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MUSICALISATION OF SOME SEQUENCES OF ADAM OF ST VICTOR OCCURRING IN POLAND

INTRODUCTION

Sequences are an example of post-Gregorian repertoire and, together with rhymed *offici*, tropes, alleluia verses and chants of *the ordinarius missae*, are new genres of liturgical monody, developed in the ninth century.¹ These creations are attributed to the Gaulish monks, who felt that the Gregorian chants they had known up to that point, were short and undeveloped. Sequences developed along with the leads. It is assumed to have originated on the vocalisation of the last syllable of *the Alleluia* chant. Sometimes one can find a definition of a sequence as a trope attached to the so-called *melodia secunda Alleluia*.² However, as M. Nowak points out, these genres, although they arose and developed simultaneously, are not identical. The sequence has become an independent and more elaborate piece of liturgical monody.³

The development of this genre takes place between the ninth and twelfth centuries, and the most important creative centre was the Benedictine abbey of Sankt Gallen. Among the main creators of sequences are Notker Balbulus, Herman of Reichenau and Gotschalk of Limburg, and above all Adam of St Victor. He was the creator of a sequence in a new style characterised by a constant rhythmic flow, with verses of one and a half syllable rhythm. The stanza pairs

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¹ See Piotr WIŚNIEWSKI, “Sekwencje mszalne – jedna z klasycznych formów postgregoriańskich śpiewów,” *Teologia i człowiek* 20, no. 2 (2012):144.

² See WISNIEWSKI, “Sekwencje mszalne,” 143.

³ See Monika NOWAK, *Sekwencje mszalne w języku polskim po Soborze Watykańskim II* (Lublin: Wydawnictwo Polihymnia, 2008), 18.

of these compositions were still differently structured.⁴ Thus, in the Parisian centre, as well as in later works after Adam, the so-called hymnic sequences, where all stanzas have the same structure and the individual pairs have the same melody, become popular. Adam's sequences from St Victor are characterised by a trochaic pattern of structure, where the final lines of stanzas and half-strophes are one syllable shorter.⁵ This regular structure facilitated the adaptation of different melodies to the texts. Some hailstones contain original melodies, while others feature compositions already known from earlier sequences. Sometimes the same texts appear not only in different melodic variants, but sometimes even with completely different melodies.

The present study attempts to show the legacy of the sequential work of Adam of St Victor in the Polish lands. Although detailed research in this area has been carried out by Jerzy Pikulik,⁶ contemporary research methods make it possible to significantly expand the existing knowledge. The paper will recall J. Pikulik's valuable contribution to the compilation of Polish sources in which sequences of Adam of St Victor appear. In addition, the results of contemporary research, analysis of sources, musicological studies and possibilities of creative use of texts and melodies of this outstanding poet and composer will be presented.

⁴ See WISNIEWSKI, "Sekwencje mszalne," 144-145.

⁵ See ADAM OF SAINT VICTOR, *Sekwencje*, eds. Tadeusz Gacia, Łukasz Libowski, Marta Helena Nowak, Patrice Sicard, Agnieszka Strycharczuk, Adam Wilczyński, and Piotr Wilk (Lublin: Wydawnictwo Academicon, 2023), 30.

⁶ Jerzy PIKULIK, Catholic priest, organist and musicologist, graduate of the Catholic University of Lublin. He was the founder of the chair of musicology at the Academy of Catholic Theology in Warsaw in 1969. He made a significant contribution to the study of Old Polish liturgical music by initiating numerous musicological conferences and symposia. In 1974–1988, he edited the series "Muzyka Religijna w Polsce." His research activities included inventory and repertoire work on Polish mass chants and their forms. His publications include *Indeks sekwencji w polskich rękopisach muzycznych* (Warszawa 1974), *Sekwencje zespołu rękopisów tarnowskich* (Warszawa 1974), *Śpiewy Alleluia de sanctis w polskich rękopisach przedtrydenckich* (Warszawa 1995), *Święty Wojciech w polskiej muzyce średniowiecznej* (Warszawa 1996) and *Polskie graduały średniowieczne* (Warszawa 2001). He was the first to undertake research on the musicalization of the sequence of Adam of Saint Victor in Polish musical manuscripts. See Jerzy MORAWSKI, "Pikulik Jerzy," in *Encyklopedia Muzyczna PWM*, t. 8 (Kraków: Wydawnictwo Zielona Sowa, 2004), 109-110.

