

**The Great Responsories  
of the Divine Office**  
*Aspects of Structure and Transmission*

Inaugural-Dissertation  
zur Erlangung der Doktorwürde  
an der Philosophischen Fakultät I  
(Philosophie und Kunstwissenschaften)  
der Universität Regensburg

Vorgelegt von

**Katherine Eve Helsen**  
aus London, Ontario

Regensburg 2008

*Erstgutachter:* Prof. Dr. David Hiley

*Zweitgutachter:* Prof. Dr. Wolfgang Horn

*Dekan:* Prof. Dr. Bernhard Hofmann

# Table of Contents

<b>ACKNOWLEDGEMENTS .....</b>	<b>7</b>
<b>I THE GREAT RESPONSORIES: HISTORY AND FORM.....</b>	<b>9</b>
A. HISTORY AND LITURGICAL FUNCTION.....	9
B. FORMAL CONSTRUCTION .....	10
a) Musical Style.....	12
C. GREAT RESPONSORIES: PRODUCTS OF ORAL CULTURE.....	16
a) Historical Background .....	16
b) Theories about the Psychology of Learning and Memory .....	18
c) Parallels in Oral Literary Cultures and in Ethnomusicological Studies .....	20
d) The Aims of Medieval Singers.....	22
e) Written Evidence .....	23
f) Theories about the Oral Culture Challenged .....	24
g) Responsories as Products of an Oral Culture .....	25
D. OTHER GENRES OF CHANT .....	27
a) Graduals.....	27
b) Tracts .....	29
c) Offertories .....	30
d) Special Kinds of Responsories.....	32
e) Summary - Other Chant Genres .....	34
E. PREVIOUS ANALYSIS OF THE GREAT RESPONSORIES .....	35
a) Walter Howard Frere, <i>Antiphonale Sarisburiense</i> .....	36
b) Hans-Jorgen Holman, "The Responsoria Prolixa of the Codex Worcester F 160" .....	40
c) Paul F. Cutter, "The Old-Roman Responsories of Mode 2" .....	43
F. AIMS OF PRESENT STUDY .....	45
<b>II PARIS 12044 (SAINT-MAUR-DES-FOSSÉS) .....</b>	<b>47</b>
A. HISTORY OF THE ABBEY OF SAINT-MAUR-DES-FOSSÉS .....	47
B. THE MANUSCRIPT.....	49
C. THE ROLE OF PARIS 12044 IN THE PRESENT ANALYSIS.....	54
<b>III ANALYSIS OF THE GREAT RESPONSORIES IN PARIS 12044 .....</b>	<b>57</b>
A. NOMENCLATURE AND STANDARD PHRASES .....	57
a) Goals and Results of Analysis.....	60
b) The Formal Structure of a Respond .....	61
c) The Responsory "Roadmap" for Each Mode.....	63
d) Standard Elements: Position and Use.....	65
B. INTRA-MODAL VARIANTS, FORMULA VARIANTS AND GENERAL TENDENCIES .....	67
<i>i. Mode 1 .....</i>	<i>67</i>
a) Standard Component Elements .....	68
b) Responsories Grouped according to Common Standard Material .....	82
c) Constructing the Roadmap.....	90
d) Summary.....	96
<i>ii. Mode 2 .....</i>	<i>97</i>
a) Standard Component Elements .....	98
b) Responsories Grouped According to Common Standard Material .....	109
c) Melodic Roadmap for Mode 2 Responsories .....	117
d) Summary.....	121
<i>iii. Mode 3 .....</i>	<i>122</i>
a) Standard Component Elements .....	123
b) Responsories Grouped According to Common Standard Material .....	134

c)	Melodic Roadmap for Mode 3 Responsories .....	141
d)	Summary .....	146
iv.	<i>Mode 4</i> .....	147
a)	Standard Component Material .....	148
b)	Responsories Grouped According to Common Standard Material .....	160
c)	Melodic Roadmap for Mode 4 Responsories .....	165
d)	Summary .....	170
v.	<i>Mode 5</i> .....	170
a)	Standard Component Material .....	171
b)	Responsories Grouped According to Common Standard Material .....	177
c)	Melodic Roadmap for Mode 5 Responsories .....	180
d)	Summary .....	184
vi.	<i>Mode 6</i> .....	184
a)	Standard Component Material .....	185
b)	Responsories Grouped According to Common Standard Material .....	194
c)	Melodic Roadmap for Mode 6 Responsories .....	196
d)	Summary .....	202
vii.	<i>Mode 7</i> .....	202
a)	Standard Component Material .....	204
b)	Responsories Grouped According to Common Standard Material .....	218
c)	Melodic Roadmap for Mode 7 Responsories .....	225
d)	Summary .....	231
viii.	<i>Mode 8</i> .....	231
a)	Standard Component Material .....	233
b)	Responsories Grouped According to Common Standard Material .....	246
c)	Melodic Roadmap for Mode 8 Responsories .....	254
d)	Summary .....	259
C.	THE FUNDAMENTAL PENTATONIC TONALITY .....	260
a)	The Eight-mode System .....	260
b)	The Modal System and Tonal Hierarchy .....	262
D.	INTER-MODAL ANALYSIS: ELEMENT VARIANTS .....	265
a)	Individual Standard Elements Occurring in Several Different Modes .....	267
b)	Pairs of Opening Elements which Cadence on the Same Scale Degree .....	274

<b>IV</b>	<b>STABILITY OF TRADITION: COMPARISON OF THE GREAT RESPONSORIES IN PARIS 12044 WITH OTHER SOURCES .....</b>	<b>277</b>
A.	REPERTORY .....	277
a)	Manuscripts Included in the Comparison .....	278
B.	MANUSCRIPTS CHOSEN FOR THE COMPARISON .....	279
a)	Sarum Antiphoner .....	279
b)	Worcester F. 160 .....	279
c)	Benevento 21 .....	280
d)	Lucca 601 .....	280
e)	Karlsruhe LX .....	281
f)	St. Gallen 390 / 391 .....	282
g)	Utrecht 406 .....	282
h)	Toledo 44.2 .....	283
C.	COMPARATIVE ANALYSIS .....	284
i.	<i>Cadential 'House Styles'</i> .....	284
a)	Sarum Antiphoner .....	284
b)	Worcester F 160 .....	287
c)	Lucca 601 .....	290
d)	Benevento 21 .....	293
e)	St. Gall 390-391 .....	296
f)	Karlsruhe 60 .....	296
g)	Utrecht 406 .....	297
h)	Toledo 44.2 .....	300

i)	Summary.....	301
ii.	<i>Textual Differences</i> .....	302
a)	Sarum Antiphoner .....	302
b)	Worcester F 160.....	305
c)	Lucca 601.....	307
d)	Benevento 21 .....	309
e)	St. Gall 390-391 .....	312
f)	Karlsruhe 60.....	313
g)	Utrecht 406.....	314
h)	Toledo 44.2 .....	316
i)	Summary.....	318
iii.	<i>One Melodic Element Different</i> .....	319
a)	The Sarum Antiphoner .....	320
b)	Worcester F 160.....	326
c)	Lucca 601.....	331
d)	Benevento 21 .....	335
e)	St. Gall 390-391 .....	340
f)	Karlsruhe 60.....	343
g)	Utrecht 406.....	347
h)	Toledo 44.2 .....	350
i)	Responsories which Vary Melodically in One Word or Phrase in Multiple Sources .....	354
j)	Summary.....	359
iv.	<i>Multiple Elements Different</i> .....	362
a)	The Sarum Antiphoner .....	363
b)	Worcester F 160.....	366
c)	Lucca 601.....	370
d)	Benevento 21 .....	374
e)	St. Gall 390-391 .....	377
f)	Karlsruhe 60.....	379
g)	Utrecht 406.....	382
h)	Toledo 44.2 .....	384
i)	Responsories which have Multiple Different Melodic Settings in More than One Source .....	386
j)	Summary.....	388
v.	<i>Melodies Varied Substantially Throughout</i> .....	392
a)	Sarum Antiphoner .....	392
b)	Worcester F 160.....	394
c)	Lucca 601.....	395
d)	Benevento 21 .....	398
e)	St. Gall 390-391 .....	401
f)	Karlsruhe 60.....	401
g)	Utrecht 406.....	402
h)	Toledo 44.2 .....	403
i)	Summary.....	405
vi.	<i>Different Melodies and / or Modes</i> .....	405
a)	Sarum Antiphoner .....	406
b)	Worcester F 160.....	409
c)	Lucca 601.....	410
d)	Benevento 21 .....	412
e)	St. Gall 390-391 .....	416
f)	Karlsruhe 60.....	418
g)	Utrecht 406.....	421
h)	Toledo 44.2 .....	424
i)	Responsories which Differ from Paris 12044 in More than One Source .....	425
j)	Summary.....	446
D.	RESULTS OF COMPARISON.....	447
i.	<i>Statistical Overview</i> .....	447
a)	Textual Differences .....	449
b)	One Melodic Variation .....	450

c)	Two or More Melodic Variations .....	450
d)	Melodically Varied and / or Different Throughout .....	451
e)	Summary .....	453
ii.	<i>Summary of Results</i> .....	<b>454</b>
a)	The Sarum Antiphoner .....	455
b)	Worcester F 160 .....	456
c)	Lucca 601 .....	457
d)	Benevento 21 .....	458
e)	St. Gall 390-391 .....	459
f)	Karlsruhe 60 .....	460
g)	Utrecht 406 .....	461
h)	Toledo 44.2 .....	462
<b>V</b>	<b>INSIGHTS INTO ORAL TRANSMISSION</b> .....	<b>465</b>
A.	THE FUNCTION OF STANDARD ELEMENTS .....	465
a)	In Paris 12044 .....	467
b)	The Function of Standard Elements when Compared in Several Sources .....	472
B.	STANDARD ELEMENTS VS. NON-STANDARD ELEMENTS .....	474
a)	Non-standard Elements in Paris 12044 .....	474
b)	Non-standard Elements in Several Compared Sources .....	479
C.	ELEMENT FUNCTION IN DIFFERENT COMPOSITIONAL LAYERS OF THE REPERTORY .....	480
a)	Paris 12044 - Feasts and Responsory Composition .....	483
b)	Repertory Comparison - Feasts .....	490
D.	SUMMARY OF THE RESULTS OF THE PRESENT STUDY .....	492
E.	POTENTIAL APPLICATIONS FOR DATABASES – FRAGMENTS .....	493
	<b>APPENDIX: CD-ROM INSTRUCTIONS</b> .....	<b>499</b>
	<b>BIBLIOGRAPHY</b> .....	<b>506</b>
	<b>INDEX OF RESPONSORY INCIPITS</b> .....	<b>517</b>

# Acknowledgements

---

First among those who deserve my gratitude is David Hiley. Working under his supervision has been nothing less than a great honour, a fact to which everyone in the academic community will certainly agree. I have benefitted tremendously from his vast knowledge of the field, as well as the time he has invested in encouraging and critiquing this dissertation. I will be forever grateful for his unwavering support, his kindness and, yes, even for his “ruthless” red pen!

Of course, many others also offered me their valuable time and insights. I would like to thank Terence Bailey, who supported my initial interest in this field with good opportunities and advice. During a research visit to Budapest, the eminent scholars László Dobszay and Janka Szendrei were the most generous of hosts; I am grateful to them for several fruitful discussions. I would also like to acknowledge the helpful feedback I received at various times from Barbara Hagg-Huglo, Roman Hankeln, Ike de Loos, Andreas Pfisterer, and Ruth Steiner. Morné Bezuidenhout and Mark Brand (at the University of Cape Town, S.A.) were particularly helpful in providing me with modules for reverse alphabetization used in some of my database tables.

I would also like to thank my colleagues, Robert Klugseder, Klaus Thomayer and Fabian Weber at the Musicological Institute of the University of Regensburg, lead by Wolfgang Horn, for their helpfulness and friendliness. My CANTUS colleagues, especially Debra Lacoste and Andrew Mitchell, have been supportive and I thank them for their friendship. While in Budapest, Gabriella Gilányi and Judit Fehér proved themselves to be not only good musicologists and singers, but excellent ‘tour-guides’ and kind colleagues as well. I thank Mary Berry for her support enabling trips to workshops with the Schola Gregoriana of Cambridge. I would also like to thank several Cantus Planus members for their understanding and advice: Jennifer Bain, Marit Høye, Emma Hornby, Frank Lawrence, Jeremy Llewellyn and Rebecca Maloy. For interesting discussions on broader topics, such as musical modes and statistical analysis, I wish to thank J. Scott Brubacher (composer and friend) and Greg Skidmore (singer, musicologist, friend and brother).

I owe, of course, an inexpressibly large debt to my parents. They have provided the foundation of constant encouragement which underlies anything I have ever achieved. I am specifically grateful for the time and effort they took to read over the first drafts of each section of this dissertation. Thank you, Bill (and Judy) and Patricia (and Peter).

Finally, I dedicate this dissertation, with thanks and love, to my husband, Simon. Without his unwavering support, it never could have been completed. I am also grateful to him, on a more practical level, for having invested a lot of time in the final procedures involved in formatting this thesis. On a less practical level: Simon, “you make it all worth it” too.

(And I might just be remiss if I didn’t thank our two cats, Caesar and Cleopatra, who contributed their company and constructive ‘critter-cism’.)



# I The Great Responsories: History and Form

---

## A. *History and Liturgical Function*

The earliest use of the term *responsorium* is found in 4th-century accounts of responsorial psalm singing, where a cantor singing psalm verses would be answered by the congregation singing a refrain or response. A Spanish pilgrim, Etheria (or Egeria) who visited Jerusalem between 385 and 388, mentions responsorial psalm singing, *psalmi responsorii*, in her description of the daily Offices<sup>1</sup>. St. Basil (329? - 379), St. Athanasius (296? - 373), St. Ambrose (340 - 397) and St. Augustine (354 - 430) also make reference to this congregational response during psalm-singing<sup>2</sup>. Most sources imply that this took place in a cathedral setting, and that the entire psalm was recited responsorially. It is not clear, however, whether the people were expected to respond after every verse or sing psalm verses alternately with the cantor.

How this ancient practice became the specific liturgical genre known today as *responsorium prolixum* (Great Responsory) is not well understood. Huckle suggests that between about 400 and 500, the singing of a complete psalm was reduced to only one verse and the congregation was replaced by a choir.<sup>3</sup> In the Rule of St. Benedict, completed in 528, the responsory is an independent genre of chant with a specific purpose in the liturgy.<sup>4</sup> According to Benedict, responsories should be sung in the Night Office after each of three Lessons, the third of which should be followed by the doxology. Benedict's instructions make it clear that the practice of dividing Matins into Nocturns was already common at this time, although the word "Nocturn" (*nocturna, nocturni, nocturna horae*, etc.) at this time referred only to the Night Office in general. Later, the term "nocturn" came to mean the cycle of antiphons, psalms, responsories and lessons which is repeated three times during festal Matins. While the secular cursus has three responsories per Nocturn, giving a total of nine, the monastic cursus has four, meaning there are twelve responsories sung in the entire office. Additional responsories are sometimes found at the end of a series, intended to be sung on special feast days or to provide for repertory to be sung throughout the week.<sup>5</sup> As new feasts were added to the liturgy, the responsory repertory continued to grow, setting texts from an increasing variety of sources. Thus, the number of responsories found in the oldest sources is doubled in later manuscripts. Where the late 10<sup>th</sup>-century or early 11<sup>th</sup>-century Antiphoner known as the *Hartker Antiphoner* (St. Gall 390 / 391) contains only 600 responsories, later sources have twice this many. Paris 12044, the 12th-century Antiphoner from St. Maur-des-Fossés upon which the present study is based, has over 950 responsories.

Usually, the liturgical function of a responsory, as set out in Benedict's Rule, is to reflect on, or *respond* to, the lesson it follows, its text is of great importance. Responsory

---

<sup>1</sup> Holman, *The Responsoria Prolixa of the Codex Worcester F 160* 1961, 15

<sup>2</sup> Cutter and Maiani, *Responsory* 2001, 221-228

<sup>3</sup> Huckle, *Das Responsorium* 1973, 155

<sup>4</sup> The author thanks Barbara Hagg-Huglo for pointing out that there is some question as to the year Benedict completed his Rule.

<sup>5</sup> Steiner, *The Responsories and Prosa for St. Stephen's Day at Salisbury* 1970, 162-182

texts come from three main sources: the Psalms, the rest of the Bible, and non-biblical writings, such as poetry, sermons and accounts of the lives of saints. Because of their probable origins as responsorial psalms, responsories with psalmic texts are considered the oldest "layer" of the repertory.<sup>6</sup> They are found above all in three places in the liturgical year: on the Sundays after Epiphany accompanying Lessons from the letters of Paul, on all Lenten Sundays (except the first) along with readings from Jeremiah and the Heptateuch, and on the fourth and fifth Sundays after Easter, paired with Lessons from the New Testament. While these responsories with psalmic texts are obviously not drawn from the same books of the Bible as the lessons, they are usually thematically linked.

Responsories set to non-psalmic, biblical texts make up the majority of the core repertory. In Advent, responsory texts are taken from Isaiah, Jeremiah, Baruch, Daniel, Micah and Zechariah, with Isaiah as the source for their lessons. During Lent, both lessons and responsory texts are drawn from the Heptateuch. In Passiontide, the responsories are based on texts from Jeremiah, Job and Wisdom where their lessons draw almost exclusively upon Jeremiah. At Easter, responsories use texts from Revelations, Proverbs, Ecclesiastes, the Song of Songs and Deuteronomy and are matched with Lessons from Acts, Epistles and Revelations. Finally, the responsories and Lessons for the period after Pentecost draw their texts from Kings, Wisdom, Job, Tobit, Judith, Esther, Ezra and Maccabees. During this time, the lessons and responsories build liturgical sets which are drawn exclusively out of one of these books at a time. These sets of responsories are then referred to by the book from which they come (i.e.: "From Kings", "From Judith", etc.) and are often referred to as the "summer Histories".

Responsories whose texts do not come from the Bible are thought to constitute a later "layer". Responsories created for use on a particular saint's feast are often based on accounts in the saint's *Vita*, from which the Lessons are also read. In rhymed Offices of the later Middle Ages, responsory texts are composed with regular rhyme and metre.

## B. Formal Construction

Great Responsories are made up of two parts: the respond and the verse. The earliest description of how a Great Responsory was performed comes to us from Amalarius of Metz, writing in approximately 830. He compared the Roman practice of responsory singing with the Frankish tradition. In Rome, the respond part was sung through in its entirety by the cantor, and then repeated by the choir. Then followed the verse which was sung by the cantor alone. Then the choir repeated the respond again before the cantor sang the Doxology to the same melody as the verse. Then the choir sang only the second half of the respond, called the *repetenda*, before the cantor repeated the entire respond. The choir would finish the responsory by singing the respond a final time. This structure might be expressed thus:

$$R^{ca} - R^{ch} - V^{ca} - R^{ch} - D^{ca} - R^{ch} / 2 - R^{ca} - R^{ch}$$

The Roman and Frankish singing of the Great Responsories differed in several ways. First, Amalarius notes in his comparison that while the Romans sing the entire respond after

---

<sup>6</sup> Maiani, *The Responsory-Communions: Toward a Chronology of Selected Proper Chants* 1996

the verse, only the *repentenda* is sung in France. This makes it necessary to begin the *repetenda* in a place that makes sense with the text of the verse: "*Ideo necesse est ut hos versus quaeramus, quorum sensus cum mediis responsiorum conveniat, ut fiat unus sensus ex verbis responsorii et verbis versus.*"<sup>7</sup> [It is necessary to find those verses whose sense fits with the middle of the respond, so that the words of the respond and the words of the verse have one meaning.] Evidently, however, this was not an easy task, as many Great Responsories have verses which do not make a smooth transition back to the *repentenda*.

The second difference Amalarius mentions is that Frankish tradition had collapsed the repeated statement of the respond at the beginning of the responsory into only one statement which the cantor would intone and the choir would continue through to the verse. The 12th-century Roman Antiphoner (*I-Rvat S Pietro B79*) shows that Rome maintained its fuller version of responsory performance for the major feasts, instructing the choir to sing the entire respond after the verse and doxology. However, this manuscript also makes it clear that the Roman singers had adopted the Frankish tradition for the first time the respond was sung in the responsory; now a cantor is instructed to intone a single statement which is then joined by the choir.<sup>8</sup>

Amalarius' description also mentions that the Doxology, a traditional part of the responsory in the Frankish tradition, was a relatively new addition to the Roman way of singing. Generally, the Doxology was only added to the last responsory of each Nocturn, in accordance with Benedict's Rule.

Amalarius also mentions that responsories can have several verses. One early manuscript which bears witness to this is the *Hartker Antiphoner*, which includes two responsories with multiple verses: *Aspiciens a longe* with three, and *Libera me* with five. These two responsories exceptionally maintain their multiple verses throughout the Middle Ages but it is assumed that most responsorial singing would have been abbreviated to one verse only to expedite the service during the early standardization of the Office.<sup>9</sup> The only exception to this was *Aspiciens a longe*, since it is the first Great Responsory at Matins of the First Sunday of Advent and therefore important as the first responsory of the liturgical year. Even in this responsory, however, we see evidence of compositional thrift. Since there are three verses, there are also three, successively *shorter Repentendae* sections. The text of *Aspiciens a longe* is a composite of verses from psalms 48, 79 and 23 and therefore considered to be a member of the oldest "layer" of responsories. The other responsory, *Libera me*, has a non-Biblical text and is considered to be comparatively "young".<sup>10</sup> It is found in the Office for the Dead, generally as one of the last responsories in the final Nocturn. The manuscript used as the basis for the present study's analysis and comparisons, Paris 12044, rarely includes more than one verse for any responsory.<sup>11</sup>

<sup>7</sup> *Liber de ordine antiphonarii, Prologus*, 12 as cited in Hucke and Hiley, *Responsorium* 1998, col. 180

<sup>8</sup> Cutter and Maiani, *Responsory* 2001, 221-222

<sup>9</sup> Wagner and Wyatt 1895 (2nd edition 1901, trans. 1907; 3rd edition 1911), 214

<sup>10</sup> Hucke, *Das Responsorium* 1973, 160

<sup>11</sup> Paris 12044 contains five responsories from the Commune which have more than one verse. There are three verses for *Qui sunt isti qui ut nubes* (cao6289; Comm. Apostolorum), *Sancte Maure Christi* (cao7580; Comm. unius Conf.) and *O veneranda martyrum gloriosa* (cao7300; Comm. plur. Mart.) and two for *Verbera carnificum non* (cao7836; Comm. plur. Mart.) and *Agmina sacra angelorum* (cao6063; Comm. unius Conf.).

Amalarius' reports concerning responsory performance practice in Rome and France cannot be said to describe traditions already standardized at the time. Medieval manuscripts attest to a variety of ways a responsory could have been sung, depending on the significance of the Feast, the local tradition or its position in the Office. For example, the 12-century Roman antiphoner S Pietro B79 shows that singers were expected to perform the complete respond after the verses and doxology at important times of the liturgical year, such as the first three Sundays of Advent, Epiphany, Easter, Ascension and St Peter and St Paul.<sup>12</sup> However, in general, all responsories in each Nocturn, except the last, are sung: choral respond (intoned by cantor) - solo verse - choral *repetenda*. The last responsory in each Nocturn adds the doxology (usually only the first half), thus the order becomes: choral respond - solo verse - choral *repetenda* - solo doxology - choral *repetenda*.

### a) *Musical Style*

Although responsories were sung in all the major branches of Western plainchant,<sup>13</sup> this study is restricted to the Gregorian tradition. The musical setting of the verse part of the responsory owes much to its ancestry in responsorial psalm singing. Just as simple office psalms are sung to one of eight binary, standard tones, responsory verses are sung to one of eight verse tones, depending on the mode of the entire chant. These tones are described by Frere as "the most elaborate form of [psalm-]tones"<sup>14</sup> in that they also have a binary structure, with each half consisting of an intonation, recitation and cadence. Since the greater part of the responsory repertory uses these verse tones, one of the easiest ways to identify a responsory's mode is to look at the tone used for the verse. In the later Middle Ages, what Frere refers to as the "decadent period"<sup>15</sup>, verses were sometimes sung to original musical settings. Generally, those responsories with long-established or "standard" verse tones belong to an older "layer" of the repertory than those with newly composed verses.

Responsories are not divided equally among the modes. In the *Hartker Antiphoner*, 42 % of all responsories are found in the *tetrardus* modes (mode 7: 20 %; mode 8: 22 %) while only 10 % are found in the *tritius* modes (mode 5: 6 %; mode 6: 4 %). The *protus* and *deuterus* modes have a more equal percentage of the repertory (mode 1: 14 %; mode 2: 12 %; mode 3: 10 % and mode 4: 12 %). Later sources display almost the same distribution. In the 12th-century Paris 12044, the Great Responsories are assigned as shown in Table 1 below:

<sup>12</sup> Cutter and Maiani, *Responsory* 2001, 222

<sup>13</sup> Some of these types are: Ambrosian, Beneventan, Mozarabic, Old Roman and Gregorian.

<sup>14</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 3

<sup>15</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 4

Mode Assignment	Percentage of Responsories
1	22 %
2	14 %
3	7 %
4	12 %
5	5 %
6	5 %
7	17 %
8	17 %

**Table 1: Responsory distribution according to mode**

In this source, the number of responsories assigned to mode 1 has risen remarkably from Hartker's 14 %, so that the *tetardus* modes and the *protus* modes are almost equal in the number of responsories they are assigned. The reasons why responsories are not divided more equally among the eight modes will be discussed in Chapter III Analysis of the Great Responsories in Paris 12044.

Although the modal distribution remains relatively constant from one manuscript to another, it is important to note that not all sources assign a given chant to the same mode. This may be because the responsory's text has been set to a different melody, or because the range was ambiguous enough to cause discrepancies in assigning it the appropriate verse tone. In Ike de Loos' recent paper, "Modes and Melodies in the Great Responsories"<sup>16</sup>, 43 responsories in Advent and Christmastide, Lent, Eastertide, Historia, Per annum, Marian feasts, Apostles, and female and male saints and the Holy Cross are found assigned to four or more different modes in the CANTUS internet database.<sup>17</sup>

The first part of the responsory, the respond, is not set to a standard tone. Melodies sometimes maintain the range of a fifth or sixth, making it difficult to decide between the authentic mode and its plagal partner in modal assignments. The text declamation is generally not as syllabic as that in many antiphons, nor is it as melismatic as the typical gradual of the Mass. When a melisma does appear, it is most often found in the last phrase of the respond, just preceding the final cadence. Responds can usually be seen as either psalmodic (two-part) or song-like (three-part), with tonally strong cadences at the end of each phrase defining this structure.<sup>18</sup>

Respond melodies fall under three categories: 1. Adaptation of a text to a standard melody, 2. formulaic melody or, 3. freely composed melody. Most previous studies on

<sup>16</sup> Loos, Modes and Melodies: An Investigation into the Great Responsories of the Gregorian and Old Roman Chant Repertories read by Ike de Loos at the *Antiphonaria* workshop, Regensburg, September, 2006.

<sup>17</sup> CANTUS lists chants in over 100 Gregorian manuscripts: <http://publish.uwo.ca/~cantus/>

<sup>18</sup> Pfisterer, Skizzen zu einer gregorianischen Formenlehre 2006, 158

responsories have concentrated on those which fall into the first category, while also noting that the large majority of responds fall into the second category. As Frere puts it, "the art of responsorial composition is, to a very large extent, the art of adapting the different clauses of a liturgical text to different well-defined but plastic and adaptable musical phrases."<sup>19</sup> Most of the responds which do not employ these "well-defined but plastic and adaptable musical phrases" were composed in the later Middle Ages, often paired with freely composed verses. Since many of the musical gestures which occur time and again in respond melodies are not self-sufficient musical 'phrases' in and of themselves, this study has chosen to refer to them as melodic 'elements'.

Standard melodies which have many different texts adapted to them are found in three modes: 2, 7 and 8. The standard mode 2 melody is most often used as an example of this phenomenon.<sup>20</sup> It is made up of six clearly defined "standard melodic phrases" which follow in a specific order. A special feature of this particular melody type is that its fourth "standard phrase" ("C" in Frere's labelling system<sup>21</sup>) is identical to the last half of the mode 2 verse tone. "C" is the last phrase before the *Repetenda*. This means that a smooth and self-referential transition can be made between the end of the verse and the *Repetenda*. Although Frere identifies three more melody types in mode 2, these are not as clearly defined as the main melody, and responsories within the type share only a similar beginning.

The other modes with standard melodies, modes 7 and 8, have several melodies each, and consequently, fewer responds belong to each type. Holman<sup>22</sup> identifies a main melody type in mode 7 to which eleven responsories in *Codex Worcester F 160* are assigned (out of 155 in that mode). Several other responsories are set to variations of this melody type. By contrast, Frere describes ten melody types in this mode, but again several of these "types" are made up of only two or three responds which begin the same way, but do not continue using the same phrases in the same order throughout the chant.

Mode 8, while including more responsories than any other mode, does not have one main melody type to which all chants gravitate, but rather several well-defined groups which seem to be related to each other. Apel identifies four main groups of melodies and asserts that the groups differ from one another at specific points, where one standard phrase has been substituted for another.<sup>23</sup> Holman finds six inter-related melody types in the *Worcester F 160* mode 8 responds, while Frere finds eight. Although there is no *one* typical melody for mode 8 responds, the fact that all of the melodies are related to each other through various "standard phrase" substitutions leads to a key observation about the melodic structure of responds: phrases which come together in a certain order to make up a typical melody can also be used independently from one another and in different progressions, to create "new"

---

<sup>19</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 5

<sup>20</sup> P. Wagner, *Einführung in die gregorianischen Melodien*, 3 vols. III - Gregorianische Formenlehre 1921, 336 reports that more than two-thirds (approx. 80) of the responsories of mode 2 follow this type, while Frere says that forty responsories in the *Sarum Antiphonal*, *Lucca 601* and *Hartker* follow this type (about one-third). Holman, in his dissertation: "The Responsoria Prolixa of the *Codex Worcester F 160*", also disputes Wagner's numbers, finding 42 responsories in his source which belong to this one melody type.

<sup>21</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 6

<sup>22</sup> Holman, *The Responsoria Prolixa of the Codex Worcester F 160* 1961

<sup>23</sup> Apel 1958, 337

responds, out of "old" material. Responds which are made up of an independent selection of standard phrases arranged in an individual order are sometimes termed "centonate" responds.

The Latin word 'cento' means 'patchwork', often used in Roman times to describe an item of clothing made out of several pieces of cloth sewn together.<sup>24</sup> This term can be indisputably applied to a responsory's text, which often adapts disparate Biblical passages, lessons and other texts to be sung seamlessly as one chant. However, it cannot be said that *musical* centonization takes place in responsories in quite the same way as it occurs in texts. 'Centonate' responds are not composed by simply stringing standard phrases together like beads on a thread. Rather, the choice of musical phrase and its place in the respond is determined by the mode and the length and natural divisions of the text to be set. Leo Treitler<sup>25</sup> suggests that the singer, already knowing how a respond in a certain mode *should* sound, would set the text to an appropriate group of standard phrases belonging to that mode, in an order that would fit within the overall structure of the chant. This kind of oral composition, or composing while performing, requires that the constraints, expectations and conventions of the genre are well understood. Standard phrases, as they are found in centonate responds, should be seen as the elements used by the singers to consistently reconstruct the responsory repertory during the centuries before written music and not as inert, self-contained units to be strung, one after another, along the text of a respond.

'Centonate', or formulaic responds are not found in equal numbers throughout all modes, but the contrasting proportions are not as striking as those in the general modal comparison of responsories. In Paris 12044 the modes which have the *least* responsories still has a higher proportional use of standard phrases relative to the total number of phrases than one might expect. In mode 5, 43 % of the musical material is 'standard' (that is, occurring five times or more,) and in mode 6, 35 % of responsory composition is comprised of standard material. Comparing these figures with those of mode 1, where the *most* responsories are found, we find that 61 % of melodic material is used five times or more. A detailed examination of the responds in each mode will be undertaken in Chapter III .

The final category of musical style found in responds is the freely composed melody. These responds do not make use of standard phrases, and are therefore generally held to be among the youngest in the genre. In contrast to the ancient process of oral composition, which used standard phrases in combination with the knowledge and memory of the singer, *original* melodies were generally only sustainable after musical notation had been introduced. In the core repertory, freely composed responds are rare. While Frere devotes several pages to them in his study, only thirty responsories are actually mentioned by name<sup>26</sup>. Apel identifies fourteen responsories as being freely composed, and notes that modes 1 and 7 are the most likely sources for original melodies.<sup>27</sup> The Worcester codex contains 48 responsories made of new material, with mode 8 containing the most (fourteen responds).<sup>28</sup> Freely composed responds most often appear, as one might expect, in the

---

<sup>24</sup> Hiley, *Western Plainchant: a Handbook* 1993, 74

<sup>25</sup> Treitler, *With Voice and Pen: Coming to Know Medieval Song and How It Was Made* 2003, 197

<sup>26</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 58 ff

<sup>27</sup> Apel 1958, 341

<sup>28</sup> Holman, *The Responsoria Prolixa of the Codex Worcester F 160* 1961, 297 ff

newer Feasts during the liturgical year, such as Corpus Christi<sup>29</sup>, as well as in newly composed offices for saints during the late Middle Ages. The range of these melodies tends to be wider, often extending over an octave, and they are generally marked by wide leaps and scalar passages, as well as a more melismatic character.

## C. *Great Responsories: Products of Oral Culture*

This section sets out the main theories to date about oral composition and transmission and proposes that it is appropriate to examine the responsory repertory from this angle. The earliest notated sources on which melodic analysis can be based come from the 9<sup>th</sup> and 10<sup>th</sup> centuries. The composition and performance of music before this time raise several questions. Did notated exemplars exist earlier, for example during the liturgical reforms in Francia from the middle of the 8<sup>th</sup> century, to be lost subsequently? For how long a period were singers' memories the only way to preserve the Gregorian repertory? Scholars have advanced various theories about chant as a product of an oral culture. (Because of constraints of time and space, these theories will be outlined only briefly; the interested reader will find a more complete discussion of this topic in works cited here.) Paradoxically, evidence for theories about music *without* notation must be found in *notated* sources. It is argued here that the Great Responsories are good examples of chant which originated in an oral musical culture, because they are highly formulaic.

### a) *Historical Background*

The history of the spread of Gregorian chant throughout Western Europe begins with Pepin the Short, Charlemagne's father, and his decision to supplant Gallican rites with Roman usage throughout his realm.<sup>30</sup> In 752-3, during a visit from Pope Stephen II to Gaul, Pepin began the process of replacing the Gallican liturgy with the Roman rite, joining the pope in his efforts to liturgically unify his realm. Bishop Chrodegang of Metz was sent to Rome in 753 to learn the Roman usage and establish it at the cathedral of Metz upon his return. In 760, Pepin requested and received a gradual and an antiphoner from Pope Paul I. It is unclear whether these manuscripts, presumably important aids in Frankish efforts to adopt the Roman rite, included any sort of musical notation. During Charlemagne's reign (768-814), several decrees were issued to continue the process of establishing Roman chant and to avoid its 'corruption' by Frankish singers, which might be interpreted today as an indication that there was some danger of this.

Charlemagne's warnings are not the only evidence that the musical transition was a difficult period for the Frankish singers. Ten years after the end of Charlemagne's rule, the abbot Wala of Corbie received a copy of a Roman antiphoner revised by Pope Hadrian (772-95). Amalarius of Metz, hoping to be able to study something similar on a visit to Rome some time later, was referred by Pope Gregory IV to the antiphoner in Corbie, because Rome had none to spare. Upon comparing the chants in this Roman antiphoner with the way he knew the liturgy as it was sung in Metz, Amalarius was surprised to find significant differences between the two: "God knows whether the Romans are in error; or whether our masters have erred, who boast of having learned the Gospel Antiphons from the masters of

---

<sup>29</sup> Apel 1958, 341

<sup>30</sup> Willi Apel outlines the events connected with this process: Apel 1958, 341

the Roman Church; or whether the Romans have omitted them because of carelessness and negligence; or whether they have never sung them."<sup>31</sup> Another well-known illustration of the confusion and questionable success of transmission is the pair of conflicting accounts written by John the Deacon (from Rome) and the anonymous author of the 'Life of Charlemagne' (at St. Gall - possibly Notker Balbulus). From the Roman perspective, John the Deacon writes that the Franks and Gauls were incapable of preserving the chant without adding elements of their own to the Gregorian melodies, making mention of their "barbarian savageness" and vocal inflexibility.<sup>32</sup> The Roman teachers believed the Frankish singers were at fault for not having the skill to perform the chant the way it had been taught to them. For the Frankish singers, on the other hand, it was the Romans who were in the wrong, having deliberately taught them the Roman chant incorrectly: "Charlemagne, deploring the widespread variety of the chanted liturgy, got some experienced singers from Pope Stephen. Like the twelve apostles they were sent from Rome to all the provinces north of the Alps. Just as the Greeks and Romans were carping spitefully at the glory of the Franks, these clerics planned to vary their teachings so that neither the unity nor the consonance of the chant would spread in a kingdom or province other than its own. Received with honour, they were sent to the most important cities where each of them taught as badly as he could..."<sup>33</sup> Whatever the truth may be, it is clear that the transmission of Roman chant to the Franks took place with equal amounts of effort and frustration.

Considering the sheer size of the Gregorian chant repertory, there is little wonder that the process of transmission was difficult. Karp estimates that the late 9<sup>th</sup>- and early 10<sup>th</sup>-century singer would have had to learn a repertory of over 2,500 chants, totaling about 75 or 80 hours of music.<sup>34</sup> In the first half of the 20<sup>th</sup> century, chant scholars assumed that Gregorian chant had always been composed and performed as a written repertory, in the light of its canonic status. However, no Urtext or exemplar with notation could be found, leading Leo Treitler and Helmut Hucke to conclude that the repertory might have had its origins in an *oral* culture. In an article entitled 'Towards a New Historical View of Gregorian Chant', Hucke proposed that there *was no* notated source from which the Franks could copy the Roman chant during its period of transmission.<sup>35</sup> "What is more," Hucke writes, "it seems that chants provided for new feasts introduced in the second half of the eighth century were not entirely new, but were adaptations of existing melodies to new texts. Specific melodic tradition therefore seems to go back to that time even without evidence of written tradition."<sup>36</sup> This theory, that the oldest Gregorian chants are products of an oral culture, is sometimes termed the "New Historical View" with reference to the title of Hucke's article. Leo Treitler's

<sup>31</sup> Amalarius of Metz, *Liber de ordine antiphonarii*, ed. Hanssens, III, 99, cited in (Apel 1958, 79)

<sup>32</sup> John the Deacon, *Sancti Gregorii magnii vita*, in (Migne 1849 (reprint 1977), 90 ff): "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 tonitrius altisone perstreptentia, susceptae **modulationis dulcedinem proprie non resultant, quia bibuli gutteris 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."

<sup>33</sup> *De gestis Karoli imperatoris*, in *Monumenta Germaniae Historica SS. I*. See *Liber primus* 743f. Summary and paraphrase by Van Dijk, "Papal Schola," 27, cited in Karp 1998, 32

<sup>34</sup> Karp 1998, 2

<sup>35</sup> Hucke, *Towards a New Historical View of Gregorian Chant* 1980, 437-467

<sup>36</sup> Hucke, *Towards a New Historical View of Gregorian Chant* 1980, 465

many articles, supporting and refining this idea, take a more interdisciplinary view, strengthening the argument for chant's unwritten origins. As a result of this work, most scholars now agree that the Franks relied on their memories to ensure that the new, Roman chant melodies were performed correctly. Most scholars believe the first neumes appeared in the mid-9<sup>th</sup> century, implying that not only the transmission but also the subsequent preservation of the Roman rite went on for about a century in Gaul without notation. What László Dobszay refers to as the "Mystery of the Gregorianum" can be rephrased as the question: How might it have been possible to fix melodies into versions which could be accurately propagated over a wide geographical region without musical notation?<sup>37</sup> The solution to this mystery has been approached from various angles including music psychology, ethnomusicology, history and musical analysis. The present study focuses on the Great Responsory repertory, searching for musical clues about its creation and transmission in the oral culture outlined above. The composition and transmission of most of the responsory repertory can be explained by the different theories about oral cultures.

### b) *Theories about the Psychology of Learning and Memory*

There is no question but that memory played a significant role in medieval education. First, however, it is important to draw attention to the fact that the modern idea of 'memory' may not describe the experience of medieval people. In *A Book of Memory*, Mary Carruthers warns that medieval memory and modern "memorization" should not be conflated.<sup>38</sup> According to medieval writers, committing something to memory was the process of absorbing and organizing information so that it might be used later as the foundation for some kind of performance. Contrary to Theodore Karp's suggestion that "efforts at accurate rote memorization"<sup>39</sup> were responsible for the maintenance of the chant corpus before notation, Carruthers sees the process of medieval memorization as the ability to perceive the item to be committed to memory as the sum of many parts, and the skill to parse and integrate these parts in a way that would enable fluent and reliable recall. This capacity is not, of course, limited to *medieval* learning. However, the explicitness of mnemonic instruction and the great feats of recall attested to by medieval writers, as detailed by Carruthers, indicate that memory played a more central role in learning than it does today.

Leo Treitler's article on the subject of oral transmission, 'Homer and Gregory: The Transmission of Epic Poetry and Plainchant',<sup>40</sup> sets out some psychological theories concerning the function of the human memory. Chief among these is Frederic C. Bartlett's idea that memory is not so much reproduction as reconstruction.<sup>41</sup> Bartlett asserts that human memory depends on the ability to organize the salient features of the item to be recalled into schemata consistent with one's overall perception. The act of remembering is the act of mentally re-constructing the organization of those salient features. When

---

<sup>37</sup> László Dobszay, 'The Mystery of the Gregorianum' in *Musica antiqua Europae orientalis* (Bydgoszcz, 1994), 483-7, cited in Treitler, *With Voice and Pen: Coming to Know Medieval Song and How It Was Made* 2003, 40-41

<sup>38</sup> Carruthers 1990

<sup>39</sup> Karp 1998, 35

<sup>40</sup> Treitler, *With Voice and Pen: Coming to Know Medieval Song and How It Was Made* 2003, 131-185

<sup>41</sup> Frederic C. Bartlett, *Remembering: A Study in Experimental and Social Psychology* (Cambridge, 1932) cited in Treitler, *With Voice and Pen: Coming to Know Medieval Song and How It Was Made* 2003, 159-160

something does *not* fit into the existing mental schemata (or has not been parsed and organized in such a way that it can fit), it will be (erroneously) reconstructed in such a way that it *does* fit or it will be eliminated. Treitler sums up Barlett's theory thus: "Remembering and imaginative construction are on a single continuum. They differ from one another in degree, but not in kind."<sup>42</sup> This reconstructive process according to predetermined perception leads, according to Barlett, to stereotyping, although the structure and individual features tend to remain consistent during recall. For example, in reciting a narrative, focusing on beginnings and endings enables more accurate recall. The *position* of an item affects the accuracy with which it may be recalled.

Not only does consistent recall depend on proper parsing and mental organization of information, but there must be *order* to this organization. David Rubin states: "Recall of a piece in an oral tradition is serial... Thus what is sung cues what remains to be sung and the various cues that unfold as the song is sung help distinguish an item from all others in memory."<sup>43</sup> The importance of serial recall is outlined in a recent study by Nowacki on the positioning of different allomorphic<sup>44</sup> variants of recognizable types of antiphons in the Old Roman tradition, found in sections throughout the church year.<sup>45</sup> In a more familiar context, the importance of serial recall is understood by anyone who has been asked to repeat a mid-section of a memorized poem or song and found he / she had to return to the beginning to arrive at the passage in question.

Karp has cautioned that not all cognitive psychology should be automatically applied to musicological questions.<sup>46</sup> An experiment conducted in the 20<sup>th</sup> century investigating how one person might recall a non-musical text does not necessarily reflect the situation in early medieval Europe, where isolated groups of monks performed different musical liturgies every day. However, Karp does cite a recent study on the recall of lyrics from Beatles songs which might be a more accurate parallel.<sup>47</sup> Researchers noted that subjects understood the request to recall a *song* as a request for *verbatim* recall, which was not the case when requested to recall a non-musical text. They also noted the difference in learning conditions when working with Beatles songs as opposed to texts chosen for the purpose of the experiment; the subjects had learned the Beatles songs through years of repeated exposure instead of in one concentrated burst. Both of these factors led to much more accurate recall of the Beatles lyrics than non-musical texts. Karp understands the extra constraints on a text set to music, such as rhyming schemes and syllable patterns, as an *aid* to memory instead of an additional *load* on it, and wonders if it is possible to define a series of such constraints which might have affected the early oral performance of chant.

Theories about mnemonic aids in studies from the area of psychology and historical views on medieval memorization reveal that successful recall depends on several factors. First, the material must be broken down mentally into smaller elements. This is accomplished through an understanding of form, individual features, and the order in which

---

<sup>42</sup> Treitler, *With Voice and Pen: Coming to Know Medieval Song and How It Was Made* 2003, 160

<sup>43</sup> Rubin 1995, 12

<sup>44</sup> This term is used more often in the area of linguistics to refer to any of the variant forms of a single morpheme.

