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2008

Musicological Explorations

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Original citation:

Mak, S.-Y. (2008). The *Prefiguratio Christi*: Prefiguration in Introit tropes of Southern Italy. *Musicological Explorations*, 9, 45–64.

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The *Prefiguratio Christi*: Prefiguration in Introit Tropes of Southern Italy

Siu-Yin Mak

This paper examines the prevalence and variety of prefigurative techniques in the medieval troping practices of southern Italy. For well over a century, the subject of the trope has commanded a mélange of theories and an apposite degree of controversy. Yet, a number of issues concerning its very identity and early development remain surprisingly unresolved. The term “trope” is generally used to refer to a piece of new material, inserted as either an introduction or an interpolation, to supplement a preexisting chant. But even this simplistic definition demands qualification. For example, does this “new material” refer specifically to music, text, or a combination of the two? This question leads to the confusion of “trope” with “sequence” or “prose.”

Paul Evans clarifies this ambiguity, reserving “sequence” for the jubilus of an Alleluia, “prose” for the new words that are added to a preexisting melody, and “trope” for pieces in which both music and text are original.¹ Richard Crocker, however, suggests that the term “trope” could be used to encompass “the ruling idea of a process whereby all medieval music was necessarily and intimately tied to pre-existing materials.”² From this perspective, any addition of

¹ Paul Evans, “Some Reflections on the Origin of the Trope,” *Journal of the American Musicological Society* 14, No. 2 (1961): 120-121.

² Richard Crocker, “The Troping Hypothesis,” *The Musical Quarterly* 52, No. 2 (1966): 184.

borrowed music or text could be construed not only as a sequence or as a prose, but also, in the larger sense, as a trope.

Such discrepancies fuel the continuing elusiveness of a precise categorization for the trope. To compound the equivocality, it has proved virtually impossible to determine precisely when or where tropes originated. The major collections are currently housed at two major abbeys: that of St. Gall in Switzerland, and that of St. Martial in southern France. The oldest manuscripts at these abbeys and other locations throughout the world date from the early- to mid-tenth century, indicating that troping practices were in existence by the late 800s. However, it has yet to be determined how much earlier and from which regions the tradition actually originated. Additionally, tropes can serve in a variety of roles and functions that further exacerbates the ambiguity.

In a study examining tropes and their compositional processes, Gunilla Iversen briefly discusses one of these functions: that of *typological prefiguration*.³ This technique is based on the Christian belief that components of the Old Testament are prophecies or symbols of those events in the New Testament that constitute the main tenets of the Christian faith. Specifically, prefiguration within the context of the Mass alludes primarily to the existence of Jesus Christ, believed by Christians to be the Son of God. In particular, the major events that receive the most prefigurative treatment are Christ's birth, crucifixion, and ascension to Heaven.

³ Gunilla Iversen, "Compositional Planning and Tropes . . .," *Studia Musicologica Academiae Scientiarum Hungaricae* 39, Fasc. 2/4 (1998): 203.

The latter portion of the Mass centers around the Communion, a commemoration of the Last Supper and the ultimate sacrifice of Christ. It is thereby obvious that the majority of these texts, beginning with the conception of Christ, are taken from the New Testament. Tropes in a prefigurative function manipulate the Old Testament texts used in the parts of the Mass preceding Communion, setting them in a prophetic context. Most commonly, this occurs in tropes of the Introit, in which both psalm and antiphon texts are derived primarily from the Old Testament.

In considering the importance of prefiguration in the compositional processes of Introit tropes, this article will focus on a sample of medieval Introit tropes from southern Italy that may be considered representative for two primary reasons.⁴ First, the prevalence of foreign elements in Italian tropes suggests that troping practices infiltrated northeastern Italy from the French and Germanic regions. The approximate equidistance of the southern Italian peninsula from both of these regions indicates that the tropes of this region represent a developed synthesis of these external influences. Second, this hypothesis is supported by the delayed appearance of troping practices in southern Italy, which further suggests that these tropes might even be considered a culmination of medieval troping practices.