1. RESEARCH TO DATE ON ST VICTOR'S ADAM SEQUENCES OCCURRING IN POLAND

In his study, Pikulik listed 13 sequences of Adam from St Victor among the graduals and Polish manuscript both diocesan and monastic transmissions: *Corde, voce pulsa celos, Heri mundus exultavit, Gaude prole, Grecia, Hic sanctus, cuius hodie celebratur sollemnia, Jubilemus Salvatori, Laus erumpat ex affectu, Lux iocunda, lux insignis, Mundi renovatio, Postquam hostem et inferna, Profitentes unitatem, Rex Salomon fecit templum, Salve Mater Salvatoris, Superne matris gaudia*. The most popular in Polish musical manuscripts are two compositions: *Salve Mater Salvatoris* and *Superne matris gaudia*, which each have 16 source transmissions. On the basis of his search, Pikulik also indicates that they occur most frequently in European graduals.⁷

Of particular note is the sequence *Postquam hostem et inferna*. It is found in only one manuscript transmission, the Tarnów graduale ms. 2015. It is interesting to note that our copy uses a melody different from the one suggested by Adam. The author recommended performing the sequence to the melody *Laudes crucis attollamus*, while in the Tarnów graduale it is written to the melody *Veni Sancte Spiritus*.⁸ Based on a search, it can be indicated that the composition is found in several European transmissions.⁹

It is also worth noting the *Corde, voce pulsa celos*, which Adam instructs to be sung to the tune of *Laudes crucis attollamus*, the sequence on the Holy Cross. In our transmissions it is written to an unidentified Dominican melody.¹⁰ Another sequence with a different melodic drawing is also *Jubilemus Salvatori*, which the copyist compiling the Tarnów gradual mentioned above records with the melody *Hodierne lux diei*.¹¹ Some of Adam's pieces from St Victor have the melody *Laudes crucis attollamus*. It is therefore noteworthy that of the thirteen sequences listed by Pikulik in his study, only nine have the original melody attributed to Adam, while the others occur with their own melodic drawing. The author of the study notes that they are of Dominican and South German provenance. Based on an earlier search, it is possible to enumerate as many as nineteen melodies

⁷ See Jerzy PIKULIK, "Sekwencje Adama z St Victor w Paryżu w polskich rękopisach muzycznych," *Archiwa, Biblioteki i Muzea Kościelne* 20 (1970):168-169.

⁸ See PIKULIK, *Sekwencje Adama z St Victor*, 173.

⁹ These include manuscripts: Paris, Bibliothèque de l'Arsenal, ms. 0197, f. 199v; Douai, Bibliothèque municipale, ms. 123, f. 36v; Paris, Bibliothèque nationale, Lat. 1086, f. 59v; Paris, Bibliothèque nationale, lat. 1139, f. 222v; London, British Library, add. 16905, f. 167v; Assisi, Biblioteca Comunale, ms. 695 f. 182v; Bari, Biblioteca Capitolare, ms. (199), f. 175v.

¹⁰ See PIKULIK, *Sekwencje Adama z St Victor*, 169-170.

¹¹ See PIKULIK, *Sekwencje Adama z St Victor*, 171.

with which Adam's texts function in the Polish lands.¹² Pikulik calculates that the sequence transmissions of the author of interest contain a total of 172 melodies quoted.¹³ In Polish sources, the largest number of Adam's tunes from St Victor is contained in the Tarnów manuscript complex including the Marian gradual stored in the Museum in Cieszyn – nine compositions.¹⁴

2. RESULTS OF A CONTEMPORARY SEARCH OF POLISH MANUSCRIPTS

Contemporary interest in the works of Adam of St Victor has again increased. Referring to the most recent works on the creative activity of the composer of interest, a total of 58 works can be determined. On the basis of a search carried out by the author, it is possible to enumerate the following sequences of Adam of St Victor, which appear in Polish source accounts. They are: *Quam dilecta tabernacula*, *Iocundare plebs fidelis*, *Hodiernae lux diei*, *Precursorem summi regis*, *Laudes crucis attollamus*, *Mane prima sabati*. Their absence in the earlier study is due to the fact that Pikulik assumed the number of about 40 sequences of which he was certain of Adam's authorship, citing the results of previous research.¹⁵ Therefore, the earlier study did not include works such as: *Hodierne lux diei*,¹⁶ *Precursorem summi regis*,¹⁷ *Laudes crucis attollamus*.¹⁸ In view of this, the above-mentioned sequences will be described and analysed below.