<sup>45</sup> Nowacki, *The Distributional Evidence for Orality* 2007, 369-383

<sup>46</sup> Karp 1998, 16

<sup>47</sup> Hyman, Ira E., Jr. and David C. Rubin, 'Memorabeatlia: A Naturalistic Study of Long-Term Memory' in *Memory & Cognition* 18 (1990), 205-214 cited in Karp 1998, 16

these features are arranged. Those important features which occur at mental 'focal points' (i.e., beginnings and endings) during recall may be stereotyped. The recall of texts set to music is more accurate than the recall of text alone because of constraints imposed on the text by the music and *vice-versa*. Therefore, from a purely psychological perspective, chants which have a fixed form and are composed of recurrent melodic features in important structural locations in the melody have the best chance of being recalled accurately without relying on notation.

### c) *Parallels in Oral Literary Cultures and in Ethnomusicological Studies*

Several scholars have looked to studies of other types of oral cultures in order to help develop their own theories about the beginnings of Gregorian chant. Perhaps most familiar to chant scholars is Parry and Lord's 20<sup>th</sup>-century study of non-literate composition and transmission of the Homeric *Iliad* and *Odyssey*, which was used as a "springboard" by Treitler for some of his musical ideas.<sup>48</sup> Through their study of the oral tradition of the Yugoslavian verse epic, Parry and Lord conclude that there are two main elements in an oral composition: the theme and the formula. In terms of Homeric epics, 'themes' might be defined as the subject matter, major episodes or scenes in the tale. 'Formulas' are recurrent groups of words, expressing a consistent idea, which occur under consistent metric conditions. Familiar examples of this are the opening and closing phrases found in traditional fairy tales: "Once upon a time" and "And they all lived happily ever after." Musical parallels for the literary terms "theme" and "formula" are understood by Treitler as "musical structure" and "recurrent elements" (such as standardized incipit and cadential material).

It is necessary to make an important distinction between the idea of assembling pre-formed elements into preconceived orders (Hiley calls this "'identikit composition'"<sup>49</sup>) and the creation of a melody shaped by the conventions and constraints appropriate to a particular chant genre, mode and musical style. The word "centonate" is sometimes used to describe a chant composed of recurrent, or 'standard', elements but the origins of this term (denoting a poem made out of verses from other poems) make it inappropriate in a discussion of chant origins. The technique of oral composition is not simply stringing melodic elements together according to a formula but a creative act, where unconscious and conscious knowledge of musical tradition guides the formation of a new melody.

Treitler's methods are questioned in Peter Jeffery's book, *Re-Envisioning past musical cultures: ethnomusicology in the study of Gregorian chant*. Jeffery advocates the study of other cultures of *music* to answer questions about oral transmission instead of looking to other disciplines such as literary studies or psychology.<sup>50</sup> For example, Jeffery establishes on the basis of many different cultural studies that not all oral musical cultures depend on formulas; chanters of the *Qur'an* consciously attempt to *avoid* formulas in an effort to intone the text differently every time.<sup>51</sup> Jeffery concludes that chant scholarship

<sup>48</sup> Often quoted works include: Parry 1971 and Lord 1960

<sup>49</sup> Hiley, *Western Plainchant: a Handbook* 1993, 74

<sup>50</sup> Jeffery, *Re-Envisioning past musical cultures: ethnomusicology in the study of Gregorian chant* 1992

<sup>51</sup> Jeffery, *Re-Envisioning past musical cultures: ethnomusicology in the study of Gregorian chant* 1992, 98

should be divided into two different strains: the historical and the ethnomusicological. He also determines that Treitler's hypotheses have three weaknesses: 1. The concrete rules (or "grammar") of orality are never outlined in Treitler's work, 2. There can never be conclusive proof of the truth of what he suggests took place, and 3. Treitler's claim that editing is usually erroneously seen as a passive process cannot stand since it is *not* widely thought of in that way. "Oral transmission", for Jeffery, is not a specific feature of music - it is what most people have always thought of as music itself.

Treitler's reply to these criticisms comes in his article entitled "Sinners and Singers: A Morality Tale".<sup>52</sup> Here, he makes it clear that his theories are not based solely on generative theories about language production and therefore, there is no reason to answer Jeffery's challenge by setting out a list of rules for 'orality'. Secondly, he asserts that concrete 'proof' in favour of 'The New Historical View' is not required for it to retain its legitimacy, citing the "covering law model of causal explanation", put forward by Carl Hempel.<sup>53</sup> This model, defined by Treitler as analogous to the proposition "where there's smoke, there's fire", defines cause and effect as "logically interdependent, equivalent, and symmetrical" in the creation of historical theories. In a musicological context, if a chant contains the tell-tale characteristics of having been developed without the help of notation, then it must have been developed in an oral culture. In this case, the 'smoke' is understood to be the notated chant as it exists in the earliest sources and the 'fire' is the oral context in which it originated. Treitler concludes by lamenting the fact that Jeffery, in spending most of his book attempting to disprove the 'New Historical View', has little space left over for proposing his own method of "re-envisioning" based on an ethnomusicological, instead of historical, perspective.

Indeed, oral composition and transmission are found in many different contexts and cultures across the modern musical landscape, even though musical notation has been standardized in western culture and is widely taught and understood. Traditional songs and carols for certain times of year, musical nursery rhymes, national anthems and popular songs on the billboard charts are spread over large geographical areas with the help of modern media perhaps, but not musical notation. The musical phenomenon '*karaoke*' offers a modern analogy for the learning and performance of thousands of pieces with text (on a screen) as the sole *aide-mémoire*. Of course, superficial parallels between the modern and the medieval musical experience should not be drawn too quickly, since today's musician has the *option* of notation should he / she require it. Even if a piece of music is created and learned orally (i.e., the rock band in the garage, the song leader with his guitar at the campfire, etc.) it is usually then written down in some form so it can be consistently performed again by the composer and eventually shared with others. Group singing is usually lead by someone with a musical score. Notation ensures a fixedness on which everyone - those who can read it and those who cannot - may rely. Although the same types of mnemonic processes take place in today's recollection of "Happy Birthday to you" as in the singing of the Gregorian repertory in the 8<sup>th</sup> and 9<sup>th</sup> centuries, these processes cannot be said to occur on the same scale or with the same consequences, should there be a disruption in transmission.

---

<sup>52</sup> Treitler, *Sinners and Singers: A Morality Tale* 1994, 137-171

<sup>53</sup> Treitler, *Sinners and Singers: A Morality Tale* 1994, 143

#### d) *The Aims of Medieval Singers*

It is obvious from 9<sup>th</sup>-century writings that singing chant in the correct way was a matter of considerable importance for the Franks. Their requests for Roman chant books, attempts to learn the new chant through visits to Rome and by hosting Roman singers in their own cities, and their documented dismay when alterations to the repertory were found despite their best efforts, show a real dedication on the part of the Frankish singers to carrying out Charlemagne's wishes for musical consistency. However, the 9<sup>th</sup>-century meaning of fixity in the repertory is the subject of some dispute.

Scholars are agreed that the perceived necessity for accuracy in performance grew over time. In the earliest days of Christian celebration it was extemporization, not fixity, which was relied upon. Around the year 150, St. Justin writes instructions on the celebration of the Eucharist: "After the end of the prayers..., the bread and wine mixed with water are brought, and the president offers up prayers and thanksgiving as *much as in him lies*" [my italics].<sup>54</sup> Less than a century later, the presence and influence of liturgical books is suggested by this instruction by St. Hippolytus (circa 235): "... the bishop shall give thanks according to the aforesaid *models*. It is not altogether necessary for him to recite the very same words which we gave before as though studying to say them by heart in his thanksgiving to God; but let each one pray according to his own ability" [my italics].<sup>55</sup> Karp interprets this sort of evidence as a progression from improvisation to fixity as the official ritual took shape over the centuries leading up to the Carolingian reforms.<sup>56</sup>

Treitler understands the phase between extemporization and fixedness as being typical of the circumstances under which chants were created, performed and transmitted. In his article, 'Medieval Improvisation', Treitler proposes that the medieval idea of "improvisation" did not entail carelessness or frivolity the way it might today. He makes the distinction between fixity and fluidity this way: "'by heart' and 'by ear'. We usually speak of the ability to 'play by ear' as the ability to perform something from an internalized sense of how it goes... or to repeat something right after hearing it, based not only on a good memory but also on a good knowledge of the style or the idiom."<sup>57</sup> The standards by which fixity was measured must have determined how successful the singers were deemed to be. "Internalizing a sense of how it goes" is certainly different from rote memorization and note-by-note recall.

Karp disagrees with Treitler in that he believes that note-for-note accuracy was, in fact, the goal of the Franks. He attributes the frustrations with the transmission process to the fact that a different and conflicting idea of accuracy was held by the Romans at the time. The singers of the Roman chant would have been more interested in transmitting the *character* and *style* of their performance (as John the Deacon describes.) The Franks, on the other hand, in mastering this new repertory, "had to regard each melody as a product rather than a process" and therefore were interested in 'mechanical' accuracy, which was best achieved

<sup>54</sup> Josef A. Jungmann, *The Early Liturgy to the Time of Gregory the Great* (transl. Francis Brunner; *Liturgical Studies*, 6; Notre Dame, 1959), 42, cited in Karp 1998, 26

<sup>55</sup> *Ib.* 43 cited in Karp 1998, 26

<sup>56</sup> László Dobszay agrees with this assessment in his article, Dobszay, *The Debate about the Oral and Written Transmission of Chant* 1993, 726

<sup>57</sup> Treitler, *With Voice and Pen: Coming to Know Medieval Song and How It Was Made* 2003,

by rote memorization.<sup>58</sup> There is no doubt that the Franks set great store by the preservation of the Roman chant once they had attained it. As support for this point, Karp quotes some 11<sup>th</sup> century advice from a customary from the monastery of St. Benigne at Dijon, recommending the beating of errant boy singers with "smooth osier rods provided for that special purpose."<sup>59</sup> However, no documents exist which explain the *type* of errors for which those boys might be beaten. Karp nevertheless maintains that the Franks' goal was "the accurate note-for-note retention of the repertoire" and that this objective is demonstrated in the "identity or near-identity of readings for many pieces in different sources."<sup>60</sup> The written evidence, that is, the earliest notated melodies, challenges this claim. Chapter IV of this study examines variant readings of the same responsories and discusses the results and implications of the comparisons.

### e) *Written Evidence*

To judge a melody as 'the same' as another one is, of course, a subjective judgment. While Karp states that the repertory, as a whole, is widely fixed and "near-identical" from source to source (an idea shared by Richard Crocker<sup>61</sup>, David Hughes<sup>62</sup> and Kenneth Levy<sup>63</sup> among others), recent studies of entire genres of chant have revealed the abundance and the significance of variants in the repertory.<sup>64</sup> The results of the present study based on the Great Responsories show that there is no shortage of meaningful and interesting musical variants in this repertory as well.

Of course, it is questionable to accept *written* sources as evidence about *oral* culture, but since it is the only evidence available, it should not be discarded lightly. After all, no abrupt divide existed between the end of the oral musical culture and the beginning of the written one. Since the earliest neumes were unheightened, the singers must have still had the melodies in their memories and used notation as an aid or reference rather than a tool for learning them in the first place. The earliest notated sources represent a transitional stage in chant performance, where the oral tradition was *guided* by writing but not dependent on it. Therefore, it is legitimate to study musical composition and transmission *without* notation through the use of the earliest *notated* sources.

Hornby maintains that it was a consistency of *style*, not melody, which was sought after by Frankish and Roman singers and that to treat inconsistencies between sources as insignificant results in the false conclusion that the repertory was completely stable by the 9<sup>th</sup> century when it was not.<sup>65</sup> If the goal of the Frankish singers was to achieve note-for-note accuracy, the earliest notated sources prove they did not attain it. If their aim was to adopt a

---

<sup>58</sup> Karp 1998, 34

<sup>59</sup> Customary of St. Benigne, cited in Karp 1998, 10

<sup>60</sup> Karp 1998, 34-35

<sup>61</sup> Crocker, *Thoughts on Responsories* 1995, 214

<sup>62</sup> D. G. Hughes, *Evidence for the Traditional View of the Transmission of Gregorian Chant* 1987, 377-404

<sup>63</sup> Levy, *Gregorian Chant and the Carolingians* 1998

<sup>64</sup> Some of these studies include: Hornby, *Gregorian and Old Roman Eighth-Mode Tracts. A case study in the transmission of Western chant* 2002, Maloy 2001, Saulnier, *Des variantes musicales dans la tradition manuscrite des antiennes du repertoire Roman-franc: Description, typologie, perspectives* 2005 and Saik 1989

<sup>65</sup> Hornby, *The Transmission of Western Chant in the 8th and 9th Centuries: Evaluating Kenneth Levy's Reading of the Evidence* 2005, 418-457

new rite by becoming familiar with its structural patterns and melodic elements (in Treitler's words, by "getting a sense of the way it goes"<sup>66</sup>), they were successful.

### f) *Theories about the Oral Culture Challenged*

The theory that chant originated in an oral culture does not stand uncontested. Soon after Leo Treitler and Helmut Hucke had advanced their ideas, Kenneth Levy began to challenge them with a series of articles, later collected in one volume entitled *Gregorian Chant and the Carolingians*.<sup>67</sup> Levy claims that chant was notated in Francia beginning in the middle of the 8<sup>th</sup> century, meaning that the large repertory which was transmitted over the Alps would have been preserved not necessarily in memory but notated with neumes. Understandably, this attracted a great deal of attention in the scholarly community.

Levy's theory is based on his belief that there must have been an "authoritative neumed repertory" that was circulated among the Franks during the middle of the 8<sup>th</sup> century.<sup>68</sup> On the assumption that so much of chant tradition was fixed and stable by the 9<sup>th</sup> century, Levy posits that these early neumes must have been "exact enough about duration and ornament so that, despite the approximate profilings of pitch motions, they [could] be seen to represent music that was quite fixed."<sup>69</sup> On the assumption that these first notational attempts would have had to have been adiaستمatic, Treitler asks, "How can such neumes have been instrumental in indoctrinating singers in a foreign melodic tradition? How can a book written with such a notation have been 'definitive' and 'authoritative', as though it had been the *Editio Vaticana* itself?"<sup>70</sup> In subsequent articles, Levy refines his hypothesis, stating that the initial transfer of the Roman rite would have been through the use of a paleofrankish type of 'graphic' notation, after which neumes would have evolved to have a more 'gestural' function like St. Gallen notation. Treitler counters Levy again, reminding his readers that "what we know about the 'graphic' palaeofrankish notation and the 'gestural' adiaستمatic neume scripts is that they manifest fundamentally different ideas about how to represent melodic turns on parchment. We know nothing about their chronological ordering and have no reason to arrange them in a historical continuum."<sup>71</sup> The difference of opinion here is born not so much from conflicting evidence as from differing interpretations for the lack of any sort of evidence at all. Whether the state of the written, basic tradition can be explained by the hypothetical existence of a neumed exemplar depends on how stable that basic tradition is seen to be, and what capabilities and functions are attributed to the oral system of composition and transmission.

The topic of Gregorian chant's oral origins has been the subject of several articles since the dispute between Treitler and Levy began. David Hughes, in his article 'Evidence for the Traditional View of the Transmission of Gregorian Chant' in support of Levy's view

<sup>66</sup> Treitler, *With Voice and Pen: Coming to Know Medieval Song and How It Was Made* 2003, 24

<sup>67</sup> Levy, *Gregorian Chant and the Carolingians* 1998

<sup>68</sup> Levy, *Gregorian Chant and Oral Transmission* 1995, 278

<sup>69</sup> Levy, *Gregorian Chant and the Carolingians* 1998, 195 cited in Hornby, *The Transmission of Western Chant in the 8th and 9th Centuries: Evaluating Kenneth Levy's Reading of the Evidence* 2005, 422

<sup>70</sup> Treitler, *With Voice and Pen: Coming to Know Medieval Song and How It Was Made* 2003, 145

<sup>71</sup> Treitler, *With Voice and Pen: Coming to Know Medieval Song and How It Was Made* 2003, 146

mentions that the entire repertory was in "fixed form" due to the Franks' desire for utmost accuracy.<sup>72</sup> James Grier has also written recently in support of Levy's 8<sup>th</sup>-century neumed archetype hypothesis.<sup>73</sup> On the other hand, Laszlo Dobszay, in his article entitled 'The Debate about the Oral and Written Transmission', reminds his readers that the differences between sources cannot be ignored or underestimated, since many of these variants impact on melodic meaning, and therefore our understanding of melodic sensibilities of the time.<sup>74</sup> In Emma Hornby's recent article, 'The Transmission of Western Chant in the 8th and 9th Centuries: Evaluating Kenneth Levy's Reading of the Evidence', she sums up the evidence against Levy's theory: "The nature of the melodic flexibility attested to by the earliest manuscripts, the apparent emergence of notation for the use of monastic music theorists and non-musical celebrants in the mid 9th century, and the tantalizing possibility supported by analytical findings that medieval memories were capable - given unremitting training and enormous peer pressure - of stably maintaining the Frankish chant traditions, suggest to me that if there was a written archetype at all, it did not emerge until the mid or later 9<sup>th</sup> century."<sup>75</sup> In the absence of conclusive evidence on either side of the argument, Richard Crocker's comments seem perhaps the most appropriate: "Before the ninth century ... we cannot confidently make statements about how the music went; I will conclude that if we feel we need to make statements (and I do), it must be not without confidence but with imagination and a sense of adventure."<sup>76</sup> The present study of the composition and transmission of the Great Responsories has been undertaken with this "sense of adventure", considering the size and scope of the repertory.

### *g) Responsories as Products of an Oral Culture*

The highly formulaic nature of the Great Responsory repertory is often seen as evidence of its oral origin. However, previous analyses of responsories have not stressed this point, as they took place before the question of oral transmission and Huckle's "New Historical View" arose. This is the first study to examine how the transmission history of responsories might be deduced from their formulaic nature. The results of the melodic analysis in Chapter III show that the structure and melodic content of the responds could well be the result of mnemonic techniques as opposed to rote memorization. Responsories generally have a consistent melodic form determined by textual structure and musical goals. Most respond melodies demonstrate that the singer understood what the structurally important goal-pitches were and could parse the text appropriately in order to move from one goal to the next. These structural pitches play an important role in this study. From them I have created melodic 'road maps' for each mode. The respond road maps are laid out in detail in Chapter III .

The seeming ubiquity of recurrent melodic elements throughout the melodies can be seen as evidence of performance practice driven by active recall. Treitler describes the process this way: "The performer had to think how the piece was to go and then actively reconstruct it according to what he remembered. In order to do that he would have

---

<sup>72</sup> D. G. Hughes, Evidence for the Traditional View of the Transmission of Gregorian Chant 1987, 377-404, 394

<sup>73</sup> Grier 2003, 43-98

<sup>74</sup> Dobszay, The Debate about the Oral and Written Transmission of Chant 1993, 708

<sup>75</sup> Hornby, The Transmission of Western Chant in the 8th and 9th Centuries: Evaluating Kenneth Levy's Reading of the Evidence 2005, 418-457

<sup>76</sup> Crocker, Gregorian studies in the twenty-first century 1995, 34

proceeded from fixed beginnings and sung towards fixed goals, following paths about which he may have needed only a general, configurational sense, being successively reinforced as he went along and recognized the places he had sung correctly. Different places in the melody would have been fixed in different degrees in his mind; there would have been some places where it would have been most helpful to him to have a note-for-note sense of exactly how it went and others where he could go by this way or that, making certain only that he passed through particular notes or note groups of importance and that eventually he arrived at the goal that he had before his mind's ear, so to speak."<sup>77</sup> Responsories follow recognizable structural patterns; and time and again they employ standard melodic gestures or elements. This suggests that they were composed and performed in the way Treitler describes. In addition, recurrent melodic elements usually appear in specific places in a melody in a given mode, in keeping with Treitler's idea that the singer would have been aware of where he was in the overall structure of the piece and would have used "particular note groups" to "reinforce" the "recognized" locations.

The comparative part of this study, contained in Chapter IV, involves responsories found in Paris 12044, the Sarum Antiphoner (Cambridge Mm.2.9), Worcester F 160, Lucca 601, Benevento 21, St. Gall 390-391, Karlsruhe 60, Utrecht 406 and Toledo 44.2. Comparisons reveal significant variants which are more readily explained through the oral paradigm than by interpreting each variant as a copying error. Assuming that medieval memorization techniques are at work here, it should be possible to see how melodies were parsed into mnemonic, serial cues, to help them to be recalled consistently without the aid of notation. A corpus of 406 responds from Paris 12044 was compared to those found in the other 8 manuscripts listed above. Differences in melodic gesture, cadences, and the use of melodic elements were revealed and analysed. The results of this comparison suggest that responsories are constructed according to the techniques and constraints of oral composition.

First, the most frequently-found melodies tend to have the least amount of melodic variance. This fact corresponds well to the theory that frequently occurring items become stereotyped in the memorization / recall process. Of course, nothing speaks *against* the ability of written transmission to preserve standard responsories as efficiently as the hypothetical oral transmission. But it remains unclear, in the scenario of written transmission, why formulaic responds would have been copied so much more faithfully than responds with unique melodies.

Secondly, the same melodic elements are found in the same orders in the same structural positions across many different sources. Central to the oral hypothesis is the existence of cues imbedded in series in the melodies, which help the singers generate one passage after the next. These cues, located in important structural positions, coincide with tonal goals appropriate to their location within the melodies and help to stabilize their transmission. If the composition and subsequent transmission of chant had taken place *with* the aid of musical notation, there would have been no need for this type of mnemonic, serial cue.

---

<sup>77</sup> Treitler, *With Voice and Pen: Coming to Know Medieval Song and How It Was Made* 2003,

Thirdly, when variants occur, it is not uncommon to find that one standard element has been replaced by another standard element in the melody, with the rest of the chant remaining the same. This finding is consistent with the theories about oral transmission because it reveals that standard elements are used in the melody to achieve certain tonal goals in certain contexts. The singer understands the function of the standard element - its *meaning* in the melody as a whole - as he begins to use it. When one standard element is substituted for another, it reflects mental planning on the part of the singer before or during performance. This kind of variation is not satisfactorily explained by the written transmission paradigm; it is obviously not a copying error or the mis-reading of a notated source.

Finally, a respond following a particular melodic pattern may lack certain standard elements if the text is short, or add more melodic material between recognizable elements to accommodate longer texts. The theories about oral transmission assert that the singer would have understood the musical roles that standard elements played in composition / performance and would therefore have easily adapted texts of different lengths to the various appropriate musical elements. Were responsories to have been composed and transmitted through writing, this kind of manipulation would presumably not be present.

These results show that the medieval singers did not think of the respond melody as an indivisible whole, but as a construction based on melodic elements.<sup>78</sup> They used these elements as markers of their current position within the melody and as a mental cue for subsequent melodic elements to ensure that the structurally important pitches for each mode were achieved in an order consistent with the entire structure of the melody. While the orality of Gregorian chant probably cannot be proven (since it would not, of course, have left any written record), the composition of the Great Responsory repertory represents the nearest thing to conclusive evidence available.

## D. *Other Genres of Chant*

Three kinds of Mass chants show interesting parallels with responsories: graduals and tracts and Old Roman offertories. In addition, two special kinds of responsory, the responsory-communion and the responsory-gradual, have been the subject of recent studies. The present discussion outlines how these chants relate to the analysis of responsories and shows connections between the responsory repertory and other kinds of composition in the chant repertory.

### a) *Graduals*

Graduals are sung at Mass as a musical reflection on the lesson, just as responsories are sung in the Night Office. There are 115 graduals in the earliest sources. They have two sections, a respond and a verse, and are sung in the same manner as responsories, with the exception that the complete respond is sung after the verse instead of beginning at a *repetenda*. Stylistically, graduals are more melismatic than responsories and their verses are not sung to standard verse tones, but the overall melodic composition of graduals is similar to that of responsories. The composition of a gradual uses recurrent

---

<sup>78</sup> This mental process is also discussed, in the context of Tracts, in Hornby, *Gregorian and Old Roman Eighth-Mode Tracts. A case study in the transmission of Western chant* 2002

melodic elements organized in pre-determined orders, resulting in a formulaic, yet individual melody.

Since these chants are composed of standard elements in standard orders within modal groups, it is possible to identify several themes in the gradual repertory. Apel lists all the graduals according to modal assignment in his book *Gregorian Chant*<sup>79</sup>. The first group, made up of nineteen chants, is sometimes called the "*Justus ut palma* group" after the representative gradual from the feast of John the Evangelist. These graduals are constructed in mode 2, transposed up a fifth to A ("h"), according to strict formulaic guidelines. Both the responds and the verses of these graduals display a "rigid centonization technique" matched only by the Tracts of Holy Saturday, according to Apel.<sup>80</sup> Based on their location in the repertory (Advent and Easter) and their formulaic melodies, van Deusen suggests that this group of graduals "may well represent an early gradual type, an aid to memorization in the absence of notation".<sup>81</sup> In mode 5, Apel identifies eight thematic groups unified by their opening phrase, although these melodies also include passages of non-standard material and are less formulaic on the whole than the mode 2 group.<sup>82</sup> Other, smaller and less cohesive groups are found in modes 1, 3, 4, 7 and 8.

It is unclear whether gradual melodies are part of the oldest core of the repertory or form a more recent compositional layer. On the one hand, the stability of their transmission and use on ancient feast days seems to suggest that they are very old. As is the case with responsories, some of the formulaic graduals may have been the result of an oral compositional process. On the other hand, these melodies are ornate and melismatic and some of the melodic elements show the influence of newer styles. Huckle and Hiley suggest that singers might have integrated newer musical material into the performance of older graduals, resulting in a mixture of elements in the earliest notated repertory.<sup>83</sup> Huckle posits that the E mode graduals were probably composed in the middle of the 7<sup>th</sup> century to accompany feasts introduced at that time and that those in mode 2 and 5 were introduced afterwards. To believe that these 7<sup>th</sup>-century compositions remained the same until they were notated two centuries later, however, would be "over-optimistic" in Hiley's view, considering the particular difficulties of transmission of the repertory to the Franks around this time.

Because of their striking formulaicism, graduals have been the subject of a considerable number of analyses. Peter Wagner<sup>84</sup>, Helmut Huckle<sup>85</sup> and Willi Apel<sup>86</sup> conducted studies on the gradual repertory in the second quarter of the 20<sup>th</sup> century. The presence of standard phrases and their ordered use suggested to Wagner and Apel that gradual composition was a process of 'centonization', comparing it to the Jewish practice of singing with the help of signs to indicate which formula should be selected from a memorized

---

<sup>79</sup> Apel 1958, 344 - 363

<sup>80</sup> Apel 1958, 359

<sup>81</sup> Van Deusen 1972, 393

<sup>82</sup> Van Deusen 1972, 346-348

<sup>83</sup> Huckle, *Gregorianischer Gesang in altrömischer und fränkischer Überlieferung* 1955, 74-87 and Hiley, *Western Plainchant: a Handbook* 1993, 81

<sup>84</sup> P. Wagner, *Einführung in die gregorianischen Melodien*, 3 vols. III – *Gregorianische Formenlehre* 1921

<sup>85</sup> Huckle, *Die Gregorianischen Gradualweisen des 2. Tons und ihre ambrosianischen Parallelen. Ein Beitrag zur Erforschung des Ambrosianischen Gesangs* 1956, 285-314

<sup>86</sup> Apel 1958

set.<sup>87</sup> More recent research on the gradual repertory has revealed that, just as is the case with the responsories, formulaic composition entails more than identically applying a set of memorized formulas to different texts. Nancy M. van Deusen's work compares Gregorian and Old Roman graduals, focused on the stylistic differences between the two repertoires.<sup>88</sup> Her study reveals that the Old Roman repertory is modally less "rigid" than the Gregorian, but more unified melodically through the use of recurrent melodic motives, owing to its longer history as an exclusively oral tradition.<sup>89</sup> A critical edition and analysis of the Gregorian tradition alone, as found in mode 1 graduals, was completed by Jeffrey Wasson.<sup>90</sup> Like responsories, graduals vary in their degree of formulaicism depending on mode. Standard elements are slightly differently applied in different graduals, producing a body of individual melodies out of recognizable musical material.

Although Apel categorizes the standard melodic elements in the gradual repertory and sets them out in clear tables in his book, little attention is given to *why* these standard elements are found where they are, or what musical function they might have had. With the exception of noting elements which are meant to signal opening and closing sections, the musical functions of standard elements and the implications of their use are not addressed. Perhaps new research will reveal whether the standard elements in graduals play the same structural and tonal roles as their equivalents in the responsory repertory.

## b) *Tracts*

Tracts are sung during Mass in the pre-Easter period, from Septuagesima to Holy Saturday, and on the four Ember Saturdays between the gradual and the Gospel. There are 21 tracts in the core 10<sup>th</sup>-century repertory, six set in mode 2 and fifteen in mode 8. Another ten tracts are found later for additional *Sanctorale* feasts. Tracts are not responsorial; they were sung by soloists from beginning to end with no repeats. Tracts in mode 8 have up to five verses and several of the mode 2 tracts are more than double that length. Three tracts in mode 2 are labelled as graduals in the earliest sources indicating that they were performed as such (i.e., with a repeat of the respond after the verse).

Stylistically, tracts are more ornate than responsories, but seem to have been composed in a similar way. Standard elements appear in consistent orders, building mode-specific themes in mode 2 and 8 in the same way that groups of responds have been shown to do in this study. There are nineteen different standard elements to be found in the mode 8 tract repertory (amounting to 60 verses) and 22 standard elements for the mode 2 tracts (with 80 verses in total). Since tracts are limited to only two modes and amount to a comparatively small number of chants, relatively few individual standard melodic elements make up this repertory. An examination of the composition of tracts is useful as a microcosmic parallel to the study the responsories.

Although tracts are usually considered to be extremely formulaic, even they cannot be said to have been created out of pure 'centonization'. Although earlier writers have suggested that these chants may have originated as different embellishments of a consistent

---

<sup>87</sup> Hornby 2002, 395

<sup>88</sup> Van Deusen 1972

<sup>89</sup> Van Deusen 1972, 410

<sup>90</sup> Wasson 1987

psalm tone,<sup>91</sup> Hornby's work on mode 8 tracts contradicts this view: "By the time the genre was structured in the manner in which it appears in notated manuscripts, the chants were constructed of melodic phrases that are much more complicated than those of psalmodic recitation, each associated with a specific formal and textual context".<sup>92</sup> Hiley's discussion of tracts points out that the analogy to psalm tones is misleading if "the temptation arises to strip the music down to some sort of basic tone, and see the tract as the result of historical development out of imagined simple beginnings".<sup>93</sup> Like responsories, the composition of the tract repertory depends on the contextually-sensitive combination of standard elements to create individual melodies.

Recent studies of the tract repertory have helped to refine the idea of tract composition. Nowacki has examined the mode 8 tracts from a textual perspective<sup>94</sup>, while Kainzbauer takes a more musical approach<sup>95</sup>. Hornby has tackled questions about oral transmission and the stability of the repertory in her comparative study of the Gregorian and the Old Roman traditions.<sup>96</sup> Investigations of the earliest graduals containing tracts (i.e., St. Gall 359, St. Gall 339, Einsiedeln 121, Chartres 47 and Laon 239) have shown that the tract tradition was widely unified in the 9<sup>th</sup> century. Hornby itemizes and discusses the following constraints acting on the oral composition of tracts: text division and cues, verse divisions, phrase divisions, overall pattern of chant, phrase types, accent patterns and rhetorical cues.<sup>97</sup> Eastern Frankish sources which post-date the aforementioned 9<sup>th</sup>-century graduals show more variations in the tradition suggesting, perhaps, that the methods used to preserve tracts *without* notation met with more success than *written* efforts.

Although tracts do not have the same structure as responsories, the use of standard elements in standard orders is common to the two genres. Standard element function in the tract repertory confirms that while formulaicism cannot be used as the sole indicator of the (great) age of a chant, it does strongly suggest an *oral* origin. The limited number of tracts has enabled several comparative studies between the Gregorian and Old Roman tradition to take place. Future study will perhaps complete the same kind of comparison for the (larger) responsory repertory.<sup>98</sup>

### c) *Offertories*

Offertories are less relevant to a discussion of responsory composition, but some parallels may be drawn between studies of the Old Roman tradition of Offertories and the formulaic responds in the Gregorian tradition.

<sup>91</sup> P. Wagner, Einführung in die gregorianischen Melodien, 3 vols. III – Gregorianische Formenlehre 1921, Apel 1958 and Hucke, Tract 1980

<sup>92</sup> Hornby, Gregorian and Old Roman Eighth-Mode Tracts. A case study in the transmission of Western chant 2002, 13

<sup>93</sup> Hiley, Western Plainchant: a Handbook 1993, 85

<sup>94</sup> Nowacki, Text Declamation as a Determinant of Melodic Form in the Old Roman Eighth-Mode Tracts 1986, 193-225

<sup>95</sup> Kainzbauer 1991, 1-132

<sup>96</sup> Hornby, The origins of the eighth mode tracts: what kept the oral transmission stable? 1998, 135-162 and Hornby, Gregorian and Old Roman Eighth-Mode Tracts. A case study in the transmission of Western chant 2002

<sup>97</sup> Hornby, Gregorian and Old Roman Eighth-Mode Tracts. A case study in the transmission of Western chant 2002, 140-151

<sup>98</sup> Cutter, Die altrömischen und gregorianischen Responsorien im zweiten Modus 1970, 33-40 makes the first step towards such a comparison with mode 2 responsories.

Offertories are two-part chants, like responsories, divided into a respond section, (sometimes also labeled "A" for "Antiphona") and a verse section. They are sung during Mass, to accompany the bringing of gifts to the altar before Eucharist. The earliest six sources of mass chants, edited by Hesbert in *Antiphonale missarum sextuplex* contain 107 offertories between them.<sup>99</sup> Offertory texts are usually taken from the psalms; the same psalm will usually be used for both the respond and verse. Although Augustine of Hippo (354-430) writes of a new custom of singing hymns from the Book of Psalms before or during the offering<sup>100</sup>, the first mention of the offertory as a self-contained genre is found in *Ordo Romanus I* (written around 700).<sup>101</sup>

Offertories and responsories have many differences, despite their similar structure. Offertories are generally more melismatic and have a wider ambitus than responsories. Offertory responds are usually longer than responsory responds, containing at least four (but often eight or more) phrases. They regularly include long and elaborate recitations around F or C ("k") but are not composed of the kind of recurrent, standard elements found in responsories.

Offertories have been the subject of several important studies. Work on offertories began with Ott's edition of the *Offertoriale triplex* in 1935.<sup>102</sup> Gregorian and Old Roman offertory traditions were examined (separately) in 1939 in Hubert Sidler's dissertation, 'Studien zu den alten Offertorien mit ihren Versen'<sup>103</sup>, and in 1971, in Dyer's thesis, 'The Offertories of Old Roman Chant: A Musico-liturgical Investigation'.<sup>104</sup> Other, later studies by Grover Allen Pitman<sup>105</sup> and Roman Hankeln<sup>106</sup> focused on the Aquitanian offertory tradition. Dean Justmann completed a critical edition of mode 1 offertories in 1988.<sup>107</sup> Maloy's recent comparative study of Gregorian and Old Roman offertories mentioned above provides detailed melodic analysis as well as clarification about the musical and chronological relationship of these two traditions.<sup>108</sup> The collected proceedings of an international symposium on offertories and their verses were recently edited by Hankeln and reflect some of the current ideas on the subject.<sup>109</sup>

Some interesting parallels emerge between offertories and responsories when offertories of the Old Roman tradition are considered with their Gregorian counterparts. Both Steiner and Maloy point to the comparatively high degree of formulaicism, particularly in the Old Roman offertories. This may be a result of Rome's perpetuation of an oral culture for a considerable amount of time after the Gregorian tradition had begun to be notated. Maloy's melodic analysis identifies sets of pitches which are consistently emphasized either "through

<sup>99</sup> Hesbert, *Antiphonale missarum sextuplex* 1935

<sup>100</sup> Apel 1958, 363

<sup>101</sup> Maloy 2001, 606

<sup>102</sup> Fischer 1985. [Ott 1935 with neumes of Laon 239 and Einsiedeln 121 or St Gall 339]. The reliability of Ott's work was most famously questioned in Ruth Steiner's paper Some Questions about the Gregorian Offertories and their Verses 1966, 162-181

<sup>103</sup> Sidler 1939

<sup>104</sup> Dyer, *The Offertories of Old Roman Chant: A Musico-liturgical Investigation* 1971

<sup>105</sup> Pitman 1973

<sup>106</sup> Hankeln, *Die Offertoriumsprosula der aquitanischen Handschriften. Voruntersuchungen zur Edition des aquitanischen Offertoriumscorpus und seiner Erweiterungen* 1999

<sup>107</sup> Justmann 1988

<sup>108</sup> Maloy 2001

<sup>109</sup> Hankeln, *The Offertory and Its Verses: Research, Past, Present and Future: Proceedings of an International Symposium at the Centre for Medieval Studies, Trondheim 2007*

repetition or embellishment [as well as] those adopted as cadential pitches". These emphasized pitches have tonal functions in the formulas found in the Old Roman repertory.<sup>110</sup> The regular overall structure and formulaicism of Old Roman offertories, as well as the presence of certain emphasized pitches, is echoed in the most formulaic responsories. Maloy asserts that the high degree of formulaicism in the Old Roman offertories is not a sign that they represent an older compositional layer than the Gregorian tradition, but that they were maintained orally for longer. She establishes that formulaicism in melody must not be thought of in terms of age, but of *orality*. The present study confirms this idea, although it is concerned with only the Gregorian repertory and does not include a comparison with Old Roman sources. The core of the idea - that formulaicism is a result of composition and performance without musical notation - may be applied to any traditions selected for comparison.

#### d) *Special Kinds of Responsories*

It is appropriate here to mention two recent studies which focus on special types of responsories. The first of these examines the 'Responsory-Communions' and the second, the Ambrosian 'Responsory-Graduals'. Examinations of these chants have been helpful in establishing the circumstances of their composition.

Bradford C. Maiani's dissertation, 'The Responsory-Communions: Towards a Chronology of Selected Proper Chants', investigates those responsories which share both text and melody with communion chants.<sup>111</sup> In the Old Roman sources, 32 responsories are identified as responsory-communions; in the Gregorian repertory (as represented by the *Antiphonale missarum sextuplex* and the *Corpus Antiphonalium Officii*), eighteen responsories share their text and melody with a communion.<sup>112</sup> By comparing responsory-communions to groups of psalmic responsories (believed to represent the core of the responsory repertory by Pio Alfonso<sup>113</sup>), Maiani establishes that the melodies of the responsory-communions are different and less formulaic than those of the psalmic responsories. Due to the fact that most of these responsory-communions are found in Paschaltide, Maiani concludes that they represent late 7<sup>th</sup>- or early 8<sup>th</sup>- century additions to the repertory, created to fill gaps in the repertories of both responsories and communions.

Using the data gathered in the present study on responsories in general, it is possible to test some of Maiani's conclusions about the melodies of the Gregorian responsory-communions. Although the particular musical qualities of the core psalmic repertory are not identical to the characteristics of the responsory repertory as a whole, the responsory-communions should still be distinguishable from the rest of the repertory, provided Maiani's thesis is correct. The melodies for three of the eighteen Gregorian responsory-communions found in Paris 12044 were compared against the data gathered from the responsory repertory as a whole. Each melody showed a different relationship to the bulk of the repertory in its mode, as illustrated by the 'road map'. The mode 5 responsory, *Laetabitur*

---

<sup>110</sup> Maloy 2001, 20

<sup>111</sup> Maiani, *The Responsory-Communions: Toward a Chronology of Selected Proper Chants* 1996

<sup>112</sup> Maiani's findings in *The Responsory-Communions: Toward a Chronology of Selected Proper Chants* 1996, 10-15, contradict earlier statements about the rarity of responsory-communions in the Gregorian repertory, see Hiley, *Western Plainchant: a Handbook* 1993, 120

<sup>113</sup> Alfonso 1936

*justus in domino* (cao7064; Marci), only uses two standard elements and its melodic route does not correspond to any of the frequently chosen routes along the mode 5 responsory road map. Its melody would certainly stand out from the rest of the responsories in this mode.

The mode 6 responsory, *Responsum acceperat Simeon* (cao7537; Purificatio Mariae) represents a different case. It has an unusually long text and an opening series of non-standard elements. However, half the melodic elements used here *are* standard, and are found in structurally important places in the melody. Charting its tonal goals on the mode 6 road map shows that this melody does not deviate from the most frequently chosen route. So this responsory is not much different from the standard repertory.

The third 'responsory-communion' compared was the mode 4 chant, *Simile est regnum caelorum* (cao7667; Comm. Virginum). This respond's melody is made up almost exclusively of standard elements and follows the road map for mode 4 from beginning to end. This melody does not set itself apart from the rest of the genre in any way.

These three responsories, all 'responsory-communions' in Maiani's thesis, show different relationships to the bulk of the responsory repertory, as depicted by the road maps. While *Laetabitur justus in domino* (cao7064; Marci) clearly deviates from the norm, *Responsum acceperat Simeon* (cao7537; Purificatio Mariae) combines typical and non-typical musical characteristics for responsories in its mode. The melody for *Simile est regnum caelorum* (cao7667; Comm. Virginum) matches the structure and tonal goals found in the rest of the repertory exactly. One explanation for this might be that *Simile est regnum caelorum* (cao7667; Comm. Virginum) was created to be part of the responsory repertory, modelled on the formulaic responds, and then later adopted into the communion repertory. Contrastingly, *Laetabitur justus in domino* (cao7064; Marci) might have originated as a communion and later been introduced into the responsory repertory to fill a gap created by the liturgical changes taking place during 'the Advent Project'.<sup>114</sup> Of course, all eighteen chants should be compared to both the responsory and the communion repertory before conclusions may be drawn. The databases created from the entire responsory repertory in Paris 12044 will be useful in the future for this type of study.

The second kind of responsory to be the subject of recent study is the Ambrosian 'responsory-gradual'. In Terence Bailey's article, 'The Ambrosian *responsoria gradalia*: Their Place in the Liturgy; the Adaptation of a Type-melody', these chants are described in terms of their liturgical function and their melodic composition.<sup>115</sup> These nine chants, found only in the Ambrosian tradition, take their text from the psalms and are found at the end of the morning office during Lent, although rubrics show that they were eventually sung on ordinary weekdays throughout the year as well.<sup>116</sup> Both parts of the chant (the capita and the verse) are set to the same melody, composed of standard melodic elements.

The composition of these Ambrosian chants is helpful in the study of Gregorian responsories because they illustrate "the earliest procedures of chant" and, in this case, the

---

<sup>114</sup> McKinnon, *The Advent Project*. See the discussion of this theory in Chapter V Element Function in Different Compositional Layers of the Repertory

<sup>115</sup> Bailey 2007, 3-28

<sup>116</sup> Bailey 2007, 7-8

"producing of responsories".<sup>117</sup> Bailey sets out the standard melodic elements and the orders in which they appear, noting that the fixed structure is underpinned by certain cadences, marking the singers' place in the chant as a musical whole. The repertory is stable enough for Bailey to identify indications of problems in the *written*, not oral, transmission of these chants, such as errors in text-underlay, manuscript damage and inappropriately ordered patterns. Given the formulaic nature of these responsory-graduals, oral transmission would probably have enabled the singers to *avoid* these types of errors.

### e) *Summary - Other Chant Genres*

Three types of Mass chants, offertories, graduals and tracts, show various similarities with the responsory repertory. In Maloy's recent comparative study of Gregorian and Old Roman offertories, she establishes that the high degree of formulaicism and the use of melodic elements to emphasize important pitches in the Old Roman repertory are characteristic for chants composed and transmitted orally. Graduals, composed of standard elements, have been categorized according to melodic groups according to mode by Apel. Although graduals were once thought to be the product of rigid 'centonization', more recent research has shown that standard melodic elements are applied differently to each gradual text, creating individual melodies out of recognizable material. The present study on responsories shows that the same compositional process was involved with the creation of the core responsory repertory. Tracts are also highly formulaic compositions, where standard elements are applied in a textually and contextually sensitive way to create melodies which remain distinguishable from each other. Hornby's examination of the tracts in mode 8 discusses the various kinds of constraints which would have been active in an oral culture to create and preserve the tract repertory. These constraints are identical to those which would have been responsible for the conservation of the responsory repertory as well.

Two specific types of responsories, responsory-communions and responsory-graduals, show interesting connections to the responsory repertory as a whole. Maiani's study of Gregorian and Old Roman responsory-communions reveals that certain chants serve as both responsories and communions in the liturgical repertory. He concludes that these chants are stylistically and melodically different from the core responsory repertory, having been composed to fill gaps in the liturgical repertory as it was being codified in the 7<sup>th</sup> century. The databases created by this study were used to run preliminary tests on three of the responsories named by Maiani as responsory-communions in the Gregorian repertory. Each of the responsory-communions compared with the responsory road map showed a different kind of relationship to the bulk of the responsory repertory. Future research, using the information gathered and presented by this study, will be needed to verify Maiani's thesis.

Bailey's study on the Ambrosian responsory-graduals demonstrates how highly formulaic chants were adapted to survival in an oral culture. Some variants occur, through error or carelessness, when an oral chant tradition is set down in writing.

