patrum veritati plus credendum est quam moderne ignave falsitati. Igitur indefessus divine servitutis amator Karolus, voti sui compotem quantum fieri potuit in litterarum scientia effectum se gratulatus, sed adhuc omnes provintias immo regiones vel civitates in laudibus divinis, hoc est in cantilene modulationibus, ab invicem dissonare perdolens, a beate memorie Stephano papa, qui deposito et decalvato ignavissimo a Francorum rege Hilderico se ad regni gubernacula antiquorum patrum more perunxit, aliquos carminum divinatorum peritissimos clericos impetrare curavit. Qui bone illius voluntati et studiis divinitus inspiratis d assensum praebens, secundum e numerum XII apostolorum e de sede apostolica XII clericos doctissimos cantilene ad eum direxit in Franciam.

Franciam vero interdum cum nominavero, omnes cisalpinas provincias significo, quia, sicut scriptum est : *In die illa apprehendent X viri ex omnibus linguis gentium fimbriam viri Iudei*, in illo tempore propter excellentiam gloriosissimi Karoli et Galli et Aquitani, Edui et Hispani, Alamanni et Baioarii non parum se insignitos gloriabantur, si vel nomine Francorum servorum censi mererentur.

Cum ergo supradicti clerici Roma digrederentur, ut semper omnes Greci et Romani invidia Francorum glorie carpebantur, consiliati sunt inter se, quomodo ita cantum variare potuissent, ut numquam unitas et consonantia eius in regno et provincia non sua letaretur. Venientes autem ad Karolum , honorifice suscepti et ad praeminentissima loca dispersi , et singuli in locis singulis diversissime, et quam corruptissime poterant excogitare, et ipsi canere et sic alios docere laborabant.

At this point I must relate a story that the men of our time might find difficult to believe, since even I who write it would still not entirely believe it—because of the great dissimilarity between our chant and that of the Romans—were it not that the veracity of the fathers is more credible than the flippant deceitfulness of the present generation. Charles, that tireless devotee of the divine liturgy, glad that his vow to do everything that he could for the discipline of letters had been fulfilled, yet sad that all the provinces, regions, and cities differed from one another in the divine praises, that is, in the melodies of the chant, took care to request from Stephen, pope of blessed memory, that he send additional clerics who were greatly skilled in the divine chant. It was Stephen who, after that wretched king of the Franks Childeric was deposed and had his head shorn, anointed Charles to the helm of kingship after the manner of the ancient fathers. Stephen, benevolently disposed and inspired by his sacred studies as well, gave assent and dispatched from the Apostolic See to Charles in Francia twelve clerics who were greatly learned in the chant, according to the number of the twelve apostles.

By Francia, incidentally, which I have just mentioned, I mean all the provinces this side of the Alps. For just as it is written, “In those days ten men from all the tongues of the nations shall hold fast the shirt of a man who is a Jew,” at that time, because of the eminence of the glorious Charles, the Gauls and Aquitanians, Aedui and Spaniards, Germans and Bavarians—they all prided themselves as greatly complemented if they merited to be called servants of the Franks.

When the above-mentioned clerics left Rome, they plotted among themselves (since all Greeks and Romans are ever consumed with envy of Frankish glory) how they could so alter the chant that its unity and harmony would never be enjoyed in a realm and province other than their own. So they came to Charles and were received with honor and dispersed to the most prestigious locations. And, in these various places, each of them strove to sing, and to teach others to sing, as differently and as corruptly as they could possibly contrive.

Pope Stephen II (ruled 752–757).

Stephen visited Pepin and his son Charles at Paris in 754.

Twelve Roman clerics sent to Francia.

The clerics decide to sow discord.

Cum vero ingeniosissimus Karolus quodam anno festivitates nativitatis et apparitionis Domini apud Treverense vel Mettense opidum celebrasset et vigilantissime immo acutissime vim carminum deprehendisset vel potius penetrasset, sequenti vero anno easdem sollempnitates Parisii vel Turonis ageret et nihil illius soni audisset, quem priori anno in supradictis locis expertus fuerat, sed et illos, quos ad alia loca direxerat, cum tempore procedente ab invicem discordare comperisset, sancte recordationis Leoni pape, successori Stephani, rem detulit.