⁴ All texts and translations in this paper have been taken from the *Beneventanum troparum corpus: Tropes of the Proper of the Mass from Southern Italy, A.D. 1000-1250*, ed. Alejandro Planchart, vol. 16 of *Recent Researches in the Music of the Middle Ages and Early Renaissance*, ed. Charles Atkinson (Wisconsin: A-R Editions, Inc., 1989).

Given the uncertainties in our understanding of the taxonomy and origin of the trope, it should not be surprising that the details of its development also engender controversy. To begin with, Evans refutes a long-standing theory concerning the development of the trope. The theory, which Evans terms the “St. Gall theory,” purports that texted tropes originated as melismatic additions to items in the liturgy. It continues that after a time, the melismas were syllabically texted, and at some point, the melodies were altered or dropped, and the previously-syllabic text setting adopted a neumatic or melismatic character of its own.⁵ However, Evans argues that this reasoning fails to account for those manuscripts predating the earliest compilation at St. Gall (Vienna 1609). Furthermore, he contends that the theory is undermined by the absence of works in the intermediate stages (i.e. the texted versions of the initial melismatic tropes), and that it contradicts existing evidence by operating on the fallacious assumption that tropes serve as extensions rather than introductions.⁶

Tangentially, Evans draws another distinction within the trope genre based on the insertion techniques of Introit tropes: specifically, whether they preface or interpolate the original chant.⁷ Although the prefacing tradition chronologically preceded the other, he asserts that it is questionable whether

⁵ Evans, “Origin of the Trope,” 126.

⁶ Ibid.

⁷ Paul Evans, *The Early Trope Repertory of Saint Martial de Limoges*, (New Jersey: Princeton University Press, 1970), 20-23.

internal tropes were derivatives or simply independent counterparts.⁸

In another work, however, Evans points out that even interpolating Introit tropes serve an introductory function; that is, the insertions are appended to the beginning, rather than to the end, of each line.⁹ Semantic evidence, such as the use of connecting words (e.g. progressive verbs or conjunctions) linking the trope to the following line of chant, corroborates his observation.¹⁰ Accordingly, such connections may be discerned in the Introit tropes of this present study, which will focus on the function of these tropes, examining not only their relationship to the original antiphons, but also their role within the larger scheme of the liturgy. In my discussion, I identify four fundamental methods of prefiguration that I will hereafter refer to as *nominal*, *analogical*, *contextual*, and *prophetical*. A brief discussion of non-prefigurative tropes will conclude the discourse.

Nominal prefiguration is the simplest of the four forms. In these tropes, the name of Christ is mentioned, often in tribute to Him or to His teachings, but no further discussion of His life ensues. An example of nominal prefiguration appears in *Ad laudem beati martyri* (In Praise of the High and Blessed Martyr). This trope incorporates the antiphon text of *Letabitur iustus* (The Just Shall Rejoice), an Introit for the Feast of Saint Vincent. Both antiphon and psalm texts are taken from the Book of Psalms (Ps. 64:10 and 64:1, respectively) in the Old Testament.

⁸ Evans, *The Early Trope*, 20-23.

⁹ Evans, "Origin of the Trope," 128.

¹⁰ *Ibid.*

In this context, Christ is merely mentioned as the divinity to whom Vincent pledges his allegiance. From a prefigurative perspective, this trope serves the purpose of acknowledging Christ and “modernizing” the Old Testament text by aligning it with the Christ-centered Communion that is to come. (See Example 1.)

Example 1: *Letabitur iustus* and *Ad laudem beati martyri*

Letabitur iustus (untroped antiphon and psalm)

Letabitur iustus in domino et speravit in eo et laudabuntur omnes recti corde.	The just shall rejoice in the Lord and shall hope in Him; and all the upright in heart shall be praised.
<i>Ps.</i> Exaudi deus orationem meam cum tribulor a timore inimici eripe animam meam.	<i>Ps.</i> Hear, O'God, my prayer when I am troubled, deliver my soul from the fear of the enemy.