This survey of studies on other types of chants related to the Great Responsories shows, in general, that formulaicism indicates orality. The present study has shown that formulaicism in responsories can be seen as the result of the oral compositional process

---

<sup>117</sup> Bailey 2007, 13

and that those responsories contained in unquestionably younger layers of the repertory do not rely on formulaic construction as much as the responds in ancient feasts. Of course, the history of the composition and transmission of these chants is complicated and uncertain and the proof for the oral origins of the Gregorian repertory is, by definition, lacking. However, by making connections between the compositional styles of all parts of the repertory, scholars are able to begin to consider the liturgy as a whole, just like the medieval singer would have done.

## E. Previous Analysis of the Great Responsories

The Great Responsories have been the subject of several valuable studies since the beginning of the 20th century. In the early part of the century, Walter Howard Frere and Peter Wagner published their respective analyses which are discussed in detail below. Paolo Ferretti<sup>118</sup> followed with his analysis of Gregorian musical forms in 1934. His description of responsories concentrated on the standard verse tones, remarking on their formal structure, tonal stress and the placement of syllables at cadence points. A detailed study of the respond part is not to be found.

The third volume of Peter Wagner's *Einführung in die gregorianischen Melodien*, entitled *Gregorianische Formenlehre*,<sup>119</sup> presents a structural analysis of the eight Verse-tones before going on to discuss the general characteristics of Great Responsories, as compared with chants for the Mass. Touching on the modal distribution of the responsories found in the 12th century antiphoner *Lucca 601*, he then moves on to a formal analysis of the respond, breaking it into three binary "periods"<sup>120</sup>. He closes his discussion with an expression of regret for the neglect of these chants which, in his opinion, have met an undeserved "fate of oblivion"<sup>121</sup> and urges others to take up further study.

Willi Apel published his reference book, *Gregorian Chant*,<sup>122</sup> 37 years after Wagner's work appeared. In his discussion of the Great Responsories, Wagner had focussed on two melody groups, one in mode 2 and the other in mode 8. Adapting Frere's approach to his own phrase labelling system, Apel demonstrates how some responds in these two modes are composed of the same phrases in the same order. His remark that "each modal group includes a number of melodies showing fairly close thematic relationship,"<sup>123</sup> implies that clear melody groups may be found in every mode, which was later observed not to be the case.<sup>124</sup> Apel closes with a short list of some Great Responsories which do not use standard phrases and are considered to be later compositions.

---

<sup>118</sup> Ferretti 1934 (trans. 1938)

<sup>119</sup> P. Wagner, *Einführung in die gregorianischen Melodien*, 3 vols. III - *Gregorianische Formenlehre* 1921

<sup>120</sup> P. Wagner, *Einführung in die gregorianischen P. Melodien*, 3 vols. III - *Gregorianische Formenlehre* 1921, 331

<sup>121</sup> P. Wagner, *Einführung in die gregorianischen Melodien*, 3 vols. III - *Gregorianische Formenlehre* 1921, 344: "Schicksal völliger Vergessenheit"

<sup>122</sup> Apel 1958

<sup>123</sup> Apel 1958, 331

<sup>124</sup> Holman, *The Responsoria Prolixa of the Codex Worcester F 160* 1961

David Hiley's handbook, *Western Plainchant*,<sup>125</sup> presents an overview of the responsory repertory, as well as a review of previous studies with special emphasis on Frere's system of analysis. Then he discusses the term 'centonization', as it applies to responsory singing, alluding to Leo Treitler's<sup>126</sup> many articles concerning the process of oral composition. Finally, he notes that melismas are not found in early Great responsories in the same way as they are in the earliest Graduals, and considers them to be a later melodic addition or trope. In early responsories, melismas are not found consistently from source to source. Manuscripts which do contain stable melismas for responsories seem to contain a younger 'layer' of the responsory repertory.

In his dissertation on Great Responsories<sup>127</sup>, Charles Saik analysed the thirty responds in mode 3 which were common to the manuscripts *Lucca 601*, *Benevento 21*, *Toledo 44.2*, *Worcester F 160*, *Karlsruhe LX*, and the *Sarum Antiphoner* to discover whether any regional difference could be perceived and, perhaps, an archetypal chant could be unearthed. His focus on the two semitones inherent to this mode (E-F and B-C) lead him to find that responds in *Lucca 601* and *Benevento 21* contain E and B more often than F and C, while the other four manuscripts showed the opposite tendency. However, he concludes that no generalization can be made concerning the presence of the upper or lower half-tone, based solely upon region or age of the manuscript. He is also unable to find one archetypal version of the responsory in mode 3.

There are three large Great Responsory studies which merit a detailed discussion here. The first of these is Frere's pioneering work in his "Introduction" to the facsimile edition of the *Sarum Antiphoner*, which is cited in every subsequent work on the subject. More than half a century after Frere's study, Hans-Jorgen Holman's dissertation on the Great Responsories in the *Worcester F 160* Codex presented another detailed examination of the repertory, reasoning that it was necessary to gain a "complete" and "entirely correct picture" of Great Responsories.<sup>128</sup> Soon afterwards, Paul Cutter's dissertation on the Great Responsories in mode 2 in the Old Roman tradition appeared.<sup>129</sup> The three analyses, which differ slightly in style, nomenclature, and conclusions will now be examined in more detail.

#### a) *Walter Howard Frere, Antiphonale Sarisburiense*

Beginning in 1901, the British Medieval and Plainsong Society published volumes of the facsimile edition of the *Sarum Antiphoner*. This Antiphoner was reconstructed using a 13th-century source which probably originated at St. Giles Abbey, Barnwell, near Cambridge and is now kept in the Cambridge University library, Mm.ii.9.<sup>130</sup> Frere's study, found in the first volume and entitled "Introduction" encompasses all chants found in the Office. It was analysis of the Great Responsories, however, which was to remain "the only comprehensive study of the *responsoria prolixa*"<sup>131</sup> for more than half a century after it was published. Every

<sup>125</sup> Hiley, *Western Plainchant: a Handbook* 1993

<sup>126</sup> Treitler, *With Voice and Pen: Coming to Know Medieval Song and How It Was Made* 2003

<sup>127</sup> Saik 1989

<sup>128</sup> Holman, *The Responsoria Prolixa of the Codex Worcester F 160* 1961

<sup>129</sup> Cutter, *The Old-Roman Responsories of Mode 2* 1969

<sup>130</sup> Frere selected parts of several other manuscripts, including the Eryllyngham Breviary, to fill some of Mm.ii.9's lacunae near the beginning of the manuscript.

<sup>131</sup> Holman, *The Responsoria Prolixa of the Codex Worcester F 160* 1961, 63

subsequent study which touches, no matter how briefly, on the subject of responsories always refers to Frere's work.

It was Frere who first understood that many responsories are 'composed' by a process of ordering different standard phrases into stable patterns, creating recognizable "formulas".<sup>132</sup> The concept of "adapting the different clauses of liturgical text to different well-defined but plastic and adaptable musical phrases,"<sup>133</sup> is an idea he first applies to the verse. Frere provides a transcription of the standard verse tones, as they are found in the *Antiphoner*, because they serve as an "excellent example of the essential form of responsorial music"<sup>134</sup>. He also points out that a responsory's mode can be most easily determined by its standard verse tone. Turning his attention to responds, Frere sets out to demonstrate that within each mode there are responds that group themselves according to similar order of melodic units. These groups are identified as "themes" and serve as a way to designate, and distinguish between, responds of the same mode. This is not to say that all responsories fall into theme categories; in fact, only a minority within each mode seem to fit well into this type of analysis. Just over one quarter of the responsories in the *Sarum Antiphoner* (202 out of 775) belong to the most popular melody type for the mode in which they are found. The second most popular melody type in each mode makes up about 10 % of the repertory. Another 25 % of the repertory is made up of small groups of chants which begin with a similar initial phrase. Over 40 % of the repertory is not categorized into any melody types at all. Responsories that either do not conform to any recognized type of formulaic order, or are not comprised of these formulas at all, are termed "original" responds. The present study, however, does not focus so much on the allocation of particular melodies into groups or 'families' as much as the use of individual recurring melodic elements in predictable places throughout the structure of the respond. In general, recurrent, or 'standard' melodic elements make up about two-thirds of the entire melodic repertory in modes with the most responds (i.e., modes 1, 2, 4, 7 and 8) and just over half the melodic repertory in modes with the fewest responds (i.e., modes 3, 5 and 6).

Frere chooses to begin with mode 2 to demonstrate his classification system because the major melodic theme in this mode is very easily identifiable. Providing five members of this theme in square-note notation on a four-line staff, running parallel with each other, he divides the chants with a vertical line into their component phrases. He labels each phrase according to its final note, in addition to a superscript number to distinguish different variants (i.e., D<sup>1</sup>, D<sup>2</sup>, etc.). The only exception to this is his labelling of opening phrases, to which he assigns "O", and a superscript letter (i.e., O<sup>a</sup>, O<sup>b</sup>, etc.). The melodic themes which begin with a certain phrase are then named after the same superscript letter. Therefore, in mode 2, Frere finds a large number of responsories set to theme IIa (mode 2, theme a) but also finds groups beginning with different phrases, and labels them IIb through IIc. The letter labels for the individual phrases vary, in order to reflect different phrases which all end on the same note: a phrase ending on D may be labelled D, d, δ, or Δ. Following his examination of the main theme in mode 2, Frere dedicates a paragraph to each of the main phrases, showing how they may be adapted according to the number of syllables in the text. However, he does

---

<sup>132</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 5

<sup>133</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 5

<sup>134</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 3

not discuss the rationale behind the kind of letter assigned to a phrase. In fact, these letter labels only hold for the phrases found in the authentic and plagal version of *one* mode, so that "D1" will be the same in mode 1 and 2, but a completely different phrase in mode 3.

Following his examination of mode 2, Frere applies this system of labelling to mode 1, and then continues from mode 3 through to mode 8. For each mode, he begins with the melodic theme which has the most members, naming this group "a", and lists the phrases in the order in which they appear in the respond. In Example I.1, taken from his discussion of the responds in mode 8<sup>135</sup>, shows a list of responsories in group VIII<sup>a</sup> and what sort of variation in standard phrase order and choice is allowed in his system:

Adv. <sup>4</sup>	L. 19	<i>Non discedimus</i>	O <sup>a</sup> G <sup>5</sup> g <sup>5</sup> F <sup>6</sup> Δ <sup>1</sup> G <sup>5</sup>	John B.	432	<i>Ipse preibit</i>	O <sup>a</sup> G <sup>5</sup> g <sup>5</sup> F <sup>6</sup> Δ <sup>1</sup> O <sup>a</sup> G <sup>2</sup>
Adv. <sup>3</sup> iv.	pl. j.	<i>Orietur stella</i>	O <sup>a</sup> G <sup>5</sup> g <sup>5</sup> F <sup>5</sup> Δ <sup>1</sup> G <sup>5</sup>	Laur.	481	<i>Noli me derelinquere</i>	O <sup>a</sup> G <sup>5</sup> g <sup>5</sup> F <sup>5</sup> Δ <sup>1</sup> G <sup>5</sup>
Vig. Nativ.	43	<i>Constantes estote</i>	O <sup>a</sup> G <sup>5</sup> g <sup>5</sup> F <sup>5</sup> Δ <sup>1</sup> O <sup>a</sup> G <sup>1</sup>	<i>Ibid.</i>	485	<i>Gaudeo plane</i>	O <sup>a</sup> G <sup>5</sup> g <sup>5</sup> F <sup>5</sup> Δ <sup>1</sup> G <sup>5</sup>
<i>Ibid.</i>	L. 29	<i>Sanctificamini, filii</i>	O <sup>a</sup> G <sup>1</sup> F <sup>2</sup> F <sup>6</sup> Δ <sup>1</sup> G <sup>5</sup>	<i>Ibid.</i>	485	<i>O Hippolyte</i>	O <sup>a</sup> G <sup>5</sup> Δ <sup>1</sup> G <sup>5</sup>
Steph.	80	<i>Stephanus servus</i>	O <sup>a</sup> G <sup>5</sup> g <sup>5</sup> F <sup>5</sup> K <sup>1</sup> G <sup>1</sup>	Assumpt.	498	<i>Beatam me dicent</i>	O <sup>a</sup> G <sup>5</sup> g <sup>5</sup> F <sup>5</sup> G <sup>5</sup>
Epiph.	L. 68	<i>Hic est dies preclarus</i>	O <sup>a</sup> G <sup>5</sup> g <sup>5</sup> F <sup>5</sup> g <sup>4</sup> F <sup>2</sup> G <sup>5</sup>	Exalt. Cr.	531	<i>Dulce lignum</i>	O <sup>a</sup> G <sup>5</sup> Δ <sup>1</sup> O <sup>a</sup> G <sup>1</sup>
Epiph. <sup>1</sup>	106	<i>Afflicti pro peccatis</i>	O <sup>a</sup> G <sup>5</sup> g <sup>5</sup> F <sup>6</sup> K <sup>1</sup> G <sup>1</sup>	Mich.	553	<i>Hic est Michael</i>	O <sup>a</sup> G <sup>5</sup> g <sup>5</sup> F <sup>5</sup> Δ <sup>1</sup> G <sup>5</sup>
L.	L. 122	<i>Vocavit angelus</i>	O <sup>a</sup> G <sup>1</sup> g <sup>5</sup> G <sup>5</sup>	<i>Ibid.</i>	554	<i>Venit Michael</i>	O <sup>a</sup> G <sup>5</sup> I <sup>2</sup> F <sup>2</sup> Δ <sup>1</sup> G <sup>5</sup>
XL <sup>3</sup>	174	<i>Merito haec</i>	O <sup>a</sup> G <sup>5</sup> g <sup>5</sup> F <sup>6</sup> Δ <sup>1</sup> O <sup>a</sup> G <sup>1</sup>	<i>Ibid.</i>	556	<i>In conspectu</i>	O <sup>a</sup> G <sup>1</sup> g <sup>5</sup> F <sup>5</sup> Δ <sup>1</sup> G <sup>1</sup>
XL <sup>4</sup>	182	<i>Stetit Moyses</i>	O <sup>a</sup> G <sup>5</sup> g <sup>5</sup> F <sup>5</sup> G <sup>5</sup>	Martin	591	<i>O beatum virum, in</i>	O <sup>a</sup> G <sup>5</sup> g <sup>5</sup> F <sup>5</sup> Δ <sup>1</sup> G <sup>1</sup>
XL <sup>5</sup>	L. 170	<i>Pacificae</i>	O <sup>a</sup> G <sup>5</sup> g <sup>5</sup> F <sup>6</sup> Δ <sup>1</sup> G <sup>5</sup>	<i>Ibid.</i>	592	<i>O beatum virum M.</i>	O <sup>a</sup> G <sup>5</sup> Δ <sup>1</sup> G <sup>1</sup>
Pasch. <sup>5</sup>	263	<i>Deus canticum</i>	O <sup>a</sup> G <sup>1</sup> g <sup>5</sup> F <sup>5</sup> γ <sup>3</sup>	Cecilia	607	<i>Virgo gloriosa</i>	O <sup>a</sup> G <sup>5</sup> g <sup>5</sup> F <sup>5</sup> Δ <sup>1</sup> G <sup>5</sup>
H. Mach. Wig.	182	<i>Dirumpam vincula</i>	O <sup>a</sup> G <sup>1</sup> γ <sup>1</sup> F <sup>5</sup> Δ <sup>1</sup> G <sup>5</sup>	<i>Ibid.</i>	L. 492	<i>Beata Cecilia dixit *</i>	O <sup>a</sup> G <sup>1</sup> g <sup>5</sup> F <sup>5</sup> I <sup>1</sup>
Agnes	375	<i>Ipsi sum desponsata</i>	O <sup>a</sup> G <sup>5</sup> g <sup>5</sup> F <sup>5</sup> Δ <sup>1</sup> G <sup>5</sup>	<i>Ibid.</i>	pl. R.	<i>Cilicio Cecilia</i>	O <sup>a</sup> F <sup>5</sup> G <sup>5</sup> I <sup>1</sup> Δ <sup>1</sup> G <sup>5</sup> G <sup>1</sup>
<i>Ibid.</i>	376	<i>Iam corpus eius</i>	O <sup>a</sup> G <sup>5</sup> g <sup>5</sup> F <sup>5</sup> Δ <sup>1</sup> G <sup>5</sup>	Clem.	pl. T.	<i>Orante Sancto Clemente</i>	O <sup>a</sup> G <sup>5</sup> g <sup>5</sup> F <sup>5</sup> F <sup>2</sup> G <sup>1</sup>
Agatha	407	<i>Quis es tu qui venisti</i>	O <sup>a</sup> G <sup>5</sup> g <sup>5</sup> F <sup>5</sup> Δ <sup>1</sup> G <sup>5</sup>	Cf.	654	<i>Iste est qui ante deum</i>	O <sup>a</sup> G <sup>5</sup> g <sup>5</sup> F <sup>5</sup> Δ <sup>1</sup> G <sup>2</sup>
<i>Ibid.</i>	409	<i>Ipse me coronavit</i>	O <sup>a</sup> K <sup>2</sup> F <sup>5</sup> G <sup>5</sup> F <sup>5</sup> K <sup>1</sup> G <sup>1</sup>				

\* Transformed into the Fifth Mode in Sarum, p. 608.

#### Example I.1 : Frere's list of responds in theme VIIIa, "Introduction", Sarum Antiphoner, p. 52

Although Frere names many themes in each mode, it becomes quickly apparent that some "themes" are more readily understood as small groups of chants which share a certain amount of melodic material. This is especially true in his discussion of the *tritus* modes, where themes "a" and "b" are made up of only four chants respectively, linked only by a common opening phrase.<sup>136</sup> While Frere identifies over thirty themes in the entire repertory, more than half of these are comprised of groups of two or three loosely related chants.

Over two hundred standard phrases are given a letter label in Frere's study. The simplicity of the system gives the impression that there is no ambiguity in the assignment of labels to phrases but this is not in fact the case. Within one mode, a label might imply a connection with another phrase similarly labelled, when that is not the case. For example, in mode 2, D<sup>1</sup> and D<sup>3</sup> have a greater amount of similarity than D<sup>2</sup> does to either of other two. And whereas *d*<sup>1</sup> does seem to bear a resemblance to the phrases labelled D<sup>1</sup>, D<sup>2</sup> or D<sup>3</sup>, *d*<sup>2</sup> is entirely different from both *d*<sup>1</sup> and the D labelled phrases. Phrases labelled with a capital D and ones with a cursive *d* cannot be divided into these groups by any consistent musical or textual feature. Frere *could* have used the same label in different modes to reflect a transposition of a phrase. For example, D<sup>1</sup> could become G<sup>1</sup> if transposed to the *tetradus* modes. However, his labels do not reflect this kind of relationship.

<sup>135</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 52

<sup>136</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 39-40

With such a large number of chants to analyse, the labelling itself sometimes becomes unclear and even incorrect. For example, in his discussion on responds in the *deuterus* modes, Frere only mentions the phrase "f2", leaving the reader to look for an explanation of "f1", or even "f", but Frere gives none. Some phrases are mislabelled<sup>137</sup>, meaning that his melodic categorization system unintentionally includes oversights, as well as the intentional melodic variations. Other responds have been found categorized as more than one melodic theme, owing to the fact that one of the component phrases has been given two different labels.<sup>138</sup> Although Frere normally gives a dash to indicate a phrase which does not belong to the standard repertory, some phrases which have a letter label appear only *once* in the entire analysis, leading the reader to wonder on what basis he determines the nature of a "standard" phrase.

With the focus on the identification of melodic themes through the labelling and ordering of standard phrases, we must not lose sight of the fact that Frere did not assign 40 % of the responsories in the *Sarum Antiphoner* to any theme group. Frere attributes the composition of many 'original' responds to the later Middle Ages, a time he refers to as the "decadent" period because their melodies are "clogged with hampering notes, meaningless runs, and awkward *fioriture*."<sup>139</sup> However, those responsories from the older layer of the repertory which do not employ standard phrases "deserve special attention"<sup>140</sup> according to Frere. He concludes his study by outlining some general characteristics on the topics of mode, typical range, cadences, repeated phrases, b-flat / b-natural contrast and transposition.

Frere's study laid the groundwork for future generations of chant scholars. Despite the ambiguities in his labelling system, this work presents, for the first time, the larger ideas about how the Great Responsories are structured and sung. Supporting these ideas is a complex analysis of a huge repertory of chants; some 775 Great Responsories are found in the *Sarum Antiphoner*. This impressive study remained the only one of its kind for more than fifty years.

Frere's system of breaking responds into their component phrases and then giving these phrases a label provides the background in which the present study took place. While transcribing and dividing the Paris 12044 responsories into their component phrases, Frere's transcription examples often proved helpful. On the other hand, the way Frere's themes appear in his study give the false impression that most responsories conform to a set number of melodies, each particular to its mode. A 'theme', made up of only two responsories, as is frequently found in his analysis of the *deuterus* and *tritus* modes, cannot be regarded in the same way as a theme comprised of ten or more chants. Finally, while Frere's discussion of some of the recurring phrases is useful to understand how they can adjust to different texts, an examination of the relationship phrases have with each other, the

---

<sup>137</sup> An example is *Omnes amici mei dereliquerunt* Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 30, 223 (facsimile)

<sup>138</sup> Holman points out that *Narrabo nomen tuum fratribus* is one such chant, showing that "D4" has been labeled "Δ4" in two separate places in Frere's discussion of thematic groups, and therefore, is listed as belonging to two themes! Holman, *The Responsoria Prolixa of the Codex Worcester F 160* 1961, 74

<sup>139</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 58

<sup>140</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 59

number of times these phrases occur, or their transposed equivalents in responsories in other modes is lacking.

b) *Hans-Jorgen Holman, "The Responsoria Prolixa of the Codex Worcester F 160"*

Hans-Jorgen Holman's doctoral dissertation, published in 1961, was even larger than Frere's work in size and scope. Holman based his analysis on the Great Responses found in Worcester F 160. The 'problem', in Holman's opinion, is that the study of the Great Responses had, up until then, been limited to a few general remarks on their form and melodic tendencies, and that no reliable or thorough investigation of the entire repertory had yet taken place.<sup>141</sup> Although he does consider Frere's work to be "comprehensive"<sup>142</sup>, he finds it generally lacking in reliability. "To some degree [Frere] [...] avoids the problem of adequate classification and consequently oversimplifies the situation, giving an impression of complete uniformity when such does not exist."<sup>143</sup> Holman sets out to rectify this, and to present a clear picture of the whole Great Response repertory.

Holman's analysis is preceded by a short history of the development of Matins as a liturgical office, and how the Great Responses took shape within that context. He then moves on to a description of the Worcester codex itself and notes its wide availability, clarity and completeness as reasons for choosing it as a basis for his investigation. Turning his attention to literary texts, he lists the Biblical sources for the Lessons in each part of the church year<sup>144</sup>, and shows how responsory texts are often, but not always, taken from the same source as the Lesson with which they are paired. Finally, he touches on the musical structure of Great Responses.

After a brief discussion of previous studies in this area, Holman presents the terminology and labelling system he uses in his analysis. Based on Apel's analysis of Graduals, his labels are comprised of both the final note of the phrase and the number of syllables present before the recurring part of the phrase begins. A standard phrase ending on D, is labelled D<sub>1</sub>, D<sub>2</sub>, etc. If only the ending of the phrase is recognizable as the standard phrase, he labels it with the lower-case version of the appropriate letter (i.e., d<sub>1</sub>, d<sub>2</sub>, etc.) Unlike Frere's nomenclature, one standard phrase is given only one label, regardless of mode in which it appears, allowing one phrase label to be consistent with one phrase throughout the repertory. The syllables recited freely before the beginning of the standard phrase are counted and then added to the phrase label (i.e., 4+d<sub>1</sub>). Variations on a standard phrase are indicated as "prime" versions of that phrase (i.e., D<sub>1</sub>'). Phrases which do not bear any resemblance to any other phrase encountered in the repertory are represented by an ellipsis concluded with the phrase's final note (i.e., ...d.) As long as a phrase has been found in two different responds, it counts as a "standard phrase" and receives a label. Transpositions and different ending notes are noted by adding an abbreviation after the label (i.e., "6+d<sub>1</sub> tr.f" or "F<sub>1</sub> end.g").

<sup>141</sup> Holman, *The Responsoria Prolixa of the Codex Worcester F 160* 1961, 27-28

<sup>142</sup> Holman, *The Responsoria Prolixa of the Codex Worcester F 160* 1961, 63

<sup>143</sup> Holman, *The Responsoria Prolixa of the Codex Worcester F 160* 1961, 75

<sup>144</sup> Holman, *The Responsoria Prolixa of the Codex Worcester F 160* 1961, 35-44

Like Frere, Holman begins his discussion of the responsories found in each mode with mode 2. He divides his discussion of each mode into four topics: melody types, centonization, free responds and verses. Of the 122 responds in mode 2, 42 follow the main melody type in this mode and fall into five subdivisions based on small melodic variations. Another 28 responds are identified as "centonate" because they are made up exclusively of standard phrases or endings which do not appear in any standard order. Only six responds in mode 2 are considered "free", and three of these are unique to the Worcester codex. A wider range and untraditional melodic outline indicate that they are later compositions, although their unique phrases usually end on the pitches also found in the traditional responds. Finally, Holman finds 83 verses which are set to the standard verse tone for mode 2, while another seven verses have entirely non-standard verse tones. The remaining thirty-two verses contain elements and adaptations of the standard verse tones.

Where Frere identified seven themes in mode 1, Holman finds that only the beginnings of some responds are similar, and prefers instead to classify these as centonate responds. Just over 30 % of the responds in mode 1 contain only standard phrases or ends of phrases, but no melody type could be identified for this mode. With the exception of only three freely composed responds, the other 70 % contained one or more free, or "..." phrases, mixed with one or more standard ones. Just over 20 % of the verses in this mode are not set to the mode 1 verse tone.

Holman's investigation of the responsories in modes 3 and 4 reveals chants with commonalities at the beginning and ending, with the large majority of these also containing free middle sections. He notes that some of the standard phrases being used here were first seen in modes 1 and 2, and those standard phrases which usually end on F were manipulated to end on E instead. Very few verses are set to non-standard verse tones in these modes.

Where the majority of mode 5 responsories are still centonized or partly centonized (80 %), mode 6 responsories make less use of standard phrases. Only six different standard phrases are found in the twelve centonized responds found in mode 6. Holman notes that some of these look like transposed mode 8 chants with mode 6 verse tones added. The verses are predominantly set to standard tones in these modes.

Holman uncovers another "Melody Type" again in his analysis of mode 7. He unhesitatingly ascribes eleven responds out of 155 in this mode to this type. Another 53 responds consist wholly of standard phrases or endings, while almost all of the rest are partly centonized. Only three responds use exclusively unlabelled material, whereas nineteen verses are set to non-standard tones, all of which are relatively short. Mode 8 contains six different Melody Types, involving 47 responds in all. The first three melody types Holman identifies are variations of each other, and another two also show close connections. Responds that count as fully or partly centonized (127 in all) are listed and analysed, as in previous modes. Of the fourteen freely composed responds, two are transcribed in Holman's study. There are only eight non-standard verses in this mode, and it is noted that there are several places in which standard phrases from the responds can be found in verse material.

In a broader discussion of formal and melodic qualities, Holman touches on the familiar topics of modal distribution and classification, comparing the Great Responsories in

*Worcester F 160* with those in the *Sarum Antiphoner* and *Lucca 601*. He also discusses typical ambitus, melodic style, melismas and tropes, the use of b-flat, transposition, liturgical assignments and the relationship responsories have with other genres of chant. He also confirms Frere's hypothesis that the age of a responsory can be estimated by its use of free material because freely composed responsories tend to be found in newer feasts. Based on liturgical history and the introduction of new elements into the repertory, Holman estimates that this new 'layer' of responsory composition occurred between 750 and 850.

In Chapter 6 of his dissertation, a summary of his findings is followed by a discussion of centonization as a compositional technique. Concluding his study, Holman makes a limited comparison of some responsories in his Gregorian source with some in the Old Roman tradition. After pointing out some melodic and stylistic differences, he concludes that the two traditions must be based on a prior, common source.

Holman's study offers an accurate analysis of the component phrases which make up responsories. Breaking these chants into the three compositional categories (i.e.: melody types, centonized responds and free responds) shows that, while most responsories do employ some recurring musical material, the order in which it is sung does not usually lead to the creation of a specific melody type specific to the mode. However, Holman's method of labelling his phrases does pose some problems. The fact that musical material must appear in only two different responsories before it is labelled 'standard' may lead to including pairs of chants in his list of 'centonate' chants, whose phrases do not appear anywhere else in the repertory. The labels these standard phrases are given tell the reader nothing about the role of the phrase, the mode in which it is found most often, or its overall popularity in the repertory. Also, any phrase is labeled beginning at the point where a phrase's melody conforms to that of the standard phrase in question. Material which occurs before the phrase has conformed is not considered part of the phrase. Its existence is only indicated by the number of syllables it declaims. Therefore, it is impossible to tell from Holman's analysis how much variety there is in the musical material leading up to the labeled part of the phrase. It is useful to know how a standard phrase might make pitch adjustments at the beginning to ensure a melodically smooth transition from the phrase preceding it.

The present study proposes to solve some of the problems in Holman's work in several ways. First, musical material must appear in at least five different places in the responsory repertory in at least three separate chants before it receives a standard label, ensuring that the number of standard melodic gestures is not artificially inflated by pairs of chants. Secondly, the labels given to standard material in the present study reflect its frequency within the repertory of one mode as a whole. These labels also contain information about the mode of responsories in which the material is used and its placement within the overall melody. Thirdly, this analysis includes discussions of the most frequently found material in terms of its role(s) within the structure of the melody. Finally, the database tables developed for the present analysis include the entire melodic phrase so that the beginnings of standard material may be seen in all its variety.

c) *Paul F. Cutter, "The Old-Roman Responsories of Mode 2"*

Paul Cutter shifted his focus exclusively to the chants in the Old Roman tradition, choosing to analyse the 80 responds found in mode 2.<sup>145</sup> Breaking them down into the same three types of classification as Holman does (i.e., "typical", "centonate" and "original") Cutter lists the responds which use standard material before discussing each part of the respond melody individually. Cutter's system of labelling standard phrases differs significantly from both Frere's and Holman's in that he does not use the final note as a key element in the label of the phrase. Instead he names standard phrases alphabetically (i.e., "Pattern A, Pattern B," etc.) and subdivides each of these into three separate parts: the intonation, the recitation and the cadence. Each of these parts is again broken down into numbered "elements", as illustrated in Example I.2:

<b>Typical Melody</b>		
<b>Feast</b>	<b>Incipit</b>	<b>Form</b>
John Apostle	Sunt de hic stantibus	A B C 01
Purification	Nunc dimittis	A B C 01
Theodore	Me meus	A B C 01
Esther	Da nobis	A B C 01
Maccabees	Refulsit sol	A B C 01
Virgin	Induit eam	A B C 01
Virgin	Elegit eam	A B C 01
Dedication	Locus iste	A B C 01

Example I.2 : Excerpt from Cutter's list of "typical melodies" in mode 2, p. 13

Pattern A, the standard opening phrase in mode 2, is divided by Cutter into two standard variations, based on how they accommodate text accents: Ax and Ay. He demonstrates these two variants of Pattern A with several transcriptions of responds using this phrase, showing how the intonation is adjusted to the text. Then he proceeds to a discussion of Pattern B which exists in seven variations according to textual accent. Pattern C exhibits more variety than A or B and also breaks down into either Cx or Cy according to textual accent in the intonation. Pattern D has no intonation, hardly any variation, and its cadence does not change according to text accentuation. Patterns E and F do not occur as often as the previously discussed patterns. Pattern E's intonation only contains one "element", and the last three syllables of the text in this pattern are always set the same way to its three-element cadence. Pattern F exists as either Fx or Fy, depending on the form of its cadence. The Fx cadence breaks down even further into thirteen standard uses and ten variants. Cutter identifies eight different closing patterns. Closing Pattern 1 has two alternative beginnings: x and y. Pattern 1y is only used following Pattern E; in all other cases, the x variant is used. Closing Pattern 2 and 3 are variants of each other, although 2 is more stably transmitted than 3 throughout the repertory. Closing Patterns 4 and 5 are used

<sup>145</sup> Cutter, *The Old-Roman Responsories of Mode 2* 1969

to set six and three or four syllable endings respectively, and Closing Patterns 6 through eight are used only for alleluia endings. Cutter labels another eleven patterns alphabetically G - X and briefly lists their uses<sup>146</sup>, but these less frequently used standard phrases and are analysed less extensively.

In the third chapter of his dissertation, Cutter discusses a central idea in Old Roman chant: melodic continuity. He begins by observing that the patterns used in the "typical" responds are stable, whereas the patterns in centonate melodies are much more likely to vary. This is because standard phrases adjust their openings and cadences to the phrases preceding and following them, meaning that when the order of phrases is standardized in a "typical" respond, the phrases themselves will also remain the stable. The phrases in centonate responds, found in no particular order, will adjust their cadences or intonations to those phrases around them. Cutter terms this the "Theory of Melodic Continuity"<sup>147</sup> and shows that most of his variant Patterns can be seen simply as adaptations to the phrases directly adjacent. Responds containing Pattern variation can therefore now also be understood as stably transmitted.

The two manuscripts containing responsories in the Old Roman style, Rome B 79 and London 29988, show almost complete agreement in their choice of Patterns. Only fifteen phrases out of 513 compared show variation. Although very similar, these are two independent sources, suggesting not a copy-model relationship, but two witnesses to a uniform tradition. Comparing this tradition with the Gregorian responsories in mode 2, Cutter finds that the main difference between the two repertoires is that the Gregorian variant responds do not seem to make "deliberate adjustment for melodic continuity"<sup>148</sup> in the same way the Old Roman style does. Cutter presents a brief study of the parallels between the two traditions, and a table showing corresponding Old Roman and Gregorian patterns is provided.<sup>149</sup>

Cutter concludes that the Old Roman and Gregorian traditions are simply different versions of a single melodic repertory, using "corresponding patterns in analogous situations about 80 % of the time"<sup>150</sup>. However, the two traditions are stylistically very independent. Old Roman responds are more melodically continuous and more stably transmitted than their Gregorian counterparts. These observations, based on only 3 % of the total chant repertory, do not allow Cutter to speculate on the chronology of the Old Roman / Gregorian relationship.

Since Cutter focuses on a small number of responsories in one mode, his analysis is detailed and takes every chant into account. Mode 2, known for the large number of responsories which conform to a single melody, lends itself to this sort of analysis especially well. However, mode 2 represents only 14 % of the total Old Roman responsory repertory<sup>151</sup> and so the analysis of it alone offers only a small piece of the whole picture.

---

<sup>146</sup> Cutter, *The Old-Roman Responsories of Mode 2* 1969, 82

<sup>147</sup> Cutter, *The Old-Roman Responsories of Mode 2* 1969, 89

<sup>148</sup> Cutter, *The Old-Roman Responsories of Mode 2* 1969, 138

<sup>149</sup> Cutter, *The Old-Roman Responsories of Mode 2* 1969, 163

<sup>150</sup> Cutter, *The Old-Roman Responsories of Mode 2* 1969, 166

<sup>151</sup> Cutter, *The Old-Roman Responsories of Mode 2* 1969, 3

The present study bases its analytical style on these three previous works, while going a step further by comparing the existence and use of standard component phrases in one manuscript, Paris 12044, with that of eight other antiphoners.

## *F. Aims of Present Study*

The purpose of this study is two-fold. First, it identifies, analyses and determines the function of recurrent musical material in the Great Responsory repertory in Paris 12044. Secondly, it compares the use and function of this material with the responsory repertory in other Gregorian antiphoners which represent various regional and liturgical traditions across Europe.

The work focused exclusively on the repertory in Paris 12044 produced several different kinds of results which may be useful to scholars in this field. The only transcription of the entire responsory repertory in Paris 12044 (950 chants) in modern notation (i.e., Volpiano font) is included on the appendix.<sup>152</sup> One large file shows these transcriptions in manuscript order and eight smaller files divide the repertory according to mode. Databases containing information about every melodic element, recurrent or unique, in the responsory repertory, amounting to over 6,800 entries, are also found in the appendix.<sup>153</sup> Every melodic element recurring five times or more has been given a label; a list of these labeled elements is also given in the appendix.<sup>154</sup> For those wishing to compare how these labeled elements relate across modal assignments, a comparative table has been provided. Lists comparing the labeling system for Paris 12044 with the labels in Frere's and Holman's studies are also included. Using information about how the responsories in Paris 12044 are composed, a visual representation of the tonal progression of the majority of chants in each mode has been created. Referred to as responsory 'roadmaps', these depict the most frequently used cadential goal-pitches of each main phrase of a respond in a given mode. Plotting the tonal outline of an individual respond on the 'roadmap' determines how it relates to most other chants in the mode.

The information about the responsory repertory in Paris 12044 is the basis for the comparison with the responsory repertory in the Sarum Antiphoner, Worcester F 160, Benevento 21, Lucca 601, Karlsruhe 60, Saint Gall 390-391, Utrecht 406 and Toledo 44.2. All the responsories in Paris 12044 in the Temporale and some wide-spread feasts in the Sanctorale were compared with those found in these eight manuscripts, amounting to over 3000 individual comparisons. Resulting from this is a large database in the appendix where each variance from Paris 12044 is recorded according to manuscript.<sup>155</sup> Several kinds of differences have been isolated and examined separately to determine how much of the comparison repertory they affect.

---

<sup>152</sup> This folder in the appendix is entitled "01\_TRANSCRIPTIONS\_Paris\_12044"

<sup>153</sup> This folder in the appendix is entitled "01\_DATABASE\_Melodic\_Elements\_Paris\_12044"

<sup>154</sup> This folder in the appendix is entitled "CHAPTER\_3" and the files containing these lists are entitled: "Transcription\_mode\_x\_Standard\_Elements.doc" where x = modes 1 through 8.

<sup>155</sup> This folder in the appendix is entitled "CHAPTER\_4" and the file within that folder is entitled "Databases". There are two databases containing this information: "All\_Differences\_in\_Responds\_compared.mdb" and "Five\_types\_of\_Differences\_in\_Responds\_compared.mdb".

This double-sided approach sheds light on how responsories are composed in one tradition (namely, that represented by Paris 12044), and to what extent this varies in other traditions. Information about how standard and non-standard melodic elements function in one tradition is compared with the compositional roles they play in other manuscript sources. It is widely acknowledged that the use of recurrent melodic material in the responsory repertory attests to their oral compositional origins. The large amount of data on which this study bases its results addresses the general lack of analysis of what hard evidence has been presented by the chants themselves.<sup>156</sup> This analysis of Paris 12044's responsory repertory and the comparison of its results with other traditions is one of the largest pools of information about the transmission of the responsory repertory in the discipline.

---

<sup>156</sup> Edward Nowacki states that this neglect of analytical evidence leads to a "disembodied assumption" about the orality of chant composition and transmission in his article 'The Distributional Evidence for Orality' 2007, 369

## II Paris 12044 (Saint-Maur-des-Fossés)

---

The manuscript Paris 12044 was written for the Benedictine abbey of Saint-Maur-des-Fossés near Paris. In this chapter, the history of the abbey is summarized and the appearance and contents of the manuscript are described.

### A. *History of the Abbey of Saint-Maur-des-Fossés*

The abbey of Fossés was built around 639 AD on the site of a former Roman encampment, *Castrum Bagaudarum*. Situated where the Marne turns towards the Seine about 12 kilometres southeast of Paris, this area was named "fossés", (meaning "moats"), after the fortress where Caesar's troops quelled the rebellious local *Bagaudes* at the end of the third century. Queen Nanthilde, regent during her son Clovis II's minority, gave the land to Blidegisilus the Deacon to found a Benedictine monastery dedicated to the Virgin and to the apostles Peter and Paul.<sup>157</sup> On May 9, 640, Babolenus, a monk and disciple of St. Columbanus, was named first Abbot of the Fossés monastery. Throughout the next century, the abbey gained prestige and wealth and maintained a prosperous relationship with Clovis II and his son, Clotaire III. By the beginning of the ninth century, it was necessary to reform the now decadent monastery. This was carried out under the authority of Begon, Count of Paris. The dedication of the reconstructed abbey church and the translation of St. Babolenus' relics on December 7, 839, signalled the abbey's reformation and renewal.

During this time, the once wealthy abbey of Glanfeuil, founded by St. Maurus, had fallen into ruins. St. Maurus, the son of a Roman nobleman, came to France around 543 as a Deacon and Benedictine monk to found this monastery about 20 kilometres south of Saumur on the Loire. To renew its former luster, Rorigon, Count of Maine and Anjou, determined that this abbey should be resurrected with Fossés' guidance and support. Rorigon's son, Gaubert, was given charge of the monastery and a few monks from Fossés went to live at Glanfeuil to help in its restoration. However, in 835 Rorigon relinquished control of the Anjou region to Pépin of Aquitaine, on condition that the abbey of Glanfeuil be put into the hands of his young cousin, Ebroin. Throughout these changing political alliances, Glanfeuil continued its restoration, building a new church at the abbey and consecrating it in 838. Ebroin, who had become Bishop of Poitiers after taking control of Glanfeuil, wished to be independent of Fossés, and sent the imported Fossés monks back to their abbey. On March 15, 845, he moved the relics of the abbey's founder, St. Maurus, into the new church and on May 30 of the same year named Goscelinus, Gaubert's son, the new abbot. Goscelinus' control of Glanfeuil assured its independence from Fossés, yet the two abbeys remained linked. Goscelinus' younger brother, Theodradus, succeeded him as abbot of Glanfeuil shortly before becoming abbot of Fossés as well.

Around this time, the relics of St. Maur began to achieve some renown. Glanfeuil had just begun to benefit from its treasure when the frequent and devastating Norman attacks of 857 began. St. Maur's relics were moved initially to the church of Mesle-sur-Sarthe, then

---

<sup>157</sup> A more detailed description of the history of Saint-Maur-des-Fossés can be found in Renaudin 1972, 53-152

further south to the monastery of Saint-Savin-sur-Gartempe (Vienne) over a year later. In 863 the monks' flight continued to the abbey of Saint-Marin-d'Autun and then on to the Saône region, where the Duke of Eudes offered them refuge. St. Maur's relics remained there until Eneus, Bishop of Paris, took them back to Fossés at the behest of Charles the Bald. A grand ceremony was held on November 13, 868, for the advent of St. Maur's relics to Fossés, a date which figures in Fossés calendars as the saint's *Translatio*. No mention was made of the fact that St. Maur was the founder of Glanfeuil, and not of Fossés.

Twelve years later, the abbey of Fossés was under Norman attack and the monks fled, taking the relics of Saint Maur with them. Sources are not very helpful in determining their exact journey, but some have suggested<sup>158</sup> that they were in Fleury-la-Rivière (Champagne) around 876 before travelling on to the Reims region and taking refuge with Bishop Aurelianus. The treaty of Saint-Clair-sur-Epte in the autumn of 911 brought an end to the Norman invasions of the area and the monks of Fossés could return home. Saint Maur's relics were placed in a third church in Fossés, still without mention of his important connection to Glanfeuil.

In the years which followed, discipline in Fossés again declined and needed reform. In 989 the lax abbot Maynardus was replaced by Abbot Majolus of Cluny, who instituted Cluniac reforms, at the request of Count Bouchard the Venerable of Vendôme. Of all the monks in Fossés, the only one to accept these changes was a monk named Adicus, who remained in the abbey while the others all left. Adicus was given new companions from Cluny, Majolus remaining abbot of both Cluny and Fossés. Finding this situation unmanageable, Majolus appointed Teutonus, a monk of Cluny, to be abbot of Fossés. This released Fossés from its direct dependence on Cluny, but implicitly encouraged the Cluniac reforms. During the 11th century, the abbey of Fossés was again renewed and a great library was added to the existing buildings. Intellectual interests were rekindled and a history of the abbey was compiled. Under Eudo, the second abbot of Fossés to have this name, the reconstruction of the abbey church was completed in 1029. During its dedication, however, Saint Maur was not mentioned. In 1096, the abbeys of Fossés and Glanfeuil achieved definitive independence from one another, through an edict of Pope Urban II.

The 12th and 13th centuries continued to be prosperous for Fossés. In 1107 the abbey of Saint Eloi in Paris was dissolved and twelve of its monks came to join the Fossés community. Louis the Fat, King of France from 1108 to 1137, gave the abbey special privileges and liberties including the right to a tithe of the toll for the bridge of Joinville and the freedom for all servants in the abbey to bear arms. In 1137 the relics of Saint Maur achieved great fame through the "Miracle of Rain"; a parade through the streets with the relics had put an end to a serious drought. Saint Maur's miracles multiplied throughout the 13th century under the Abbot Pierre of Chevrey and the abbey changed its name from Saint-Pierre-des-Fossés to Saint-Maur-des-Fossés.