¹² See PIKULIK, *Sekwencje Adama z St Victor*, 176-177.

¹³ See ADAM OF SAINT VICTOR, *Les proses. Texte et musique. Précédées d'une étude critique par E. Misset, P. Aubry* (Paris: H. Welter, editeur, 1900), 120-159.

¹⁴ See PIKULIK, *Sekwencje Adama z St Victor*, 175.

¹⁵ First of all, J. Pikulik uses the studies contained in: Adam of St Victor, *Les proses*. He also points out that there are studies claiming Adam of St Victor to be the author of more sequences: ADAM VON ST VICTOR, *Sämtliche Sequenzen. Lateinisch-deutsche Ausgabe. Einführung und formgetreue Übertragung von F. Wellner*, Vienna 1937; also uses collections: Clemens BLUME, Guido Maria DREVES et al., *Analecta hymnica medii aevi*, vol. 1-55 (Leipzig: O.R. Reisland, 1886-1922); Ulysse CHEVALIER, *Repertorium hymnologicum*, vols. 1-6 (Louvain: Lefever, 1892-1920).

¹⁶ The sequence was known in the Polish lands. See PIKULIK, *Sekwencje Adama z St Victor*, 168.

¹⁷ The author of an earlier study suggests that the attribution of authorship to this sequence is the aftermath of an error by Benedictines who, when working on a sequencer from the royal chapel in Paris, wrongly attributed authorship to Adam. See PIKULIK, *Sekwencje Adama z St Victor*, 168.

¹⁸ Although the authorship of this sequence is attributed to Adam, Pikulik does not deal with this chant. See ADAM OF SAINT VICTOR, *Les proses*, 189, 260.

2.1. QUAM DILECTA TABERNACULA

This sequence is found in at least one Polish transmission: in the Graduale of Sandomierz.¹⁹ It is intended for the Solemnity of the Consecration of the Church. The melody contained in the Polish transmission is different from that given in the *Graduale Sancti Victoris cum notis* and which is common in most Western manuscripts.²⁰ The melodic drawing contained in the Graduale of Sandomierz is more melismatic and has an ambitus ninth. The composition is based on the Gregorian first tone. The sequence has its origin in the text occurring at the *introit* and *communio*. It is worth noting that the melodic line preserved in the Polish transmission is also found in manuscripts found in Slovakia, which contain this piece.²¹

2.2. IOCUNDARE PLEBS FIDELIS

This sequence is attributed by Adam to the Feast of the Holy Evangelists.²² This is also the annotation we find in most manuscripts recording this composition in Europe.²³ We find the text of the composition in one of the manuscripts held in the University Library in Wrocław.²⁴ It is worth noting that the incipit of the work of interest to us is also recorded in the *Graduale Magnum* of Wrocław.²⁵ Among the list of chants for various feasts, the sequence *Iocundare plebs fidelis* is assigned there to the feast of St Matthew. A similar indication is recorded by the copyists of *the Graduale Sancti Victoris cum notis*.²⁶ The work may therefore show direct influence from French manuscripts.²⁷ In Poland, musicalisation of

¹⁹ See Sandomierz, Archives of the Collegiate and Cathedral Chapter in Sandomierz, ms. 40, f. 125v.

²⁰ *The Graduale Sancti Victoris cum notis* provides a basis of reference relating to the melody of the sequence, as it is associated with the Victorian centre and contains most of Adam's sequence from St Victor. See Paris, Bibliothèque de l'Arsenal, ms. 0197, f. 209r.

²¹ See Bratislava, Štátny archív v Bratislave, EC Lad. 3, f. 214r; Bratislava, Štátny archív v Bratislave, EC Lad. 3 EL 18, f. 362r.

²² See Jean GROSFILLIER, *Les sequences d'Adam de Saint-Victor. Étude littéraire (poétique et rhétorique), textes et traductions, commentaires* (Turnhout: Brepols, 2008).