Ad laudem beati martyri (trope, with antiphon in italics)

Ad laudem beati martyri summi uoces canite cuncti. <i>Letabitur iustus in domino.</i> O uincentius kristicolus mirabilis amificus uirtutes fecit notas pro quo. <i>et speravit in eo.</i> Pangat corda resonent fibris altitonen armonia uoces quia <i>laudabuntur omnes recti corde.</i>	In praise of the high and blessed martyr, sing ye all [these] words: <i>The just shall rejoice in the Lord.</i> O'Vincent, admirable and generous dweller in Christ, for whom he has made his virtues known <i>and shall hope in Him.</i> Let the hearts sing, let strings resound, let the voices rise high in harmony, for <i>all the upright in heart shall be praised.</i>
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Another example of nominal prefiguration appears in *A patre procedens* (Proceeding from the Father), which tropes the Pentecostal Introit *Spiritus domini* (The Spirit of the Lord). In this example, the antiphon text is taken from the Wisdom of Solomon (Ws. 1:7), and the psalm text appears in Psalms 68:1.

Here, the antiphon extols the Holy Spirit, and the trope emphasizes the Spirit's place in the Holy Trinity. Because this concept of God, Christ, and the Holy Spirit appears only after the death and resurrection of Christ, this trope again shifts the Old Testament antiphon into a later context (See Example 2).

Example 2: *Spiritus domini* and *A patre procedens*

Spiritus domini (untroped antiphon and psalm)

Spiritus domini repleuit orbem terrarum alleluia et hoc quod continet omnia scientia habet uocis	The Spirit of the Lord has filled the whole earth, alleluia; and that which contains all things has knowledge of the voice,
alleluia alleluia alleluia. <i>Ps.</i> Exurgat deus et dissipentur inimici eius.	alleluia, alleluia, alleluia. <i>Ps.</i> Let God arise and His enemies be scattered;
et fugiant a facie eius qui oderunt eum.	and let them that hate Him flee before His face.
<u><i>A patre procedens</i> (trope, with antiphon in italics)</u>	
<i>A patre procedens</i> unus natiq[ue] patrisq[ue].	Proceeding from the Father, one with the Son and the Father,
<i>Spiritus domini repleuit orbem terrarum alleluia.</i>	<i>The Spirit of the Lord has filled the whole earth, alleluia.</i>
Numinis et gentes dedit unius esse colentes.	He has accorded to the gentiles to be worshipers of one God.
<i>Et hoc quod continet omnia scientia habet uocis.</i>	<i>And that which contains all things has knowledge of the voice,</i>
omnia nam fecit regit omnia et omnia nouit.	for He has created everything, rules everything, and has known everything.
<i>Alleluia alleluia alleluia.</i>	<i>Alleluia, alleluia, alleluia.</i>

Tropes using the technique of *analogical prefiguration* draw parallelisms between Christ and the subject matter of the antiphon. In the southern

Italian tropes, this technique generally assumes one of two forms. In one approach, it may draw a comparison between the main action of the antiphon and an action committed by or pertaining to Christ. For example, a troped Introit may take the form of “Just as *A* was done by or to Christ, so also was *B* done by or to the subject of the antiphon.” Or, in the second method, it may frame the antiphon text to suggest that its subject is following in the footsteps of Christ, asserting that “By doing *C*, the subject of the antiphon is following the example of Christ, who did *D*.”

In Example 3, *Quos manna pavit* (Those He Fed Manna), using the first analogical approach, tropes *Aqua sapientie* (Water of Wisdom) to establish a connection among the allegorical water, the manna, and Christ, the Lamb of God. The prefiguration alters the context of this Introit by signifying that just as the water of wisdom was a gift from God, so also was the manna and the ultimate sacrifice of His own son. Here, the antiphon is taken from the Old Testament Book of Sirach (Ecclesiasticus) 15:3-4, and the psalm can be found in Psalms 101:1. It should be noted that the final line of this trope also serves as an example of nominal prefiguration, as it simply mentions Christ’s principles as those to which adherence will be rewarded.