The area of Fossés was the scene of several battles between the English and the Armagnacs in 1430, during the Hundred Years' War, destroying much of the abbey. In 1553, Clement VII secularised the abbey, replacing monks with canons and encouraging Fossés' importance as an intellectual centre. Rabelais and Guillaume Budé came there frequently, as did members of the royal court who owned the neighbouring chateau. Unfortunately,

---

<sup>158</sup> Renaudin 1972, 67

during the period when the canons were responsible for the abbey, some of Fossés' treasures were lost. St. Maurus' skull was stolen in 1628 and the most important holdings in their library were bought at a very low price by the abbey of Saint-Germain-des-Prés. A group dedicated to the preservation of church history was founded under the patronage of St. Maurus in 1618. In 1749, the abbey of Saint-Maur-des-Fossés was merged with Saint-Louis-du-Louvre and the buildings of the abbey at Fossés were deconstructed so that the materials could be used in the further construction of Louis-du-Louvre. The relics of Babolenus went with the building materials to Louis-du-Louvre, and Saint Maur's body went to the Benedictine congregation of Saint-Maur within the abbey of Saint-Germain-des-Prés. The abbey of Saint-Maur-des-Fossés had completely disappeared by the time of the French Revolution, during which the location was temporarily renamed "Vivant-sur-Marne" as a gesture of revolt against its religious history.

## *B. The Manuscript*

Paris Bibliothèque nationale de France, fonds latin 12044 is an antiphoner from the monastery of Saint-Maur-des-Fossés from the early 12th-century. Library records kept at Saint-Germain-des-Prés during the time of the sale of Saint-Maur-des-Fossés holdings show that this antiphoner held the library mark 53 while at its abbey of origin. The shelf mark given to it upon its arrival at Saint-Germain-des-Prés was 1076. During a later revision of the library codes, it received the number 189. Another strong indication that this manuscript does, indeed, come from Saint-Maur-des-Fossés is the inclusion of all the local important feasts, including those for Babolenus and Maurus. A palaeographical comparison with other manuscripts thought to have originated at Saint-Maur-des-Fossés<sup>159</sup>, confirms this provenance.

The manuscript is in generally good condition. A sticker on the inside of the back hard cover of the volume attests to its restauration in 1979 "sous no. 1631". The edges of many folios seem to have been reinforced with newer material; a note on the first flyleaf, dated July 26<sup>th</sup>, 1894, remarks that folios 15, 24, 39, 58, 104, 173, 230, 234 and 235 "sont mutilés". However, these are not the only folios to be graphed onto a newer leaf in this way. The hair sides of the parchment are the recto sides of the folios. The manuscript is made up of 16 gatherings of 15 leaves. Its overall dimensions (hard cover, probably added during its restauration in 1979, included) are 33.5 cm long by 23 cm wide, 7.5 cm thick. The folio leaves are 32 cm long and 20.5 cm wide and the principal writing space measures 26.5 cm by 18 cm. The length of the horizontal ruling measures the same as the width of the writing space: 18 cm. There are no guide-holes in the manuscript and the distance between the ruled lines is not always uniform (measuring between 4 and 5 cm). The staff is 15 mm high and the text measures 5 mm vertically. Four different colours of ink are used in this antiphoner. The chant texts are written in brown with alternating green and red initials. Blue initials are also occasionally found throughout the manuscript and are consistently used from 144 recto – 149 verso, a section which appears to have been written by a second hand. The staff lines are brown, with the exception of the aforementioned section, where they are red.

---

<sup>159</sup> Paris 12054, (11th-century Missal), Paris 12072 (mid-12th century Sacramentary) and Paris 12042 (Collectionary, Benedictinary and Hymnary) are compared with Paris 12044 in Renaudin 1972, 110-111

The neumes are consistently written in a darker brown ink. The rubrics are found in green, red and (occasionally) blue ink.

The manuscript contains 241 folios, but both the beginning and end of the original manuscript are now missing. The first folio begins in the middle of the last responsory for the second nocturn of Matins for the third Sunday in Advent. The subsequent 99 folios contain the Winter *Temporale* and *Sanctorale*. Folios 99 verso to 143 recto contain the Summer *Temporale*. The Summer *Sanctorale* begins after the *Temporale* and continues to 226 recto. The *Commune* of Saints, Martyrs, Confessors and Virgins are found from folio 226 recto to the end of the manuscript. The manuscript ends in the middle of a responsory in the third nocturn of Matins for the Common of Several Virgins. There is a lacuna on folio 5 verso, between the end of the fourth Sunday of Advent and the Great 'O' Antiphons for Advent. Also, near the end of the manuscript, several leaves (between folios 235 – 236, 238 – 239 and 240 – 241) have been cut out, leaving only centimetre-wide strips of parchment sewn into the volume. However, the foliation here continues uninterrupted and there is no lacuna in the repertory on these folios. A lacuna does seem to exist between folios 237 – 238, where a leaf of parchment again seems to have been cut away: the responsory verse (cao7580b) begun at the bottom of folio 237 verso is not continued on folio 238 recto. This is the section of the manuscript where a long list of responsories for the Common of One Confessor is found. The folio cut away lies between the end of one responsory verse and the beginning of another responsory (*Sancte Gregori confessor*, non-cao) for the Common of One Confessor. Therefore it is difficult to tell what the missing folio might have contained.

The only other extant antiphoner from Saint-Maur-des-Fossés is also held in the Bibliothèque nationale de France: *fonds latin* 12584. The contents of this 11th-century antiphoner were inventoried by René-Jean Hesbert in *Corpus Antiphonarium Officii* (manuscript "F"). André Renaudin holds that this manuscript could have served as the model for Paris 12044, since their contents are very similar.<sup>160</sup> Paris 12044 was written a century later than Paris 12584 and includes four additional offices: those for Babolenus, Mary Magdalene, Arnulfus of Metz and Crispin and Crispinian. In several respects the choice and order of chants in Paris 12044 corresponds specifically to Cluniac usage, which reflects the institutional history of the abbey of Saint-Maur-des-Fossés. The antiphons for the ferial Office contained here are identical to those found in the Cluny breviary, F-Pn lat. 12601.<sup>161</sup> Using the resources available for comparison on CANTUS' website, it can be established that the responsory series for the third and fourth Sundays in Advent in Paris 12044 correspond to those in several Cluniac sources including Fribourg, Bibliothèque cantonale et universitaire, L. 46; London, British Library, Add. 49363; Montserrat, Monasterio de Montserrat, 36; Cambridge, Fitzwilliam Museum, 369; Oxford, University College, 101; Paris, Bibliothèque Sainte-Geneviève, 2628; Stuttgart, Württembergische Landesbibliothek, Brev. 85 and Bruxelles (Brussels), Bibliothèque Royale Albert 1er, 674. Using the same CANTUS resource, the responsory series for Ember Days in Advent in Paris 12044 are shown to correspond with the aforementioned Cluniac sources, as well as several sources from

<sup>160</sup> Renaudin 1972, 110-111

<sup>161</sup> See the description of this manuscript by Ruth Steiner and Keith Glaeske at: <http://publish.uwo.ca/~cantus/>

Rheims<sup>162</sup>, Vézelay<sup>163</sup>, Tours<sup>164</sup>, Moissac<sup>165</sup>, Limoges<sup>166</sup> and Angers<sup>167</sup> where monasteries are known to have followed the use of Cluny.

Paris 12044 is notated on a four black lines. It is written in French notation, with the characteristic verticality of the ascending figures and the slanted descending lines. The *clivis* and the *porrectus* are written in the "lorrain" style, forming a "7" and a "V" shape, respectively. The most common clefs are F and C, although D, e and g are also frequently present. B-flats and B-naturals are used. The notation is consistent throughout, with the exception of the presence of a second hand from folio 144 recto to 149 verso. The feasts of John the Baptist and Babolenus and the first six chants of the feast for John and Paul are written in this second hand, on five lines instead of four. The tables below give the neumes as written by both hands.

Table 2: Neumes in Paris 12044

Sign Name	Primary hand	Secondary hand	Modern Transcription
<b><i>Single notes</i></b>			
Virga			
Punctum			
Pes			
Clivis			
Scandicus			

<sup>162</sup> Reims 312, 314, 315 and 316

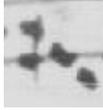
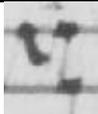
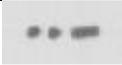
<sup>163</sup> Lyon 555

<sup>164</sup> Lund, Univ.bibl., Med. Hand. 38

<sup>165</sup> Paris, Bibl. de l'Inst. Catholique, lat. 1

<sup>166</sup> Paris, Bibliothèque nationale, lat. 1088, Paris, Bibliothèque nationale, lat. 743

<sup>167</sup> Paris, Ecole des Beaux-Arts, Collection Masson 10

Sign Name	Primary hand	Secondary hand	Modern Transcription
Climacus			
Pes subbipunctis			
Torculus			
Porrectus			
Porrectus flexus			
Torculus resupinus			
<b><i>Repeated notes</i></b>			
Bipuncta + virga			
Bipuncta + tractulus			
<b><i>Oriscus</i></b>			
Oriscus			

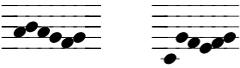
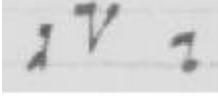
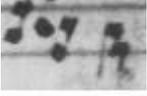
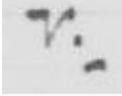
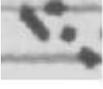
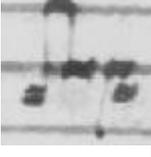
Sign Name	Primary hand	Secondary hand	Modern Transcription
Clivis + oriscus			
<b><i>Liquescent neumes</i></b>			
Epiphonus			
Cephalicus			
Ancus	 		
<b><i>Combined neumes</i></b>			
Pes subbipunctis + pes			
Pes + porrectus + clivis			
Porrectus + bisubpunctis			
Torculus + clivis	 		
Bipunctis + pes + clivis			

Table 3: Extra-notational signs in Paris 12044

Extra-notational Signs	Primary hand	Secondary hand	Modern Transcription
Flat sign			
Natural sign			
f - clef			F
d - clef			D
c - clef			C
e - clef			e
g - clef			g
R = "respond"			R

### C. *The Role of Paris 12044 in the Present Analysis*

No single manuscript can be identified as the ultimate source of the chant tradition known from medieval manuscripts. Our sources are all more or less equally authoritative representatives of a chant repertory transmitted orally. Paris 12044 was chosen as the primary source for the Great Responsories analysed in this study for several reasons. It is one of the earliest relatively complete antiphoners to be notated on lines. This makes melodic transcription and analysis possible. This manuscript is also one of a small group which reveal Cluniac influence and is therefore representative of this important liturgical

reform. Paris 12044 has also been indexed by CANTUS<sup>168</sup> which allows its contents to be easily compared to those of other manuscripts online.

The present analysis began by transcribing all 950 of the complete responds in the Great Responsories found in this manuscript. Since most of the Great Responsories in Paris 12044 use one of the eight standard verse tones, Great Responsory verses are not included for analysis. To transcribe all the responds, I used a music font developed at the University of Regensburg, called Volpiano<sup>169</sup>. Each key on the computer keyboard corresponds to a note in the musical alphabet used by William of Volpiano (a through s).<sup>170</sup> What appears as notes on a five-line staff can also be viewed as a string of letters, by simply changing the font from Volpiano to a text font. This allows responsory melodies to be entered into a database as an alphabetic string. The database can then be searched for particular strings, and groups of similar phrases and cadences can be retrieved from the system. The musical structure of all these responds is analyzed in Chapter III of this study.

I then compared the responsories in the *Temporale* of Paris 12044 (300 responsories), as well as the responsories for the Assumption of the Virgin, Peter and Paul, Laurence, Michael, the Commons of Martyrs, Confessors and Virgins (106 responsories), with the responsory repertory of these same Offices in seven other manuscripts. I noted and catalogued any difference in text, typical cadences or phrase usage in these 406 responds. As explained above, the choice of Paris 12044 as primary source was pragmatic, justified on the basis of its age. The other manuscripts used for comparison present equally authoritative musical traditions from different regions of Europe. The variations between them are viewed here simply as a differences, with no necessary causal or chronological link between them. Chapter IV is devoted to an in-depth examination of these results.

---

<sup>168</sup> CANTUS: <http://publish.uwo.ca/~cantus/>

<sup>169</sup> To download this font, please go to <http://www.fawe.de>

<sup>170</sup> See Huglo, Guillaume de Dijon 2001. The principal document using this system is the famous manuscript Montpellier H 159, ca. 1030, which is thought to have been compiled under his influence.



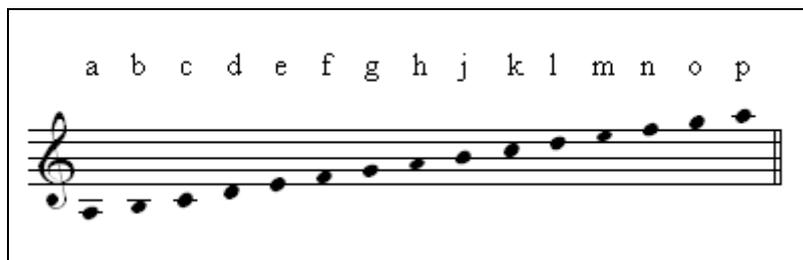
### III Analysis of the Great Responsories in Paris 12044

---

This chapter contains the musical analysis of the Great Responsory repertory in Paris 12044. The analysis is divided according to mode and detailed in Chapter III B. Prefacing this, several widely applicable principals of this analysis are discussed in Chapter III A. The rules and mechanics of the nomenclature system used here are presented and general observations will be made about the form and function of musical elements in the repertory. The prominence of the pentatonic scale in the progression of component elements will also be discussed. Finally, Chapter III Oexamines melodic elements which are found, usually transposed, in more than one mode.

#### A. *Nomenclature and Standard Phrases*

In this chapter, melodic analysis is applied to each of the eight modes separately. Each responsory is broken down into its component elements and each element is given a letter which represents its final pitch (or goal-pitch). To assign these letter-labels, I use the non-repeating alphabetic system of notation associated with William of Volpiano and found in the manuscript Montpellier H. 159.



If the respond has been transposed, the letter-label representing the final pitch remains untransposed, since this helps to clarify its tonal role. For example, if a mode 1 responsory has been transposed up a fifth, the final element will still be labeled “D” assuming that it cadences on the final of that mode, even though it appears, in the transcription, to end on an a. Maintaining untransposed letter-labels is helpful to determine at a glance whether or not a transposed respond behaves similarly to the untransposed chants. Capital letters are assigned to the initial and final element of each respond to differentiate them from intermediate elements, where a lower-case letter is used. Initial elements are identified by an additional letter, “i”, which stands for “incipit”; final elements included the letter “x”. In the multi-mode database tables found in the Appendix, each label will be shown with a number prefix which represents the mode in which the element is found (i.e., 1 for mode 1, 2 for mode 2, etc.)

Dividing a responsory into its component elements is a subjective exercise. This study deals with component elements in much the same way as Frere or Holman handles them. The identification of an element usually starts with the identification of its cadential figure. An element begins wherever the previous cadential figure ends. In practice this means that elements with the same ending may vary considerably at their beginnings. But

the inclusion of the beginning in the labeling system is preferable to losing the musical material altogether. By including variant openings within the standard element label, information is also provided about how texts which are extremely long or short may be set to a particular element or how the beginning of an element may be adjusted to accommodate the previous element. In Transcription 1 below, *Praevaluit David* (cao7427; De Regum) a mode 2 responsory analyzed by Frere, Holman and this study is broken up into component standard elements and labeled.

*Praevaluit David in (cao7427)*

Frere:	Oa	D
Holman:	5 + c4	D1
Paris 12044:	C1	d1



Pre - va - lu - it Da - vid in Phi - lis - te - um

Frere:	d	C
Holman:	D2	C2
Paris 12044:	d2	c1



in fun - da et la - pi - de in no - mi - ne do - mi ni

Frere:	F	D
Holman:		D1
Paris 12044:	fl	D1



\*ag - ni - num de - i Is - ra - hel

**Transcription 1: *Praevaluit David* (cao7427; De Regum) broken up into component standard elements by Frere, Holman and this study**

Some of the melodic elements in Transcription 1 above occur more than fifty times in the repertory as a whole, while others occur only twice. The term "standard element" refers, in this study, to those which occur at least five times, in at least three responds in the repertory.<sup>171</sup> This helps ensure that the term "standard" applies to any musical material which occurs in several *different* chants and is not simply repeated material in one respond. The requirement that an element must appear in a recognizable variation at least five times also helps to ensure that melodic figures occurring in a simple contrafactum are not considered "standard" in the repertory as a whole. Furthermore, the number of elements which do *not* appear more than four times is very high; tracing the use of these elements would complicate the analysis unnecessarily and perhaps obscure the clarity of the overall results. The standard elements (those occurring five times or more) were given a number, immediately following their letter-label. This number indicates the frequency with which the

<sup>171</sup> For example, in mode 4, the element d7 is found twice each in two different responds, and is found once in a third respond, amounting to five appearances in three responds. There are several occasions where a standard element appears five times in a total of four responds (for example, mode 1: d27 and h12, mode 2: a2, mode 5: g2 and h3 and mode 7: l10). All other occurrences of standard elements involve at least five different responds.

element occurs. The lower the number, the more frequently the standard element is found in that mode. For example, the element "d1" is found more often than "d2" and much more often than "d8". The actual number of occurrences has not been incorporated into the labelling system, in order to reduce confusion.

In order to preserve the information about the frequency of occurrence of a given standard element, the labelling system used here applies to one mode only. Therefore, "d1" in mode 1 will not have the same musical meaning as "d1" in mode 2, but both elements can be immediately understood to be the most frequently chosen d intermediate element in their respective modes. In the multi-mode tables in the Appendix, the labels will also reflect the mode in which the respond is found with a numerical prefix. The idea of using the same nomenclature for each mode afresh comes from Frere's work, but while it was confusing in Frere's analysis because he did not present any comprehensive table, the present study provides databases which can be searched and sorted according to various criteria. In Holman's study, labels are not reused from mode to mode. While this has the advantage of clarity (i.e., one element will never be mistaken for another in a different mode), the labels only indicate the final pitch of the element and nothing about its melodic character or role within the repertory as a whole. The present study uses a labeling system which contains information about the frequency of each element within the mode, enabling the reader to discern quickly which elements occur time and again and which are rarely found. Elements which appear in more than one mode, transposed or otherwise, are listed in the appendix,<sup>172</sup> and will be discussed in the third section of this chapter.

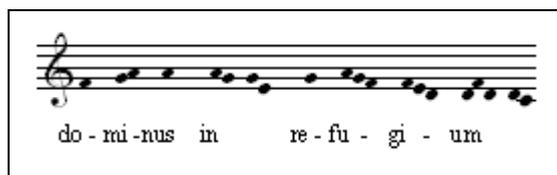
In the database tables in which elements are displayed horizontally, those which occur fewer than five times in a given mode are not assigned a number, but their final pitch is reflected in the letter they are assigned. This preserves the information about how they fit into the fundamental tonality of the chant, while also indicating that the text is set to uncommon musical material. In the database listed as 01\_DATABASE\_Melodic\_Elements\_Paris\_12044 in the Appendix, non-standard elements retain their initial label assigned to them as the repertory was being entered as individual records. This consists of an initial number (mode 1 through 8), an indicator of position (0 = opening, M = middle, F = final), a letter representing the final pitch of the material in question (in Volpiano, G through O) and, finally, a sequence number which identifies like elements. During the initial stages of analysis, these labels could be added to as the transcription progressed and entries to the database were made. Once the database was complete, however, those elements occurring five times or more were given their new labels to reflect their relative frequency within the mode.

The elements grouped under one label can display a moderate degree of melodic variation. This is inevitably a subjective matter, in which it has been considered better to be inclusive rather than exclusive. Since each element is defined according to its final pitch or its goal-pitch, less variation is allowed for at the end of elements than at the beginning. The most important factors for including an element in a group of standard elements are its range, characteristic melodic gestures or figures, and the important pitches emphasized by these gestures. For example, the label "c1" applies to both the following elements, even

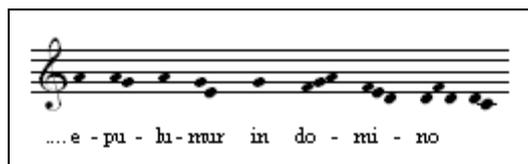
---

<sup>172</sup> The folder in the appendix is entitled: "CHAPTER\_3", the file within this folder is entitled: "Chapter\_3\_c"

though they begin on different pitches. From *Si dominus deus meus fuerit* (cao6699, Fer. 4 p. Pascha):



and from *Expurgate vetus fermentum ut* (cao7650, Dom. 2 Quadragesimae):



These two elements have the same cadential material, range (i.e., A – C) and emphasize the same important pitches (i.e., A, G, E, A, F, D, F, D, C in roughly the same order). This qualifies them as similar enough to be given the same label. Although a complete analysis of every responsory found in each mode would be too voluminous for the confines of the present study, transcriptions with element labels, as well as a list of all the members of each standard element according to mode, may be found in the appendix.<sup>173</sup>

### a) *Goals and Results of Analysis*

The formulaic composition of the Great Responsories is their best-known characteristic. It has been shown by Frere,<sup>174</sup> Holman<sup>175</sup> and others that standard musical material can be used to identify groups of similarly constructed responds. The present analysis of the responsories in Paris 12044 began by transcribing and entering each component musical element into a database which also contained information about the element's text and position. The database helps to locate every occurrence of any element in the repertory and identify groups of responds which have certain musical material in common. Like Frere and Holman, I have been able to produce an exhaustive taxonomy of the responsory repertory in Paris 12044. However, this analysis was not simply meant to plot out a string of musical events amounting to a respond melody. Beyond identifying standard elements, this analysis explains how these standard elements function as part of a melodic whole.

A close reading of Frere's work on responsories reveals that elements in any given set of chants often do not always turn up in the same position within individual chants in the set. Frere's analysis generally focuses on the initial element as the element which binds all the responds of one melody group together, while allowing many deviations in the order of the subsequent elements. Even though Frere's focus is on how melodic families are built

<sup>173</sup> The appendix file entitled "CHAPTER\_3", the folder within this file entitled: "CHAPTER\_3\_v\_Mode\_x" where x = modes 1 – 8. The document in this file is entitled: "Transcription\_mode\_x\_Standard\_Element.doc"

<sup>174</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*

<sup>175</sup> Holman, *The Responsoria Prolixa of the Codex Worcester F 160 1961*

using standard elements, in most modes, these elements do not seem to progress in any kind of recognizable order.

The present study improves on Frere's analysis by showing that, in some groups of responsories, specific standard elements may be found in consistent and specific positions. Beyond this, responsories in a particular mode also tend to employ standard elements with the same goal-pitch at consistent positions. These often form interior cadences or excursions away from the home tonality. Where one chant might use a particularly popular standard element in a specific location, another will use a different standard element with the *same goal-pitch* that is found less frequently in the repertory. In this way, a sort of overall tonal progression throughout the responsory group may be observed, even if the individual component elements of the responsories do not display identical elements in the same order

If all modes contained only those responsories which corresponded to the true melody types made out of standard elements proceeding in a certain order, it would be clear what the function of each element was, judging by its position in the chant as a whole. But this is not the case. The object of analysis must shift to the positions within the chant where any standard element(s) may be found. The statistical summary of the chants in Paris 12044 shows that there are certain positions within a respond where standard material is most likely to be found. The *same* standard element is not always to be found in the same position, but standard elements are more likely to occupy key positions in the structure of the melody than unique musical material.

### b) *The Formal Structure of a Respond*

It is helpful to examine the form of a respond in a discussion about the use of component elements, in order to understand which positions in the chant are the most important and why they are important to the overall musical course of the chant. A small number of responds, set to psalm texts, employ a binary form. This consists of two main elements, the first of which normally cadences on a tone which contrasts the final while the second always cadences on the final. *Most* of the respond repertory, however, does not correspond to a binary, but to a ternary structure. This second, more complex formal organization is used as the basis for the present analysis.

Most responsories consist of three musical periods. This was described by Peter Wagner in his *Gregorianische Formenlehre*.<sup>176</sup> These periods usually comprise two phrases. Altogether, then, there are usually six phrases in a responsory. The goal-pitches which occur at the ends of these phrases can be divided into two tonal categories: those belonging to the tonality of the final and those which contrast with it. Phrases 1 and 2 form the first period. Usually, the end of the first phrase cadences on a goal-pitch which contrasts the final, while the second phrase (the end of the first period) cadences on the final, or a tonally appropriate substitute pitch. In the next period, the third phrase may also cadence on the final as an interior resting point before coming to a significant cadence at the end of the fourth phrase on a pitch which contrasts with the final. In the last period, phrases 5 and 6, the fifth phrase usually cadences on a contrasting pitch before returning to the final at the end of the sixth

---

<sup>176</sup> P. Wagner, Einführung in die gregorianischen Melodien, 3 vols. III - Gregorianische Formenlehre 1921, 331

and final phrase.<sup>177</sup> To illustrate this formal organization, Wagner provides a transcription of the mode 1 responsory *Vade Anania* (cao7814; Conversio Pauli) divided into its three musical periods and six phrases, reproduced in Figure 1 below.

Here, we find that the first phrase of *Vade Anania* (cao7814; Conversio Pauli) has a goal-pitch, which contrasts the final, D, which is reached at the end of the second phrase, forming the first musical period. The second period begins with the third phrase, which comes to a close on the final, D. This period ends by moving away from the final with a cadence on F at the end of the fourth phrase. The third period begins with the fifth phrase cadencing on C, which provides strong contrast to the final, D. The last phrase returns to the final, D. A more abstract model of this kind of formal organization is found in Andreas Pfisterer's article, "Skizzen zu einer gregorianischen Formenlehre".<sup>178</sup> Figure 2 shows his illustration of this form, which he refers to as the "*liedhafte Form*" (song-like form) together with its abbreviated version directly underneath.

**Erste Periode.**

Zäsur Cod. Lucca p. 314.

Va - de An - a - ni - a et quae - re Sau - lum,

**Zweite Periode.**

Zäsur (= Schluß der Psalmformel)

qui - a vas e - le - cti - o - nis est mi - hi, ut por - tet no - men me - um,

**Dritte Periode.**

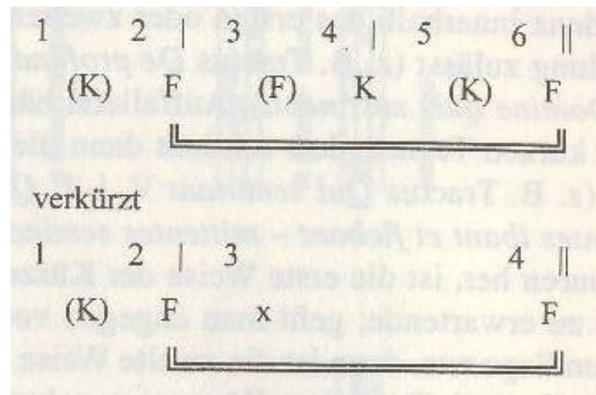
(Repetenda) Zäsur

† coram gen - ti - bus et re - gi - bus et fi - li - is Is - ra - hel.

Figure 1: *Vade Anania* (cao7814; Conversio Pauli) as shown in Wagner, p. 331

<sup>177</sup> Pfisterer, *Skizzen zu einer gregorianischen Formenlehre* 2006, 158 and P. Wagner, *Einführung in die gregorianischen Melodien*, 3 vols. III - *Gregorianische Formenlehre* 1921, 331

<sup>178</sup> Pfisterer, *Skizzen zu einer gregorianischen Formenlehre* 2006, 158



**Figure 2: Diagram of respynd form, illustrating periods, phrases and goal-pitches, Pfisterer, p. 158**

In Pfisterer's model, the letters "K" and "F" represent goal-pitches of contrasting and final tonality respectively. Letters in parentheses indicate the goal-pitches of the cadences at the mid-point of each period, while letters without parentheses represent the goal-pitches of the major cadences, between the three periods. Corresponding cadences are indicated by the square brackets underneath the letters. In the abbreviated version, the letter "x" is undetermined and may stand for either a contrasting or final tonality.

Using this formal depiction of a respynd put forward first by Wagner and then followed up by Pfisterer, the goal-pitches at the ends of these six component phrases may be used as focal points instead of the phrases themselves. When all the respynds in a certain mode are analyzed according to this formal organization, it becomes clear that the order of component phrases is determined by their goal-pitches. Therefore, it is the goal-pitch which is the most important characteristic of the musical phrase itself and determines its use as a melodic component within a respynd. An examination of all the respyndries in one mode as a series of six goal-pitches reveals that a fundamental tonal principle is at work. Phrases, in this formal model, may be made up of one or several melodic elements, standard or otherwise. The goal-pitches of the melodic figures at structurally important places within the six-phrase framework of the melody form a pentatonic series. Applying this kind of analysis to many hundreds of chants in all modes shows that a system of pentatonic tonality is the basis of the Great Respyndries and Gregorian chant in general.

### c) *The Respyndry "Roadmap" for Each Mode*

Wagner's concept of the form of a respyndry shows that phrases with contrasting goal-pitches interact with those with final goal-pitches in a predictable way. A respyndry's tonal progression from its initial phrase to its final cadence depends on the relationship between contrasting pitches and the final as represented by the cadence pitch at the end of each phrase. Observing this predictable progression, it is possible to create a "roadmap" for respyndries in each mode, which offers several alternative tonal "routes" from beginning to end. Statistical analysis of component elements within one mode reveals alternative routes, although one may not be as popular or direct as another.

The road map reflects the course that many respyndries take from initial phrase to final, but it is not meant to be able to predict the tonal progression of any one chant in particular. The road map is made out of six vertical columns of the pitch-letters which are the most frequently found as goal-pitches for cadences at the ends of the six component

phrases. Please refer to Figure 5 below for a depiction of the following description. The numerical identity and tonal characteristic of each cadence is indicated above these columns. The pitches which are most frequently used as goal-pitches of the six phrases are then plotted onto the road map as circles around the pitch-letter. Lines connect these circles, drawing the tonal "route" from the first phrase through to the end of the sixth phrase. To understand how the tonal course of individual responsories may be shown on the road map, Figure 3 shows *Praevaluit David* (cao7427; De Regum) as a dotted line on the road map. A transcription of this chant, as found in Paris 12044, may be found above in Transcription 1.

This schematic outline displays the tonal progression of the majority of responsories in each mode. Determining these tonal routes is not intended to produce a composition manual for Great Responsories, where specific elements are used as building blocks for a melody type. In fact, specific standard elements are not even given on the road map; only the goal-pitches of component (standard or non-standard) elements in the six most important structural locations are indicated. The road map also helps to differentiate between those pitches which are usually found in the positions where a "contrasting" pitch is prescribed, and those pitches which bring the respond melody back to its final tonality.

Grouping responsories according to their initial element or some other common feature tells us little about their fundamental musical content. If tonality is understood as a "phenomenon which the individual melody exploits according to its individual aim to tonal expression" then the road map must show how the melody does this.<sup>179</sup>

The road map appears here as the result of the analysis of chant recorded in writing. However, scholars of oral traditions suggest that such a mental reference is implied as a basis for a work's creation and performance in an oral culture. The Great Responsory repertory was established before the advent of musical notation. Therefore, the establishment of a model helps us not only to analyze, but to understand the conceptual framework within which these chants were created. Leo Treitler asserts that consistently stable oral transmission depends on the ability of the singer to hold an overall schema of the chant in his mind and to understand the role of each musical element within that schema.<sup>180</sup> The singer, in an oral culture, requires a knowledge of particular parameters such as text length, modal ambitus, important pitches in the mode, as well as a sense of where (and in what order) essential features may appear in the chant. In the case of Great Responsories, these parameters include the tonality of the contrasting and final-tonality pitches. Defining these parameters specifically helps to understand how a responsory is created.

---

<sup>179</sup> Hansen 1979, 16

<sup>180</sup> Treitler 2003, 39ff

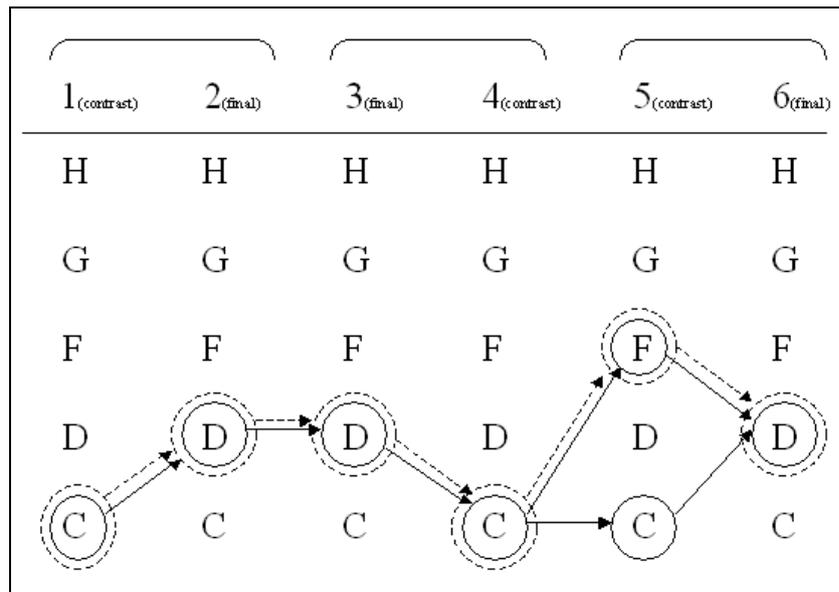


Figure 3: *Praevaluit David* (cao7427; De Regum) plotted as a dotted line onto the mode 2 responsory road map

Even though the overall responsory structure transcends distinctions according to mode, the roadmaps presented here are mode-specific. The following melodic analysis proceeds mode by mode, in the same way as Hansen's study was divided up according to the eight church modes. One of the most striking ways the modes differ from each other is their use of "standard elements", or elements which occur more than four times in the repertory.

#### d) *Standard Elements: Position and Use*

All oral traditions use standard material at important positions in the work.<sup>181</sup> It seems that it is easier for the singer to recall a particular chant when equipped with knowledge of well-known elements and a general feeling for where the significant musical and textual positions are. In modes 2 and 8, a large number of responds are made up of standard elements which occur in the same order, creating, in effect, groups of responds with the same melody. This study has determined that the more a standard element is used within a melody group, the more it is also likely to occur in a respond which does not correspond to any particular group. An additional finding is that the more frequently a particular standard element is used, the more likely it is to be found in an important structural position within the chant. The following examination of the standard elements in each mode will demonstrate this. More importantly, it has become clear that all standard elements in important positions have pentatonic goal-pitches.<sup>182</sup> Therefore, in those modes where standard elements are often used, such as modes 2, 7 and 8, a clear responsory roadmap may be drawn. In modes where fewer standard elements exist, such as modes 5 and 6, the roadmap is more difficult to define. These observations will be pursued further in the following examination of responsories in each of the eight modes.

<sup>181</sup> See Treitler, *With Voice and Pen: Coming to Know Medieval Song and How It Was Made* 2003, 131 ff

<sup>182</sup> Hansen also comments on this phenomenon: Hansen 1979, 166

Favouring standard elements over unique elements has been linked to the chronology of the repertory by many scholars. Chants made up solely of standard elements may be thought of as highly formulaic and therefore products of a strictly oral culture, and therefore older than unique melodies. In the discussion preceding the republication of his article on oral composition and transmission, "Homer and Gregory: the Transmission of Epic Poetry and Plainchant", Leo Treitler refers to the claims of both W. H. Frere and James McKinnon which assert that "fixity means antiquity".<sup>183</sup> Treitler also suggests that the use of standard material at fixed positions within the chant shows that the "practitioners of ... chant composed their melodies following overall formal models and patterns."<sup>184</sup> Since the present analysis focuses on the use of standard elements, all the feasts in which such responsories appear have been noted. Unfortunately, no clear conclusions can be drawn from this list of feasts, perhaps because older chants for ancient offices were used as models in the composing of chants for newer feast days. Future work might draw further conclusions about these chants by checking their distribution among the CAO concordance sources which are included in the list of responsories in Paris 12044 in the appendix.<sup>185</sup>

The present study divides the analysis of each mode of responsory into three general areas. First, the standard elements which occur most frequently in the mode are shown and discussed. Second, groups of responds using the standard elements in similar orders are listed. These two steps are also taken in the analyses written by Frere and Holman. Finally, this study examines the melodic structure of the majority of melodies in each mode and determines the goal-pitches which occur at the six important cadence points. Here, the musical functions which standard elements have are shown. The present study is the first to emphasize the musical roles of standard elements in responsories and their role in the musical structure, rendering concrete some of the theories about oral cues and constraints discussed in Chapter I C.

---

<sup>183</sup> McKinnon, *The Emergence of Gregorian Chant in the Carolingian Era* 1990, 105-106 based on Frere, *The Sarum Gradual and the Gregorian Antiphonale Missarum* 1895 as quoted in Treitler, *With Voice and Pen: Coming to Know Medieval Song and How It Was Made* 2003, 144

<sup>184</sup> Treitler, *With Voice and Pen: Coming to Know Medieval Song and How It Was Made* 2003, 131

<sup>185</sup> Entitled: "01\_LIST\_Responsories\_Paris\_12044"

## B. *Intra-modal Variants, Formula Variants and General Tendencies*

This section examines the responsory repertory in each of the eight modes in Paris 12044 in detail. General characteristics of responds in each of the modes, such as their number and type, are presented. Following this, the standard elements are listed and analysed. This information is accessible in database format in the appendix.<sup>186</sup>

Table 4, below, shows the total number of elements, the number of those which are 'standard' in this study, the percentage of 'standard' material and the number of different 'standard' labels used per mode.

	Total Elements	Standard Elements	% Standard	# Different Standard Labels
Mode 1	1668	1056	63 %	69
Mode 2	874	540	65 %	31
Mode 3	517	235	45 %	24
Mode 4	784	476	60 %	33
Mode 5	323	142	44 %	15
Mode 6	311	112	36 %	12
Mode 7	1254	844	67 %	49
Mode 8	1088	704	65 %	40

**Table 4: Standard and Non-standard elements in responsories in each mode in Paris 12044**

Groups of responds which use the same elements in similar orders are identified. Using the information in the database for the entire repertory, the roadmap for each mode of respond is displayed. The degree to which these roadmaps reflect the responds in the mode is demonstrated with examples.

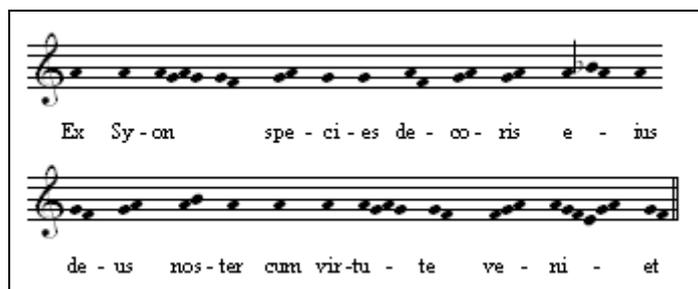
### i. Mode 1

After a discussion of the standard verse tone and musical range and important pitches found in mode 1 responsories, the most frequently occurring standard elements are identified and discussed. Next, some groups of responsories which have certain standard elements in common are examined. Finally, the responsory roadmap for mode 1 is displayed

<sup>186</sup> Entitled "01\_DATABASE\_Melodic\_Elements\_Paris\_12044"

and several responsories are plotted on it. The few responsories which do not follow the tonal roadmap are also noted.

Paris 12044 contains 214 Great Responsories in mode 1. The appendix contains a list of these in alphabetical CAO or manuscript order and a transcription of each.<sup>187</sup> There are 86 mode 1 responsories found in the *Temporale*, 110 in the *Sanctorale* and eighteen in the *Commune*. Most (168) of these responds have verses which are sung to the standard mode 1 verse tone, an example of which is shown in Transcription 2, below.



**Transcription 2: Mode 1 Standard verse tone for *Germinaverunt campi* (cao6772, Sabb. Q.T. Adventus)**

Verses which are not set to the standard tone are found scattered throughout the church year, but a predominant number come from saints' offices and Marian feasts. Twelve of those verses set to non-standard tones are found in responsories which are unique to this manuscript, from the offices of Arnulf of Metz<sup>188</sup>, Babolenus<sup>189</sup>, Benedict<sup>190</sup>, Clement<sup>191</sup> and Eligius.<sup>192</sup>

Mode 1 is termed the "*protus authenticus*" mode in several medieval treatises<sup>193</sup>. The 10<sup>th</sup>-century *Dialogus de musica* defines the range of this mode as spanning low C to high D. D is the mode's final, marked here with an arrow:



The component standard elements and the specific ways in which they function in Great Responsories are examined, before the tonal roadmap for this mode is presented.

### a) *Standard Component Elements*

<sup>187</sup> The list of responds in mode 1 is found in "01\_LIST\_Responsories\_Paris\_12044" and the transcription of mode 1 responds is found in "CHAPTER\_3\_b\_Mode\_1" in the file "Transcription\_mode\_1\_Responds.doc"

<sup>188</sup> *Exsultans martyr caelicus, Colore pictus rubeo martyrii*

<sup>189</sup> *Evigila super nos pastor, Hic a Christo nobis datur, Ex quibus hunc Babolenum, Obtineat semper veniam*

<sup>190</sup> *Nos ejus norma rege serva*

<sup>191</sup> *Naevis nos purgans pius et, Hic a cunctis amabatur, Repletus sacro flamine*

<sup>192</sup> *Caelo gaudente terra plorante, Qui meriti caelitus celsi pii*

<sup>193</sup> For a survey of the medieval literature concerning modes, see Hiley, *Western Plainchant: a Handbook* 1993, 454

<b>Element</b>	<b># Occurrences</b>				
c01	44	d15	13	h02	18
C01i	6	d16	12	H02i	7
c02	20	d17	12	h03	14
c03	18	d18	11	H03i	5
c04	14	d19	11	h04	12
c05	12	d20	9	h05	10
c06	7	d21	8	h06	8
d01	33	d22	7	h07	8
D01x	60	d23	6	h08	8
d02	33	d24	6	h09	7
D02x	56	d25	5	h10	5
d03	32	d26	5	h11	5
D04x	12	d27	5	h12	5
d05	24	f01	29	h13	5
D05x	13	f02	20		
d06	23	f03	12		
D06x	7	f04	11		
d07	21	f05	11		
D07x	5	f06	7		
d08	20	f07	6		
d09	18	f08	6		
d10	17	f09	5		
d11	15	g01	9		
d12	15	G01i	7		
d13	15	g02	9		
d14	15	h01	30		
		H01i	64		

The table above lists each element along with the number of occurrences. 69 different elements occur five or more times in mode 1. The highest number of times a standard element occurs is 59 and the lowest number of times is five (as allowed by the parameters for a 'standard element' in the present analysis). The total number of individual occurrences of standard elements in this mode is 1056. The total number of elements in the database for this mode is 1668. Therefore, just under 64 % of the elements in the repertory may be considered 'standard'. Five standard elements are used in the initial position, seven are cadential elements and the rest (58) are middle elements. It is not possible to consider each of the 70 standard elements here; the appendix contains a list of these elements with musical notation and a table which records each occurrence.<sup>194</sup> A discussion of the most frequently used standard elements follows.

### Standard Initial Elements



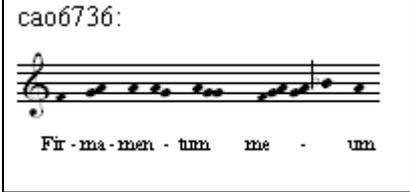
In accordance with the rules for labelling standard elements outlined in the previous section, the element which occurs most frequently in its position is given the lowest number after its goal-pitch. The most frequently occurring initial element with the goal-pitch a is, therefore, H1i. More than a quarter of all the responds in mode 1, 64, begin with a variant of this element. H1i is generally used for texts of five to eight syllables, and can be adjusted to accommodate accents on the proparoxytone, the paroxytone or the oxytone syllable as shown in Example III.1 below.

<p>cao6534:</p>  <p>Dum be-a - tus vir</p>	<p>non-cao:</p>  <p>E - rat do - mi-nus</p>
<p>cao6410:</p>  <p>De - scen-dit de ce - lis</p>	

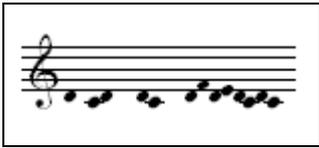
**Example III.1: H1i; oxytone (*Dum beatus vir oraculo divino*, cao6534, Transl. Benedicti), paroxytone (*Descendit de caelis deus*, cao6410, Octava Nat. Domini) and proparoxytone (*Erat dominus*, non cao, Dom. 3 Quadragesimae) accents**

<sup>194</sup> Appendix: "CHAPTER\_3", under "Chapter\_3\_b\_Mode\_1" in "Database\_1\_Melodic\_Elements\_mode\_1.mdb"

This element sets up a pentatonic framework of D, C, F and a immediately. A similar tonal identity is presented in the two initial standard elements H2i (found seven times) and H3i (found five times). Although these two elements may be seen as merely variants of H1i, their melodic characteristics are consistent enough to warrant a separate label.

<div style="border: 1px solid black; padding: 5px; width: fit-content;"> <p style="margin: 0;">cao6736:</p>  </div> <p>H2i<sup>195</sup>:</p>	<div style="border: 1px solid black; padding: 5px; width: fit-content;"> <p style="margin: 0;">cao6266:</p>  </div> <p>H3i<sup>196</sup>:</p>
--	--

H2i differs from H1i in that it begins in the region F - H instead of C - D. However, it accentuates F and A as important tonal reference points. H3i is characterized by its leap from D to A, while emphasizing C, D, F, and a. The H- initial elements do more than simply outline the prominent pentachord in the mode. H- initial elements show movement from C and D through F to a. This is mirrored by the movement back down to D in the second element. More than half the responsories which open with H1i use their next element to descend to their goal-pitch, D, after an initial recitation on a or F.