Qui vocatos Romam vel exilio vel perpetuis dampnavit ergastulis et dixit illustri Karolo: Si alios tibi praestitero, simili ut anteriores invidentia cecati non praeternitent illudere tibi. Sed hoc modo studiis tuis satisfacere curabo: da mihi de latere tuo duos ingeniosissimos clericos, ut non advertant qui mecum sunt, quod ad te pertineant, et perfectam scientiam Deo volente in hac re, quam postulas, assequantur.

Factumque est ita. Et ecce post modicum tempus optime instructos remisit ad Karolum. Qui unum secum retinuit, alterum vero petente filio suo Trougone, Mettensi episcopo, ad ipsam direxit ecclesiam. Cuius industria non solum in eodem loco pollere, sed et per totam Franciam in tantum cepit propagari, ut nunc usque apud eos, qui in his regionibus Latino sermone utuntur, ecclesiastica cantilena dicatur Mettensis. Apud nos autem, qui Theutonice sive Teutisce lingua loquimur, aut vernacule *met* aut *mette* vel secundum Grecam derivationem usitato vocabulo *mettisca* nominetur. Sed et piissimus imperator cantorem illum sibi allectum, Petrum quidem nomine, sancti Galli cenobio immorari aliquantis per iusserat. Illic enim et cantarium, sicut hodie est, cum Authentico Antiphonario locans, Romane cantari doceri et discere, quoniam sancti Galli fautor validissimus fuit, sollicitate monuit.

But the exceedingly clever Charles celebrated the feasts of Christmas and Epiphany one year at Trier and Metz and very alertly and sharply comprehended the quality of the chants, indeed penetrated to their very essence, and then in the next year he followed the same festivals at Paris and Tours and heard nothing of that sound which he had experienced the year before in the above-mentioned places. Thus he discovered in the course of time how those he had sent to different places had come to differ from one another, and he conveyed the matter to Pope Leo of blessed memory, the successor to Stephen.

Leo, after recalling the singers to Rome and condemning them to exile or to lifelong confinement, said to the illustrious Charles: "If I send others to you, they, blinded by envy like those before them, will not neglect to deceive you. Rather I will attempt to satisfy your wishes in this manner: give me two very intelligent clerics of your own, in such a way as not to alert my clergy that they belong to you, and they shall acquire, God willing, the total proficiency in this skill that you seek."

It was done in this way, and after a reasonable length of time Leo returned the clerics to Charles perfectly instructed. Charles kept one with himself and sent the other, at the request of his son Drogo, bishop of Metz, to that church. The second cleric's industry not only held sway in that place, but came to be spread through all Francia, to such an extent that now even among the people in those regions where they speak Latin, the ecclesiastical song is called "of Metz." Among us, however, who speak the Teutonic or Germanic language, it is called in the vernacular *met* or *mette*, or to use the word of Greek derivation, *mettisca*. Charles, moreover, the most benign emperor, sent the singer who had been assigned to him, Petrus by name, to stay for a while at the monastery of St Gaul; and since Charles was the powerful patron of St Gall, he made the choir a gift of an Authentic Antiphonal and he took care that they be instructed so that they learned to sing in the Roman manner, as they do today.

Charlemagne finds out.

Pope Leo III (795–816) so this is some forty years later!

Two Frankish clerics will learn in secret.

One of the clerics transforms musical worship in Metz.

The other, Petrus, is sent to St Gall. He donates a copy of the Authentic Antiphonal.

The Life of Pope Gregory the Great (written between 872 and 878)

John the Deacon [Johannes Hymmonides], active in Rome

Deinde in domo Domini, more sapientissimi Salomonis, propter musicae compunctionem dulcedinis, antiphonarium centonem cantorum studiosissimus nimis utiliter compilavit; scholam quoque cantorum, quae hactenus eisdem institutionibus in sancta Romana Ecclesia modulatur, constituit; eique cum nonnullis praediis duo habitacula, scilicet alterum sub gradibus basilicae beati Petri apostoli, alterum vero sub Lateranensis patriarchii domibus fabricavit, ubi usque hodie lectus ejus, in quo recubans modulabatur, et flagellum ipsius, quo pueris minabatur, veneratione congrua cum authentico Antiphonario reservatur, quae videlicet loca per praecepti seriem sub interpositione anathematis ob ministerii quotidianam utrobique gratiam subdivisit.