Similarly, *Martyr Laurentius* (Lawrence Martyr), which tropes *Probasti domine* (You Have Tested [My Heart]), uses the second analogical method to relate the execution of St. Lawrence to that of Christ. Although Lawrence was burned to death, and Christ was crucified, the trope stresses that, like Christ, Lawrence willingly accepted his tribulations and paid

Example 3: *Aqua sapientię* and *Quos manna pavit**Aqua sapientię* (untroped antiphon and psalm)

Aqua sapientię potavit eos alleluia.	He gave them the water of wisdom to drink, alleluia.
Firmabitur in illis et non flectetur alleluia	She shall be made strong in them and shall not be moved, alleluia
et exaltauit eos in ęternum alleluia alleluia.	and she shall exalt them forever, alleluia, alleluia.
<i>Ps.</i> Confitemini domino quoniam bonus quoniam in sęculum misericordia eius.	<i>Ps.</i> Give praise to the Lord for He is good, for His mercy endureth forever.

Quos manna pavit (trope, with antiphon in italics)

Quos manna pavit quos agni carne cibavit	Those He fed manna, those He fed the flesh of the Lamb,
<i>aqua sapientię potavit eos alleluia.</i>	<i>he gave them the water of wisdom to drink, alleluia,</i>
Quę fugat errorem diuinum quę dat amorem.	which drives out error, which gives divine love.
<i>Firmabitur in illis et non flectetur alleluia.</i>	<i>She shall be made strong in them and shall not be moved, alleluia.</i>
Nunquam deficient quos christi dogmata replent.	They shall not want, whom the precepts of Christ replenish,
<i>et exaltauit eos in ęternum alleluia alleluia.</i>	<i>and she shall exalt them forever, alleluia, alleluia.</i>

the ultimate price for his allegiance to God (see Example 4).

Both the psalm and the antiphon of *Probasti domine* are taken from the Book of Psalms (Ps. 17:3 and 102:1). Although the antiphon text ascribed to Lawrence by the trope is not actually a valid attribution, this does not affect the analogical prefiguration discussed here. The intentional misattribution of this antiphon text will be addressed later in the paper, in the discussion of prophetic prefiguration.

Example 4: *Probasti domine* and *Martyr Laurentius*

Probasti domine (untroped antiphon and psalm)

Probasti domine cor meum et uisitasti nocte	Thou hast proved my heart, O Lord, and visited it by night;
igne me examinasti et non est inuenta in me iniquitas.	Thou hast tried me by fire, and iniquity has not been found in me.

<i>Ps.</i> Exaudi domine iustitiam meam. intende deprecationi mee.	<i>Ps.</i> Hear, O Lord, my justice; turn to my prayer.
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Martyr Laurentius (trope, with antiphon in italics)

Martyr laurentius qui unicum patris sequendo filium dixit.	Lawrence Martyr, following the only Son of the Father, said,
<i>Probasti domine cor meum et uisitasti nocte.</i>	<i>Thou hast proved my heart, O Lord, and visited it by night.</i>
Victrix laurenti triumphans hostibus uictor fruens celestibus beatus leuita certando ita dicebat.	As Lawrence's victory was about to come upon the enemy, and the victor was about to enjoy the celestial [prize], the blessed leuite, struggling, said,
<i>Ignem me examinasti et non est inuenta in me iniquitas.</i>	<i>Thou hast tried me by fire, and iniquity has not been found in me.</i>

Contextual prefiguration manipulates the meaning of an Old Testament antiphon text by placing the antiphon within a context that is either more explicit or entirely new. The added text of a trope sometimes serves only an elaborative function, but more frequently, it introduces a different framework that redefines the meaning of the antiphon. This technique often frames the antiphon with events that transpire at a later point in time. As a result, the antiphon may be temporally shifted, to occur within the general time frame of Christ's presence on earth. Example 5 clearly illustrates this contextual application. In the Advent Introit *Rorate caeli* (Drop Down Dew), the antiphon text comes once again from the Old Testament (Isaiah 45:8), and the psalm text is taken from Psalms 19:1.