²³ See incl. Prague, Královská kanonie premonstrátů na Strahově, ms. DA I 5, f. 266v; Paris, Bibliothèque de l'Arsenal, ms. 0135, f. 261r; Paris, Bibliothèque nationale de France, Manuscrits, lat. 904, f. 201v.

²⁴ See Wrocław, University Library of Wrocław, ms. IV Q 81, f. 350r.

²⁵ See Wrocław, University Library of Wrocław ms. B 1714, f. Ir.

²⁶ See Paris, Bibliothèque de l'Arsenal, ms. 0197, f. 234v. It is noteworthy that the melody given in this collection is different from that in most European transmissions.

²⁷ See Jerzy MORAWSKI, *Sekwencje cysterskie w Polsce do połowy XVI wieku* (Warszawa 1969), 68 (typescript in the author's collection).

this sequence is found in the Wiślica graduale,²⁸ as well as in the Cistercian graduale from the Henryków monastery.²⁹ The melody of the piece coincides with most manuscripts found in Europe. It is based on the Gregorian first tone and has an ambitus tenth. There are also changes in the arrangement of the strophes and the text of the sequence in the Wiślica graduale.³⁰

2.3. HODIERNAE LUX DIEI

It is a very popular sequence in Europe. Adam attributes it to the feast of the Blessed Virgin Mary. In Polish sources, it is found in at least three collections: the text itself is recorded in one of the manuscripts of the University Library in Wrocław,³¹ and the musicalisation of this piece has been recorded in a gradual from Sandomierz,³² as well as in a Cistercian gradual from Henryków.³³ The melody from the Polish graduals is based on the melodic drawing of most European transmissions. Based on a comparative analysis with other manuscripts, it can be concluded that the melodic line transmitted by the Polish sources is more melismatic – especially at the end of the strophes. The melody of the sequence is based on the Gregorian first tone, and its ambitus is twelfth. According to Pikulik the melody for this sequence was known in Poland and used for four other texts of Polish provenance.³⁴

2.4. PRAECURSOREM SUMMI

The sequence was intended by Adam for the Feast Day of St John the Baptist. It is not as widespread as the previous ones, and it does not appear in the Polish Cistercian codices.³⁵ Based on a search, it was only possible to extract a transcript of the text of this work.³⁶ Continued exploration of the sources is needed to make a comparative analysis as to whether the melody in the Polish collections coincides with other European transmissions.

²⁸ See Kielce, Library of the Higher Seminary in Kielce, ms. RL 1, f. 232r.

²⁹ See Wrocław, University Library of Wrocław, ms. I F 417, f. 171v.

³⁰ The sixth and seventh stanzas occur in reverse. There are also textual changes in the ninth stanza: *ne sic morte repentina dampnemur cum ipsiis* – sicque ducat ad divina ab imo superius.

³¹ See Wrocław, University Library of Wrocław, ms. IV Q 81, f. 385v.

³² See Sandomierz, Archives of the Collegiate and Cathedral Chapter in Sandomierz, ms. 40, f. 119r.

³³ See Wrocław, University Library of Wrocław, ms. I F 417, f. 168r.

³⁴ See PIKULIK, *Sequences of Adam of St Victor*, 168.

³⁵ See MORAWSKI, *Sekwencje cysterskie w Polsce do połowy XVI wieku*.

³⁶ See Wrocław, University Library of Wrocław, ms. IV Q 81, f. 326r.

2.5. LAUDES CRUCIS ATTOLLAMUS

This is the most popular sequence attributed to Adam of St Victor, handed down by many European sources. It is intended for the feast of the Finding of the Holy Cross. In the Grosfillier catalogue, this composition is included in the supplement.³⁷ It was very widespread in Germany, as confirmed by the codices there. It may have entered the Polish repertoire under the influence of German Cistercian sequencers or directly through French manuscripts unknown to us today.³⁸ In Polish accounts we find this sequence both in Cistercian graduals,³⁹ Benedictine graduals⁴⁰ and those with strong repertoire links to Prague.⁴¹ The melody of this composition is often used in other works of Adam: *Heri mundus exultavit*, *Postquam hostem et interna*, *Profitentes unitatem*, *Corde, voce pulsa caelos*, *Letabundi iubilemus*, *Laus erumpat ex affect*.⁴² The Polish sources of this piece provide us with an analogous, albeit slightly modified, melodic drawing in relation to the model given by the Victorian gradual.⁴³ Some transmissions – including Polish ones – present a different variant already in the incipit.⁴⁴ In addition, Morawski reports that the composition of interest to us is also included in the insert of a manuscript from the late 13th century and is in the Library of the Seminary in Pelplin (ms 42/133).⁴⁵ It should also be mentioned that the beginning of the piece is not preserved in the graduale of the Abbot Mstislav of Tyniec,⁴⁶ while the Cistercian graduale from Henryków contains an error by the copyist, who placed the key on the wrong line.⁴⁷ The sequence uses the tonal material of the seventh Gregorian tone, and its ambitus is the interval of the twelfth.