Hujus modulationis dulcedinem inter alias Europae gentes Germani seu Galli discere crebroque rediscere insigniter potuerunt, incorruptam vero tam levitate animi, quia nonnulla de proprio Gregorianis cantibus miscuerunt, quam feritate quoque naturali, servare minime potuerunt. Alpina siquidem corpora, vocum suarum tonitruis altisone perstreptentia, susceptae modulationis dulcedinem proprie non resultant, quia bibuli gutturis barbara feritas, dum inflexionibus et repercussionibus mitem nititur edere cantilenam, naturali quodam fragore, quasi plaustra per gradus confuse sonantia rigidas voces jactat, sicque audientium animos, quos mulcere debuerat, exasperando magis ac obstrependo conturbat.

Hinc est quod hujus Gregorii tempore cum Augustino tunc Britannias adeunte, per Occidentem quoque Romanae institutionis cantores dispersi, barbaros insigniter docuerunt. Quibus defunctis Occidentales Ecclesiae ita susceptum modulationis organum vitiarunt, ut Joannes quidam Romanus cantor cum Theodoro aequae civis Romano, sed

Then, in the house of the Lord, after the manner of the most wise Solomon, the exceedingly diligent Gregory, motivated by the compunction of musical sweetness, compiled a patchwork Antiphonal of chant, a task of great usefulness. He also founded the schola cantorum, which still sings in the holy church of Rome according to its original instructions. And he built two dwellings for the schola, with the proceeds from some plots of land: one near the steps of the basilica of St Peter the Apostle, and another near the lodgings of the Lateran palace, where even today are preserved with fitting reverence, the bed on which Gregory lay while singing, the switch with which he threatened the boys, as well as the Authentic Antiphonal. He subdivided these dwellings through a series of injunctions subject to the penalty of anathema for the sake of the daily convenience of the ministry at both places.

Of the various European peoples it was the Germans and the Gauls who were especially able to learn and repeatedly to relearn the sweetness of the schola's song, but they were by no means able to maintain it without distortion, as much because of their carelessness (for they mixed in with the Gregorian chants some of their own) as because of their native brutishness. For Alpine bodies, which make an incredible din with the thundering of their voices, do not properly echo the elegance of the received melody, because the barbaric savagery of a drunken gullet, when it attempts to sing the gentle cantilena with its inflections and repercussions, emits, by a kind of innate cracking, rough tones with a confused sound like a cart upon steps. And so it disquiets the spirits of those listeners that it should have mollified, irritating and disturbing them instead.

Hence it is that in the time of this Gregory, when Augustine went to Britain, singers of the Roman school were dispersed throughout the West, and they instructed the barbarians with distinction. After they died the Western churches so corrupted the received body of melodies that a certain John, a Roman singer (together with Theodore, a Roman citizen yet also archbishop of

Pope Gregory I (ruled 590-604) compiled the Authentic Antiphonal.

Schola cantorum at Rome.

Authentic Antiphonal still on display in John's time.

Musical abilities of Germans and Gauls.

St Augustine of Canterbury began his missionary activities in Britain in AD 596.

John the Cantor, taught Roman chant in Britain starting 680.

Eburaci archiepiscopo, per Gallias in Britannias Vitalliano sit praesule destinatus, qui circumquaque positarum Ecclesiarum filios ad pristinam cantilenae dulcedinem revocans, tam per se, quam per suos discipulos multis annis Romanae doctrinae regulam conservavit.

Sed et Carolus noster patricius, rex autem Francorum, dissonantia Romani et Gallicani cantus Romae offensus, cum Gallorum procacitas cantum a nostratibus quibusdam naeniis argumentaretur esse corruptum, nostrique e diverso Authenticum Antiphonarium probabiliter ostentarent, interrogasse fertur *quis inter rivum et fontem limpidiorem aquam conservare solet?* Respondentibus fontem prudenter adjecit: *Ergo et nos qui de rivo corruptam lympham usque hactenus bibimus, ad perennis fontis necesse est fluenta principalia recurramus.* Mox itaque duos suorum industrios clericos Adriano tunc episcopo dereliquit, quibus tandem satis eleganter instructis, Metensem metropolim ad suavitatem modulationis pristinae revocavit, et per illam, totam Galliam suam correxit.