In the Bible, the words of the antiphon are broad mandates spoken by God. *Tellus arescit* (The Earth Becomes Dry) tropes *Rorate caeli* to place the antiphon in a specific context. The integration of the trope with the final, segmented line of the antiphon, “Aperiatur terra et germinet saluatorem” (Let the earth open and bud forth a savior) results in a direct application to the upcoming birth of Christ. This corresponds with the Advent proceedings surrounding the use of this Introit. The temporal position of the antiphon is adjusted in accordance with the prevailing theme of Advent, and the resultant troped Introit serves the purpose of prefiguring Christ, whose ultimate sacrifice is to be celebrated later in the Mass.

Example 5 serves simultaneously as a classic example of analogical prefiguration. The Latin text yields a semantic relationship between a line of the trope, “Virgo sit et pariat ...” (May she be a virgin and give birth ...), and the aforementioned line of the antiphon, “Aperiatur terra” (Let the earth open). The root “pario” has two derivatives. The first, “parere,” means to open, or to give birth. The second, “pariare,” means to pay something that is owed (i.e. a debt), or to recompense. It is possible that the linkage between these literal meanings may have Biblical roots associated with the sins of Eve in the Garden of Eden and the price that women are condemned to pay in the pain of childbirth, as a result of their Original Sin. At any rate, the trope uses this link to draw an analogy between the antiphon’s petition for the “opening” of the earth and the trope’s petition for the “opening” of Mary in childbirth. As the opening of the earth implies fertility and the

provision of food as a form of salvation, so also does the “opening” of Mary center around fertility and the deliverance of salvation, which, in this context, arrives in the form of Christ the Savior.

Returning to contextual prefiguration, *Suscepimus deus* (We Have Received, O God, Thy Mercy), containing antiphon and psalm texts both originating from the Book of Psalms (Ps. 48:9-10 and 48:1), is an Introit of standard praise that is troped by *Adest alma uirgo parens* (Here Is the Gentle Virgin Giving Birth) to apply specifically to the context of Christ’s birth. Here, the trope equates God’s mercy, as mentioned in the antiphon, with the eternal light of Christ. The text of praise in the antiphon, originally firmly entrenched in the Old Testament, is now incorporated into a new context celebrating the Virgin Mary and the birth of God’s son, the Savior. (See Example 6.) As in *Tellus arescit* (Example 5), the original antiphon, by virtue of its new context, is temporally realigned in concordance with the new text about the birth of Christ.

Prophetical prefiguration sets the antiphon texts as quoted prophecies, spoken by prophets or by Christ Himself. As in contextual prefiguration, the original Introit is shifted to a later time frame; this occurs in one of two ways. First, the antiphon text may be framed as though it were spoken in the past. Independently, the temporal point of any given text is treated as the “present.” For example, if an untroped Introit text directly espouses a passage from the Old Testament, this place in the Bible is the established temporal point of the Introit component of the Mass. However, when an antiphon is temporally displaced

Example 5: *Rorate caeli* and *Tellus arescit**Rorate caeli* (untroped antiphon and psalm)

Rorate caeli desuper et nubes pluant iustum.	Drop down dew, ye heavens, from above, and let the clouds rain the just;
aperiatur terra et germinet saluatorem.	let the earth open and bud forth a savior.
<i>Ps.</i> Caeli enarrant gloriam dei et opera manum eius annuntiat firmamentum.	<i>Ps.</i> The heavens show forth the glory of God; and the firmament declares the work of His hand.