C1i: 

Six responds open with this element, although three times this number begin with a non-standard initial element with C as the goal-pitch. While the initial element H1i does begin with a section of melody which has a similar contour to C1i, it is considered its own element because it usually sets whole textual elements and is never followed by an h- element whose cadence resembles H1i. C1i sets three to five syllables of text with a paroxytone syllabic accent, except in two cases (*Sancte Paule apostole*, cao 7582, *Conversio Pauli*, and *Sancta Maria Magdalena*, non-cao, *Mariae Magdalena*) where the text is longer (eight and nine syllables respectively) In these responds, the contour of the element dips momentarily to low A before arching up to F and making an elaborate descent to the standard cadence figure: D-F-D-C. An example from *Sancte Paule apostole* (cao7582, *Conversio Pauli*) follows:

cao7582:



This first element has C as goal-pitch which leads directly, in most cases, to a element with the goal-pitch of D. Some C- initials, however, are followed by an element with the goal-

<sup>195</sup> *Firmamentum meum et refugium* (cao6736, Dom. per annum)

<sup>196</sup> *Cantabant sancti canticum* (cao6266, Nat. Innocentium)

pitch of a as an alternative route towards the final, D. Like the H- first elements, C1i outlines the pentatonic tonality C, D, F, G, a and cadences on a pitch contrasting with the final.



Seven responds begin with this element. It sets five to eight syllables and is usually used for paroxytone accents, although it can also adjust to a proparoxytone text by inserting an extra A before the final group of notes<sup>197</sup>. Here the interval of a fifth above the final, (ie: D - a) is emphasized the same way as it is in H3i. However, instead of coming to rest on the a, this element descends to G which is also a pentatonic pitch in this mode. In most cases G1i moves directly to a element with D as its goal-pitch. This is the case not only for the standard element G1i itself, but all non-standard initial elements with the goal-pitch G (eighteen in all).

Cadencing on a, C or G, these standard initial elements outline the underlying pentatonic tonality within the mode.

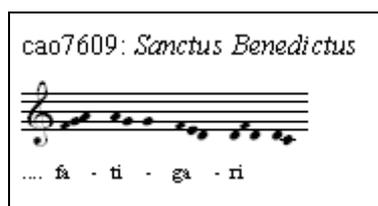
### **Standard Internal Elements**

In an alphabetical progression through the standard intermediate elements, those with the goal-pitch of C will be examined first. There are too many standard intermediate elements to allow each one to be discussed in detail here. This examination confines itself to some general statistical information about standard elements with frequent goal-pitches, as well as a transcription and discussion of the most used standard elements in the repertory.

156 instances of elements end on C throughout this modal repertory. Those considered 'standard' number 107 (67 %). The two most frequently used standard C-elements are c1 and c2.



Used in 44 different responds, "c1" is the most frequently occurring standard intermediate element in the mode. It is generally used to set texts of six to eight syllables, although it may be abbreviated or extended for texts with as few as four to as many as ten syllables, as shown Example III.2 and Example III.3, *below*.



**Example III.2: *Sanctus Benedictus* (cao7609, Transl. Benedicti)**

<sup>197</sup> See *In medio ecclesiae aperuit os* (cao6913, Joannis Evang.)



**Example III.3: *Tria sunt munera* (cao7777, Epiphania)**

c1 is the most frequently occurring standard intermediate element, and responsories using this element consistently employ it in certain melodic positions. Nineteen occurrences of c1 take place in element 5, just prior to the respond's final cadence on D. The melodic contour of this element can be seen as the reverse of that found in H1i, while still emphasizing the pentatonic pitches of a, F, and D. Since it cadences on the contrasting pitch C, the final return to D is tonally inevitable.

This element is also found as element 2, after an H- element in first position in ten responds. Here, "c1" functions to prolong the emphasis on the contrasting pitch built up in the H-element. Following this element are predominantly elements whose goal-pitch is either F or D.



This element occurs in only eighteen responds (less than half the number in which we find c1) and its usage cannot be defined as clearly. Texts of between four and eight syllables may be accommodated by this element. In the majority of cases the accented paroxytone syllable is set to the melisma (D-E-F-D-E-D-C-D) preceding the last pitches D-C. It is adjusted to differently accented texts by setting the accented oxytone to the final D-C descent, or by setting the accented proparoxytone on the ascending figure (F-G-A) at the beginning of the element and then proceeding directly to the cadential figure beginning with the aforementioned melisma.<sup>198</sup> Like c1, this element may function as a penultimate cadence leading to the final.<sup>199</sup> It is most frequently as element 4 or 5 and generally preceded or followed by a D- element. Whereas c1 is found mostly as the second main element in the respond, c2 is used this way in only two chants: *Inito consilio venenum* (cao6968, Transl. Benedicti) and *Domine rex noster quando* (cao6510, Exaltatio Crucis).

There are four more standard c-elements (c3, c4, c5 and c6) in the modal repertory. These four elements are less common in the repertory than c1 and c2, occurring 47 times in total. They usually occur as intermediate elements between h- or d- elements. They are found less frequently than c1 or c2 and are not found exclusively in any certain positions. The more frequently occurring elements are consistently found in the same positions, whereas those elements which do not appear as often are used in any position.

<sup>198</sup> See *Aeternis accumulata*, (cao6058, Mariae Magdalene), *Celebremus conversionem*, (cao6272, Conversio Pauli), *Domine rex noster quando* (cao6510, Exaltatio Crucis) and *Beata vere mater* (cao6170, Omnium Sanctorum).

<sup>199</sup> See *Benedixit te dominus* (cao6253, De Judith), *Centum quadraginta quattuor* (cao6273, Nat. Innocentium), *Aspice domine quia facta est* (cao6127, De Prophetis) and *In medio ecclesiae aperuit os* (cao6913, Joannis Evang.)

Over three times as many elements (526) end on D as end on C. Of these, 407 (77 %) are standard elements. In other words, internal elements ending on D are even more likely to be standardized than c- elements. 27 internal standard elements end on D. The most frequently occurring elements are d1 and d2, both of which appear 32 times throughout the mode. Since D is the final, the first instance of a d-element in a respond tends to be found after a cadence on a contrasting pitch (usually C, a or G.) Having cadenced on D, the responsory will then either cadence on another contrasting pitch before returning back to D or employ more d-elements to maintain the final's tonality until the sixth main cadence, depending on its position relative to the rest of the chant. Several of the most common standard d-elements will now be discussed.

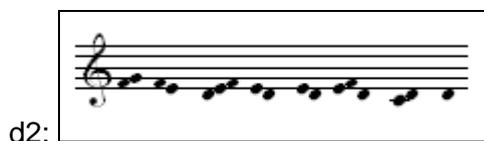


This element is found 33 times in responds of mode 1. Texts set to this element are predominantly paroxytone, containing between four and eight syllables. d1 functions most often as the 'answer' to a previous element which has cadenced on an contrasting pitch, bringing the melody back to the final, D. In seven responsories<sup>200</sup>, it is used in this 'answering' way after the first element, as Example III.4 demonstrates.

cao6310:	H1	d1
		
Con-fes - sor	de - i Ni - co - la - us	no - bi - lis pro - ge - ri - e

Example III.4: *Confessor dei Nicolaus* (cao6310, Nicolai)

As well as emphasizing the final's tonality, d1 further underlines the important pentatonic pitches first touched upon in the initial element. When d1 is not in element 2 position, its occurrences are still usually found in the first half of the respond. This element also bears a striking resemblance to the final element D2x, examined later.



This element also occurs 33 times and is characterized by approaching the final pitch from underneath, an ending known as the Gallican cadence. More melodic variation is allowed in the labelling system for this element as long as the general melodic contour matches the example above and the final pitches "C-D, D" in the cadence are preserved. *O felix sacrorum* (cao7269; Mariae Magdalenae) and *Deum time et mandata ejus*, (cao6416;

<sup>200</sup> *Ex ejus tumbae marmore sacrum* (cao6679, Nicolai), *Confessor dei Nicolaus* (cao6310, Nicolai), *Audi domine hymnum* (cao6139, De Regum), *Cum vidisset beatus Andreas* (cao6378, Andreae), *Domine ne in ira tua arguas* (cao6501, Nicolai), *Adduxit eos dominus in* (cao6032, Dom. 4 Quadragesimae), *Benedicat nos deus deus* (cao6240, De Trinitate).

De Trinitate) below, demonstrate the breadth of variation allowed in d2 in terms of length, syllabic stress and individual pitches.

While d2 in *O felix sacrorum* (cao7269; *Mariae Magdalenae*) begins in the same range as the model d2 shown above (i.e., F – A for “*per quam*”), *Deum time et mandata ejus* (cao6416; *De Trinitate*) shows an alternative, lower opening (i.e., C – D for “*et*”). Beyond these different openings, however, both versions of d2 show the same characteristic musical gesture in their move from D to F-G and back down to D. (This is the first of three significant gestures defining d2 in mode 1, as shown in Figure 4.) In *O felix sacrorum*, this is found on the word “*pro*”; in *Deum time*, it is stretched over four syllables: “*man-da-ta e-*”. The second key gesture, E-F-D, found ornamented slightly in the d2 model above, is shown clearly in *O felix sacrorum* on “*me-*” of “*meruit*”. In *Deum time*, it is preceded by a F-E *clivis* (reminiscent of the E-D *clivis* which precedes it in the d2 model) and followed by a E-D *clivis*, but the underlying gesture is still recognizable. Finally, the C-D *pes*, preceding the final D, also forms the Gallican ending which is an important part of d2.

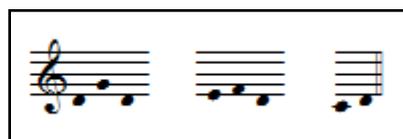
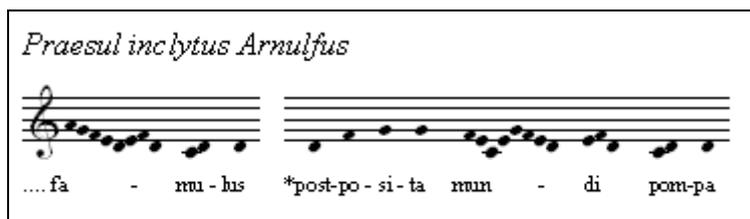


Figure 4 : Main melodic outline of d2

Like d1, this element is often found as the 'answer' to a tonally contrasting first element.<sup>201</sup> Usually it is found as a cadential figure in element 3 of longer responds. An interesting feature of d2 is that it is found directly adjacent to another version of itself in five responsories.<sup>202</sup> The Example III.5 illustrates one of these cases.

<sup>201</sup> *Apparuit caro suo Joanni* (cao6113, Joannis Evang.), *Deum time et mandata ejus* (cao6416, *De Trinitate*), *Ingressus angelus ad Mariam* (cao6963, *Annuntiatio Mariae*), *O felix sacrorum lacrimis* (cao7269, *Mariae Magdalenae*), *Sint lumbi vestri praecincti* (cao7675, *Comm. unius Conf.*), *Vernans purpurea caelitus* (cao7845, *Clementis*), *Insignis pater Babolene*, (non cao, *Baboleni*), *Maria Magdalena*, (non cao, *Mariae Magdalenae*), and *Politis in lapidibus* (non cao, *Arnulfi Metensis*).

<sup>202</sup> *Dixit autem Gamaliel Luciano* (cao6468, *Inventio Stephani*), *Ex ejus tumbae marmore sacrum* (cao6679, *Nicolai*), *O felix sacrorum lacrimis* (cao7269, *Mariae Magdalenae*), *Praesul inclytus Arnulfus* (non cao, *Arnulfi Metensis*) and *Sanctus domini confessor gloriosus Babolenus* (non cao, *Baboleni*).



**Example III.5: *Praesul inclytus Arnulfus* (non cao, Arnulfi Metensis)**

Here the scalar ascent / descent from D – G – D (the ascent is not seen in the first d2 element in *Praesul inclytus Arnulfus*), the subsequent E – F - D gesture and the final C - D Gallican cadence are shown once again.

The same sort of tonal impulse found in d1 is also found in this element. In the majority of cases, the element following d2 will prolong the final's tonality with another d- element. Those responds which do not have a d- element following d2 will most likely have an h- element leading directly to another d- element, creating an oscillating effect between the final and a fifth above it without detracting from D's stability.



This element is also found 33 times in mode 1, usually setting texts with elements of four to seven syllables, accenting either the proparoxytone or paroxytone. Although it is found as element 2 in several responsories, like d1 and d2<sup>203</sup>, it occurs more often in the position of element 5.<sup>204</sup> Its use in this position may be related to its melodic contour, which is very similar to that of c1 and c2, in that it outlines the important pentatonic pitches in its descent towards the goal-pitch. However, instead of cadencing on a contrasting pitch, d3 emphasize the final of the mode. When d3 is found in this position, the final element must be seen as a prolongation of the final's tonality, instead of as the return to it from a contrasting pitch. The following chants in Example III.6 display d3 in this position:

<sup>203</sup> *Agnosce O Vincenti* (cao6064, Vencentii), *Aspice domine quia facta est* (cao6127, De Prophetis), *Congregati sunt inimici* (cao6326, De Machabaeis), *Loquens Joseph fratribus suis* (cao7102, Dom. 3 Quadragesimae), *O regem caeli cui talia* (cao7297, Octava Nat. Domini), *Peccata mea domine sicut* (cao7370, Dom. per annum), *Qui custodiebant animam meam* (cao7475, Dom. de Passione) and *Si dominus deus meus fuerit* (cao7650, Dom. 2 Quadragesimae).

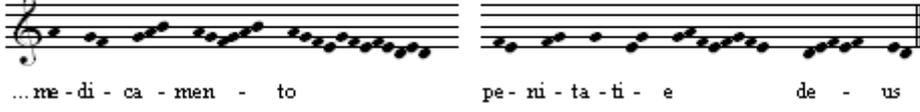
<sup>204</sup> *Factum est silentium in caelo* (cao6715, Michaelis), *In principio deus antequam* (cao6924, De Sapientia), *Loquens Joseph fratribus suis* (cao7102, Dom. 3 Quadragesimae), *Peccata mea domine sicut* (cao7370, Dom. per annum), *Saulus adhuc spirans minarum* (cao7622, Conversio Pauli), *Veni hodie ad fontem aquae et* (cao7827, Dom. Quinquagesimae) and *Vidi Jerusalem descendentem* (cao7876, Dom. 2 p. Pascha).

*Factum est silentium* (cao6715)



... sa - lus ho - nor et vir - tus \*om - ni - po - ten - ti de - o

*Peccata mea domine* (cao7370)



... me - di - ca - men - to pe - ni - ta - ti - e de - us

**Example III.6:** *Factum est silentium* (cao6715, Michaelis) and *Peccata mea domine* (cao7370, Dom. per annum)

The positions of element 2 and 5 aside, just under half the instances of d3 are elements 3 and 4. In these positions, it also encourages further tonal emphasis on the final of the mode.

There is no room here to discuss individually the remaining 24 standard elements ending on D. In general, it can be observed that as their appearances become less frequent (i.e.: as the label-numbers get higher) elements are less likely to be found consistently in one position. They are usually used in direct connection with another d-element, either preceding or following, as a prolongation of the final's tonality.

The pitch F is sometimes found as a pitch-goal where the final is prescribed by the six-element model, primarily in element positions 2 and 3. It can therefore be said to "substitute" for the final, D, from time to time. Because of this, f- elements have a similar melodic function to those ending on D. However, a cadence on F does not have the same sense of finality as D. This means that an f- element is often found between an contrasting element and a d- element as an opportunity for more text declamation before the finality of the d-element is reached. 174 elements end on F in mode 1, of which 107 (60 %) are considered standard. There are nine different standard f-elements, the most frequent of which will be discussed here.

f1:



This element is found 29 times in the repertory, usually setting texts which vary anywhere from five to nine syllables and have either paroxytone and proparoxytone accents, as shown in Example III.7 and Example III.8 below.

*Quis igitur ille est* (cao7500)

.....at - tu - lit mi - hi

Example III.7: *Quis igitur ille est* (cao7500, Dom. 2 Quadragesimae)

*Congregati sunt inimici* (cao6326)

...qui - a non est a - li - us

Example III.8: *Congregati sunt inimici* (cao6326, De Machabaeis)

Most responds employ f1 in element positions 3, 4 or 5. Sometimes, it is positioned as a tonal stepping-stone between an element with the final's tonality and a element with a contrasting goal-pitch. In the Example III.9, f1 is placed as a tonal bridge between a d-element (d12) in element position 2, and an contrasting c- element, (c5) in element position 4.

d12 f1 c5

... di - e sep - ti - mo o - pus su - um quod fe - ce - rat \*et re - qui - e - vit

Example III.9: *Igitur perfecti sunt caeli* (cao 6879, Dom. Septuagesimae)

There are only three exceptions to this observation. Two responsories<sup>205</sup> use it in element position 2 and 1 responsory employs it as the fifth element.<sup>206</sup>

The other standard f- elements (f2 through f9) generally function in a similar way. In 68 % of instances where any of the other standard f- elements are used, they are found as a intermediate element between the final's tonality and contrasting elements. The rest of the occurrences are equally divided between penultimate (16 %) and first intermediate element (16 %).

In mode 1, elements ending on G are much less frequent than c-, d-, f- or h- elements. There are only two g- standard elements, (with nine and eight occurrences respectively,) which constitute just under 20 % of the total g- element repertory.

g1:

<sup>205</sup> *In principio fecit deus* (cao6928, Dom. Septuagesimae) and *Post passionem domini in* (cao7402, Dionysii)

<sup>206</sup> *Martinus Abrahae sinu laetus* (cao7132, Martini)

This element appears nine times and may be set to texts with five to eight syllables although it can also be abbreviated for fewer syllables. Paroxytone and proparoxytone accents are equally well-suited to this element. Six of its nine occurrences are as element 5<sup>207</sup>. Taking its melodic contour and contrasting tonal goal into account, this placement is not surprising. Emphasizing D, F, and a, this element then cadences on G and sets up the return to the final of the mode in the last element of the respond, as shown in Example III.10.

**Example III.10:** *Justorum animae in manu dei* (cao7057, Comm. plur. Mart.) g1 used in penultimate position

In two very florid chants, *Beatus Dionysius Rusticus* (cao6202, Dionysii) and *Gloriosus dei amicus* (cao6785, Vincentii), this element is found as a prolongation of the contrasting tonality set up by the H- element as element 1. Whether as element 2 or 5, g1 is always followed by a d-element which reinforces its tonal role as a contrasting element.<sup>208</sup> The other standard g-element, g2, shares the characteristics in terms of tonal emphasis, syllable count and flexibility to accommodate various final accents.

Elements cadencing on a are very common, occurring 226 times throughout the repertory. Standard h- elements make up 57 % of this with 128 instances. There are thirteen standard h- elements. Generally, these elements are found in the middle of the chant, preceding d- or an f- element. In rare cases, an h- element may precede a contrasting element but only when the previous element has emphasized the final's tonality.

This most frequent of all h- elements occurs 30 times in the mode 1 repertory. Shorter and longer versions can accommodate from between four and eight syllables which generally have paroxytone accentuation. Even though this element looks very similar to the ending of the initial element H1i, it is given the lower-case label h1 because it occurs in the middle of the chant. Most of the time, h1 occurs directly before a d- element, creating a tonal 'question' for the following d- element to 'answer'. This coupling of an h-element with a subsequent d-element was first identified in those responsories beginning with H1i. Since h1 sets up elements which tonally emphasize the final so naturally, it is found as the

<sup>207</sup> *Dum exiret Jacob de terra sua* (cao6540, Dom. 2 Quadragesimae), *Ecce factus est sacer ille* (cao6591, Mauriti), *Iste est Joannes qui supra* (cao7001, Joannis Evang.), *Justorum animae in manu dei* (cao7057, Comm. plur. Mart.), *Post passionem domini in* (cao7402, Dionysii), *Sanctus Vincentius Christi* (cao7621, Vincentii).

<sup>208</sup> The one exception to this is *Propter testamentum domini et* (cao7440, Comm. Plur. Mart.)

penultimate element in three responds<sup>209</sup>. The following Example III.11 illustrates its use in the position of phrase 5.

*In conspectu gentium nolite* (cao6895)

...\*an - ge - lus e - nim e - ius vo - bis cum est

**Example III.11: *In conspectu gentium nolite* (cao6895, Michaelis) h1 used as penultimate element**

The other standard h- elements are found predominantly in the first half of the chant, most often coupled with a d-element, generally setting texts with syllables from four to seven syllables.

### **Standard Final Elements**

All responsories in mode 1 end with a cadence on D. The large majority (170) of these D- elements reoccur more than five times, and are given a standard element label.

D1x:

This is the most frequent standard element in the mode, occurring in 59 responsories. In contour and pitch emphasis it is the same as d1 which is also used to achieve a sense of tonal finality in the middle of a respond. The following examples, Example III.12, Example III.13 and Example III.14, show how this element can be adapted to different textual accentuation and number of syllables.

*Egredietur virga de radice* (cao6641)

...re - rum e - ius

**Example III.12: D1x sets a 4 syllable, paroxytone text**

*Iste est Joannes qui supra* (cao7001)

...sec - re - ta ce - les - ti - a

**Example III.13: D1x sets a seven-syllable, proparoxytone text**

<sup>209</sup> *In conspectu gentium nolite* (cao6895, Michaelis), *Qui consolabatur me recessit* (cao7473, De Job), *Quomodo fiet istud respondens* (cao7505, Annuntiatio Mariae).

*Hac igitur crudelitate* (cao6796)

...iam col-lau-dant de-um in ce-lis

**Example III.14: D1x sets a nine-syllable, paroxytone text**

In just over half of the responsories which conclude with this element, a penultimate c-, h- or g- element is found. All the rest of D1x's occurrences are preceded by a d-element (or, rarely, a f- element). Example III.15 and Example III.16 shows how D1x is modified to fit both of these melodic possibilities:

*Haec est virgo prudens quam* (cao6806)

...\*in-tro-i-vit cum e-o ad rup-ti-as

**Example III.15: *Haec est virgo prudens quam* (cao6806, Comm. Virginum)**

*In principio deus antequam* (cao6924)

...\*an-te om-nes col-les ge-ne-ra-vit me do-mi-nus

**Example III.16: *In principio deus antequam* (cao6924, De Sapientia)**

In *Haec est virgo* (cao6806, Comm. Virginum), D1x emphasizes the triad built on the final, using the important pentatonic pitches F, a and D, since the previous element accentuated the tones C (as cadential goal) and G (repeated in recitation) which contrast the final, D. When preceded by a d-element in *In principio deus antequam* (cao6924, De Sapientia) however, D1x's ambitus and contour are allowed more freedom, since the final's tonality has already been achieved and D1x's role is reduced to a tonal reiteration.

D2x:

D3x:

Final cadences D2x and D3x are very similar to D1x in their tonal role and text setting. However, since D2x concludes another 54 responses and D3x is found in a further nineteen, it is appropriate to include a transcription here, but without further discussion.

## b) *Responsories Grouped according to Common Standard Material*

Since standard elements are commonly found in the same melodic positions, groups of responsories may be formed by listing those with standard elements in common. Frere's analysis consists almost entirely of grouping chants according to similar melodic components and then examining these components individually. In mode 1, Frere identifies seven groups by their first elements, the first three of which share some common material throughout. Holman's mode 1 analysis also groups responsories according to shared melodic material. However, Holman does not identify any themes made up of similarly ordered standard elements, the way Frere does.<sup>210</sup> This analysis shares Holman's view. While some modes (such as mode 2 and 8) contain groups of responsories which are very clearly composed according to melodic themes from beginning to end, the responsories in mode 1 do not suggest such groupings. However, certain responsories do share standard first and final elements and some even share the same standard internal elements as well.

### ***Responsories sharing standard first and final elements***

Four groups of responsories share the same first and final element in mode 1. The first of these groups can be identified by selecting only the responsories beginning with H1i (some of these, Frere groups into his "1a" melody<sup>211</sup>) and ending with D1x from the computerized database recording all responsories in this mode. Table 5 shows the list of these responds. After opening with H1i, these responds either return directly to the final, D, or make their way there through an f- element. Those which have already cadenced on D often proceed with a c- element toward the next main cadence on D. The last third of the chants vary in choice and order of elements more than the first two-thirds. Most of the penultimate elements are either d- or c- elements. Transcription 3 illustrates these generalizations.

---

<sup>210</sup> Holman does identify one pair of chants whose standard elements match: *Qui consolabatur me recessit* (cao7473, De Job), and *In conspectu gentium nolite* (cao6895, Michaelis).

<sup>211</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 18





Frere includes two of these responds in his theme groups. His transcription of *Igitur perfecti sunt caeli* (cao6879, Dom. Septuagesimae) is one of four examples used to demonstrate his theme "1a", (although only half of its component elements are shared with at least one of his other examples)<sup>215</sup> *Sanctus Vincentius Christi* (cao7621, Vincentii), labeled "1<sup>e</sup>" by Frere, because of its initial drawn-out descent to C. In Example III.17 and Example III.18, below, are comparisons of Frere's transcription of an initial in group "1<sup>a</sup>" and that of group "1<sup>e</sup>".

cao7411: H1 d  
 Po - su - i ad - ju - to - ri - um su - per po - ten - tem

cao7556: H1 d7  
 Sa - cer - do - tes de - i be - ne - di - ci - te do - mi - no

c f  
 et ex - al - ta - vi e - lec - tum de ple - be me - a

c f  
 \*san - ti et hu - mi - les cor - de

d19 D1  
 \*ma - gnis e - st in me a saxi - lia tibi tur e i

D1  
 lau - da - te de - um

**Transcription 3: *Posui adjutorium super* (cao7411, Comm. unius Conf.) and *Sacerdotes dei benedicite* (cao7556, Comm. plur. Conf.)**

<sup>214</sup> The responsories in this group come mostly from the *Sanctorale*. The Office for Vincent includes two of this type (*Christi miles pretiosus*, cao6277, and *Sanctus Vincentius Christi*, cao7621), and the feasts for Nicolas (*Confessor dei Nicolaus*, cao6310), Mary Magdalene (*Beata es quae piarum*), the Translation of Benedict (*Dum beatus vir oraculo divino*, cao6534) and the Finding of Stephen's relics (*Sancte dei pretiose*, cao7575) each have one. Three are sung during the Sundays in Lent (*Igitur perfecti sunt caeli*, cao6879, *Ecce ascendimus Jerusalem* non cao, and *Erat dominus*, non cao,) and one (*Sante Gregori confessor*, non cao) is found in the Common of Confessors.

<sup>215</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 17ff

**Example III.17: Above: Frere's example of a "O<sup>a</sup>" and Below: transcription as found in P 12044 as an "H1i" element**

**Example III.18: Above: Frere's example of O<sup>e</sup>" and Below: transcription as found in P 12044 as an "H1i" element**

In the present labelling system these two elements are given the same label, (H1i) because this amalgamation takes into account some amount of variation, enabling responsories to be more widely compared. If *Sanctus Vincentius Christi* (cao7621, Vincentii) were excluded from the H1i group because of its more elaborate version of this initial, it would obscure the fact that its internal and final elements are shared by other chants.

The third group of chants which share an initial and final element has H1i as an initial and D3x as a final element is shown in Table 9.

6032	H1			d1	c3			d1				*d1	c1									D3		
6619	H1		e							e		d16				e			d	*g	c	D3		
6919	H1			d7				*f														D3		
7123	H1			d1		h		d				*h1									g	D3		
7379	H1			d9	c	h1		d8	*c			h1				c						D3		
7467	H1	g			c			d16					d13	f5					*f		f	f5	d	D3
7598	H1			d8	c2		f					*g		d10									D3	
Regis Nerae	H1				c5	h3		d1				*h									h		D3	

**Table 9: Responsories beginning with H1i and ending with D3x**

The individual progression from one element to the next is very similar to those previously discussed in that a standard d- element is sung very soon after H1i and another standard d- element is returned to after several elements with goal-pitches which contrast the final. All transcriptions may be found in the appendix.<sup>216</sup> These responds, like those above, come from both the *Temporale* and *Sanctorale*.<sup>217</sup> Two of these responsories are also found in Frere's "1a" group: *Adduxit eos dominus* (cao6032, Dom. 4 Quadragesimae) and *Quem dicunt homines esse* (cao7467, Petri, Pauli).

<sup>216</sup> Appendix: "CHAPTER\_3", in "Chapter\_3\_b\_Mode\_1", in the transcription: "Transcription\_mode\_1\_Responds.doc".

<sup>217</sup> *Adduxit eos dominus in* (cao6032, Dom. 4 Quadragesimae), *Ecce vir prudens qui* (cao6619, Comm. unius Conf.), *In omnem terram exivit sonus* (cao6919, Comm. Apostolorum), *Quem dicunt homines esse* (cao7467, Petri, Pauli), *Magnus sanctus Paulus vas* (cao7123, Pauli), *Sanctissime confessor Christi* (cao7598, Transl. Benedicti), *Regis Nerae non timebat* (non cao, Clementis), and *Percussit Saul mille et David* (cao7379, De Regum).

cao6310: H1 d1

Con-fes - sor de - i Ni - co - la - us no - bi - lis pro - ge - ri - e

cao6277: H1 c4 d9

Chri - sti mi - les pre - ti - o - sus le - vi - ta Vin - cen - ti - us

d

sed no - bi - li - or mo - ri - bus

d d

ut tri - bu - nal spon - te ro - gan con - scen - dit

h9

\*b ip - so pu - er - i - li e - vo se - qui - tus... do - mi - rum

d6 h

in - tre - pi - dus \*cu - ius sa - lis cre - pi - tan - tis

h d14

me - ru - it di - vi - na re - ve - la - ti - o - ne ad sum - mom

f4 c4 d

per cor - pus mi - ra - ti - e spar - sim i - bant at - que pru - ne

h D2

pro - ve - di sa - cer - do - ti - um

h D2

ver - na - ban tur san - gui - ne

Transcription 4: Two responds from the group beginning with H1i and ending with D2x

Frere understands *Adduxit eos* to be a "later addition" to the Temporale, "composed more freely out of the old themes"<sup>218</sup>, while *Quem dicunt's* component musical elements are listed in his analysis without comment.

Only four responsories make up the last group which has both common first and final element. In Table 10, we find responds opening with H2i and closing with D2x.<sup>219</sup>

6201	H2	d6	c4	c4		d		f		d6		*d	f1	f4		g			D2
7200	H2	d				d11	c2				*f								D2
7366	H2	d22			f				h	d		d25			*d		h	e	D2
7479	H2	d23				d10	c			d24									D2

**Table 10: Responsories beginning with H2i and ending with D2x**

Sorting and filtering the computerized table of responsories included in the appendix<sup>220</sup> reveals groups of responsories which share a particular standard element within mode 1. Some share only an initial element, or others may be found which employ a standard internal element at the same position. One more group will be discussed here; a group of responds beginning with a non-standard initial D- element and ending with the common standard final D- element, D2x. Most responds in this group are found in the *Sanctorale*.<sup>221</sup>

When a responsory opens with a D- initial element, the element directly following is usually a standard d- element. This perpetuation of the D tonality through subsequent d- elements has already been discussed. Following this first mid d- element, a contrasting element will usually be employed, setting up the second return to the final's tonality with the following (usually standard) d- element. This contrast - final element pairing repeats again, before reaching the penultimate element. More than half the responsories here use a tonally contrasting element before cadencing with D2x, reflecting the same tendency in the repertory as a whole. Table 11 lists this group and the general melodic outline is applied to two texts in Transcription 8, *Domine rex noster quando* (cao6510, Exaltatio Crucis) and *Te sanctum dominum* (cao7757, Michaelis).

<sup>218</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 18

<sup>219</sup> *Beatus dei athleta Vincentius* (cao6201, Vincentii), *Nativitatem hodiernam*, (cao7200, Nativitas Mariae), *Pater sanctus electo gregi* (cao7366, Mauri), *Qui me dignatus est ab omni* (cao7479, Agathae).

<sup>220</sup> Appendix: "CHAPTER\_3", in "Chapter\_3\_b\_Mode\_1" in the databases "Database\_2\_Responds\_horizontal.mdb" and "Database\_3\_Responds\_six\_phrase\_display.mdb".

<sup>221</sup> *Insignis pater Babolene* non cao, Baboleni), *Inter venerandos* (non cao, Baboleni) and *Post gloriosa proelia* (non cao, Baboleni), *Agnosce O Vincenti* (cao6064, Vincentii), *Valerius igitur episcopus* (cao7818, Vincentii), *Politis in lapidibus* (non cao, Arnulfi Metensis), *Te sanctum dominum in* (cao7757, Michaelis), *Ingressus angelus ad Mariam* (cao6963, Annuntiatio Mariae), *Quomodo fiet istud respondens* (cao7505, Annuntiatio Mariae), *Domine rex noster quando* (cao6510, Exaltatio Crucis), *O crux gloriosa O crux* (cao7266, Exaltatio Crucis), *Apparuit caro suo Joanni* (cao6113, Joannis Evang.), *Ego te tuli de domo patris* (cao6636, De Regum), *Germinaverunt campi eremi* (cao6772, Sabb. Q.T. Adventus), *O quam gloriosum est regnum* (cao7285, Omnium Sanctorum), *Sint lumbi vestri praecincti* (cao7675, Comm. unius Conf.), *Viri impii dixerunt* (cao7905, Dom. in Palmis).



have to each other. The tendencies found in these relationships form the basis for a melodic 'roadmap' for all the responsories in mode 1. This is a visual depiction of tonal progression constructed using only observations about the responsories themselves.

This roadmap is created by interpreting information about the data concerning component elements (standard and non-standard) and the way in which those elements are used in the entire repertory. The previous discussion of individual elements and groupings shows that the frequency with which a certain element occurs plays an important role in its identity and function. Creating the roadmap depends on combining the characteristics of component elements with observations about general tonal progression. A responsory is conceived by the singer as a text whose melody moves in one direction and any representation of it must also reflect this sense of implicit direction.

The following road map, shown in Example III.19, has been created by recording the most frequent tonal 'routes' taken by the responsories in this mode. Therefore it reflects the course that the *majority* of responsories take from initial to final. It is not meant to be able to predict the tonal progression of any one chant in particular, but instead offers a 'road map' of the tonal 'area' to which any single respond's 'route' may be compared. The relationships between elements shown here are the same as those previously discussed; the road map is intended to sharpen the depiction of these relationships. Read from left to right, this road map lists the goal-pitches of the six main component phrases in each column, under a heading indicating its position within the whole respond. Standard elements which have C, D, F, G and A as goal-pitches are used the most frequently as goal-pitches for the six major cadences, as outlined by the theoretical responsory model put forth by Wagner<sup>222</sup> and Pfisterer<sup>223</sup>. Therefore, each column in the mode 1 roadmap is formed by listing these pitches horizontally. Chants which contain more than six phrases contribute only their most important six cadences to the road map and the other, more incidental elements are considered insertions between main cadence points. A circle around a goal-pitch means that there are more than ten occurrences of this type of element in that position. Since this road map reflects the progression of a melody from beginning to end, only those responds which use a circled goal-pitch are followed to the subsequent phrase ending. It should also be noted here that those elements with circled goal-pitches are very likely to be standard elements. Arrows leading from the circled pitches indicate the next choice of goal-pitch. The six columns of goal-pitches are comprised of the most frequently found goal-pitches for elements (standard and non-standard) in this mode.

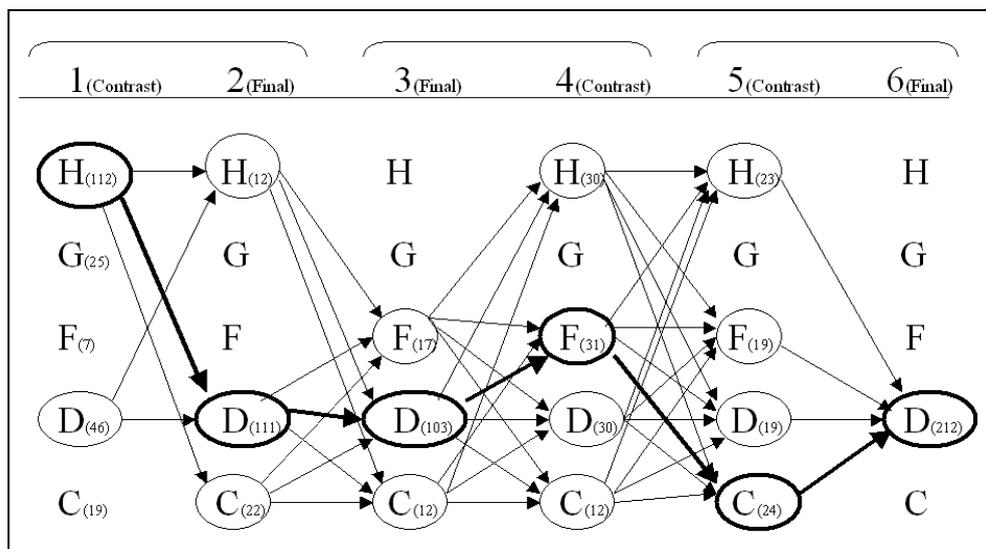
The majority of responsories begin with an H- element (standard or non-standard), so this letter is circled with a thick line. Any goal-pitch which is found more than ten times among this group which begins with an H-element is then circled in the appropriate phrase column. The thick line represents the goal-pitch representing the most responsories' path and the thin line shows cadence pitches which are less frequently chosen, but still account for more than ten responsories in the mode. According to this method, the goal-pitch D is also circled in the initial phrase column, since 46 responsories begin with a weak cadence on D. In the interest of clarity, other goal-pitches at the end of the first phrase are shown with the number cadences but their melodic paths are not followed. Goal-pitches which are not

---

<sup>222</sup> P. Wagner, Einführung in die gregorianischen Melodien, 3 vols. III - Gregorianische Formenlehre 1921, 329 - 344

<sup>223</sup> Pfisterer, Skizzen zu einer gregorianischen Formenlehre 2006, 158

circled represent less than ten responsories which use that pitch as the goal of their cadences in the position in question.



**Example III.19: Roadmap for the tonal progression of responsories in Mode 1**

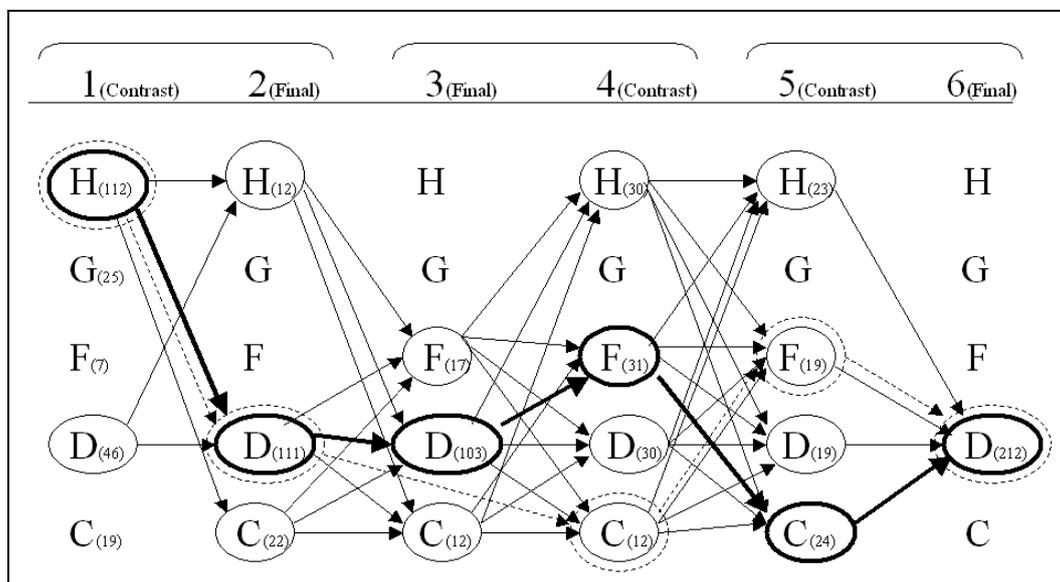
This depiction brings several tonal phenomena to the fore. First, it is obvious that the routes responds take are more likely to be similar during the first three phrases, and then become more individual, choosing a wider range of goal-pitches, in phrases 4 and 5. The thickly lined route shows how the general tonal structure of responds is borne out in a large number of mode 1 responsories. The first phrase ends, in over half the responds in this mode, on the contrasting pitch, a, or "H" in the Volpiano font, shown on the roadmap. Phrases 2 and 3 cadence on D, the final, in over a hundred responsories respectively. In phrases 4 and 5, a broader range of goal-pitches is outlined. The goal-pitch, F, is found in phrase 4 in 31 responds. This number is not very large, compared to the number of responds in the mode (212), but all the other goal-pitches in this column are represented by even fewer chants. The goal-pitch, C, is found in phrase 5 in 24 responds, and is thereby the most frequently chosen pitch for cadences at this point, even though every other pentatonic pitch is also found in this position in more than ten responsories. Finally, all chants return to the final, D, at the end of phrase 6. Many of these observations were made on an individual level in the previous discussion of the roles of individual standard elements.

The roadmap gives a sense of the general tonal progression of any respond in mode 1 while never prescribing one particular component element or another. To carry out the analogy of a roadmap, it shows the various 'routes' a respond can take. Some routes of tonal progression are well-travelled and the most tonally expedient; metaphorically, the "highways". Other routes are longer and may deviate in some places (i.e.: the responsory "back roads") but they will eventually also arrive at the final tonal goal of D.

### ***Using the Roadmap***

After this roadmap has been constructed, it is necessary to test its usefulness as an analytical tool. It should be possible to gain new insights into the construction of individual responsory by comparing it to the map. The melodic progression of any given responsory can be compared and contrasted to the general tonal tendencies exhibited by the genre as a

whole. The two responsories *Posui adjutorium super* (cao7411, Comm. unius Conf.) and *Sacerdotes dei benedicite* (cao7556, Comm. plur. Conf.) were shown in Transcription 3 as two examples of the melodic group beginning with H1i and ending with D1x. Charted as the dotted-line route on the roadmap (Example III.20, below), their tonal progression fits the schema well, even though *Sacerdotes dei benedicite* only contains five elements instead of six. Since *Posui adjutorium super* cadences on D in both its fifth and sixth phrases, it can be seen as only having five different tonal cadence points: H, D, C, F and D. Bearing the overall tonal schema in mind, these five important cadential pitches are assigned to the ends of phrases 1, 2, 4, 5 and 6. These two chants do not have a second cadence point on the final after the first period, which would normally constitute phrase 3. Instead they go directly from their cadence on the final at the end of phrase 2 to a strong cadence on C, marking a departure from the final's tonality. Phrase 5, where the six-phrase formal outline of a respond prescribes another, weaker cadence on a contrasting pitch, ends with an F. Both responds return to the final's tonality with the most frequently found final D element, D1x, although *Posui adjutorium super* inserts a tonally pre-emptory standard d- element before the last cadence.



**Example III.20: *Posui adjutorium super* (cao7411, Comm. unius Conf.) and *Sacerdotes dei benedicite* (cao7556, Comm. plur. Conf.)**

Although most responsories can be traced through this map as demonstrated, it is not universally applicable. Two small groups of responds begin with the standard first elements G1i<sup>224</sup> and C1i<sup>225</sup> respectively. Since these are groups of less than ten responds, they have not been taken into account by the roadmap. However, they are listed below in Table 12 and Table 13.

<sup>224</sup> *Canite tuba in Sion vocate* (cao6265, Dom. 4 Adventus), *In medio ecclesiae aperuit os* (cao6913, Joannis Evang.), *Deduc me in semita mandatorum* (cao6403, Dom. 4 p. Pascha), *Egredietur virga de radice* (cao6641, Dom. 3 Adventus), *Iste est Joannes qui supra* (cao7001, Joannis Evang.), *O regem caeli cui talia* (cao7297, Octava Nat. Domini).

<sup>225</sup> *Ex ejus tumbae marmore sacrum* (cao6679, Nicolai), *Quodcumque ligaveris super* (cao7503, Petri Pauli), *Sancte Paule apostole* (cao7582, Conversio Pauli), *Vir inclytus Dionysius martyr* (cao7897, Dionysii), *O Clemens domini martyr* (non cao, Clementi), *Sancta Maria Magdalena quae* (non cao, Mariae Magdalena).