Sed cum multa post tempora, defunctis his qui Romae fuerant educati, cantum Gallicanarum Ecclesiarum a Metensi discrepare prudentissimus regum vidisset, ac unumquemque ab alterutro vitiatum cantum jactantem adverteret: *Iterum*, inquit, *redeamus ad fontem.* Tunc regis precibus, sicut hodie quidam veridice astipulantur, Adrianus papa permotus, duos in Galliam cantores misit, quorum iudicio rex omnes quidem corrupisse dulcedinem Romani cantus levitate quadam cognovit, Metenses vero sola naturali feritate paululum quid dissonare praevidit. Denique usque hodie quantum Romano cantui Metensis cedit, tantum Metensi Ecclesiae cedere gallicanarum Ecclesiarum Germaniarumque cantus, ab his qui meram veritatem diligunt comprobatur. Haec ergo per anticipationem retulerim, ne indiscussam Gallorum levitatem videar praeteriisse.

York), was sent by bishop Vitalian to Britain by way of Gaul; and John recalled the children of the churches in every place to the pristine sweetness of the chant, and he preserved for many years, as much by himself as through his disciples, the rule of Roman doctrine.

But our patrician, Charles, the king of the Franks, disturbed when at Rome by the discrepancy between the Roman and the Gallican chant, is said to have asked—when the impudence of the Gauls argued that the chant was corrupted by certain tunes of ours, while on the contrary our melodies demonstrably represented the Authentic Antiphonal—whether the stream or the fountain is liable to preserve the clearer water. When they replied that it was the fountain, he wisely added: “Therefore it is necessary that we, who have up to now drunk the tainted water of the stream, return to the flowing source of the perennial fountain.” Shortly afterward, then, he left two of his diligent clergymen with Hadrian, a bishop at the time, and, after they had been schooled with the necessary refinement, he employed them to recall the province of Metz to the sweetness of the original chant, and through her, to correct his entire region of Gaul.

But when after a considerable time, with those who had been educated at Rome now dead, that most sage of kings had observed that the chant of the other Gallican churches differed from that of Metz, and had heard someone boasting that one chant had been corrupted by the other; “Again,” he said, “let us return to the source.” Then Pope Hadrian, moved by the pleas of the king (as some today reliably confirm), sent two cantors to Gaul, by whose counsel the king recognized that all indeed had corrupted the sweetness of the Roman chant by a sort of carelessness, and saw that Metz, in fact, differed by just a little, and only because of native savagery. Finally, even today, it is confirmed by those who love the simple truth, that as much as the chant of Metz cedes to the Roman, so much does the chant of the other Gallican and German churches cede to the church of Metz. I have mentioned all this by way of anticipation, lest I seem to pass over in silence the carelessness of the Gauls.

The Question of the Source and the Stream.

Pope Hadrian (ruled 772–795). See also Ekkehard and Adémar.

Charlemagne notices lack of unity between Metz and other churches. See also Notker.

Could this be Petrus in Metz? See also Notker and Ekkehard.

Chronicon (written between 1025 and 1028)

By Adémar of Chabannes (989-1034), active in Limoges (Aquitaine)

Ecce orta est contentio per dies festos Pasche inter cantores Romanorum et Gallorum. Dicebant se Galli melius cantare et pulchrius quam Romani, dicebant se Romani doctissime cantilenas ecclesiasticas proferre, sicut docti fuerant a sancto Gregorio papa, Gallos corrupte cantare et cantilenam sanam destruendo dilacerare. Que contentio ante domnum regem Karolum pervenit. Galli vero propter securitatem domni regis Karoli valde exprobrabant cantoribus Romanis, Romani vero propter auctoritatem magnae doctrinae eos stultos et rusticos et indoctos velut bruta animalia adfirmabant, et doctrinam sancti Gregorii preferebant rusticitate eorum.

Et cum altercatio de neutra parte finiret, ait domnus piissimus rex Karolus ad suos cantores: *Dicite palam quis purior est et quis melior, aut fons vivus aut rivuli ejus longe decurrentes?* Responderunt omnes una voce, fontem velut caput et originem puriorem esse, rivulos autem ejus, quanto longius a fonte recesserint, tanto turbulentos et sordibus et immundiciis corruptos. Et ait domnus rex Karolus: *Revertimini vos ad fontem sancti Gregorii, quia manifeste corrupistis cantilenam ecclesiasticam.*

Mox petiit domnus rex Karolus ab Adriano papa cantores qui Franciam corrigerent de cantu. At ille dedit ei Theodoricum et Benedictum in Romanae ecclesie doctissimos cantores qui a sancto Gregorio eruditi fuerant, tribuitque Antiphonarios sancti Gregorii quos ipse notaverat nota romana.