Tellus arescit (trope, with antiphon in italics)

Tellus arescit. Non rore nec imbre madescit.	The earth becomes dry, softened not by dew or rain.
Quid nubes agitis. Aut quid olimpe facis.	What dost bring clouds? And what dost Thou do, O heaven?
<i>Rorate caeli desuper et nubes pluant iustum.</i>	<i>Drop down dew, ye heavens, from above, and let the clouds rain the just.</i>
Non tellus germen defert. Non femina semen.	The earth bears no sprig, the woman no seed. May she be a virgin and give birth, may she be closed and lie open.
Virgo sit et pariat clausa sit et pateat.	
<i>Aperiatur terra.</i>	<i>Let the earth open.</i>
Pullulet in uirgam iesse. Generetque mariam.	May Jesse put forth a shoot, and may Mary beget. May the shoot bear the Nazarene, and may Mary bear God
Virga nazareum. Uirgo feratque deum <i>et germinet saluatorem.</i>	<i>and bud forth a savior.</i>

(e.g. treated as a quotation from the past), the established temporal point is no longer that of the quoted antiphon but is instead aligned with the temporal point of the trope text (i.e. its chronological point in religious history).

Example 6: *Suscepimus deus* and *Adest alma uirgo parens**Suscepimus deus* (untroped antiphon and psalm)

Suscepimus deus misericordiam tuam. in medio temple tui. Secunum nomen tuum deus ita et laus tua in fines terre iustitia plena est dextera tua.	We have received, O God, Thy mercy, in the midst of Thy temple, According to Thy name, O God; so also is Thy praise unto the ends of the earth; full of justice is Thy right hand.
<i>Ps.</i> Magnus dominus et laudabilis nimis in ciuitate dei nostri in monte sancto eius.	<i>Ps.</i> Great is the Lord, and exceedingly to be praised; in the city of our God, in His holy mountain.

Adest alma uirgo parens (trope, with antiphon in italics)

Adest alma uirgo parens adest uerbum incarnatum proclamemus omnes laudes in excelso patri. <i>Suscepimus deus misericordiam tuam.</i> lumen eternum christum dominum <i>in medio temple tui.</i> Gaude uirgo beatissima que de uerbo nobis hominem offers infra templi menia, <i>secunum nomen tuum deus</i> Offers die ista in templo senis symeonis brachio. <i>Ita et laus tua in fines terre</i> Hinc erigendo capita pro signo tibi laudes et odas uoce puplica rex sabaoth, <i>iustitia plena est dextera tua.</i>	Here is the gentle virgin giving birth, here is the word made flesh, let us all proclaim the praises of the Father on high. <i>We have received, O God, Thy mercy,</i> the eternal light, Christ, our Lord, <i>in the midst of Thy temple.</i> Rejoice, O most blessed Virgin, for from the Word thou presentest a man to us within the temple walls, <i>according to Thy name, O God.</i> This day, in the temple, old Simeon offers his arms. <i>So also is Thy praise.</i> Hence, raising the head as a sign, [we offer] Thee praises and song with a strong voice, O God of Hosts, <i>unto the ends of the earth; full of justice is Thy right hand.</i>
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The second method of temporally shifting the Introit is to position the antiphon text as a quotation recited in temporal concordance with the trope. In other words, if the trope is considered to be in the “present,” the antiphon text is also framed as such. The words may be ascribed to prophets or to Christ, and attribution to their Old Testament origins may or may not be given. As the result of this method, the entire troped text shifts into a redefined “present,” generally within the period immediately before, during, or after Christ’s presence on earth. Example 7 illustrates the first of these methods of temporal displacement. In *Multae tribulationes*, both psalm and antiphon texts originate from the Book of Psalms (Ps. 34:19-20 and 34:1). The antiphon proclaims the salvation awaiting God’s followers, and the first line of the trope posits these words as a past prophecy. The second line of the trope, “Creator cęli et terre ...” (Creator of Heaven and Earth ...), addresses the fulfillment of this prophecy: God sent the sick world His promised deliverance, in the form of Christ. In this way, the Old Testament text is treated as a quoted prefiguration of Christ, and the Introit temporally shifts into the New Testament, to the period following Christ’s descent to Earth.