³⁷ See GROSFILLIER, *Les séquences d'Adam de Saint-Victor*, S I.

³⁸ See MORAWSKI, *Cistercian sequences in Poland up to the mid-16th century*, 67-68.

³⁹ See Wrocław, University Library, ms. I F 417, 151r.

⁴⁰ See Warsaw, National Library, rps. 12722 V, f. 287v.

⁴¹ See Wrocław, University Library, ms. B 1714, f. 253r; Wrocław, University Library, ms. IV Q 81, f. 307v.

⁴² See ADAM OF SAINT VICTOR, *Les proses*, 229-231, 263-264, 271-272, 280-281, 286-289, 305-307.

⁴³ See Paris, Bibliothèque de l'Arsenal, ms. 0197, f. 196v.

⁴⁴ Instead of a minor third *e-g*, there is a quarter *d-g*. Polish renderings are not isolated. A similar version is given, among others, by such manuscripts as Laon, Bibliothèque municipale, ms. 0263, f. 189r; Paris, Bibliothèque de l'Arsenal, ms. 0135, f. 245r.

⁴⁵ See MORAWSKI, *Sekwencje cysterskie w Polsce do połowy XVI wieku*, 93.

⁴⁶ A reading of the sequence is only possible from the end of verse 11 onwards. See Warsaw, National Library, rps. 12722 V, f. 287v-288r.

⁴⁷ To perform the sequence correctly, the key would need to be placed on the first line from the top. See Wrocław, University Library, ms. I F 417, 151r.

2.6. MANE PRIMA

This sequence, together with the earlier one, constitute the most widely distributed works attributed to Adam of St Victor. In the Grosfillier catalogue, this chant – like the preceding one – appears in the supplement.⁴⁸ The author attributes it to St Mary Magdalene's day,⁴⁹ but in both the accounts associated with the Parisian centre of Notre Dame and the monastery of St Victor, this classification is not clear.⁵⁰ There are manuscripts that attribute this composition to the feast of St Mary Magdalene,⁵¹ but the overwhelming number of sources present it as a sequence for the time of Pascha.⁵² Polish accounts give this composition only for the Paschal period: in a Cistercian gradual from the Henryków monastery, the composition is placed with the information: *De Santa Maria tempore paschali*⁵³; three graduals including two Cistercian ones dedicate this piece for the Paschal time⁵⁴; two other graduals (the Wiślica graduale one and the one from Sandomierz) give *Mane prima sabbati* for Easter Sunday.⁵⁵ It can therefore be assumed that in Poland this sequence was performed on the solemnity of the Resurrection itself or (also) during the Easter octave, on successive Sundays of the Paschal period, and also in some Cistercian monasteries on the feast of St Mary Magdalene.⁵⁶ Polish sources present an analogous melody to other European accounts. It uses the tonal material of the Gregorian 1st tone and is in the ambitus ninth.

3. CONTEMPORARY ADAPTATIONS OF THE ADAM SEQUENCE FROM ST VICTOR'S

Church legislation since the Council of Trent has greatly restricted the use of sequences. In the contemporary compositions permitted for liturgical use, there

⁴⁸ See GROSFILLIER, *Les séquences d'Adam de Saint-Victor*, S II.

⁴⁹ See GROSFILLIER, *Les séquences d'Adam de Saint-Victor*, S II.

⁵⁰ See MORAWSKI, *Sekwencje cysterskie w Polsce do połowy XVI wieku*, 65-66.