6265	G1	d8		f1		c3		f9									D4
6403	G1	d		d7				g	h6	f		h6	d				D5
6641	G1	d		h	d11		d3	f3	c1								D1
6913	G1			f2	d11	c4		f3	c2								D2
7001	G1		c1		d9		d3		g1								D1
7297	G1	d3			d9		f	f6					d26				D1

Table 12: Responsories beginning with G1i

6679	C1		d1	h1	d1			d2	d2	h2		d1					D2
7503	C1			h2	d	c		c									D2
7582	C1		d26		d17			d									D2
7897	C1			h	d1	f8		d14	d1	h11	h2	d					D
O Clemens	C1			c		d6		h3	d24	d1	h3	h2	c	d11	h	h	D
Sancta Maria	C1	g2	d17			d											D2

Table 13: Responsories beginning with C1i

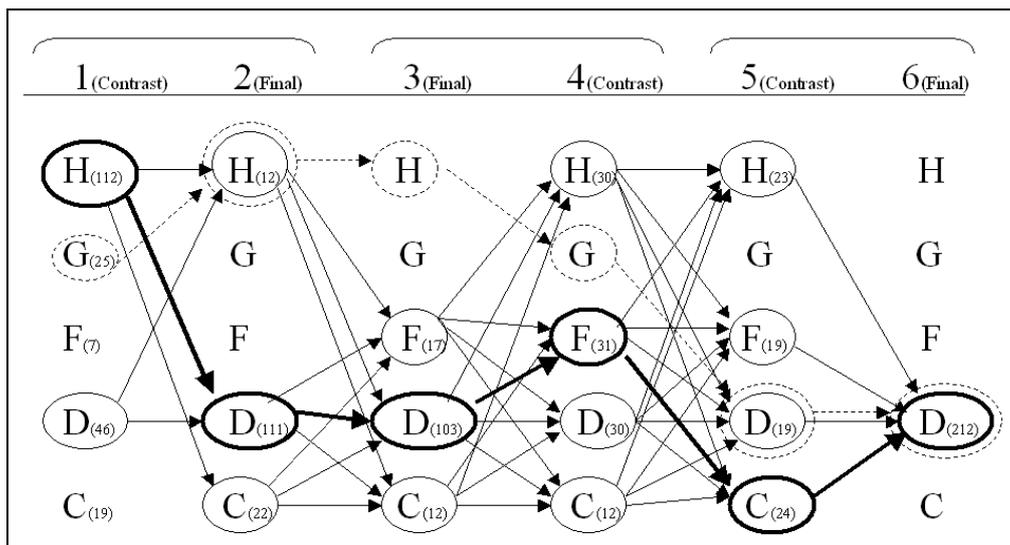
Even though these chants begin differently than most other responds in mode 1, it is interesting to note that most of the composite elements are standard and behave in ways which would be reflected by the roadmap, if one were to chart their courses beginning after the initial.

Some responds begin with non-standard elements which are arranged in orders not found in the roadmap. These deviations, however, are usually short-lived and give way to the progression illustrated by the roadmap. The following Transcription 6, *Vidi Jerusalem* (cao7876; Dom. 2 p. Pascha) begins with a series of non-standard elements. At the half-way point, however, this chant begins to employ standard elements in the tonal order outlined in the roadmap. Example III.21 shows this respond plotted on the mode 1 roadmap.

*Vidi Jerusalem descendentem* (cao7876)

Vi - di He - ru - sa - lem des - cen - dentem de ce - lo or - na - tam au - ro - rum - do  
et la - pi - di - bus pre - ci - o - sis in - tex - tam  
\*al - le - lu - ia al - le - lu - ia

Transcription 6: *Vidi Jerusalem descendentem* (cao7876, Dom. 2 p. Pascha) begins by deviating from the tonal roadmap



**Example III.21: Deviant respond *Vidi Jerusalem descendentem* cao7876, Dom. 2 p. Pascha) plotted as dotted line on roadmap**

A few responsories in mode 1 do stand apart from the rest in terms of their component elements and tonal progressions. These chants draw the least from the repertory of standard elements and do not conform to any particular order. As a rule, these 'unique' responds begin with a non-standard initial element. While the same goal-pitches may still provide the tonal backbone for these chants, it is clear that they cannot be grouped according to any common musical material, nor charted satisfactorily on the road map. An explanation for why they are constructed the way they are remains elusive. While the existence of standard elements in the ancient responds is explained by their creation within an oral culture, it cannot be said that all 'unique' responds employing non-standard elements come from an especially modern layer of composition. Responsories using non-standard elements can often be better understood by referring to Hesbert's C.A.O. Here, particular chants may only appear in one or two of the twelve C.A.O. concordance manuscripts, revealing that they are part of a more limited liturgical tradition. The list of responsories in Paris 12044 in the Appendix<sup>226</sup> includes a column for the C.A.O. concordance manuscripts. In the case of the ten 'unique' responds listed in Table 14, below, which are scattered throughout the church year in feasts both ancient and otherwise, the C.A.O. concordances reveal that half of these chants are found in very few sources and probably belong to a later, and limited, liturgical tradition.<sup>227</sup>

<sup>226</sup> 01\_LIST\_Responsories\_Paris\_12044

<sup>227</sup> *Angelis suis mandavit de te* (cao6087, Dom. 1 Quadragesimae), *Beata Agatha ingressa* (cao6160, Agathae), *Dum vero adhuc penderet* (cao6567, Nicolai), *Misericordia tua domine magna* (cao7161, Feria 6 per annum), *Ne abscondas me domine* (cao7202, De Job), *Post partum virgo inviolata* (cao7401, Assumptio Mariae), *Qui sunt isti qui ut nubes* (cao7484, Comm. Apostolorum), *Sanctum et verum lumen* (cao7607, Omnium Sanctorum), *Spiritus sanctus patri* (cao7692, Dom. Pentecostes), *Tu puer propheta altissimi* (cao7791, Joannis Baptistae).

6087				G		f	d5					k	h		d			D	
6160				G		f	d4			f		h		f				c	D
6567				D	e		d							e				c	D
7161		C				f	g	d26											D
7202	H					h			h				h1	f				c	D
7401	H						d	d						e					D
7484				D			d	d											D
7607				D			d21	d							d				D
7692				D		h	d	d	h	d2	d	f			d21	g	d		D
7791	F						d5	d	d										D

**Table 14: Unique responsories in mode 1**

The responsories found in the fewest C.A.O. sources in this table are *Post partum virgo inviolata* (cao7401, Assumptio Mariae) and *Spiritus sanctus patri* (cao7692, Dom. Pentecostes), found only in the C.A.O. concordance manuscript “F” (Paris lat. 12584, a 12<sup>th</sup>-century “sister” source to Paris 12044, also written at Saint-Maur-les-Fossé). *Dum vero adhuc penderet* (cao6567, Nicolai) and *Sanctum et verum lumen* (cao7607, Omnium Sanctorum) are found in “F” and, in addition, “D” (Paris lat. 17296, from St. Denis). The first of these, *Dum vero adhuc penderet*, is also found in “L” (Benevento 21). The other responsories in Table 14 are found in at least seven of the twelve C.A.O. concordances. The C.A.O., however, is restricted to the texts of chants only; it cannot be used to make statements about unique melodies set to widely-spread texts. The confines of this study do not allow a detailed examination of each non-standard melody. It might be hoped, however, that it lays the groundwork for future work in this area.

Two points of tonal consensus can be observed in this list of unique responds: the goal-pitch of the final phrase and the d- element in the middle of the chant. In four out of these ten chants, (*Misericordia tua domine magna*, cao7161, Feria 6 per annum, *Qui sunt isti qui ut nubes*, cao7484, Comm. Apostolorum, *Sanctum et verum lumen*, cao7607, Omnium Sanctorum, and *Tu puer propheta altissimi*, cao7791, Joannis Baptistae), once the initial cadence on D has been reached it is never left; each subsequent (non standard) element is again a d- element. Generally, however, these responsories do not share melodic material and standard elements are not found in structurally important positions.

#### d) Summary

Responsories are usually comprised of standard (recurring) elements. These standard elements have the goal-pitches: C, D, F, G and a (“H”). An examination of individual standard elements reveals that they are generally found in important structural positions within the chant. The goal-pitch determines how the standard element is to be used within the chant. Since standard elements with certain goal-pitches tend to be found in the same position, it is possible to create groups of responds which share standard elements. However, no responds in this mode share enough standard material in the same order to justify classifying them under the same melody or theme. It may only be said that the majority of responds do employ standard elements in predictable places and that from this observation a tonal road map may be drawn for the melodic course of a responsory in mode 1.

This road map shows the different routes that the majority of responds take in their six major component phrases. Phrase progression in the responds in mode 1 which begin

with an H-element were analyzed to find the most frequent order of goal-pitches for the rest of the component elements. Only those goal-pitches which occur ten times or more in a particular position were plotted on the road map. In this way, the map offers many different tonal "routes" from beginning to end. The more standard elements in a respond, the more likely it is to be correctly reflected by this map. If a respond uses fewer standard elements, it is more likely to deviate. If this deviation occurs at all, it usually does so in the beginning or middle of a chant. Responds beginning with a standard initial element usually also continue using standard elements throughout. Unique responds, or those whose tonal paths do not correspond to the usual tonal routes, usually employ elements which are not standard, and no consistent element order is apparent.

## ii. Mode 2

In this part of the third chapter, the well-known formulaic characteristic of mode 2 responsories is noted prior to a discussion of musical range and standard verse tones. The most popular standard elements are shown and discussed. The goal-pitches of these standard elements are shown to form a pentatonic system. The easily identifiable groups of responsories which share standard elements in the same order are shown. The modal roadmap, which is generated by observing these coherent groups, is presented.

A large number of the Great Responsories in mode 2 share identical component elements in the same order. By grouping these responds together, one predominant melody type is found. Mode 2 has been the focus of many responsory studies because of the large number of responds which follow this particular melody type. Most of these studies use mode 2 responds to demonstrate how elements recur in certain orders to form responds with similar melodies.<sup>228</sup> Both Frere and Holman present their analyses of mode 2 responsories before mode 1 responsories to capitalize on the way it lends itself to analysis, before returning to mode 1 and then continuing in numerical modal order. Beginning with the analysis of mode 2 clearly demonstrates the way a given respond may use a limited number of recurring elements to conform to many other responds having the same element progression. However, it is misleading to present these responds as representative of the genre *as a whole*. The mode 2 repertory shows formulaic composition taken to its extreme; most other responds do not fall into such a clear melodic category. This results in a clarity of function for individual standard elements in the mode 2 repertory and an exceptionally clear roadmap.

There are 137 responsories in mode 2 in Paris 12044. Just over half (71) of the mode 2 responsories are found in the *Temporale*, while 57 are found in the *Sanctorale* and nine in the *Commune*. All but twenty of the responds in this mode have verses which are set to the standard mode 2 tone, as found in Transcription 7.

---

<sup>228</sup> See Apel 1958, 332 ff, Cutter and Maiani, *Responsory* 2001, 221-228 and Huckle and Hiley, *Responsorium* 1998, 176 - 200

**Transcription 7 : Mode 2 standard verse tone, found here for Emitte Agnum, (cao6656, Fer. 6 Q.T. Adventus)**

Nine responsories which have a verse set to a non-standard tone are unique to the St. Maur manuscript and sung at the feasts of Arnulf of Metz<sup>229</sup>, Babolenus<sup>230</sup>, Clement<sup>231</sup> and Eligius<sup>232</sup>.

Mode 2, or *protus plagis*, is the plagal partner of mode 1, sharing its final, D. However, the range of mode 2 lies a fourth lower than that of mode 1, spanning the octave from low A to middle a. This means that the final of the mode, marked here with an arrow, lies in the mode's mid-range instead of at the bottom of the modal ambitus as it did in mode 1.



### a) *Standard Component Elements*

There are 30 different standard elements in the mode 2 repertory, shown in the table below. These are subdivided in this analysis into three kinds of component elements: initial, intermediate element and final element.

<sup>229</sup> *Beatus martyr domini, Conserva famulos angue, Ingenius parentibus Arnulfus*

<sup>230</sup> *Confessoris Christi*

<sup>231</sup> *Clementis Christi gratia, Fratribus -- Clemens pius, O felix pueri gurgite custos*

<sup>232</sup> *Celsa fide promeruit Eligius, Discipuli in maerorem versi*

<u>Element</u>	<u>Frequency</u>
a01	6
a02	5
a03	5
c01	68
C01i	45
c02	12
C02i	21
c03	9
C03i	5
c04	7
c05	5
c06	5
c07	5
d01	65
D01x	58

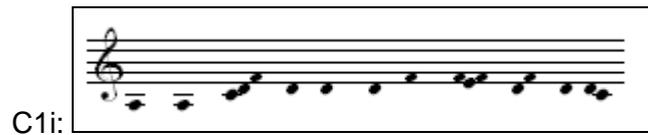
d02	65
D02x	13
d03	23
D03x	8
d04	16
d05	12
d06	9
d07	7
d08	7
d09	6
d10	6
f01	36
f02	8
f03	5
g01	8

There are four initial elements, 23 intermediate elements and three final elements. The total number of component elements in this mode is 874. Instances of standard elements number 557, amounting to over 65 % of the total element count. This statistic indicates that standard element usage is more prevalent in mode 2 than it is in mode 1, even though there are only 30 different standard elements employed in mode 2, which is fewer than half the number found in mode 1.

In mode 2 a more limited set of standard elements occurs more frequently throughout the responsory repertory. Relying on few standard elements to form much of the melodic material, responds in this mode are clearly highly formulaic. The most frequently occurring standard elements will be discussed here. A complete list of standard elements and a transcription of their individual occurrences may be found in the appendix.<sup>233</sup>

<sup>233</sup> For a complete list of the standard elements in mode 2, please refer to the appendix: "CHAPTER\_3" in "Chapter\_3\_b\_Mode\_2" in "Database\_1\_Melodic\_Elements\_mode\_2.mdb".

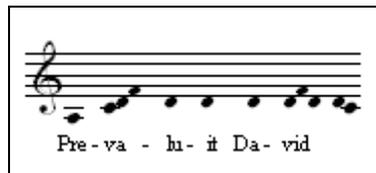
### Standard Initial Elements



About one third of all responsories in mode 2 begin with this element in first position.<sup>234</sup> It usually sets texts of six to ten syllables in length with the accented proparoxytone falling on the F-E-F figure just before the final descent to C. An abbreviated variation of this opening, beginning on D instead of a, is shown in Example III.22.



Example III.22: *Celsi meriti* (Mariae Magdalенаe) 5 syllable setting of C1



Example III.23: *Praevaluit David* (cao7427, De Regum) C1i setting a paroxytone accent

The responds set to texts with an accented proparoxytone lack the F-E-F figure entirely and choose instead to intone the accented syllable on the final, D, before outlining C1i's melodic cadence D-F-D-C, as shown in Example III.23. Of the 43 responsories which employ C1i, most (27) continue with d1 as the first intermediate element. Another four continue with another standard d- element<sup>235</sup>, and another six chants follow C1i with a non-standard d- element.<sup>236</sup> This movement from the contrasting goal-pitch C to the final pitch D again emphasizes the tonal relationship between elements 1 and 2 as a musical period. Only four responds beginning with C1i do not continue directly to a d- element.<sup>237</sup> In each of these cases, however, C1i is followed by a standard f- element which then leads to a d- element<sup>238</sup>. These f- elements may be seen as melodic insertions to accommodate longer

<sup>234</sup> There are 43 responsories in this mode which begin with C1.

<sup>235</sup> *Ecce vere Israelita* (cao6615, Comm. unius Conf.) and *Magnificavit eum in conspectu* (cao7116, Comm. unius Conf.) have d3 immediately after C1i and *Emitte agnum domine* (cao6656, Fer. 6 Q.T. Adventus) and *Synagogae populorum* (cao7747, Dom. in Palmis) have d6 in this position.

<sup>236</sup> *Laudate dominum deum* (cao7078, De Judith), *Refulsit sol in clipeos* (cao7518, De Machabaeis), *Sanctorum corporum sacer* (cao7605, Mauritii), *Sepulto domino signatum est* (cao7640, Sabbato Sancto) *Celsi* (non cao, Mariae Magdalенаe) and *Discipuli* (non cao, Eligii) follow C1i with a non-standard d- element.

<sup>237</sup> *Candidi facti sunt Nazaraei* (cao6263, Marci), *Sicut fui cum Moyse ita ero* (cao7658, Dom. 4 Quadragesimae), *Narrabo nomen tuum fratribus* (cao7194, Dom. 4 p. Pascha) and *Nos alium deum nescimus* (cao7237, De Judith) begin with C1i and do not continue directly on to a d-element

<sup>238</sup> f1 is inserted between C1i and a standard d- mid element in: *Sicut fui cum Moyse ita ero* (cao7658, Dom. 4 Quadragesimae), *Narrabo nomen tuum fratribus* (cao7194, Dom. 4 p. Pascha), *Nos alium deum nescimus* (cao7237, De Judith) and f3 is used in this position in *Candidi facti sunt Nazaraei* (cao 6263, Marci).

texts, while still maintaining the general melodic outline of the other responsories beginning with this element.



This initial element is similar to C1i in melodic contour and pitch emphasis, and is found in 21 responds in this mode. C2i, like C1i, sets texts containing anywhere from six to ten syllables. There are two differences which set C2i apart from C1i, however. C2i is almost always used to set texts with an accented paroxytone<sup>239</sup>, whereas a significant portion of C1i occurrences set an accented proparoxytone. C2i can be easily differentiated from C1i by the short penultimate melisma which sets this accented syllable. These differences aside, C2i, like C1i, is most often also followed by the element d1<sup>240</sup>, and in the five responds which do not proceed directly with d1, standard f- elements are again inserted between the contrasting first element and the d- element.<sup>241</sup> Both C1i and C2i are labelled "O<sup>a</sup>" in Frere's analysis, as they begin the chants which follow the melodic theme he names "II<sup>a</sup>". Although he notes that this element has two different variations depending on syllabic accent he does not differentiate between them in his labelling system.

One more standard initial C- element begins five responds in this mode: C3i. Its transcription may be found in the appendix in the comprehensive list of standard elements in mode 2.<sup>242</sup>



Although approximately 28 %<sup>243</sup> of the responsory repertory begins with D- initial element instead of a C- initial element, most of these D- elements do not recur and are termed 'non-standard' in this study. D1i, however, is found in eight responds, and thus qualifies as a standard initial element. In its form shown above, D1i most often sets 4-syllable texts with a paroxytone accentuation. In three non-CAO responsories, *Clementis Christi gratia*, (*Clementis*) *Beatus martyr domini Pompatus* (Arnulfi Metensis) and *Confessoris Christi sollempnia* (Baboleni) D1i accommodates five and six syllables, as shown in Example III.24.

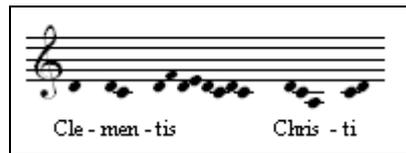
<sup>239</sup> In *Valde honorandus est beatus* (cao7817, Joannis Evang.), C2i sets "*Valde honorandus est*", which has the accent on the oxytone syllable.

<sup>240</sup> In 70 % of responsories beginning with C2i, d1 comes directly after it.

<sup>241</sup> f1 is found in this position in *Qui vicerit faciam illum* (cao7486, Joannis Evang.), *Agnus dei Christus immolatus* (cao6065, Sabbato Sancto) and f3 is found here in *In mari via tua et semitae* (cao6911, Dom. 4 Quadragesimae), *Qui caelorum contines thronos* (cao7471, De Porphetis) and *Viderunt te aquae deus* (cao7867, Dom. 4 p. Pascha).

<sup>242</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_2", "Transcription\_mode\_2\_Standard\_Elements.doc"

<sup>243</sup> There are 38 responds which begin with either D1i or D.



**Example III.24: Variation of D1i accommodating five syllables**

This initial element outlines the same important structural pitches as the standard C-initial elements, while coming to rest on the final, D. Responds using D1i may then either proceed directly to their element 2 cadence on D again<sup>244</sup>, or they may insert an element with the goal-pitch of F, C or a before arriving at d1<sup>245</sup> or d3<sup>246</sup>. The responds beginning with D1i do not progress as uniformly from standard element to standard element as those beginning with C1i and C2i, although certain tendencies can be observed. For example, in most instances, two standard d- elements are employed during the first half of the chant after D1i has been intoned and D1i uses a standard D element to conclude.) Nevertheless, Frere identifies D1i as the initial element to the second theme group in mode 2.

11 responds in mode 2 have an initial element whose goal-pitch is neither C nor D. Four of these have an initial element ending on a, or 'H', and resemble H1i in mode 1<sup>247</sup>. However, since this element ending with a only appears in four responds, it cannot be considered 'standard' in *this* mode. To compare these chants with those in mode 1, the reader is directed to the transcriptions in "Chapter\_3\_b\_Mode\_2" and "Chapter\_3\_c" in the appendix under "CHAPTER\_3". Other unique elements which are found in first position have goal-pitches E (*Locutus est ad me unus ex*, cao7096, Dom. 2 p. Pascha, *Impetum inimicorum ne*, cao6886, De Machabaeis and *Locutus est dominus ad Abraham*, cao7097 Dom. Quinquagesimae), G (*Strinxerunt corporis membra*, cao7711, Laurentii), F (*In columbae specie spiritus*, cao6892, Epiphania), low-A (*A facie furoris tui deus*, cao6003, De Prophetis) and B (*Ingrediendo domino in sanctam*, cao6961, Dom. de Passione).

### **Standard Internal elements**

Progressing from lowest to highest pitch, alphabetically through mode 2's standard intermediate elements, the standard element ending on low-G will be examined first.



<sup>244</sup> *Clementis Christi gratia* (Clementis) and *Beatus martyr domini* (Arnulfi Metensis) follow D1 with a non-standard d- element.

<sup>245</sup> *Reges Tharsis et insulae*, (cao7523, Epiphania), *Auribus percipe domine* (cao6154, Feria 3 per annum) or *Velum templi scissum est et* (cao7821, Fer. 6 in Parasceve).

<sup>246</sup> *Loquebantur variis linguis* (cao7101, Fer. 3 Pent.)

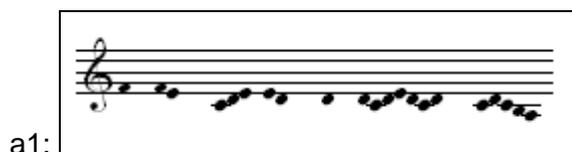
<sup>247</sup> Please see responds *Ista est speciosa inter* (cao6994, Assumptio Mariae), *Iste sanctus digne in* (cao7009, Comm. unius Conf.), *Gaudete justi in domino* (cao6766, Marci) and *Posuisti domine super caput* (cao7414, Comm. unius Mart.)

This element is found eight times in mode 2. On all but two occasions, it is used as the penultimate element before the final element D1x.<sup>248</sup> In the remaining two instances, it is used as element 4. g1 also places tonal emphasis on the structural pitches D, F, C, a and low-G. Used in the penultimate position, it touches on all the important tones in the mode before arriving on the contrasting goal-pitch G. This sets up the tonally satisfying return to the D in the last element. Generally, g1 bears 4- or 5-syllable texts with the accent on the paroxytone, as shown in the first text setting from *Dixerunt discipuli ad beatum* (cao6463, Martini) in Example III.25. Occasionally, an accented oxytone will be set to the final melisma, with little other adjustment to the element, as illustrated in the same example, with the second, lower text from *Si bona suscepimus de manu* (cao7647, De Job).



**Example III.25: *Dixerunt discipuli ad beatum* (cao6463, Martini). Two differently accentuated texts set to g1**

Frere refers to this element as "Γ" when it appears in his theme "II<sup>a</sup>". He also notes that it is found in two responsories for the Nativity which do not belong to the theme.<sup>249</sup>



This element occurs six times throughout the repertory and is also likely to be found as element 5 before a standard D- final element<sup>250</sup> or as element 4, leading to the same.<sup>251</sup> It can be adjusted to set texts of six to ten syllables by breaking up the penultimate melisma in order to set more syllables, as shown in Example III.26.



**Example III.26: *Tua est potentia tuum regnum* (cao7793, De Machabaeis) and *Beatus Andreas de cruce* (cao6197, Andreae)**

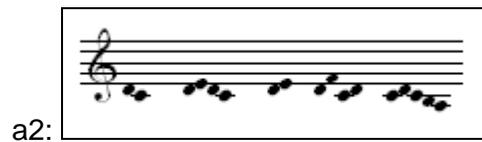
<sup>248</sup> *Sancta et immaculata* (cao7569, Nativitas Domini) using g1 in the penultimate position, does not use D1 as a final element, but a non-standard D element instead.

<sup>249</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 12

<sup>250</sup> This is the case in cao7711, cao7793, cao6154

<sup>251</sup> *Celsa fide* and cao6197.

This element brings out the pitches C, D and F before descending to its goal-pitch A. Like G, this contrasting pitch sets up a strong return to the final, D, in the closing element.



This element occurs in the penultimate position in four responds. Its fifth and final occurrence is as an internal element in one of these four responds.<sup>252</sup> This element is similar to a1 in melodic contour, pitch emphasis, text setting and position within the chant. It is distinguished from a1 by the penultimate melisma D-F-C-D and set apart from a1 for this reason. However, since its function and musical identity are so close to a1, it may also be thought of as its melodic variation.



The standard element with the most occurrences in the mode is c1, used 68 times. It accommodates texts whose syllable-count is anywhere from five to eleven and is used predominantly for texts with paroxytone accent. Nine responds set this element to a proparoxytonal accentuation with no adjustments in pitch are necessary.

It has been noted in several studies of mode 2 responsories that the popularity of c1 might lie in its melodic similarity to the final element of this mode's standard verse tone.<sup>253</sup> It is usually found as an intermediate element, coming just before the repetenda.<sup>254</sup> To understand why it is frequently found in this position it is necessary to recall the responsory's form: "respond - verse - repetenda". Since the ending of the verse tone in mode 2 is almost identical to intermediate element c1, the repetenda is preceded with the same musical material whether within the respond or between verse and repetenda. Transcription 8 illustrates this repeat appearance of c1.

More than two-thirds of all instances of c1 are found preceding the repetenda in this way. The remaining occurrences appear in the following positions: in nine responds c1 follows the repetenda sign<sup>255</sup>, in seven responsories where c1 does *not* follow the repetenda, it is used as penultimate element<sup>256</sup>, and in two responds<sup>257</sup> c1 is used as the first

<sup>252</sup> *Bonum certamen certavi cursum* (cao6255, Pauli)

<sup>253</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 11, Apel 1958, 334, 513 and Holman, *The Responsoria Prolixa of the Codex Worcester F 160* 1961, 124

<sup>254</sup> 43 (out of 66) responds use c1 as the element immediately preceding the repetenda. See the mode 2 horizontal chart in the appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_2", "Database\_2\_Responds\_horizontal.mdb".

<sup>255</sup> *Conforta me rex sanctorum* (cao 6319, De Esther), *De ore leonis libera me* (cao 6395, Dom. de Passione) *Joannes Baptista arguebat* (cao 7036, Decoll. Jo. Bapt.), *Memento mei deus in bonum* (cao 7142, De Esther), *Nos alium deum nescimus* (cao 7237, De Judith), *Qui vicerit faciam illum* (cao 7486, Joannis Evang.), *Spem in alium numquam habui* (cao 7684, De Esther), *Synagogae populorum* (cao 7747, Dom. in Palmis), and *Viderunt te aquae deus* (cao 7867, Dom. 4 p. Pascha)

<sup>256</sup> *Domine si adhuc populo tuo* (cao6513, Martini), *Exaudiat dominus orationes* (cao6687, De Machabaeis), *Innuebant patri ejus quem* (cao6970, Joannis Baptistae), *Ne perdas cum impiis deus*

intermediate element. It is unclear why these responds do not use c1 in the position just before the repetenda to exploit its similarity to the end of the verse, especially since all of these chants are coupled with the standard verse tone and are therefore presented with the opportunity to create such a melodic link. In some responds, it is possible that c1's goal-pitch is more functionally important than its similarity to the standard verse tone. Transcription 9 demonstrates how c1 serves to cadence on a contrasting pitch, a tone below the final, as fifth element, and foregoes its melodic identity as the link between the verse and the repetenda.

*Domine rex omnipotens in (cao6511)*

qui pos-sit re-sis-te-re vo-lun-ta-ti tu-e

\*li-be-ra nos prop-ter no-men tu-am

Verse: Ex-au-di o-ra-ti-o-nem nos-tram

et con-ver-te luc-tum nos-trum in gau-di-um Rep: Li-be-ra.....

Transcription 8: *Domine rex omnipotens* (cao6511, De Esther)

Five responds combine c1's qualities as a tonally contrasting penultimate element with its similarity to the end of the verse tone by allowing the repetenda to fall on the final element.<sup>258</sup> In these responds, the melodic link between the element preceding the repetenda has been maintained, while c1 is used to set up a tonally satisfying return to D.

c2:

(cao7207, Dom. de Passione), *Ponis nubem ascensum tuum* (cao7392, Ascensio Domini), *Reposita est mihi corona* (cao7532, Conversio Pauli) and *Tu domine universorum qui* (cao7786, De Machabaeis).

<sup>257</sup> *Tempus est ut revertar ad eum* (cao7759, De Tobia) and *Impetum inimicorum ne* (cao6886, De Machabaeis)

<sup>258</sup> *Exaudiat dominus orationes* (cao6687, De Machabaeis), *Ne perdas cum impiis deus* (cao7207, Dom. de Passione), *Domine si adhuc populo tuo* (cao6513, Martini), *Reposita est mihi corona* (cao7532, Conversio Pauli) and *Innuebant patri ejus quem* (cao6970, Joannis Baptistae).

The second most common intermediate element ending on C occurs in only eight responds in this mode. Two of these chants<sup>259</sup> repeat this element three times, resulting in a total of twelve occurrences. This element can be adjusted to set texts anywhere from four to nine syllables in length, with either proparoxytone or paroxytone accentuation. In contrast to the largely consistent use of c1 as one particular structural element in the melody, c2 is not found in any one position, nor is it consistently preceded or followed by a particular type of standard element.

Transcription 9: *Synagogae populorum* (cao7747, Dom. in Palmis) and *Nos alium deum nescimus* (cao7237, De Judith)

The pitch D, being the final of the mode, is the goal-pitch for ten different standard elements. The two most frequently occurring d- elements, d1 and d2, both of which occur 64 times throughout the repertory, will be discussed here.

d1:

Since the number in the label of a standard element indicates its relative frequency within the modal repertory, the fact that two different intermediate elements ending on D *both* occur 64 times presents a problem of nomenclature. In this case, the element labeled 'd1', shown above, is identified this way because it is used in element position 2 in a remarkable 80 % of the repertory. The element labelled as d2 is usually found as element 3. Preceding d1 are almost exclusively standard C- initial elements, with the exception of four chants opening with a non-standard C initial element<sup>260</sup> and another four which have an E<sup>261</sup>-, B<sup>262</sup>-,

<sup>259</sup> *Reges Tharsis et insulae* (cao7523, Epiphania) and *Velum templi scissum est* (cao7821, Fer. 6 in Parasceve).

<sup>260</sup> *Constitues eos principes* (cao6331, Comm. Apostolorum), *Innuebant patri ejus quem* (cao6970, Joannis Baptistae), *Fuerunt sine querela ante* (cao6748, Comm. Apostolorum), *Quae sunt in corde hominum* (cao7457, De Sapientia)

<sup>261</sup> *Impetum inimicorum ne* (cao6886, De Machabaeis) and *Locutus est ad me unus ex* (cao7096, Dom. 2 p. Pascha)

or D-initial element<sup>263</sup>. Used in element position 2 after the C initial element, d1 exemplifies how an contrasting element often leads directly to an 'answering' d- element. d1 can be abbreviated to accommodate texts of only three syllables or extended to texts of up to eleven syllables. Half the occurrences of d1 set paroxytone accented texts and half set proparoxytone accents. By eliminating the single D just before the penultimate melisma, d1 adjusts to the paroxytone texts, as demonstrated in Example III.27.

**Example III.27: *Refulsit sol in clipeos* (cao7518, De Machabaeis) and *Domine deus qui conteris* (cao6492, De Judith): d1 sets three (paroxytone) syllables or eleven (proparoxytone) syllables**

In all instances of d1 except one<sup>264</sup>, this element is immediately followed by another d- element.

The most frequent element to follow d1 is d2, in element position 3 in 38 responsories. (Another eight responsories follow d1 with another standard d- element.<sup>265</sup>) d2 can be adjusted to set the same numbers of syllables as d1, but it is more likely to set a paroxytone accent than d1. In most cases,<sup>266</sup> d2 is followed directly by c1, discussed above. Those responds which do not use c1 after d2 always employ a standard element with goal-pitches of D or F.

The element f1 occurs 36 times in mode 2. On most occasions it bears texts of between five and eight syllables in length, the majority of which have the accent on the

<sup>262</sup> *Ingrediente domino in sanctam* (cao6961, Dom. in Palmis)

<sup>263</sup> *Sancta et immaculata* (cao7569, Nativitas Domini)

<sup>264</sup> *Auribus percipe domine* (cao 6154, Feria 3 per annum) inserts a non-standard g- element between d1 and d; please refer to the horizontal table of all mode 2 responsories found in the appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_2", "Database\_2\_Responds\_horizontal.mdb".

<sup>265</sup> *Amavit eum dominus et ornavit* (cao6081, Comm. unius Conf.), *Barabbas latro dimittitur* (cao6159, Fer. 6 in Parasceve), *De ore leonis libera me* (cao6395, Dom. de Passione), *Fuerunt sine querela ante* (cao6748, Comm. Apostolorum), *Narrabo nomen tuum fratribus* (cao7194, Dom. 4 p. Pascha), *Opprobrium factus sum nimis* (cao7325, Dom. in Palmis), *Salus nostra in manu tua est* (cao7559, Dom. 3 Quadragesimae), *Tua est potentia tuum regnum* (cao7793, De Machabaeis).

<sup>266</sup> 80 % of the responds using d2 in the second intermediate element position

paroxytone. When the accent falls on the proparoxytone, that syllable is placed on the D preceding the penultimate melisma and the melisma itself remains unaltered. Accented oxytone syllables fall on the final pitch pair G - F. In two-thirds of the responds which employ it, f1 is found in one of two important positions: as the penultimate element (preceded by a standard c- element and followed by a standard D closing element) or as the first intermediate element after a C- initial element. Transcription 10 shows f1 in its two most frequent positions.

*Aperi caelos tuos domine et* (cao6109)

... ad pu - ni - en - dum nos sed tu **db - mi - re ex - ten - de bra - chi - um tu - um**

\*et li - be - ra a - ni - mas nos - tras

*Agnus dei Christus immolatus* (cao6065)

Ag - mus de - i Chris - tus **im - mo - la - tus** est pro sa - lu - te mun - di .....

**Transcription 10: (*Aperi caelos tuos domine*, cao6109; *De Machabaeis*) and (*Agnus dei Christus immolatus*, cao6065; *Sabbato Sancto*)**

Finding f1 in these positions confirms its function of bridging the tonal gap between the final (i.e.: goal-pitch D) and most contrasting (i.e.: goal-pitch C) elements.

### **Standard Final Elements**

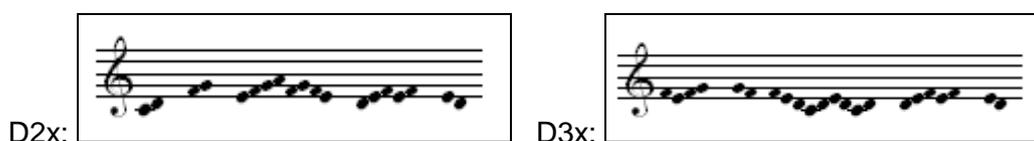
The use of standard elements in final position is much less frequent in mode 2 than it is in mode 1; only 57 % of the responsories in mode 2 use a standard final element, in contrast to the 80 % in mode 1 responds which use them. An examination of the individual standard elements D1x, D2x and D3x reveals that they are used to complete the most highly formulaic responds which correspond to Frere's theme "II<sup>a</sup>" or "II<sup>b</sup>". The standard final elements in this mode are used in those responds which adhere the closest to the main pattern of element organization, while the responds which have not demonstrated a high degree of conformity end with rarely occurring elements.

D1x: 

The element D1x completes 56 responsories, accounting for over 40 % of the repertory of this mode. Of these 56, over 80 % begin with a standard C- initial element and

follow the pattern of d1 - d2 - c1, mentioned in the discussion of intermediate elements above. Texts of between four and nine syllables are usually set to this element. The D1x transcription above shows the usual setting for oxytone and paroxytone accents; for a proparoxytone text setting (eleven responds set such a text) the stressed syllable is placed on an inserted D before the penultimate melisma. The three standard elements which most often precede D1x are: f1 (in eight responds), d2 (in seven responds) and c1 (in seven responds). As in mode 1, both the final, and elements with contrasting goal-pitches may precede the final D- element, since some responds have previous d- intermediate elements which perpetuate the final's tonality until the final cadence while others delay the final return to D until the last element.

The final standard elements D2x and D3x occur less often than D1x, but have many of the same characteristics.



D2x generally sets paroxytonal texts of between three and six syllables and occurs in twelve responds. It is very similar to mode 1's D1x in melodic contour and text setting.<sup>267</sup> Responds with this final element precede it either with a standard f- element<sup>268</sup> or a non-standard contrasting element with goal-pitches of either C<sup>269</sup>, E<sup>270</sup> or a<sup>271</sup>. Half of the responds which end on D2x begin with a standard C- initial element, while another three begin with D1x.

The element D3x sets four- to eight-syllable texts which have the final accent on either the paroxytone or the proparoxytone in eight responds. This final element is similar to D2x in mode 1, and is normally preceded by elements with contrasting goal-pitches.<sup>272</sup>

## b) *Responsories Grouped According to Common Standard Material*

As mentioned previously, the responds in mode 2 present the analyst with a large number of chants which correspond to one clear pattern of standard element usage. Although this is a striking feature of this particular mode, the focus on mode 2's formulaicism has given rise to some misconceptions. While the main melodic theme in this mode is certainly very popular, Wagner erroneously states that it is found in *two* thirds of the modal

<sup>267</sup> For a chart which displays the similarities of the standard elements to one another in different modes, please refer to the appendix: "CHAPTER\_3", "Chapter\_3\_c".

<sup>268</sup> *Sanctorum corporum sacer* (cao7605, Mauritii), *Versa est in luctum cithara* (cao7846, De Job), *Quae sunt in corde hominum* (cao7457, De Sapientia), *Loquebantur variis linguis* (cao7101, Fer. 3 Pent.) and *Repleti sunt omnes spiritu* (cao7531, Dom. Pentecostes).

<sup>269</sup> *Dixerunt discipuli ad beatum* (cao6463, Martini), *Sicut fui cum Moyse ita ero* (cao7658, Dom. 4 Quadragesimae) and *Velum templi scissum est* (cao7821, Fer. 6 in Parasceve)

<sup>270</sup> *Amavit eum dominus et ornavit* (cao6081, Comm. unius Conf.)

<sup>271</sup> *Bonum mihi domine quod* (cao6257, Dom. 2 Quadragesimae); *Auribus percipe domine* (cao6154, Feria 3 per annum) precedes D2 with a1.

<sup>272</sup> There are two exceptions to this: *Discipuli in maerorem versi* (non cao, Eligii) and *Laetetur omne saeculum* (cao7069, Mariae Magdalенаe)

repertory, whereas it is actually found - allowing for significant variations - in only *one* third.<sup>273</sup>

Frere's representation of this theme allows for some significant variation, with the result that his "II<sup>a</sup>" includes just under half the responds in this mode found in the Sarum Antiphoner. However, his groups "II<sup>b</sup>", "II<sup>c</sup>" and "II<sup>d</sup>" become less and less clearly defined, causing Holman to remark that "II<sup>c</sup> hardly deserves a classification of its own due to the lack of sufficient number of responds to establish a unified group."<sup>274</sup> Frere's "II<sup>d</sup>" consists of the formula: "Od k1 d1 C Γ D2", exemplified in *Beata et venerabilis virgo* (cao6167, Octava Nat. Domini) to which the reader is referred to compare the element formula for the other members of the group: *Sancta et immaculata* (cao7569, Nativitas Domini): Od D1 δ1 K Γ d2, *Laudate dominum* (cao7078, De Judith): O Δ4 a d5 C F k1 - and *Bonum certamen* (cao6255, Pauli): O Δ4 A Δ4 D7 A Δ1.<sup>275</sup> It is clear that not all responsories, not even all those found in mode 2, can be put into convincing melodic categories.

It must be noted that the focus on the mode 2 responsory repertory is not limited to the Gregorian repertory. Paul Cutter, in his dissertation on the Old Roman responsories in mode 2, remarks that "the responsories of mode 2 are an especially uniform group. They consist almost entirely of standard melodic elements, and many employ a single typical melody."<sup>276</sup> It was on the basis of this uniformity that Cutter undertook his comparison between Gregorian and Old Roman responsories.

To arrive at a widely applicable roadmap model for the responsories in mode 2, it is necessary to understand how component elements, according to their goal-pitches, are used to create the melody of a given chant. A brief discussion of how the standard elements are arranged in melody groups follows.

### ***Responsories sharing standard initial, mid- and final elements***

Sixteen responsories form the core of the main melody group. These responsories begin with C1i and end with D1i. Directly after C1i comes d1 and d2, both of which figure as the most frequently used d- elements, as noted in the discussion above. Each of these responds then proceeds to c1, the most frequently occurring c- element in the mode. The responds in this group then exhibit slightly more freedom in their use of standard elements. They may either continue with the most frequent f- element, f1, or they may employ a standard or non-standard a- element. Two responds, out of sixteen, use neither element, and proceed directly with D1i for their final cadence.<sup>277</sup> Two more responds employ neither f1 nor any a- element after c1, but go on instead to another standard contrasting element<sup>278</sup> before closing with D1x. Table 15 displays the choice and order of the standard elements used here. This most highly formulaic group of responsories uses the most frequently

<sup>273</sup> Holman, *The Responsoria Prolixa of the Codex Worcester F 160* 1961, 87

<sup>274</sup> Holman, *The Responsoria Prolixa of the Codex Worcester F 160* 1961, 86

<sup>275</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 13

<sup>276</sup> Cutter, *The Old-Roman Responsories of Mode 2* 1969, 1

<sup>277</sup> *Exaudiat dominus orationes* (cao6687, De Machabaeis) and *Ne perdas cum impiis deus* (cao7207, Dom. de Passione).

<sup>278</sup> *Fundata est domus domini* (cao6756, In Dedicacione Eccl.) repeats c1 before going on to a non-standard c element, while *Obtulerunt pro eo domino par* (cao7307, Purificatio Mariae) inserts g1 before cadencing with D1.

occurring standard elements (i.e.: standard elements whose labels include very low numbers) almost exclusively. This observation supports the more general idea that the more a responsory uses standard element, the more likely it is to employ these elements in predictable, ordered ways.

Frere notes that most of the responsories which fall under his theme "II<sup>an</sup>" come from three places in the *Temporale*: Advent, Eastertide and the Summer Histories.<sup>279</sup> In addition to these three times of the church year, several of the sixteen chants, listed here, are sung during the Office for Laurence<sup>280</sup>, Benedict<sup>281</sup>, the Purification of the Virgin<sup>282</sup>, and the Dedication of the Church<sup>283</sup>.

6109	C1	d1	d2	c1		f1					*D1
6213	C1	d1	d2	c1	*a3						D1
6481	C1	d1	d2	c1		*f1		d			D1
6488	C1	d1	d2	c1	*a						D1
6511	C1	d1	d2	c1		*f1					D1
6687	C1	d1	d2	c1							*D1
6756	C1	d1	d2	c1			c1		*c		D1
6931	C1	d1	d2	c1		*f1					D1
6967	C1	d1	d2	c1	*a2						D1
7089	C1	d1	d2	c1	*a3						D1
7147	C1	d1	d2	c1	*a3						D1
7207	C1	d1	d2	c1							*D1
7307	C1	d1	d2	c1						*g1	D1
7427	C1	d1	d2	c1		*f1					D1
7684	C1	d1	*d2	c1	a3						D1
7849	C1	d1	d2	c1		f1			*d1		D1

**Table 15: Responsories with 4 standard elements in common**

These sixteen responds represent the essential melodic grouping in mode 2. Allowing for more deviation in the intermediate element selections, thirteen more responsories may be added as members of this group, as listed in Table 16. In the middle of these thirteen, *In te jactatus sum ex utero* (cao6941, Dom. de Passione) is shown and outlined for purposes of element comparison. Five of these belong to the Summer Histories<sup>284</sup>, three to Eastertide<sup>285</sup> and one to Advent<sup>286</sup>. *Celsi meriti*, a non-CAO respond for Mary Magdalene, begins and ends with the most frequently used standard elements and includes c1 as the element directly preceding the repetenda (marked here with an asterisk) but otherwise conforms less to the core repertory than some others, (i.e.: *Custodi me domine ut pupillam* cao6385, Dom.

<sup>279</sup> Frere 1901-1924, 7.

<sup>280</sup> *Beatus Laurentius clamavit* (cao6213, Laurentii), *Levita Laurentius bonum opus* (cao7089, Laurentii) and *Meruit esse hostia levita* (cao7147, Laurentii)

<sup>281</sup> *Via recta orientis tramite ab* (cao7849, Benedicti)

<sup>282</sup> *Obtulerunt pro eo domino par* (cao7307, Purificatio Mariae)

<sup>283</sup> *Fundata est domus domini* (cao6756, In dedicatione Eccl.)

<sup>284</sup> *Nos alium deum nescimus* (cao7237, De Judith), *Refulsit sol in clipeos* (cao7518, De Machabaeis) *Si bona suscepimus de manu* (cao7647, De Job), *Tempus est ut revertar ad eum* (cao7759, De Tobia), *Tua est potentia tuum regnum* (cao7793, De Machabaeis).