Filius ecce patrem (Behold, the Son, [Calling Unto the] Father) provides another example of prophetic prefiguration and illustrates the second method of temporal displacement. This trope reframes the text of *Mibi autem* (To Me), temporally aligning the Old Testament antiphon text (Ps. 139:17) with that of the trope by ascribing its words to

Christ.¹¹ In this case, no attribution is given to the antiphon's Old Testament origins. The first line of the trope treats the remaining three lines (two lines of antiphon text and one line of new text) as a unified quotation spoken by Christ. In this way, the primary effects of the trope are to elaborate on the original message of the antiphon and to temporally shift the antiphon text itself. The result is a message from Christ, partially derived from the Old Testament, proclaiming that those who continue to serve God will be strengthened in their morality and righteousness. Here, the antiphon itself moves into the trope's "present," yielding, as with the first method of displacement, a temporal repositioning of the entire Introit. (See Example 8.)

Example 7: *Multae tribulationes* and *O quam gloriosa solemnitas*

Multae tribulationes (untroped antiphon and psalm)

Multae tribulationes iustorum	Many were the afflictions of the just,
et de his omnibus liberabit eos dominus.	and out of all these the Lord delivered them;
dominus custodit omnia ossa eorum	the Lord keeps all their bones, not one of them shall be broken.
unum ex his non conteretur.	
<i>Ps.</i> Benedicam dominum in omni tempore.	<i>Ps.</i> I will bless the Lord at all times;
semper laus eius in ore meo.	His praise shall ever be in my mouth.

It should be noted that *Martyr Laurentius* (Example 4) is not an example of prophetic prefiguration as defined here. Although the trope quotes and temporally displaces the text of *Probasti domine*, the quoted material does not pertain to Christ

¹¹ The psalm can be found in Psalms 139:1.

and therefore does not independently serve a prefigurative function. As such, the trope relies solely on the analogical prefiguration discussed previously.

Example 8: *Mihi autem* and *Filius ecce patrem*

Mihi autem (untroped antiphon and psalm)

Mihi autem nimis honorati sunt amici tui deus.	To me Thy friends, O God, are made exceedingly honorable;
nimis confortatus est principatus eorum.	their principality is exceedingly strengthened.

<i>Ps.</i> Domine probasti me [et cognouisti me.	<i>Ps.</i> Lord, Thou has proved me, and known me;
tu cognouisti sessionem meam et resurrectionem meam].	Thou hast known my sitting down and my rising up.

Notably, tropes of the few antiphon texts derived from the New Testament generally serve only an elaborative function, providing additional detail or furthering the message of the original text. Because the antiphons themselves often already incorporate Christ, no manipulation or framing of the text is necessary. Such an instance occurs in the antiphon of *Viri galilei* (Ye Men of Galilee), which takes its text from the New Testament (Acts 1:11), directly referencing Christ's ascension into Heaven. The introductory section of the trope, *Ex numero frequentium* (Out of the Large Number), does not present a new context; rather, it summarizes the passage directly preceding the antiphon text in the Bible. Unlike in tropes manipulated by prophetic prefiguration, here the first line of the antiphon is *rightfully* treated as a quote, with the correct attribution and temporal position. The final line of new text, "Ne pseudochristi ..." (That you may not accept false

Christ's ...) interjects the concept of Christ's ascension to Heaven as a confirmation of His divine identity; but even so, it may be asserted that all of the new text of *Ex numero frequentium* is disposable, in the sense that it does not significantly alter the meaning of the original antiphon text. (See Example 9.) However, despite the apparent triviality of purpose involved in the composition of these tropes, it must be remembered that Introits deriving their texts from the New Testament are in the distinct minority.