⁵¹ See Limoges, Bibliothèque municipale, ms. 0002 (17), f. 162v; Paris, Bibliothèque de l' Arsenal, ms. 0135, f. 253v; Paris, Bibliothèque nationale de France, Manuscrits, Lat. 904, f. 211v.

⁵² See Valenciennes, Bibliothèque municipale, ms. 0121, f. 178v; Paris, Bibliothèque de l' Arsenal, ms. 0197, f. 192r; Prague, Národní knihovna České republiky, ms. XXIII A 1, f. 356v.

⁵³ See Wrocław, University Library of Wrocław, ms. I F 417, f. 150r.

⁵⁴ See Wrocław, University Library of Wrocław, ms. I F 414, f. 122v; Wrocław, University Library of Wrocław, ms. I F 416, f. 183v; Wrocław, University Library of Wrocław, ms. B 1714, f. 252r.

⁵⁵ See Sandomierz, Archives of the Collegiate and Cathedral Chapter in Sandomierz, ms. 40, f. 106r; Kielce, Library of the Higher Seminary in Kielce, ms. RL 1, f. 223v.

⁵⁶ See MORAWSKI, *Sekwencje cysterskie w Polsce do połowy XVI wieku*, 258-259, footnote 4; Wrocław, University Library in Wrocław, ms. I F 422, f. 77v.

is no piece by Adam of St Victor. It is known that one of the reasons for the creation of Polish devotional songs was the translated Latin sequences and hymns or their paraphrases. Also, to the melodies heard earlier, the people, wishing to join actively in the singing, created their own texts.⁵⁷ Unfortunately, for the time being we are unable to determine whether any of the Polish chants were based on any of Adam's compositions.

In addition to scholarly reflection on the work of Adam of St Victor, there are also literary translations of his sequences. In 1934 Jadwiga Gamska-Łępicka published the hymns she had translated.⁵⁸ She includes three compositions of interest to the author⁵⁹: *In natale Salvatoris – Gdy się rodzi Zbawca świata; Laudes crucis atollamus – Na cześć Krzyża wznosmy pienia; Qui procedis ab utroque – Ty, którego byt się wstarczyła.*

The texts translated by Jadwiga Gamska-Łępicka have inspired contemporary artists. One of them is Paweł Bębenek.⁶⁰ He wrote his own composition for the translation of the text of Adam's sequence *In natale Salvatoris*.⁶¹ The piece has no references to the original chorale. It is written for four-voice a capella choir, in the key of G major, in bar 3/4. The composition is enclosed in 10 bars and begins with a pre-bar. The drumming approaches the text in an anthemic manner. Subsequent stanzas are stanzas of the song and it does not pair them together, resulting in a single melody throughout the piece. The six-verse stanza is internally divided by the composer into two parts. The melody for the first three verses is the same as for the following verses. There is, however, harmonic differentiation between the parts: the first part ends with an A major chord passing into C major, while the second ends with the usual cadence. The rhythmic is quiet, based primarily on quarter notes and eighth notes, with quarter notes with a dot appearing at four moments and half notes three times. The melody of the song is a sing-song cantilena, dominated by a second-note movement. A quarter interval

⁵⁷ See Hieronim FEICHT, *Polskie średniowiecze*, ed. Zofia Lissa et al. (Kraków: Polskie Wydawnictwo Muzyczne, 1975), 98.

⁵⁸ See Jadwiga GAMSKA-ŁĘPICKA, *Hymny średniowieczne* (Lwów: Filomata, 1934).

⁵⁹ As mentioned at the beginning, Adam of St Victor created a new type of sequence called hymn sequences. Due to their constant rhythm and structure, sequences of this type are often mistaken for hymns.

⁶⁰ Paweł Bębenek – conductor, composer, vocalist, connected with the musical environment of the Dominican Fathers, creator of many church songs, arranger, and his compositions have found their way into such songbooks as *Niepojęta Trójco* and XLI ed. by Fr J. Siedlecki, after: "Paweł Bębenek," *Dominikański Ośrodek Liturgiczny*, accessed October 10, 2024, <https://liturgia.dominikanie.pl/ludzie/pawel-bebenek/>.

⁶¹ See Paweł BĘBENEK, *Canticum novum* (Kraków: Esprit, 2015), p. 32.

appears at four moments (bars: 1, 3, 6, 8). The shape of the melody is undulating. The ambitus of the singing is the interval of the minor second.