<sup>285</sup> *Barabbas latro dimittitur* (cao6159, Fer. 6 in Parasceve), *Emendemus in melius quae* (cao6653, Dom. 1 Quadragesimae) and *Sepulto domino signatum est* (cao7640, Sabbato Sancto).

<sup>286</sup> *Emitte agnum domine* (cao6656, Fer. 6 Q.T. Adventus).

per annum, *Refulsit sol in clipeos*, cao7518, De Machabaeis, or *Tua est potentia tuum regnum* cao7793, De Machabaeis).

Table 16 demonstrates how these responds orientate themselves towards the highly formulaic repertory listed in Table 15 while inserting or abbreviating the pattern to fit their own textual needs. In Transcription 11 a respond from the core melodic repertory outlined above (*In te jactatus sum ex utero*, cao6941, Dom. de Passione) is shown with two variant responds, *Custodi me domine ut pupillam*, cao6385; Dom. per annum, and *Sepulto domino signatum est*, cao7640; Sabbato Sancto.

6109	C1		d1		d2	c1		f1							D1*
6159	C1		d1		d9		d8			c1		c2*			D1
6385	C1		d1		d2*										D1
6653	C1		d1		d		d10			c	d1		d10*	g1	D1
6656	C1		d6		d2*										D1
6941	C1		d1		d2	c1		f1*							D1
7237	C1	f1	d6		d2*	c1									D1
7518	C1		d		d1		d2*								D1
7640	C1		d		d2		d			c2*					D1
7647	C1		d1		d	c1		f3*		c1				g1	D1
7729	C1														D1*
7759	C1					c*									D1
7793	C1		d1		d3	c1		a1*							D1
Celsi	C1		d	e	d	c				c1	d*		d	d	D1

**Table 16: Thirteen responds which have C1i and D1x in common**

All three responds begin with the same initial element and follow more or less the same melody for the first three elements (with the exception of *Sepulto domino signatum est* (cao7640, Sabbato Sancto) which uses a non-standard d-element when d1 is found in the other two chants). The last two intermediate elements in these three responds do not follow the element model as closely as the first half of the chant, demonstrating the tendency to become less and less formulaic as the chant proceeds. This is a tendency of responsories found in all modes. Transcription 8 also shows the way the final element D1x may be approached by standard elements with goal-pitches of F, D or C. Depending on how it has been approached, D1x will begin differently. If the last pitch before D1x is a C, (i.e.: *Sepulto domino signatum est*, cao7640, Sabbato Sancto) the final element will begin in the lower end of its range in order to create a sense of melodic continuity. However, if the element preceding D1x is f1, (i.e.: *In te jactatus sum ex utero*, cao6941, Dom. de Passione), the final element will begin on an F, again providing a sense of melodic flow.

In his dissertation on Old Roman responsories in mode 2, Cutter finds that these chants often adjust the endings of their standard elements for purposes of melodic continuity, whereas he finds no evidence that Gregorian versions of the same repertory make similar adjustments.<sup>287</sup> It is true that Gregorian standard element *endings* tend not to vary as much as their Old Roman counterparts. However, a large amount of melodic variation found at the *beginnings* of standard elements can be explained as melodic adjustments responding to the end of the preceding element.

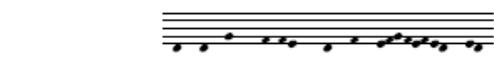
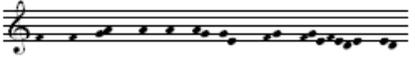
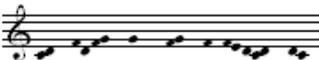
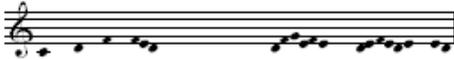
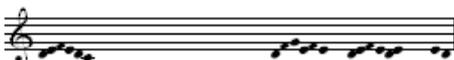
<sup>287</sup> Cutter, *The Old-Roman Responsories of Mode 2* 1969, 138

Since mode 2 is characterized by the fact that many responds follow the same order of standard elements in the first two-thirds of the chant, more of this variation is found in the elements near the end of the chant. For example, while both elements in Example III.28 are considered D1x in this study, they begin differently depending on the preceding element.

It is possible to notice such adjustments because a moderate degree of variation at the beginnings of standard elements is encompassed by the present study. This study uses an inclusive approach to labelling elements, involving as much musical material as possible, so that melodic information is not lost before element analysis has even begun. The assignment of labels to certain standard elements is admittedly a subjective exercise and the degree of variation within one 'standard element' group takes on great importance when the results are analyzed. Holman's study takes a more exclusionist approach to labelling elements and therefore it is impossible to tell whether the beginnings of the standard elements in the Worcester codex make similar adjustments to accommodate preceding elements.<sup>288</sup>

---

<sup>288</sup> Holman's labeling system is discussed in Chapter I E. a) Walter Howard Frere, *Antiphonale Sarisburiense*

	C1	d1
cao6941:		
	in te iac - ta - tus sum	ex u - te - ro de ven - tre mat - ris me - e [d]
cao7640:		
	Se - pul - to do - mi - no	signa - tum est mo - rui - men - tum
cao6385:		
	Cus - to - di nos do - mi - ne	ut pu - pil - lam o - cu - li
-----		
	d2	c1
cao6941:		
	de - us me - us es tu	ne dis - ce - das a me [d]
cao7640:		
	vol - ven - tes la - pi - dem	ad hos - ti - um mo - rui - men - ti
cao6385:		
	*sub um - bra a - la - rum tu - a - rum	
-----		
	f1	
cao6941:		
	*quo - ri - am tri - bu - la - ti - o pro - xi - ma est	
cao7640:		c2
		
		*po - nen - tes mi - li - tes
cao6385:		
-----		
	D1	
cao6941:		
	et non est qui ad - iu - vet	
cao7640:		
	qui cus - to - di - rent il - lud	
cao6385:		
	pro - te - ge me	

Transcription 11: *Custodi me domine ut pupillam* (cao6385; Dom. per annum) and *Sepulto domino signatum est*, (cao7640; Sabbato Sancto).

<p>Preceding Phrase: f1</p>	<p>Preceding Phrase: c1</p>
-----------------------------	-----------------------------

**Example III.28:** *Aperi caelos tuos domine* (cao6109, De Machabaeis), *Domine rex omnipotens* (cao6511, De Esther), *Exaudiat dominus orationes* (cao6687, De Machabaeis), and *Ne perdas cum impiis deus* (cao7207, Dom. de Passione).

Examples of adjustments to the beginnings of elements to accommodate the goal-pitches of previous elements are too numerous to be individually examined here. To further study how these adjustments occur, refer to the list of all standard elements in the mode, as well as a complete transcription of the responsories on the appendix.<sup>289</sup>

The main melody, made out of a limited number of standard elements which progress in a certain order, is illustrated well by Table 15 and Table 16. In addition to these groups, there are a number of responsories whose element order is tonally similar to that of the core repertory but which employ some different standard elements. These groups are listed below in Table 17, Table 18 and Table 19.

6513	C2		d1	d2	c1				*D
6911	C2	f3	d1	d2	c1	*a			D3
7486	C2	f1	d3	*d2	c1	a2			D3
7532	C2		d1	d2	c1				*D1
7846	C2		d1	d2	c1		*f1	f2	D2

**Table 17: Responds beginning with C2i which follow the main melodic theme**

6143	C	d3	d5		d		c1	*d							D
6331	C	d1	d2	c1							*g1				D1
6587	C	d	d3	*c	d			e		c	d			g	D
6748	C	d1	d5	c3					*b	c					D
6970	C	d1	d2	c1											*D1
7457	C	d1	d2	c1		*f1						f2			D2
Pectore s	C	d7	d4		d7		d4								*D

**Table 18: Responds beginning with non-standard C initial element which follow the main theme**

<sup>289</sup> Appendix: "01\_TRANSCRIPTIONS\_Paris\_12044"



*templi scissum est* (cao7821) for Good Friday are also very similar in the choice and order of component standard elements.

### c) *Melodic Roadmap for Mode 2 Responsories*

The melodic road map for mode 2 is drawn up using observations about the tonal progression of component elements. Since so much of the mode 2 responsory repertory follows the same standard element pattern, it is not difficult to construct the melodic road map (shown in Example III.29). Identical to the way the Mode 1 road map was constructed, here again the routes followed by ten responsories or more are further pursued. Again, this creates a road map which outlines the tonal progression of the majority of responsories in this mode, but no attempt is made to prescribe the route any particular respond will take. The symbolic representation of tonal progression shown in here should be read identically to mode 1's map: from left to right, the road map is made up of six columns of the pitches with which most cadences conclude, C, D, F, G, A, representing the six main elements in a responsory. A circle around a goal-pitch means that there are more than occurrences of this type of element - most likely standard - in that position in the chant. Arrows leading from the circled pitches indicate the next choice of goal-pitch in the next element. The thick circles and arrows draw attention to the route most frequently chosen, while the thin lines outline other cadential pitches used ten times or more at the end of any element.

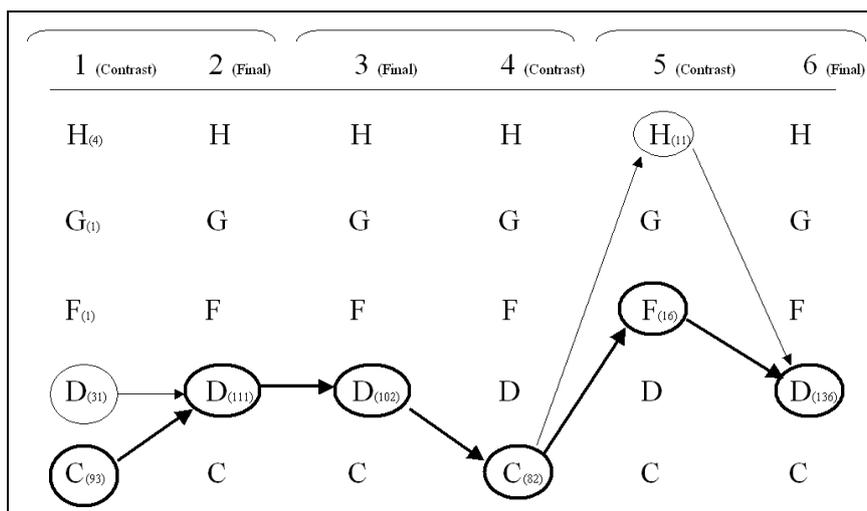
As shown in the road map, the most frequent goal-pitch for the contrasting cadence at the end of element 1 is C, occurring in 93 responds (68 % of the modal repertory). The majority of these C- elements are either standard element C1i (in 44 responds) or C2i (in 23 responds). The second-most frequent goal-pitch at the end of element 1 is D; 31 responsories begin this way, although most D initial elements do not recur enough times to be considered 'standard'. Only four responds begin with an H- element (every instance of which is very like H1i in mode 1, but since it is only found four times it has not been given a standard label).

After a C- initial element, the most frequent choice of goal-pitch for phrase 2 is D and the element in this position is almost always standard.<sup>292</sup> Those responds which began with a D-element also cadence on a D at the end of the second element, joining the two routes together at this point. The third element also cadences on a D in the large majority of responds in the mode (102 out of a total of 137). Almost all of the 102 responds which use a d- element in this position employ a standard one here.<sup>293</sup> 82 responds use a c- element at the end of the second period. In the fifth column, sixteen responsories cadence on F at this point and so F is shown circled with a thick line in the fifth column. The other cadential pitch here is a, found in eleven responds which have followed the road map thus far. In the final column representing the last cadence in the respond, all responds have a D- element.<sup>294</sup> The map clearly demonstrates the typical tonal succession of contrasting pitches and final pitch within the six-element structure. It is also clear that responds most often use standard elements with predictable goal-pitches at their main cadence points.

<sup>292</sup> Of the 111 responds using a d-element in element 2, 86 are standard.

<sup>293</sup> Of the 102 responds using a d- element in element 3, 89 are standard.

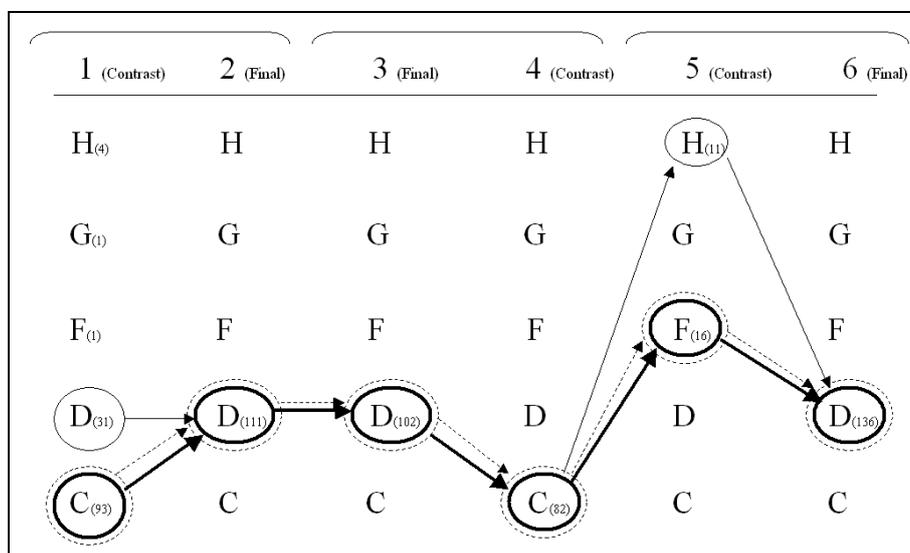
<sup>294</sup> The respond, *Posuit coronam capiti*, (cao7415, Comm. unius Mart.) is the only exception here. The last half of this chant has been torn away and so no symbol may be entered in these tables and charts.



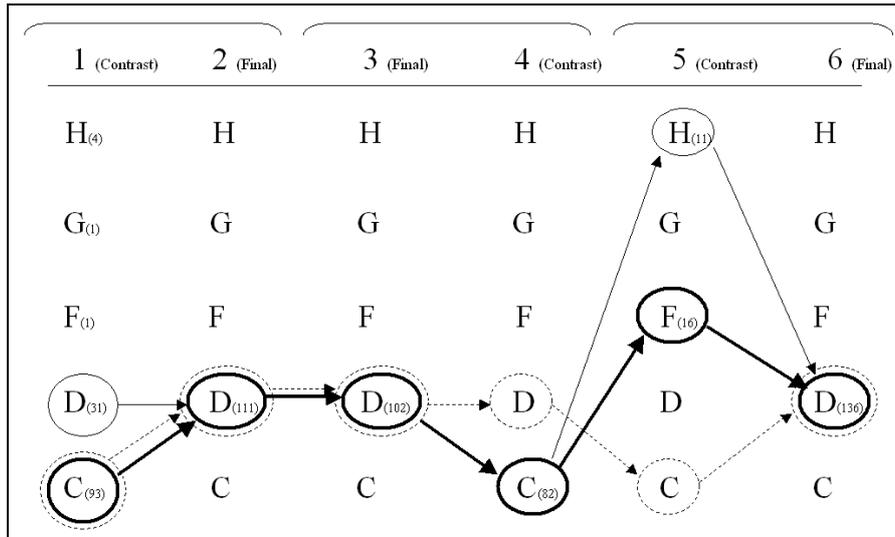
Example III.29: Mode 2 Road map

**Using the Road map**

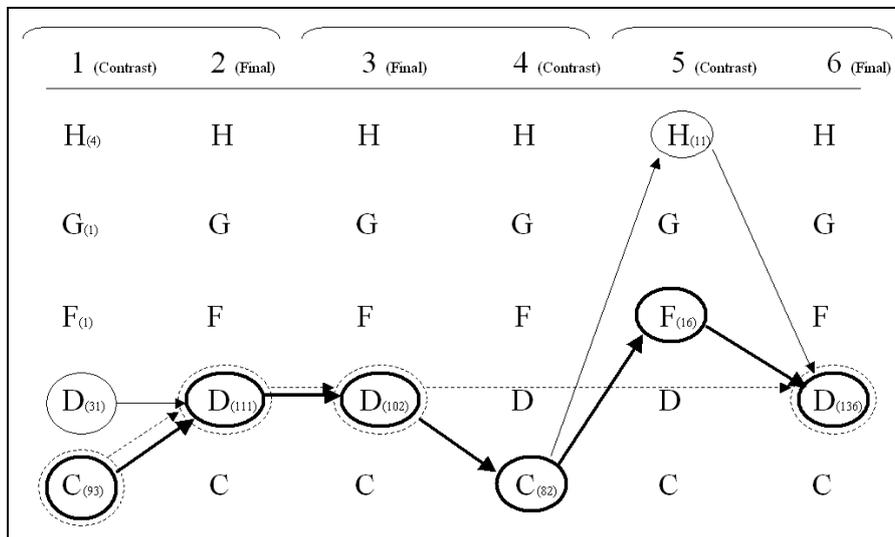
Most responsories in mode 2 follow the same pattern of element usage, and therefore the road map created from this data is relatively uncomplicated. Plotting individual responsory melodies on this map is also straightforward. The parallel transcription found in Transcription 11 of three responsories which followed the main theme to a greater or lesser extent are shown in Example III.30, Example III.31, and Example III.32 as the dotted line superimposed on top of the road map.



Example III.30: *In te jactatus sum ex utero* (cao6941; Dom. de Passione)



**Example III.31: *Sepulto domino signatum est* (cao7640; Sabbato Sancto)**



**Example III.32: *Custodi me domine ut* (cao6385; Dom. per annum)**

All three responsories begin with the same goal-pitches in their first three elements, even though *Sepulto domino signatum est* (cao7640, Sabbato Sancto) employs a non-standard d- element in the second element where the other two chants use d1. After the third element, the three chants diverge. The most frequent element to be used in element 4 is C and this is the path chosen by *In te jactatus sum ex utero* (cao6941, Dom. de Passione) in Example III.30. The second-most frequently found goal-pitch in this position is employed by *Sepulto domino signatum est* (cao7640, Sabbato Sancto): the pitch, D (Example III.31). The shortest of the three responds, *Custodi me domine ut* (cao6385, Dom. per annum) also proceeds to an element whose goal-pitch is D (Example III.32). Since this is also the final phrase elements 4 and 5 are simply left out, and the dotted arrow shows this d- element in the sixth and final column. The two longer responds find their different ways to final D cadences as well, as shown by the dotted lines in Example III.31 and Example III.32.

Even though this road map is applicable to most responsories in the modal repertory, several chants are made up of mainly unique musical material. These responsories are more

individual in their order of component elements. This study will present two groups of unique responsories here.

The first group of responds which do not have much in common with the majority of chants in this mode begins with a non-standard D element, shown in Table 21.

6878	D			d			d			d1			*d			d7					D
7238	D			d	e		d			d3	*g		d			d					D
7324	D			d			d			d4			*d7								D
7466	D		c	d	e		d							*h							D
7610	D			d			d	c	e	d			d			d	d	d		*d	D
7913	D			d			h	d					*g								D1

**Table 21: Group of unique chants beginning with non-standard D- initial element**

Since these responds all employ two d- elements early in the middle of the chant, they do follow the tonal progression outlined by the road map for those chants with a D- initial element. However, neither d1 nor d2 are found as the first or second intermediate phrases, as they are in most of the repertory. Very few standard elements are employed by these chants. The feasts during which these chants are sung are found throughout the *Temporale* and *Sanctorale*<sup>295</sup> Although it has been surmised that unique responds generally come from a younger 'layer' of the repertory than those highly formulaic chants, the feasts in which these chants are found cannot support this conclusion.

The second group of unique responds in mode 2 begins with a non-standard C element, as shown in Table 22.

6143	C					d3	d5			d			c1	*d							D
6255	C					d3					a2			d3			*d10	a2			D
6257	C					d8		*f			a										D2
6587	C					d	d3		*c	d				e	c	d				g	D
6877	C					d4		f1		d		f	c1	d4			*d				D
7069	C	f1				d			c3			*f1									D3
7121	C					d			*c												D
7224	C	f2	c5			d			c5			*f1									D
7265	C		*c2			d7															D
Pectore sincero	C					d7	d4			d7				d4							*D

**Table 22: Unique responds beginning with a non-standard C- initial element**

These responsories show even less conformity in the order of elements, standard or otherwise, to the majority of chants in the mode and to each other. While it is true that the majority of responds in this group follow their C- initial element with some sort of d- intermediate element, it is never the element typically found in this position, d1. Also, a subsequent d- intermediate element appears where d2 would normally be in only three responds, (*Audi Israel praecepta domini*, cao6143, Dom. 4 Quadragesimae, *Ecce dominus veniet et omnes*, cao6587, Sabb. Q.T. Adventus, and *Pectore sincero dominum Maria*, non cao, Mariae Magdalena). The second half of the elements found in these chants cannot be said to follow any kind of prescribed order. It is interesting to note that in cao6143, c1

<sup>295</sup> *Igitur Joseph ductus est* (cao6878, Dom. 3 Quadragesimae); *Nos autem gloriari oportet* (cao7238, Inventio Crucis); *Operibus sanctis Nicolaus* (cao7324, Nicolai); *Quattuor facies uni erant* (cao7466, Matthaei); *Sanctus domini Maurus* (cao7610, Mauri); *Vos qui in turribus estis* (cao7913, De Judith).

precedes the repetenda element ("d") and therefore creates the melodic link between the end of the verse and the beginning of the repetenda, as described in c1's discussion, above.

The unique responsories beginning with non-standard C- initial elements are no less scattered throughout the church year than those beginning with non-standard D- initial elements, equally distributed between the *Temporale* and the *Sanctorale*.<sup>296</sup> It is therefore impossible to tell whether the high degree of formulaicism in some responsories in mode 2 points towards an older layer of the responsory repertory as a whole or not. It is equally possible that many of the chants which correspond to this mode's 'main theme' were consciously composed and sung in the same melodic style as a few ancient responds, while some equally ancient chants which are now seen as 'unique' appear to be so simply because they were not used as a melodic basis in this way.

#### d) *Summary*

The Great Responsories in mode 2 are not as numerous as those found in mode 1. Less than half the number of different standard elements have been identified. Standard elements nevertheless make up more of the responsory repertory in mode 2 than its authentic counterpart. These standard elements have goal-pitches of G, A, C, D and F, which form the same pentatonic system as that active in mode 1. The responsory repertory in mode 2 is characterized by the numerous chants which use this limited set of standard elements in an identifiable progression. Many previous studies have identified and commented upon this melodic group. Where it was not possible to identify any specific musical 'theme' in mode 1, using observations about these standard elements, it is very clear that one major theme does exist in mode 2. Responsories vary in terms of the degree to which they conform to this theme, but about one third of the modal repertory can be associated with this central theme. A second group is also identified here, which is much less cohesive and is comprised of only eight chants. There are two major groups of responsories which do not show any coherence with either of the two main melodic themes. These make more use of non-standard elements and no consistent element order can be identified.

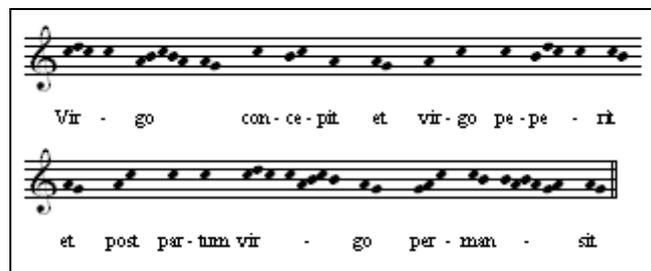
From the observations concerning the usage and order of component elements, a road map for responsories in mode 2 was created. The most frequent order of goal-pitches in the phrase progression in all the responds in mode 2 was analyzed. The road map interprets this data to show the two main "routes" that the majority of responds take in their first five elements. Only those goal-pitches which occur ten times or more in a particular position were pursued in order to establish the next most frequent element. Since standard elements have a tendency to be used in the same positions in multiple responsories, the more standard elements a chant contains, the more likely it is to be correctly reflected by this road map. The mode 2 responsories, which rely heavily on standard elements in their composition, are generally very accurately reflected by the road map.

<sup>296</sup> *Audi Israel praecepta domini* (cao6143, Dom. 4 Quadragesimae); *Bonum certamen certavi cursum* (cao6255, Pauli); *Bonum mihi domine quod* (cao6257, Dom. 2 Quadragesimae); *Ecce dominus veniet et omnes* (cao6587, Sabb. Q.T. Adventus); *Igitur dissimulata Gamaliel* (cao6877, Invetio Stephani); *Laetetur omne saeculum* (cao7069, Mariae Magdalенаe) and *Pectore sincero dominum Maria*, (non cao, Mariae Magdalенаe); *Magnus dominus noster* (cao7121, De Trinitate); *Non auferetur sceptrum de* (cao7224, Dom. 4 Adventus); *O crux benedicta quae sola* (cao7265, Exaltatio Crucis).

### iii. Mode 3

In this section the standard verse tone and musical range of the responsories in mode 3 are described. The most popular standard elements are examined and groups of responsories sharing standard elements in certain positions are shown. Most standard elements cadence on pitches which, together, form a pentatonic system. Mode 3's responsory roadmap is then shown and discussed.

In Paris 12044 there are fewer Great Responsories in mode 3 than in the previously examined modes. 30 responsories are in the *Temporale*, 37 are in the *Sanctorale* and four in the *Commune*. Matins for the Ascension<sup>297</sup> and for the Finding of the Cross<sup>298</sup> stand out as occasions which contain the most mode 3 responds. Three-quarters of mode 3 responsories have verses which are sung to the standard mode 3 verse tone, shown below.



Transcription 12 : Mode 3 standard verse tone, as found in *Videte miraculum mater* (cao7869; Purificatio Mariae)

Eighteen responsories have verses which are set to non-standard verse tones. The CANTUS database indicates that six of these responsories with non-standard verse tones are found exclusively in the St. Maur antiphoner in Feasts of Babolenus<sup>299</sup>, Arnulf of Metz<sup>300</sup>, Clement<sup>301</sup> and Eligius<sup>302</sup>.

Chants in mode 3, or *deuterus authentus*, typically have E as final and a range of low D to high E, as described in the late tenth-century *Dialogus de musica*.



Although B, as the pitch a fifth above the final of the mode, is important in the overall tonal structure, it must be noted that the pitches a semi-tone above (C) and below B (B-flat) are also frequently found throughout in mode 3. The pitch C, a sixth above E, is the reciting

<sup>297</sup> Responsories found for the Ascension of our Lord: *Ascendit deus in jubilatione* (cao6123), *Ego rogabo patrem et alium* (cao6631), *Non conturbetur cor vestrum* (cao7225), *Post passionem suam per dies* (cao7403), and *Si enim non abiero paraclitus* (cao7651).

<sup>298</sup> Responsories found for the Finding of the Cross: *Alleluia omnia quae sunt* (cao6077), *Crux alma fulget per quam* (cao6349), *Levabit dominus signum* (cao7086) and *Per signum crucis de inimicis* (cao7377).

<sup>299</sup> *Beatum confessorem Babolenum* and *Pastor noster venerande*

<sup>300</sup> *Divino tactus monitu*

<sup>301</sup> *Martyr Clemens venerande, Videntes autem*

<sup>302</sup> *Sacerdos dei Eligius*

tone in this mode. The standard verse tone, shown above, illustrates how much text may be declaimed on the C above the final before cadencing on a pitch more tonally related to E (either b-natural or G). The author of *Dialogus de musica* also notes the special importance of C when discussing the relationship between the starting note of a chant and its final. In all modes except 3, the interval between the starting pitch and the final must be a fifth or smaller; mode 3 may legitimately contain melodies which begin a minor sixth higher (C) than their finals.<sup>303</sup>

The pitch b-flat creates the interval of a diminished-fifth with the final. Focusing on this awkward tonal relationship, it is difficult to understand why b-flats appear from time to time in responsories of this mode. However, the immediate musical contexts in which the b-flats are normally found help to solve this problem. In places where b-flats occur, there is usually an imminent cadence on the pitch one semitone below, a. The function of b-flat is therefore to strengthen the tonal emphasis on a as an upper neighbour to it. The most frequently used standard element which cadences on a, h1, uses b-flat in just this way.<sup>304</sup>

This study addresses only the most frequently occurring standard component elements; for a complete listing, refer to the appendix.<sup>305</sup> Because these standard elements do not occur in easily recognizable patterns, melody groups are more difficult to identify in this mode. Nevertheless, several groups which share certain standard elements are identified. Finally, the melodic roadmap model for this mode is presented and its applicability is tested though an examination of several responsories in the mode.

### a) *Standard Component Elements*

Twenty-three different standard elements are in the mode 3 repertory, shown in the table below. These are subdivided below into three kinds of component elements: initial, intermediate and final element. There are three initial elements, thirteen intermediate elements and seven final elements (four of which may be seen as variations of each other). The total number of component elements, 'standard' or otherwise, is 517. There are 235 instances of standard elements, amounting to 45 % of the total element count. This means that the responsories in mode 3 are made up of significantly fewer standard elements than the responsories in either mode 1 or 2. The use of standard elements is linked to the consistent order in which these elements occur. The more standard elements a chant uses, the more likely it is to belong to a clearly identifiable group of chants which share the same element order. Since the mode 3 repertory relies less on standard elements in general, it follows that melodic groups are not easily observable.

---

<sup>303</sup> Hiley, *Western Plainchant: a Handbook* 1993, 465

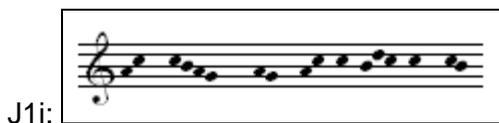
<sup>304</sup> See the discussion of h1 this section.

<sup>305</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_3" in "Transcription\_mode\_3\_Standard\_Elements.doc"



The important pitches and melodic contour of this initial element are similar to those found in the second half of the standard verse tone for the mode. The reciting tone in mode 3, C, is the upper limit of the range of this element and the final, E, is the goal of the final melisma. The pitches G and a are tonally important intermediary points between C and E. Half the responds which begin with E1i go on to another e-element.<sup>306</sup> Another five responds proceed with an h- element.<sup>307</sup>

Frere's first theme in mode 3 begins with this initial element which he calls "Oa".<sup>308</sup> Responds which follow E1i with an e- element and those which proceed with an h- element are both considered by Frere as members of the theme "3a". In fact, there is little common musical material shared between members of this theme group after the use of E1i (or "Oa", in Frere's terminology) at the opening. In Holman's study, no melodic themes are identified in mode 3 at all.<sup>309</sup> Rather, Holman lists a small number of responsories which he describes as having "common standard opening elements, elements ending on the same pitches, or similar standard elements and endings."<sup>310</sup> These responsories correspond exactly to the chants grouped together under Frere's "3a" label. This study will address the responsories which begin with E1i as a group later.<sup>311</sup>



Nine responsories begin with J1i, qualifying it as the second-most popular initial element in the mode. It usually sets texts between six to nine syllables in length and can be adjusted to any of the three possible accentuations, although most instances of this element set paroxytone texts. Like E1i, this initial element accentuates the role of C as the reciting tone, and also places A and G in a prominent position at the lower end of the element's range. This J1i element contrasts E1i however, in two aspects: J1i has a smaller range than E1i<sup>312</sup> and J1i's goal-pitch places emphasis on a tonality which contrasts with E, the final. Following J1i are usually elements ending on E<sup>313</sup> or G<sup>314</sup>. b-natural, as the goal-pitch for the initial element, contrasts the tonality of the final.



<sup>306</sup> Five of the six responds which go on to another e- phrase use a standard e- phrase.

<sup>307</sup> Three of the five responds which go on to an h- phrase use h1.

<sup>308</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 29

<sup>309</sup> Holman, *The Responsoria Prolixa of the Codex Worcester F 160 1961*, 177

<sup>310</sup> Holman, *The Responsoria Prolixa of the Codex Worcester F 160 1961*, 177

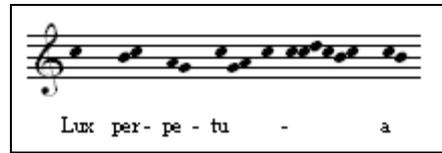
<sup>311</sup> See Table 23

<sup>312</sup> *Caecilia me misit ad vos ut* (cao6258; Caeciliae) and *Euntibus animalibus ibant* (cao6678) have a clivis beginning on the final, E, before leaping to the first A in this phrase.

<sup>313</sup> *Euntibus animalibus ibant* (cao6678; Matthaei), *Nunc facta est salus* (cao7249; Michaelis), *Paratus esto Israel* (cao7351; Dom. 4 Adventus), *Sacerdos dei Eligius* (Eligii)

<sup>314</sup> *Dilexisti justitiam et odisti* (cao6450; Comm. Virginum), *In diademate capitis Aaron* (cao6898; Marci)

The third and final standard initial element in mode 3, J2i, also has the goal-pitch b-natural. Eight responds begin with this element. Most often, five-syllable texts are set to J2i and in cases where more than five syllables are set, the recitation note, c, is repeated as often as necessary. Both paroxytone and proparoxytone accentuations are set by this element, as Example III.35 and Example III.36 demonstrate.



Example III.35: J2i sets a proparoxytone text



Example III.36: J2i sets a paroxytone text

Frere's second main theme in mode 3, "3b", begins with J2i and contains eight chants which have only this opening in common. One respond, *Magna enim sunt iudicia tua*<sup>315</sup>, found in both Frere's source and the St. Maur antiphoner, begins with an elongated form of J2i, but Frere does not include it in his list of "3b" responsories. Example III.37 shows how J2i is adjusted to accommodate a fourteen-syllable, proparoxytone text.



Example III.37: *Magna enim sunt* (cao7113; De Sapientia)

In two responds<sup>316</sup>, J2i is followed directly by a standard e- element. Another two responds<sup>317</sup> insert the standard 'd1' element between the J2i initial element and a standard e- element. This prolongs the contrasting tonality during extensive text declaration before returning to the final's tonality with a cadence on E. Three further responds follow J2i with 'j1'<sup>318</sup>, a non-standard h- element<sup>319</sup> or a non-standard k- element<sup>320</sup>, before returning to the E tonality.

<sup>315</sup> *Magna enim sunt iudicia tua* (cao7113; De Sapientia)

<sup>316</sup> *Lux perpetua lucebit sanctis* (cao7111; Marci) and *Magna enim sunt iudicia tua* (cao7113; De Sapientia)

<sup>317</sup> *Super salutem et omnem* (cao7726; Assumptio Mariae) and *Super salutem et omnem* (cao7727; De Sapientia)

<sup>318</sup> *Spiritus sanctus procedens* (cao 7693; Fer. 5 Pent.)

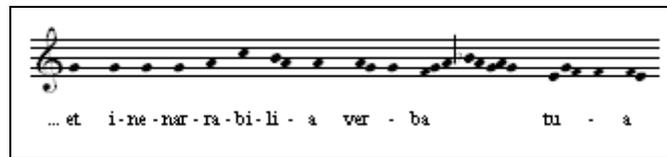
<sup>319</sup> *Tu vir Symphoriane mentem* (cao7792; Symphoriani)

<sup>320</sup> *Virtute magna reddebant* (cao7907; Fer. 3 p. Pascha)



The intermediate element e1 is found seventeen times throughout the modal repertory and sets anywhere from four- to twelve- syllables of text, usually with paroxytone accentuation.

Example III.40 and Example III.41 demonstrate how e1 can be adjusted to fit different numbers of syllables by extended syllabic declamation at the beginning of the element.

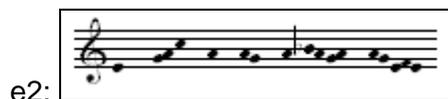


Example III.40: *Magna enim sunt judicia tua* (cao7113; De Sapientia)

This element is very similar in melodic contour and pitch emphasis to the final element E2x and its variation, E6x, both of which are discussed below. Because of this similarity, e1 lends a sense of tonal finality to any position in which it is found. Over one-third of the occurrences of e1 are at the end of the first period.<sup>323</sup> The use of e1 in this position brings the first pair of musical elements to a strong interior cadence point before the respond sets off again into contrasting tonality to declaim the next section of text. Example III.41 demonstrates how e1 is used in this position to conclude the first period in *Magna enim sunt judicia*<sup>324</sup>. A box is placed around the final element, to illustrate e1's similarity to the common final element, E6x.

Example III.41: *Magna enim sunt judicia tua* (cao7113; De Sapientia)

The B-flats found in e1 are always immediate upper neighbour pitches to a in the penultimate melisma. In fact, e1 is often preceded by the element 'h1', which also includes b-flats.<sup>325</sup> The tendency for h- elements to lead to e- elements, whether standard or otherwise, can be observed in the modal roadmap, below (Example III.50).



<sup>323</sup> *Iste cognovit justitiam* (cao6995; Comm. unius Mart.) is an exception to this statement; it begins with E1 and then proceeds directly to e1 without a move to any contrasting tonality.

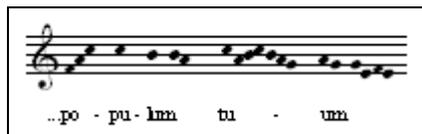
<sup>324</sup> *Magna enim sunt judicia tua* (cao7113; De Sapientia)

<sup>325</sup> This is the case in the following Responsories: *Adaperiat dominus cor vestrum* (cao6028; De Machabaeis), *Dum steteritis ante reges* (cao6564; Comm. Apostolorum), *Hodie in Jordane baptizato* (cao6849; Epiphania), *Spiritus sanctus procedens* (cao7693; Fer. 5 Pent.) and *Tu vir Symphoriane mentem* (cao7792; Symphoriani) (which precedes e1 with a non-standard h- phrase.)

The second-most frequently occurring intermediate element ending on E is e2. It is found eight times in mode 3. It sets paroxytone and proparoxytone texts from three to eight syllables. Example III.42 and Example III.43 show how both types of accentuation can be fit to this element.



Example III.42: *Postquam impleti sunt dies* (cao7406; Purificatio Mariae)



Example III.43: *Magna enim sunt judicia tua* (cao7113; De Sapientia)

Like e1, e2 places emphasis on the pitches a, G and E, although e2's range can be expanded to include the reciting tone, c. When c is the upper limit of the melisma in e2, the pitch b remains natural, as shown by Example III.43. Whether the variation with b-naturals or b-flats is used or not, e2 has the same functional role as e1. More than half the instances of this element are at the end of the first period, as second element in the chant.<sup>326</sup> Once again, e2 serves as the tonal 'consequent' to the initial element's 'antecedent', bringing the first textual phrase and musical period in the respond to a close. In Example III.44, two different initial elements are followed by the two variations of e2, circled in red. *Postquam impleti sunt* goes no higher than b-flat in its opening element and maintains this ambitus through e2. *Nunc facta est*, however, reaches the reciting tone c almost immediately and therefore e2's range is extended to include this pitch and the b is not flattened.



Example III.44: *Postquam impleti sunt dies* (cao7406; Purificatio Mariae) and *Nunc facta est salus* (cao7249; Michaelis)



f1 is found in seven responsories, setting paroxytone texts from four to ten syllables. It is identical to e1 in melodic contour and range with the exception of the final pitch, which is F

<sup>326</sup> *Nunc facta est salus* (cao7249; Michaelis), *Postquam impleti sunt dies* (cao7406; Purificatio Maria) *Vidi speciosam sicut columbam* (cao7878; Assumptio Mariae) and *Sacerdos dei Eligius* (Eligii)

instead of E. f1 is used in the same position within a responsory as e1, either at the conclusion of the first period or in the middle of the second period. By reversing the order of the last two pitches in e1, f1 provides the sense of pressing forward melodically instead of coming to rest of the mode's final, E. In the following Example III.45, the position and use of f1 and e1 are compared in two mode 3 responsories. f1 is the only standard f-element in the mode 3 repertory but non-standard elements with F as their goal-pitch often substitute for an e-element as well, providing only a weak cessation in the melody instead of a strong cadence on E.

**Example III.45: *O magnum mysterium* (cao7274; Nativitas Domini) and *Iste cognovit justitiam* (cao6995; Comm. unius Mart.)**

Occurring 26 times, g1 is the element most frequently found in mode 3. It sets paroxytone texts from four to eight syllables.<sup>327</sup> It is mostly found in a particularly important position in the responsory's overall structure: immediately preceding the repetenda.<sup>328</sup> Its placement here has less to do with its goal-pitch than with its melodic identity. Comparing g1 with the end of the standard verse tone for mode 3 reveals that the two are musically almost

<sup>327</sup> The three responds which do not follow this rule are: *Adonai domine deus magne* (cao6043; De Judith) and *Videte miraculum mater* (cao7869; Purificatio Mariae) (g1 sets a proparoxytone text by inserting G or A before the penultimate melisma) and *Si enim non abiero paraclitus* (cao7651; Ascensio Domini) (g1 sets an oxytone text here by putting the final syllable on the final clivis.)

<sup>328</sup> Responsories in which g1 is found immediately preceding the Repetenda are: *Adaperiat dominus cor vestrum* (cao6028; De Machabaeis), *Adonai domine deus magne* (cao 6043; De Judith), *Congratulamini mihi mihi* (cao 6323; Fer. 3 p. Pascha), *Ego rogabo patrem et alium* (cao 6631; Ascensio Domini), *Diligebat autem eum Jesus* (cao6454; Joannis Evang.), *O magnum mysterium* (cao 7274; Nativitas Domini) *Rogavi dominum meum Jesum* (cao7550; Luciae) and *Si enim non abiero paraclitus* (cao 7651; Ascensio Domini)

identical. This means that where g1 is used in this position, the repetenda is preceded with the same musical material whether within the respond or between verse and repetenda.

Example III.46 shows this musical connection as it appears in *Adonai domine deus magne*.<sup>329</sup>

The image shows a musical score for the responsory 'Adonai domine deus magne'. It is divided into two main sections: 'Respond' and 'Verse'.  
 The 'Respond' section consists of two staves of music. The first staff begins with an ellipsis and ends with a circled melodic phrase. The lyrics below are: '... qui de-dis-ti sa-lu-tem in ma-nu fe-mi-ne'. The second staff continues the melody and lyrics: '\*ex-au-di pre-ces ser-vo-rum tu-o-rum'.  
 The 'Verse' section also consists of two staves. The first staff begins with a circled melodic phrase that matches the one in the Respond. The lyrics are: 'Be-ne-dic-tus es do-mi-ne qui non de-re-lin-quis pre-su-men-tes de-te'. The second staff continues the melody and lyrics: 'et de-su-a-vir-tu-te glo-ri-an-tes hu-mi-li-as Rep: Ex-au-di...'.  
 The circled phrases in both sections illustrate the 'musical connection' mentioned in the text, showing that the same melodic material is used to introduce the repetenda in both contexts.

Example III.46: *Adonai domine deus magne* (cao6043; De Judith)

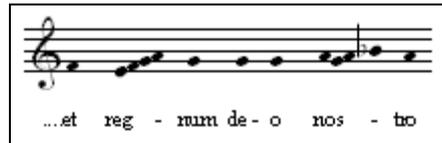
This same musical connection is found between mode 2's intermediate element 'c1' and the end of the mode 2 standard verse tone. Within the context of mode 2, the phenomenon has been widely discussed.<sup>330</sup> Although there are nine responds in mode 3 which show the same kind of melodic phrase link between the respond and the verse by using g1 before the repetenda, it has not been previously noted. Mode 3 may contain fewer responsories with g1 in this position than the mode 2 responsories using c1 in the same way, but it must be remembered that the overall number of responsories in mode 3 is significantly smaller than the number of responsories in mode 2.

The image shows two musical examples of the intermediate element 'h1'.  
 The first example, labeled 'h1:', shows a melodic phrase on a single staff: a quarter note G4, followed by quarter notes A4, B4, C5, and D5.  
 The second example, labeled 'h1 (variant):', shows a similar melodic phrase on a single staff: a quarter note G4, followed by quarter notes A4, B4, C5, and D5, but with a different rhythmic or articulation pattern.

This intermediate element, h1, existing in two versions as shown above, occurs thirteen times throughout mode 3. It sets paroxytone or proparoxytone accented texts of four to eight syllables. Example III.47 and Example III.48 demonstrate how h1 adapts to different accentuations.

<sup>329</sup> *Adonai domine deus magne* (cao6043; De Judith)

<sup>330</sup> Holman, *The Responsoria Prolixia of the Codex Worcester F 160 1961*, 124, Apel 1958, 334, 513 and Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 11



Example III.47: h1 sets paroxytone accentuation

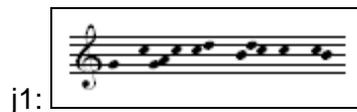


Example III.48: h1 sets proparoxytone variation

The penultimate melisma in h1 is a clear example of b-flat's function with respect to a. Since the goal-pitch in this element is a, the b-flat acts as an upper-neighbour by a semitone, adding a sense of finality to this cadence. This element is often found between E1i and element in the middle of the second period also ending with E.<sup>331</sup> In this way, h1 provides a quick departure from the E, while remaining tonally related to it. Example III.49 illustrates this usage of h1.

Example III.49: *Hodie in Jordane* (cao6849; Epiphania) and *Veni sponsa Christi* (cao7828; Comm. Virginum) use h1 between E1i and e- intermediate element

When h1 is not found in this position, it is usually found in the second half of the chant at clear interior cadential points.