It may be concluded from the foregoing study that, within southern Italy, troping of Old Testament Introit antiphons frequently served a prefigurative purpose. In contrast, troping of New Testament Introit antiphons generally did not, for reasons discussed in the preceding paragraph. However, if tropes of the Old Testament antiphons are primarily prefigurative, and if the vast majority of Introit antiphons are taken from the Old Testament, it logically follows that the majority of Introit tropes serve a prefigurative function. As demonstrated, the categorized techniques of prefiguration, designated here as nominal, analogical, contextual, and prophetic, may be applied independently or conjointly. The existence of these multiple techniques, each with their various intrinsic complexities, offers insight into the heavy role of the prefigurative function in troping practices. Further study encompassing Introit tropes originating from other areas, such as northern Italy, Sicily, Switzerland, France, and England, should yield a more comprehensive understanding about the size and significance of the role of prefiguration in medieval troping practices throughout Western Europe.

Example 9: *Viri galilei* and *Ex numero frequentium**Viri galilei* (untroped antiphon and psalm)

<p>Viri galilei quid ammiramini aspicientes in cælum alleluia.</p> <p>Quemammodum uidistis eum ascendentem in cælum ita ueniet alleluia alleluia alleluia.</p> <p><i>Ps.</i> Omnes gentes [plaudite manibus iubilare deo in uoce exultationis].</p>	<p>Ye men of Galilee, why wonder you looking up to Heaven? Alleluia.</p> <p>As you have seen Him going up to Heaven, so shall He come, alleluia, alleluia, alleluia.</p> <p><i>Ps.</i> O clap your hands, all ye nations; shout unto God with the voice of joy.</p>
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Ex numero frequentium (trope, with antiphon in *italics*)

<p>Ex numero frequentium qui obuiarunt domino duo subsistent angeli dicentes ad apostolos.</p> <p><i>Viri galilei quid ammiramini</i> Quasi qui incredibiles uel inopinatum fieret.</p> <p><i>aspicientes in cælum alleluia.</i> Iure celos petiit qui de celis ad terram uenit.</p> <p><i>quemammodum uidistis eum ascendentem in cælum</i> Ne pseudochristi pro uero christo suscipiatis. <i>Ita ueniet alleluia alleluia alleluia.</i></p>	<p>Out of the large number of them that met the Lord, two angels do remain, saying to the apostles,</p> <p><i>Ye men of Galilee, why wonder you,</i> almost as though He had done something incredible or unexpected, <i>looking up to Heaven? Alleluia.</i></p> <p>He has asked the power of Heaven, who came from Heaven to Earth.</p> <p><i>As you have seen Him going up to Heaven,</i> That you may not accept false Christs for the true one. <i>So shall He come, alleluia, alleluia, alleluia.</i></p>
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Abstract

The concept of typological prefiguration is based on the Christian belief that components of the Old Testament are prophecies or symbols of those events in the New Testament that constitute the main tenets of the Christian faith. Within the context of the Mass, tropes in a prefigurative function manipulate Old Testament texts used in the parts of the Mass preceding Communion, reframing them to forecast the upcoming commemoration of Jesus Christ. Most commonly, this form of prefiguration occurs in tropes of the Introit, in which both psalm and antiphon texts are derived primarily from the Old Testament.

My paper focuses on a representative sample of medieval Introit tropes from southern Italy. In my analysis, I identify four primary forms of prefiguration that I have termed *nominal*, *analogical*, *contextual*, and *prophetic*. Essentially, tropes may alter the original context of an antiphon in one or more of the following ways: by making a textual reference to Christ, by drawing parallelisms between Christ and the antiphon's original subject matter, by resetting and/or temporally displacing the antiphon, or by presenting the antiphon text as a quoted prophecy.

Textual examples provided throughout the discussion illustrate these different methods of prefigurative technique and the resulting relationships created retroactively between original antiphons and the subsequent Communion. The diversity of these techniques, each with their various intrinsic complexities, offers insight into the heavy role of the prefigurative function in medieval troping practices.