Domnus vero rex Karolus revertens in Franciam, misit unum cantorem in Metis civitatem, alterum in Suessionis civitatem, precipiens de omnibus civitatibus Franciae magistros scholae antiphonarios eis ad corrigendum tradere et ab eis discere cantare. Correcti sunt ergo antiphonarii Francorum quos unusquisque pro arbitrio suo viciaverat vel

Behold, a dispute arose during the feastdays of Easter [774] among the cantors of the Romans and the Gauls. The Gauls said that they sang better and more beautifully than the Romans, and the Romans claimed that they performed the ecclesiastical songs in a most learned way, just as they had been taught by Saint Gregory the pope, and that the Gauls sang corruptly and lacerated the correct song by destroying it. And this dispute occurred before the lord king Charles. The Gauls, truly because of the safety offered them by the lord king Charles, vehemently reproached the Roman cantors, and the Romans, truly because of the authority of their great learned tradition, maintained that the Gauls were stupid and rustic and unlearned like brute animals, and they preferred the doctrine of Saint Gregory to Gallic rusticity.

And because the dispute could be resolved from neither side, the most pious lord king Charles said to his cantors: “Speak openly which is purer and better, the living source or its streams running far away?” All responded with a single voice, that the source, as the head and origin, is purer, whereas its streams, by as much further from the font they recede, are by that much turbulent and corrupt with both dirt and filth. And the lord king Charles said: “Return yourselves to the source of Saint Gregory, since clearly you have corrupted the ecclesiastical song.”

Soon the lord king Charles sought from Pope Hadrian singers who would correct the Frankish kingdom in the matter of chant. And the pope gave him Theodoric and Benedict, the most learned singers of the Roman church, who had been instructed by Saint Gregory, and he also gave him Antiphoners of Saint Gregory that the saint himself had noted with Roman notation.

Then, as the lord king Charles was returning to the Frankish kingdom, he sent one cantor to the city of Metz, the other to the city of Soissons, instructing the masters of the choir in all cities of the Frankish kingdom to surrender their antiphoners to the Roman cantors so that they might be corrected, and to learn to sing from Theodoric and Benedict. The antiphoners of the Franks, therefore, were corrected,

The Easter Visit of 774. See also Ekkehard and John the Deacon.

The Question of the Source and the Stream.

Perhaps Petrus and Romanus, but renamed.

In the tradition of Saint Gregory?

addens vel minuens, et omnes Franciae cantores didicerunt notam romanam, quam nunc vocant notam franciscam, excepto quod tremulas vel vinnolas sive collisibiles vel secabiles voces in cantu non poterant perfecte exprimere Franci, naturali voce barbarica, frangentes in gutture voces potius quam exprimentes. Majus autem magisterium cantandi in Metis civitate remansit, quantumque magisterium Romanum superat Metense in arte cantilenae, tanto superat Metensis cantilena ceteras scholas Gallorum. Similiter erudierunt Romani cantores supradicti cantores Francorum in arte organandi. Et dominus rex Karolus iterum a Roma artis grammaticae et computatoriae magistros secum adduxit in Franciam et ubique studium litterarum expandere jussit. Ante ipsum enim dominum regem Karolum in Gallia nullum studium fuerat liberalium artium.

which everyone, from his own judgment, had corrupted, either adding or suppressing, and all the cantors of the Frankish kingdom learned the Roman notation, which they now call Frankish notation, with the exception that the Franks could not perfectly express the tremulous or the sinuous notes, or the notes that are to be elided or separated, breaking the notes in the throat, with a natural barbaric voice, rather than expressing them. A greater mastery of singing remained in the city of Metz, and however much the Roman mastery surpassed the Messine in the art of singing, by so much did the Messine singing surpass the other choirs of the Gauls. Similarly, the aforementioned Roman singers instructed the singers of the Franks in the art of singing polyphony. And the lord King Charles again brought back with him from Rome masters of the grammatical and computistical arts into the Frankish kingdom, and commanded the study of letters to expand everywhere. For before this very lord king Charles there had been no study of the liberal arts in Gaul.

Musical deficiencies of Frankish singers. See also John the Deacon.

Metz becomes the center of chant practice in the Frankish realm.