For the academic conference “Iubilemus Salvatori.” Around the liturgical poetry of Adam of St Victor,⁶² an adaptation of a Gregorian chant melody was created for the translation of one of the sequences of Adam of St Victor – *Qui procedis ab utroque*.⁶³ The sequence was intended by the composer for Tuesday in the octave of Pentecost.⁶⁴ The adaptation was made by the writer of this article. It retains the drawing of the melodic line, whose sound material is based on the Gregorian I tone. The melody has been adapted to the accents in Polish. The author has preserved the melodies of the individual pairs of stanzas. The sequence has been rhythmised and framed in bar 3/4, and its ambitus is broad and amounts to a twelfth interval.

CONCLUSION

The work of Adam of St Victor, writer and composer, continues to arouse interest among classical scholars, philosophers, theologians, but also musicologists. The best testimony to this is the successive translations of his texts and conferences that deal with Adam’s work in a holistic way. On this basis, it has been possible to discover further sequences, manuscripts and adaptations in which the creative genius of this medieval poet is reflected. Summarising the most recent musical search of Adam’s sequences from St Victor, it is possible to delineate a further six sequences that appear in Polish graduals. These are: *Quam dilecta tabernacula*, *Iocundare plebs Fidelis*, *Hodiernae lux diei*, *Precursorem summi regis*, *Laudes crucis attollamus*, *Mane prima sabati*. The last of these is the most popular in the Polish source accounts. It is transcribed in at least six Graduals. It also appears most frequently in Cistercian sources. Unfortunately, no musical notation of the sequence *Precursorem summi regis* was found during the search. Musicological analysis allows us to conclude that only one of the described sequences (*Quam dilecta tabernacula*) has a changed melody in relation to the French graduals. The others have minor differences from the other transmissions, which mainly relate to the use of transitional notes and the increase in neumatic groups. In the latter condition, a correlation with other transmissions occurring in Bohemia or Slovakia has been noted. It is also worth noting the tonality of the Adam of St Victor pieces. The analysed

⁶² The academic conference “Iubilemus Salvatori.” Around the liturgical poetry of Adam of St Victor took place on 14 June 2024 in the auditorium of the Faculty of Theology of the University of Opole.

⁶³ See Annex.

⁶⁴ See ADAM OF SAINT VICTOR, *Sekwencje*, 131.

sequences mostly use Gregorian I tone material, and one (*Laudes crucis attollamus*) is based on Gregorian VII tone. The failure to find a musicalisation of *Precursorem summi regis* in Polish transmissions shows that the subject is not closed and there is a need for continued exploration of sources. The work of Adam of St Victor can still inspire and provide a point of reference for religious music-making, as can be seen from contemporary adaptations of his compositions.

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MUSICALISATION OF SOME SEQUENCES OF ADAM OF ST VICTOR OCCURRING IN POLAND

Summary

The sequences of Adam of St Victor were dealt with in detail years ago by Jerzy Pikulik. He accepted the number of about 40 sequences that he was certain to be authored by Adam of St Victor. However, through a review of Pikulik's recent articles, we can establish a total of 58 such works of Adam's. Therefore, the purpose of this article is to present the results of a query of Polish manuscript sources and to delineate the successive titles of sequences by Adam of St Victor that occur in Polish lands. We also establish the presence of six other sequences in Polish transmissions: *Quam dilecta tabernacula*, *Iocundare plebs fidelis*, *Hodiernae lux diei*, *Precursorem summi regis*, *Laudes crucis attollamus*, *Mane prima sabati*. In addition, we also subject the above compositions to a musical analysis and indicate contemporary possibilities of creative use of the texts and melodies of the poet and composer of interest.

Keywords: sequence; Adam of St Victor; Gregorian works; Jerzy Pikulik; manuscript sources

MUZYKALIZACJA NIEKTÓRYCH SEKWENCJI ADAMA ZE ŚW. WIKTORA WYSTĘPUJĄCYCH W POLSCE

Streszczenie

Jerzy Pikulik przed laty szczegółowo analizował sekwencje Adama ze św. Wiktora, przyjmując, że około 40 z nich można z dużą pewnością przypisać temu autorowi. Jednak odwołując się do najnowszych badań nad twórczością Adama, obecnie uznaje się, że liczba przypisywanych mu utworów wynosi łącznie 58. Niniejszy artykuł podejmuje problematykę wyników ponownej kwerendy polskich źródeł rękopiśmiennych, mającej na celu identyfikację kolejnych tytułów sekwencji Adama ze św. Wiktora, występujących na ziemiach polskich. Ustalono obecność w polskich przekazach sześciu innych sekwencji: *Quam dilecta tabernacula*, *Iocundare plebs fidelis*, *Hodiernae lux diei*, *Precursorem summi regis*, *Laudes crucis attollamus*, *Mane prima sabati*. W artykule powyższe kompozycje zostały poddane także analizie muzykologicznej, jak również wskazano współczesne możliwości twórczego wykorzystywania tekstów i melodii interesującego nas poety i kompozytora.

Słowa kluczowe: sekwencja; Adam ze św. Wiktora; twórczość gregoriańska; Jerzy Pikulik; źródła rękopiśmienne

APPENDIX I – NOTES OF THE ADAPTATION OF THE SEQUENCE

*QUI PROCEDIS AB***Ty, którego byt się wszczyną**

śl. Adam ze św. Wiktora
tłum. Jadwiga Gamska-Lępicka

Qui procedis ab utroque

muz: Adam ze św. Wiktora
adapt. ks. Dorian Figołuszka

Sekwencja

Oktawa Zesłania Ducha Świętego

Wtorek

1. Ty, któ-re - go byt się wszczy-na i od Oj - ca i od Sy-na, Du-chu Pa - ra -
kli - cie, Uczyń us - ta słów peł-ny - mi, od pło-mie - ni niech się zmie-ni
du-sza ma w za - chwy - cie. 2. Oj-ca, Sy - na mocmi-ło - sna, rów-ny O - bu
w wła-ści-wo-ściach i u - po - dob-nio - ny: Wszędzie je - steś, wszyst-ko grze-jesz,
gwiaz-dy rzą-dzisz, nie-bem chwie-jesz sam nie - po - ru - szo - ny. 3. Światło dro - gie,
świat-ło bło - gie, Cie-bie słu - cha ciem-ność du - cha, Ty ją śmia - ło kru - szysz.
Ty wy-świe-casz z świa-ta wi - ny, Ty i grzech i rdzę prze-wi - ny, zmy-wasz grzesz-nej
du - szy. 4. Ty nam gło - sisz praw-dę swo - ją i wska-zu - jesz szlak po-ko - ju,
spra-wie-dli-we ścież - ki. 5. Ser-ca zdroż-ne zda-ła mi-jasz, lecz na zboż-ne da-ry zsy-łas
mą-dro-ści nie - bie - skiej. 6. Ty od-kry-wasz praw-dę z cie - nia, gdzie prze-by - wasz

trądy-ple-niasz. W Two-jej o - bec - no - ści śpie-waduch u - we-se-lo - ny,
 a su-mie - nie o - czysz - czo - ne, peł-ne jest ra - do - ści. 7. Ty ży-wio - ty
 mo-cen-zmie-niać, Ty przy-da - jesz u - twier - dze - nia sa - kra - men - tom Bo - ga.
 Ty prze - ga - niasz mo - cesz - kod - ne Ty od - pie - rasz wojsko gło - dne pie - kiel - ne go
 wro - ga. 8. Gdy przy - cho - dzisz, ser - ca go - dzisz; gdy zstę - pu - jesz, u - la - tu - je
 czar - nyzwał ob - ło - ków. W świę - tym og - niu duch ro - zo - gnion, lecz nie spa - lasz
 go: wyz - wa - lasz od u - drę - ki mro - ków. 9. Du - sze zdaw - na nie - świa - do - me,
 a u - śpio - ne, po - grą - żo - ne, bu - dzisz, wo - łasz, u - czysz o - ne. U - sta grze - jesz,
 wle - wasz sło - wa ser - ce zno - wu Bo - ga cho - wa, łą - kę Twą zba - wio - ne.
 10. O Ul - że - nie u - ciś - nio - nych! Po - cie - sze - nie u - drę - czo - nych U - ciecz - kobie - do - ty!
 Daj po - gar - dę spraw - czo - wie - cznych, do mi - ło - ści wie - cz - nych rze - czy wznó - szą tę -