Found eleven times in mode 3, j1 usually sets five-, six- or seven-syllable texts with paroxytone accentuation.<sup>332</sup> Its range is the highest of all intermediate elements in this mode and its tonal focus is on the recitation tone, c, as an upper-neighbour to the goal-pitch, b-natural. This element is not characterized by consistent use in any one position in a respond.

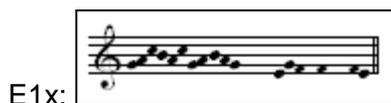
<sup>331</sup> *Diligebat autem eum Jesus* (cao6454; Joannis Evang.), *Ego rogabo patrem et alium* (cao6631; Ascensio Domini), *Hodie in Jordane baptizato* (cao6849; Epiphania), *Similitudo vultus animalium* (cao7671; Mattaei) in which the initial is non-standard, and *Veni sponsa Christi accipe* (cao7828; Comm. Virginum)

<sup>332</sup> In three responsories (*Egredietur dominus et proeli-*, cao6640; Fer. 4 Q.T. Adventus, *Similitudo vultus animalium*, cao7671; Mattaei, and *Super salutem et omnem*, cao7727; De Sapia) j1 sets proparoxytone texts by inserting a neume or neume-grouping immediately before the penultimate melisma.

In general, it is found in the middle of a chant as part of a more extensive departure from the E tonality which usually involves several tonally contrasting elements in a row.

### **Final Standard Elements**

While there are seven standard final elements in this mode, it is useful to note that four of the seven might also be seen as simply different ways of approaching the same cadence. The most frequently occurring final element, E1x, will be examined here, along with three other standard final elements, which can be considered variants: E2x, E3x and E6x.



This element concludes ten responsories. Seven of these ten begin with either of the two most frequently found initial elements in this mode, E1i<sup>333</sup> or J1i<sup>334</sup> and use a relatively large number of standard material in the middle. Some of these responds can be grouped according to like order of component elements, and will be examined further below. E1x sets texts from four to seven syllables with proparoxytone or paroxytone accentuation.

This element is approached by a g- element in half the responds which use it and a d- element in the other half. The beginning of the element is adjusted to fit the goal-pitch of the preceding element for the sake of melodic continuity between elements. Since this process means that the beginning of the element must be very malleable and allow for wide variation, the E1x element displayed above begins at the characteristic melisma and not before it.



This final element, E2x, is found in seven responsories and shares the final melodic figure 'E-G-F-F-E'. It sets paroxytone texts of five to nine syllables in length. Like E1x, it is usually preceded by a g-<sup>335</sup> or a d-<sup>336</sup> element and melodic adjustments are made to the beginning of the element in order to assure a melodically smooth transition from penultimate to ultimate element.



<sup>333</sup> *Adonai domine deus magne* (cao6043; De Judith), *Ego rogabo patrem et alium* (cao6631; Ascensio Domini) *Ego rogabo patrem et alium* (cao6849; Epiphania).

<sup>334</sup> *Caecilia me misit ad vos ut* (cao6258; Caeciliae), *Dilexisti justitiam et odisti* (cao6450; Comm. Virginum), *In diademate capitis Aaron* (cao6898; Marci) and *Sacerdos dei Eligius* (Eligii)

<sup>335</sup> *Insurrexerunt in me viri* (cao 6973; Dom. in Palmis), *Nunc facta est salus* (cao7249; Michaelis) and *Jucunditatem et exultationem* (Joannis Evang.)

<sup>336</sup> *Domine puer meus jacet* (cao6506; Dom. Quinquagesimae), *Intuemini quantus sit iste* (cao6983; Dom. 4 Adventus) and *O beata Caecilia quae duos* (cao7253; Caeciliae)

This final element, E3x, is found in seven responds and is used to set paroxytone texts of four to eight syllables in length. E3x may be seen as a variation of E1x because of its identical final melodic figure 'E-G-F-F-E'. However, while E1x descends on this figure from above, E3x is reminiscent of the intermediate element e1, which approaches its cadence from the smaller mid-range of E to a. E3x is approached by a g<sup>337</sup> and h<sup>338</sup> element in two responds respectively and does not significantly adjust its beginning in these cases, since these pitches are already in close proximity to the beginning of the element. The remaining responds closing with this element precede it with a d<sup>339</sup>, f<sup>340</sup> or e<sup>341</sup> element.



This final element is the last of the variations on E1x, and is found in six responds in the mode. It sets paroxytone texts of three to seven syllables.<sup>342</sup> This element may be preceded by e<sup>343</sup>, g<sup>344</sup>, d<sup>345</sup> or f<sup>346</sup> elements and is set apart by its characteristic drop to the D below E before the closing figure all four variants share.

### b) *Responsories Grouped According to Common Standard Material*

The responds in mode 3 generally do not fall into melody types or theme categories. It is possible, however, to group chants according to common standard material even if it is not ordered consistently throughout. Holman begins his discussion of mode 3 responsories by listing two groups of ten and seven responds respectively which share some melodic material, remarking, "These groups are far less uniform than the melody type chants of the second mode[....] Even though these groups do not represent melody types as found in the second mode, they represent another stage where the common material is evident, but less unified."<sup>347</sup> These two groups, containing exactly the same responsories, are also identified and discussed by Frere as themes "3<sup>a</sup>" and "3<sup>b</sup>", which "stand out with an individuality of [their] own and comprise a group of closely allied responds."<sup>348</sup> To these two groups, Frere adds a third ("3<sup>c</sup>") which consists of four chants and is "much less homogenous".<sup>349</sup> For this

<sup>337</sup> *Non conturbetur cor vestrum* (cao7225; Ascensio Domini) and *Rogavi dominum meum Jesum* (cao7550; Lucaie)

<sup>338</sup> *Non conturbetur cor vestrum* (cao 7225; Ascensio Domini) and *Spiritus sanctus procedens* (cao7693; Fer. 5 Pent.)

<sup>339</sup> *Congratulamini mihi mihi* (cao6323; Fer. 3 p. Pascha)

<sup>340</sup> *Lux perpetua lucebit sanctis* (cao7111; Marci)

<sup>341</sup> *Post passionem suam per dies* (cao7403; Ascensio Domini)

<sup>342</sup> In the case of *Misericordiam et iudicium* (cao7162; Sabbato per annum), E6x sets an oxytone text by placing the final, accented syllable on the final clivis.

<sup>343</sup> *Magna enim sunt iudicia tua* (cao7113; De Sapientia) and *O magnum mysterium* (cao7274; Nativitas Domini)

<sup>344</sup> *Egredietur dominus et proeli-* (cao6640; Fer. 4 Q.T. Adventus)

<sup>345</sup> *Mox ut vocem domini* (cao7182; Andreae)

<sup>346</sup> *Spes mea domine a juventute* (cao7687; Dom. Septuagesimae) and *Vade Luciane et dic Joanni* (cao7815; Inventio Stephani)

<sup>347</sup> Holman, *The Responsoria Prolixa of the Codex Worcester F 160 1961*, 178 ff

<sup>348</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 29-30

<sup>349</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 31-32

study, it is more useful to explore the circumstances under which a particular standard element is used than to artificially categorize responsories along thematic lines which are not truly reflected in element order.

By grouping responsories according to common standard material at important positions in the chant, overall tonal trends may be observed and an understanding of how these elements create the melody of a given chant is gained. These observations are the basis for the creation of a widely applicable roadmap model for the responsories in mode 3.

### ***Responsories grouped according to common initial elements***

The first group of responds has E1i as the initial element, and all conclude with standard final elements.

6043	E1		e3			f		g1				*d1				E1	
6323	E1		e3			f		g1	*e			d				E2	
6631	E1					h1	f1	j	g1			*d1				E1	
6849	E1					h1				e1	j2	g1		g	e	*d	E1
6995	E1		e1		g							*d1				E5	
7253	E1					*h1	f1	j	g1			d1				E3	
7274	E1	f1			g				g1			*d		g	e	E6	
7313	E1		e3	j1				j1	g	e			e	*g		E7	

**Table 23: Group of eight responds beginning with E1i and CAO numerical order**

All of these chants are also listed as members of Frere's '3<sup>a</sup>' theme<sup>350</sup> and of Holman's first group of responds with common material.<sup>351</sup> Although these chants do not conform to any one melodic theme, certain tonal tendencies may be observed. Beginning with E1i, these responds' first cadence is on the final, E. This tonality is then further perpetuated by half the chants in this group, while three other chants go on to h1, the most frequently occurring h- element, discussed above. These two pitches are the goal-pitches of most responsories at the end of the first period. Most (six of eight) chants precede their standard E- final elements with either d1 or a non-standard d- element. The transcription of *Adonai domine deus magne et* (cao6043; De Judith) and *O beata Caecilia quae duos* (cao7253; Caeciliae) found in Table 23 shows the main melodic material which defines this group.

Frere's observation that this mode "is very much used in Advent and again is popular in Eastertide"<sup>352</sup> is borne out by the feasts represented by this first group of responds. In general, the responds beginning with E1i belong to an older 'layer' of the repertory. Two chants are found celebrating the birth of Christ: one for the Nativity<sup>353</sup> and the other during Epiphany<sup>354</sup>. Two more are sung during Eastertide<sup>355</sup> and one for the Ascension<sup>356</sup>. One of

<sup>350</sup> In addition, Frere lists *Diligebat autem eum Jesus* (cao6454; Joannis Evang.), *Me oportet minui illum autem* (cao7137; Dom. 4 Adventus) and *Si enim non abiero paraclitus* (cao7651; Ascensio Domini) These three responsories have not been included in the list above because they do not use standard final phrases.

<sup>351</sup> Holman, *The Responsoria Prolixia of the Codex Worcester F 160 1961*, 177 ff

<sup>352</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 29

<sup>353</sup> *O magnum mysterium* (cao7274; Nativitas Domini)

<sup>354</sup> *Ego rogabo patrem et alium* (cao6849; Epiphania)

the three responds for St. Cecilia in this mode is found in this group.<sup>357</sup> The Summer History of Judith<sup>358</sup> and the Common of one Martyr<sup>359</sup> are also represented by one respond each.

The next group of chants has an initial element J2i in common and a standard closing element. Table 24 lists the five responds which make up this group.

7111	J2			e3			*f										E2
7113	J2			e1			f			e2							*E6
7693	J2		j1		c	h1				e1	g	*e		g3	g		E2
7792	J2					h				e1	*j	e				d	E7
7907	J2	k	j*			h		h	g1				h				E5

**Table 24: Responds with J2i as initial element and a standard final element**

Very little in terms of thematic order appears in this group, but it is nevertheless defined as Frere's theme "3<sup>b</sup>".<sup>360</sup> The extensive use of non-standard elements in these responds makes difficult the identification of any one theme or tonal tendency in this group. However, two pairs are apparent in this group: *Lux perpetua lucebit sanctis* (cao7111; Marci) paired with *Magna enim sunt judicia tua* (cao7113; De Sapientia) and *Spiritus sanctus procedens* (cao7693; Fer. 5 Pent.) with *Tu vir Symphoriane mentem* (cao7792; Symphoriani). Transcription 14 shows a transcription of this first pair.

The feasts from which these responsories come are equally distributed between the *Temporale* and the *Sanctorale*. The feasts for Mark<sup>361</sup> and Symphorian<sup>362</sup> each have one respond. The Summer History from Wisdom is also represented by one respond<sup>363</sup>, as is Pentecost Thursday<sup>364</sup>. Easter Tuesday also includes a chant<sup>365</sup> from this list (as well as from the list of responds beginning with E1i, mentioned previously.)

Responds which begin with J1i and end with a standard final element show even less regularity or order in their element usage. Table 25 lists these chants.

<sup>355</sup> *Congratulamini mihi mihi* (cao6323; Fer. 3 p. Pascha) and *Omnes amici mei dereliquerunt* (cao7313; Fer. 6 in Parasceve).

<sup>356</sup> *Ego rogabo patrem et alium* (cao6631; Ascensio Domini)

<sup>357</sup> *O beata Caecilia quae duos* (cao7253; Caeciliae)

<sup>358</sup> *Adonai domine deus magne* (cao6043; De Judith)

<sup>359</sup> *Iste cognovit justitiam* (cao6995; Comm. unius Mart.)

<sup>360</sup> Frere, Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924, 31

<sup>361</sup> *Lux perpetua lucebit sanctis* (cao7111; Marci)

<sup>362</sup> *Tu vir Symphoriane mentem* (cao7792; Symphoriani)

<sup>363</sup> *Magna enim sunt judicia tua* (cao7113; De Sapientia)

<sup>364</sup> *Spiritus sanctus procedens* (cao7693; Fer. 5 Pent.)

<sup>365</sup> *Virtute magna reddebant* (cao7907; Fer. 3 p. Pascha)



cao6043: *Adonai domine deus*  
A - do - na - i do - mi - ne de - us

cao7253: *O beata Caecilia quae duos fratres*  
O be - a - ta Ce - ci - li - a \*quae du - os frat - res

*magne et mirabilis qui dedisti salutem*  
mag - ne et mi - ra - bi - lis qui de - dis - ti sa - lu - tem

*convertisti*  
con - ver - tis - ti

*in maritima*  
in ma - ri - ta - fe - mi - ne

*Alma quam dicimus superas*  
Al - ma - chi - um au - di - cem su - pe - ras - ti

*exaudi preces servorum tuorum*  
\*ex - au - di pre - ces ser - vo - rum tu - o - rum

*urbam episcopum in vultu angelico demonstrasti*  
ur - ba - rum e - pis - co - pum in vul - tu an - ge - li - co de - mons - tras - ti

Transcription 13: *Adonai domine deus magne* (cao6043; De Judith) and *O beata Caecilia quae duos* (cao7253; Caeciliae) illustrate the main features of responds starting with E1i

cao7111: *Lux per - pe - tu - a*

cao7113: *Magna e - nim sunt iu - di - ci - a tu - a do - mi - ne*

*lu - ce - bit sanctis tu - is do - mi - ne*

*et i - ne - nar - ra - bi - li - a ver - ba tu - a*

*\*et e - ter - ni - tas tem - po - rum*

*mag - ni - fi - casti po - pu - lum tu - um*

*al - le - lu - ia al - le - lu - ia*

*\*et ho - no - ras - ti*

**Transcription 14:** *Lux perpetua lucebit sanctis* (cao7111; Marci) and *Magna enim sunt iudicia tua* (cao7113; De Sapientia) show a similar order of standard elements

Most of the responds in this group are found in the *Temporale*. Those chants beginning with E1i and ending with a standard final element have been considered previously.<sup>369</sup> Responds which begin with other initial elements or have non-standard final elements in this 'g1' group are found in the Summer History of Maccabees<sup>370</sup>, the Office of John the Evangelist<sup>371</sup>, Palm Sunday<sup>372</sup>, Lucy<sup>373</sup> and the Ascension<sup>374</sup>.

<sup>369</sup> See discussion concerning Table 23

<sup>370</sup> *Adaperiat dominus cor vestrum* (cao6028; De Machabaeis)

<sup>371</sup> *Diligebat autem eum Jesus* (cao6454; Joannis Evang.)

<sup>372</sup> *Insurrexerunt in me viri* (cao6973; Dom. in Palmis)

<sup>373</sup> *Rogavi dominum meum Jesum* (cao7550; Luciae)

<sup>374</sup> *Si enim non abiero paraclitus* (cao7651; Ascensio Domini)

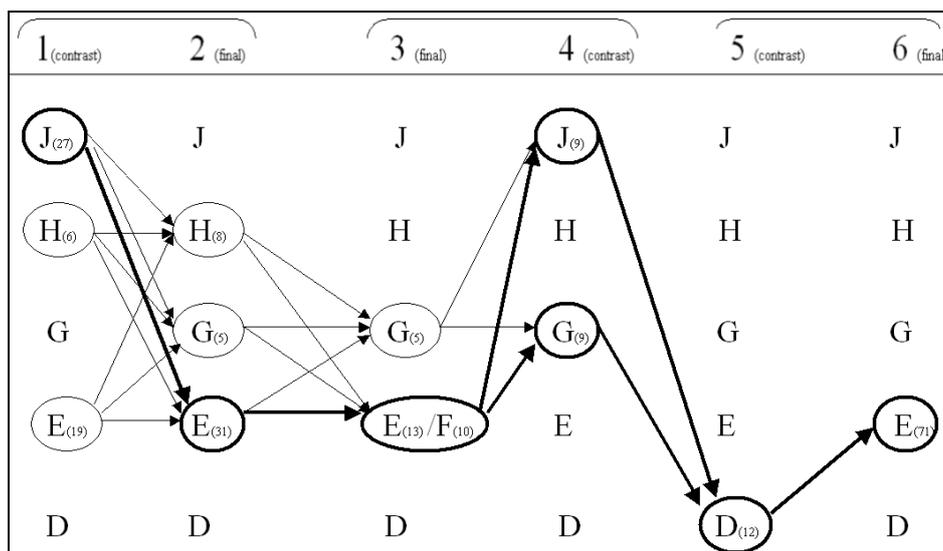


c) *Melodic Roadmap for Mode 3 Responsories*

Most of the component elements in mode 3 responsories, standard or otherwise, have goal-pitches which correspond to this pentachord D, E, G, A, B. One standard element, f1, does not correspond; the pitch F is not present in this pentachord. However, in the discussion above it has been shown that f1 is almost identical to e1 and is used in the same positions as a cadential substitute for E when a strong cadence on the final is avoided. The pitch F is not found as the goal-pitch for any strong cadences, standard or non-standard, in this mode whereas the other pitches, included in the pentachord 'D E G A B' are used as important cadential goals. Therefore, it is this series which forms the tonal underpinning for the responsories in mode 3.

The observations about tonal progressions made in the discussion of respond groupings can be used to create melodic road maps for this mode (shown in Example III.50). Most of the mode 3 repertory does not, however, follow the same standard element pattern and so the corresponding melodic models present many different tonal 'routes'. Mode 3 contains significantly fewer responds than either of the two previously analyzed modes. Since it is the *proportion* of chants following a particular tonal route that is important and not the specific *number*, the criteria for analysis must accommodate the specifics of each mode. Following the tonal progression of groups of four chants or more which begin with the same goal-pitch for their first element creates road maps which outline the tonal progression taken by many responsories in this mode.

The maps should be read as they were in the discussions of modes 1 and 2. The numbers in parenthesis in the first column on the road map indicate the number of responds whose first element ends with these goal-pitches. After the initial phrase, a minimum of five responsories must share a goal-pitch in the next major cadence to appear as a 'route' indicated on this map.



**Example III.50: Mode 3 responsory roadmap**

Of the 71 responsories in mode 3, 27 have an initial element with the goal-pitch b, shown here as "J". About two-thirds of these J initial elements are considered by this study

as 'standard'. Slightly fewer responsories (nineteen) begin with an E- initial element. Over half of these initial elements are also standard. Initial elements with goal-pitches a (shown here as "H"), G and F begin fewer than five responds each. The thick and thin routes of responsories represent those goal-pitches which occur five times or more in the given phrase position. For example, the 27 chants which begin with a element ending on b-natural, or "J", circled with the thick line, added to those responds beginning with goal-pitch a and E, cadence on E at the end of the first period in 31 responds, on a in another eight responds and on G in five further responds, while only four responsories cadence on b-natural and two chants cadence on D. Only the route taken by the five or more responsories - that is, those cadencing on a, G, or E, have been circled and pursued further. At the end of the second period, the routes along the roadmap show two goal-pitches, b-natural and G, which are used in the same number of responds. Consequently, both these goal-pitches have been circled in the thick line.

Bearing in mind this tonal sketch, it is possible to differentiate between pentatonic pitches which are used to contrast the final's tonality and those used to emphasize it. As shown above in the roadmap, the pitches E, a and F are most often used to tonally accent the final. An e- element is the most common in these positions, as it is the final of the mode.<sup>384</sup> E is the goal-pitch for the second phrase in the first period in over 50 % of mode 3 responsories. A cadence on a at the end of the first period occurs in just over 12 % of the repertory. As the goal-pitch for the third phrase, e-elements<sup>385</sup> and f-elements<sup>386</sup> are almost equally popular choices to emphasize the final's tonality. When an f-element is found in this position, its melodic contour and range is usually similar to an e-element, with the last two pitches, F-E, reversed so that the last pitch is F. While it is not necessarily intuitive to hold an f-element as a tonal substitute for an e-element since their goal-pitches are a whole tone apart, in this position, the f-element functions like a deceptive cadence, bringing the listener very near to the tonally implied goal-pitch but at last moment turning away. Since the cadence of the third phrase is meant to touch only briefly on the final's tonality before setting off in the direction of a strong cadence on a contrasting pitch, f-elements are particularly useful here because of their 'deceptive' quality.

The goal-pitches which are most frequently used to contrast the tonality of the final are b-natural, G and D. There is also a significant number of responsories which have E as the goal-pitch for their first element and therefore do not correspond to the general form set out above. However, all but two responsories beginning with an E-initial element go on to cadence either on E or a at the end of the first period, and then correspond to the model's prescription of contrasting and final pitches from that point to the end of the chant. b-natural figures as the most popular choice for goal-pitch in the first element of the chant<sup>387</sup> and at the end of the second period (fourth phrase)<sup>388</sup> leaving little doubt that j-elements are heard as

---

<sup>384</sup> 36 responsories cadence on E at the end of the first period, and fourteen responsories also have an e-phrase to begin the second period. This means that in both positions, e-phrases are the most popular choice.

<sup>385</sup> Seventeen responsories have an e-phrase as third phrase (24%).

<sup>386</sup> Fifteen responsories have an f-phrase (21%).

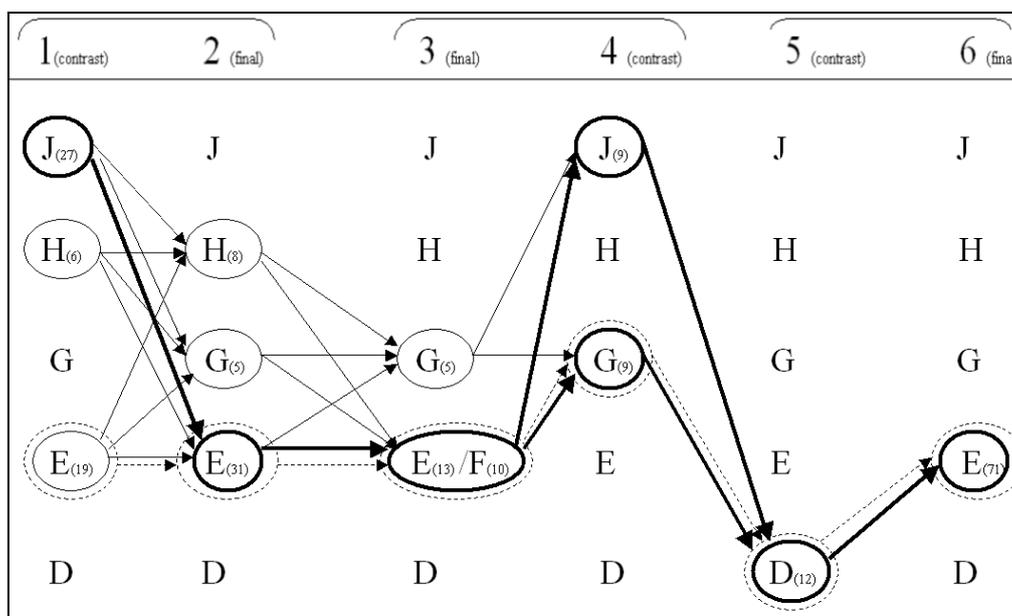
<sup>387</sup> 27 responsories have a J- initial phrase (38%).

<sup>388</sup> Seventeen responsories have a j-phrase as fourth phrase (24%).

contrasting the final's tonality. The fifth phrase uses D<sup>389</sup> and G<sup>390</sup> as goal-pitches for the weaker cadences which are still expected to contrast the final's tonality.

**Using the Roadmap**

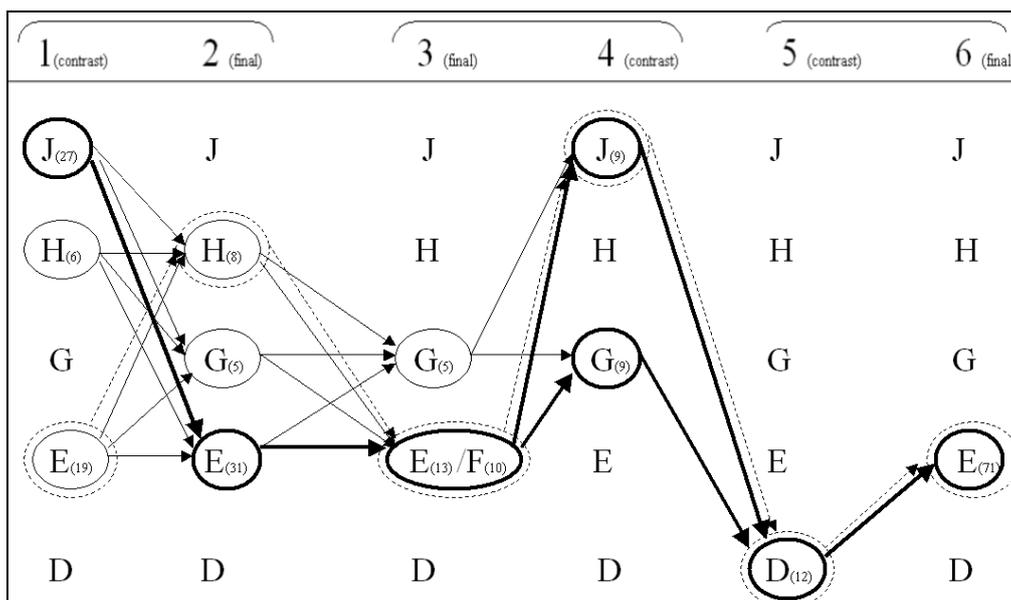
Responsories in mode 3 do not usually follow any pattern of standard element usage. The roadmap model shows several of the many possible tonal routes. An individual responsory melody may be plotted easily on this model if it follows a route taken by several other chants. The parallel transcription of *Adonai domine deus magne* (cao6043; De Judith) and *O beata Caecilia quae duos* (cao7253; Caeciliae) found in Transcription 13 can be relatively successfully plotted on the roadmap model. In Example III.51 and Example III.52 below, the tonal routes that *Adonai domine deus magne* (cao6043) and *O beata Caecilia quae duos* (cao7253) take are outlined with a dotted line. Both these chants are considered part of Frere's "3<sup>rd</sup>" theme.



Example III.51: *Adonai domine deus magne* (cao6043; De Judith)

<sup>389</sup> Nineteen responsories have a d-phrase in the position of fifth phrase (25%)

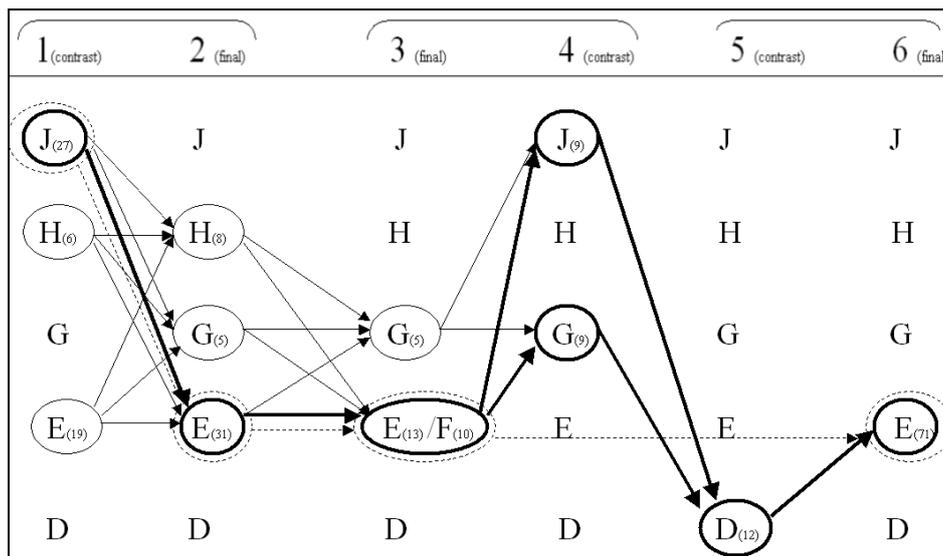
<sup>390</sup> Seventeen responsories have a g-phrase in the position of fifth phrase (24%)



**Example III.52: *O beata Caecilia quae duos* (cao7253; Caeciliae)**

Both *Adonai domine deus magne* (cao6043) and *O beata Caecilia quae duos* (cao7253) begin with the standard element, E1i but complete their first periods on the two different goal-pitches marked on the roadmap, *Adonai domine deus magne* (cao6043) with e3 and *O beata Caecilia quae duos* (cao7253) with the less frequently found h1. They converge on the goal-pitch of the third phrase, F, but finish their second periods with different goal-pitches again, *Adonai domine deus magne* (cao6043) with G and *O beata Caecilia quae duos* (cao7253) with B-natural. Both responds conclude the same way, with the goal-pitch D at the end of the fifth phrase and the final E, at the end of the chant.

The transcription of *Lux perpetua lucebit sanctis* (cao7111; Marci) and *Magna enim sunt judicia tua* (cao7113; De Sapientia), both beginning with J2i, (found in Transcription 14) may also be charted on this roadmap model. Since both of these chants follow essentially the same tonal route, their progression is outlined in a single dotted line in Example III.53.



**Example III.53: *Magnus dominus et magna* (cao7111; De Trinitate) and *Me oportet minui illum autem* (cao7113; Dom. 4 Adventus)**

These two responsories, shown as a dotted line in Example III.53, are an abbreviated version of the structural form outlined by the roadmap. The first two phrases, making up the first period, make the same typical 'contrasting-final' tonal pair. Then *Magna enim sunt judicia tua* (cao7113) inserts an f-element before going on to an e-element which concludes the third phrase. *Lux perpetua lucebit sanctis* (cao7111) uses a non-standard f-element as the third phrase. Both chants cadence on E as the fourth and final phrase. The brief excursion to F in the second half of these chants is analogous to the more extensive contrasting passages of responsories made out of six significant phrases (or more).

The roadmap model shows which goal-pitches are the most used during the initial elements. These are pitches found exclusively in the pentatonic system which serves as a tonal basis for the modal scale, with the exception of the f-elements which are substitutes for e-elements in the middle of the second period.

**Responsories using non-standard elements**

Since most of the responsories in mode 3 are not composed of similar component elements in similar orders, it is difficult to have a meaningful discussion of 'unique' chants in this mode. Instead, it is useful to point out the responds which use very little standard material, as shown below, in Table 28.

6123			G	e		*j				k				E
7117		E		e		*e		f						E
7155		J		e	j	e	*h		h					E
7263	K			g2		e	*g		g					E
7453	K			g		g	h			k			*k	E
7462		J		h	e	*j	g				j	g		E
Beatum con.		J		e	k	e	*g	e						E
Divino tactus	H			g		e	g	e	g					E
Martyr		E		g		*e					j	e		E
Pastor noster		J		g		g	*e				j	e		E

**Table 28: Responds using non-standard material (Note: *O crux admirabile signum*, cao7263; Exaltatio Crucis, uses one standard element)**

Most of the responsories which use exclusively non-standard material also have newly composed verses. Only *Ascendit deus in jubilatione* cao6123 (for the Ascension), *Magnus dominus et magna* cao7117 (for Trinity Sunday) and *Quadam die tempestate* cao7453 (St. Nicholas) maintain the standard verse tone for the mode. The responds in Table 28 predominantly come from the *Sanctorale* and, sometimes, are found in feasts unique to this manuscript. Babolenus' feast contains two of these responds<sup>391</sup>, and Arnulf of Metz<sup>392</sup>, Clement<sup>393</sup>, Eligius<sup>394</sup> and Nicholas<sup>395</sup> have one respond (with unique verse tone) each. Another respond with a unique verse tone in this list is found in the Exaltation of the Cross.<sup>396</sup> These feasts are generally held to belong to a younger layer of the liturgy and therefore, the responds listed here were probably more recently composed than those for Advent or Eastertide. In this mode, the responds found in older feasts tend to contain more standard material.

#### d) Summary

There are 71 Great Responsories in mode 3, accounting for just over 7 % of the responsories in the St. Maur antiphoner. Compared with modes 1 or 2, the mode 3 responsories are made up of significantly fewer standard elements. The goal-pitches of these standard elements are: D, E, F, G, a (labeled "H" in this analysis) and b-natural (labeled "J"). Excluding the goal-pitch F, which occurs less frequently than all the others, the following system is formed: D E G A B. This pentatonic system forms the tonal underpinning for all responsories in this mode. All standard elements and most non-standard elements cadence on the pitches which make up this pentachord.<sup>397</sup>

The Great Responsories in mode 3 do not form readily identifiable melodic themes by using standard elements in recognizable orders. While several groups which share the same standard element at a specific position are identified and listed here, the overall impression given by these responsories is not one of coherence or order. However, one group of chants uses a specific standard element immediately preceding the repetenda in the respond because of its melodic similarity to the end of the standard verse tone, demonstrating that the technique of using recurrent elements in specific positions is still applicable in this mode.

The progression of component elements is consistent enough to make several observations about the tonal structure of chants in this mode. These observations form the basis for the melodic road map for mode 3 responsories. The model shows the progression of groups of five chants or more, from initial element to final cadence.

Responds comprised mostly of standard elements are more likely to correspond to the road map. These chants are often found in the *Temporale*, coming from the oldest layer of the liturgy, like rites in Advent and Eastertide. Responsories which use exclusively non-standard elements do not conform to the model and are found predominantly in the

<sup>391</sup> *Beatum confessorem Babolenum* and *Pastor noster venerande*

<sup>392</sup> *Divino tactus monitu*

<sup>393</sup> *Martyr Clemens venerande*

<sup>394</sup> *Miles Christi gloriose Eligi* (cao7155; Eligii)

<sup>395</sup> *Quantam denique messem in eo* (cao7462; Nicolai)

<sup>396</sup> *O crux admirabile signum in* (cao7263; Exaltatio Crucis)

<sup>397</sup> f1, an exception to this, is discussed on page 131.

*Sanctorale* and in feasts unique to the St. Maur antiphoner. While the responds in this mode may not conform to one or two prominent melodic themes, it is clear that a more extensive use of standard elements corresponds to an earlier date of composition.

#### iv. Mode 4

Here, the Great Responsories in mode 4 are examined. First, the standard verse tone and musical range are described. Next, most frequently occurring standard elements are identified and groups of responsories sharing standard elements are listed. One main melody group, although characterized more accurately as a set of tendencies rather than a single musical theme, is identified. Mode 4's responsory road map is then shown and discussed.

In Paris 12044 there are 113 Great Responsories in mode 4. Of these, 51 are found in the *Temporale*, 55 in the *Sanctorale* and seven in the *Commune*. The feasts for Stephen<sup>398</sup> and Martin<sup>399</sup> contain the highest number of mode 4 responsories, five, while the Holy Innocents<sup>400</sup>, the Summer History of Job<sup>401</sup>, the Ascension of the Virgin<sup>402</sup>, and Andrew<sup>403</sup> each contain four mode 4 chants. Over 90 % of mode 4 responsories have verses which are sung to the standard mode 4 verse tone, shown in Transcription 15, below.

Transcription 15 : Mode 4 standard verse tone, as found in *Te laudant angeli sancta dei* (cao7756; Octava Nat. Domini)

Ten responsories have verses which are set to non-standard verse tones. The CANTUS database indicates that five of these responsories with non-standard verse tones

<sup>398</sup> *Cum esset plenus spiritu* (cao6364), *Intuens in caelum beatus* (cao6984), *Lapidabant Stephanum* (cao7072), *Patefactae sunt januae caeli* (cao7358), *Videbant omnes Stephanum* (cao7852).

<sup>399</sup> *Cum videret beatus Martinus* (cao6377), *Dum sacramenta offerret* (cao6558), *O quantus erat luctus omnium* (cao7295), *O vere beatum in cujus ore* (cao7301), *Oculis ac manibus in caelum* (cao7310).

<sup>400</sup> *Ecce vidi agnum stantem supra* (cao6617), *Effuderunt sanguinem* (cao6624), *Sub throno dei omnes sancti* (cao7715), *Vox in Rama audita est* (cao7919).

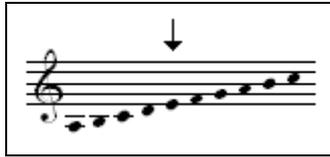
<sup>401</sup> *Nocte os meum perforatur* (cao7217), *Nonne cognoscit deus vias* (cao7235), *Numquid dominus supplantat* (cao7244), *Utinam appenderentur peccata* (cao7813).

<sup>402</sup> *Benedicta et venerabilis* (cao6243), *Quae est ista quae processit* (cao7455), *Sancta Maria clemens et pia* (cao7571), *Sicut cedrus exaltata sum in* (cao7657).

<sup>403</sup> *Dilexit Andream dominus* (cao6451), *Dum perambularet dominus* (cao6554), *Expandi manus meas tota die* (cao6698), *Vir iste in populo suo* (cao7899).

are found exclusively in the St. Maur antiphoner for the feasts of Christmas Day<sup>404</sup>, Babolenus<sup>405</sup>, Arnulf of Metz<sup>406</sup>, Clement<sup>407</sup> and Eligius<sup>408</sup>.

Chants in mode 4, or *deuterus plagalis*, typically have E as final and a range of low A to c, as outlined in the *Dialogus de musica*. The pitch a, or "h", a fourth above the final, is the reciting tone in this mode.



Although mode 4's range spans more than an octave, responsories in this mode tend to maintain a conservative ambitus and cadence on four main pitches: D, E, G, and a ("h"). There is also a significant number of cadences on F, but these will be shown as mostly versions of standard e- elements with the concluding F-E clivis reversed to avoid a sense of finality where it is unwanted.

The most frequently occurring standard component material will now be examined; for a complete listing, please refer to the appendix.<sup>409</sup>

#### a) *Standard Component Material*

There are 33 different standard elements in the mode 4 repertory, as shown in the table below. These are subdivided below into three kinds of component musical elements: opening, intermediate and final. There are three opening elements, 25 intermediate elements and five final elements (which may be seen as variations of each other). The total number of component elements, 'standard' or otherwise, is 784. There are 476 instances of standard elements, amounting to 60 % of the total number of musical elements in all responds in mode 4. This means that these responds are made up of a slightly smaller proportion of standard elements than those in mode 1.

<sup>404</sup> *Virgine cum palma salva nos salva*

<sup>405</sup> *Inclyte pater monachorum*

<sup>406</sup> *Romana sanctus limina*

<sup>407</sup> *Duo dicunt ex Clementis*

<sup>408</sup> *Sedens Eligius et fabricans*

<sup>409</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_4" in "Transcription\_mode\_4\_Standard\_Elements.doc"

Elements	Frequency
c01	5
d01	22
D01i	34
d02	11
D02i	15
d03	9
d04	9
d05	7
d06	7
d07	5
d08	5
e01	37
E01x	42
e02	24
E02x	14
e03	13

E03x	12
e04	13
E04x	7
e05	10
E05x	6
e06	8
e07	8
e08	6
f01	33
F01i	10
f02	25
f03	9
f04	6
g01	23
g02	21
h01	15
h02	6

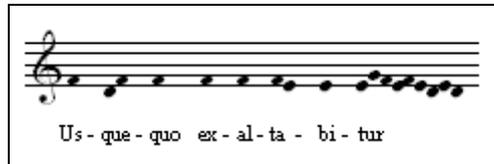
### ***Standard Initial Elements***



This material is found at the beginning of 34 responsories, which is just under one-third of the mode 4 repertory. D1i usually sets texts anywhere from four to eight syllables in length but can be extended to accommodate up to ten syllables by repeating the F after the first D-F *pes*. It sets both paroxytone and proparoxytone syllable stress by shifting the last accented syllable onto the F-E clivis before the final melisma, as shown in Example III.54 and Example III.55, below.



Example III.54: *Intuens in celum* (cao6984; Stephani)



Example III.55: *Usquequo exaltabitur* (cao7811; Dom. de Passione)

This opening element, D1i, is restricted to the most structurally important pitches in this mode: D, E, F and G. Generally, the reciting tone, A, is not reached until after the opening element. In D1i, there is already a clear tonal emphasis on F, the final's upper neighbour. The clivis which sets the final accented syllable brings the recitation on F to a close and begins the melisma on the final, E. D1 ends with the lower second to the final, bringing about tonal contrast often found in material in first phrase position.

The majority of responds which open with D1i finish their first period with an f- element (fourteen of the eighteen responds show either f1 or f2) instead of finishing the period with a sense of tonal closure, returning directly to the final, E. The f- elements appearing in this position, however, are essentially the same as two popular e- elements, but the final clivis F-E has been reversed.<sup>410</sup> If these f- elements were to be counted with the e- elements, then 25 of the 34 responds using D1i follow the standard pattern of "contrasting - final" in their first two phrases. (See the discussion below of the intermediate f- and e- elements in this mode.)

Of the 34 responds which use D1i, nineteen end with the final material, E1x. This connection between elements has been noted in previous studies. In Frere's analysis of mode 4 responsories in the Sarum antiphoner, the identification of the "main theme" in this mode, "IV<sup>a</sup>", is based on these aforementioned tendencies.<sup>411</sup> Holman remarks only that several chants in this mode have "the first and the last, sometimes even the first two or three phrases, in common; but they are not as closely related as the melody type Responds of the second mode".<sup>412</sup>



<sup>410</sup> See the discussion of the intermediate elements, f1 and f2, later in this chapter.

<sup>411</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 33

<sup>412</sup> Holman, *The Responsoria Prolixa of the Codex Worcester F 160 1961*, 195

Maintaining an “inclusive” approach, this opening element, D2i, should be seen as a variation of D1i. However, this study has followed the lead of both Frere<sup>413</sup> and Holman<sup>414</sup> in distinguishing between these two D- elements. With fifteen responds beginning with D2i, it is the second most frequently used opening material in the mode. It is usually used to set shorter texts than D1i, anywhere from two to five syllables in length as shown in Example III.56 and Example III.57. As in D1i, additional initial syllables are accommodated by the repeated F before the final cadence. The F-E clivis, on which D1i placed the last strong syllable, is not found in D2i.



**Example III.56: *Vidi conjunctos viros* (non-cao; Comm. Apostolorum)**



**Example III.57: *Beatissimus Dionysius Christi* (cao6190; Dionysii)**

The pitches F and D are emphasized more than the final, E, in D2i. Since this material cadences on D, it also creates tonal contrast with the final. Nine of the fifteen responds opening with D2i go on to a standard e- element, (or an f- element which is very to a standard e- element) at the end of the first period. This creates the expected 'contrast - final' musical pairing in the first period.

In Frere's study, some of the responds which open with D2i are categorized as members of the IV<sup>b</sup> theme. Frere notes that, apart from the difference between D1i and D2i, "in itself not very large", those responds which begin with D2i generally have the same pattern of musical material as those which begin with D1i.<sup>415</sup>



This element, F1i, is found in ten responds. It sets five- to ten-syllable texts with mostly paroxytone accents. To accommodate texts with longer syllables, the recitation on F is extended, as shown in the cases of D1i and D2i. This material is very similar to the standard elements f4 (which occurs five times in the repertory) and, by reversing the order of the last two pitches, e6 (which occurs eight times). Out of the ten responds which use F1i, six proceed directly to either an e- element to end the first period, or an f- element which is

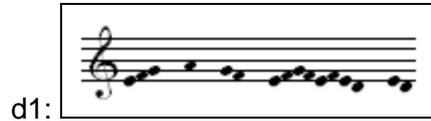
<sup>413</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 34

<sup>414</sup> Holman, *The Responsoria Prolixa of the Codex Worcester F 160 1961*, 197

<sup>415</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 34

identical in melodic contour (with the exception of the reversal of the last two pitches). This progression from F1i to an e- (or f-) element once more fulfils the first period's 'contrast - final' tonal structure.

### **Intermediate Standard Material**



d1 is found 22 times in the mode 4 repertory. Its final melisma closely resembles the melisma in the opening element D1i, although this intermediate element tends to ascend at least a third higher than D1i at its beginning. d1 predominantly sets texts of between four and seven syllables with the paroxytone accent falling on the melisma before the final clivis, E-D. Texts of eight and nine syllables may be accommodated by inserting a recitation on either F or E at the beginning, as well as by ornamenting the movement from E to a ("h") found at the outset of the model d1 above. In Example III.58, the syllable "-no-" of "anorum" is set to an elaborate version of this E - a movement. Although the proparoxytone syllable is stressed here ("animas"), the unstressed paroxytone syllable is still placed on the melisma.



#### **Example III.58: *Christo cottidie sedulum* (cao6279; Fabiani, Sebastiani)**

d1 is most frequently used in element positions 4 and 5, where the overall tonal structure of a respond prescribes goal-pitches which contrast the final. It is interesting to note that D1i, which shares d1's final melisma, also provides this tonal contrast with the final at the end of the first phrase.



d2, the second-most frequently found element ending with D in this mode, occurs eleven times. It usually sets six- to ten-syllable, paroxytone texts, although proparoxytone and oxytone accents may also be set to the final melismas without much adjustment. For comparatively longer texts, a recitation on F is added to the beginning. Like d1, it is also found mainly in phrase position 4 or 5, because its goal-pitch contrasts the final, E. However, the placement of this material in the second half of the chant is not always simply a matter of conforming to the general tonal structure. d2 (like c1 in mode 2 and g1 in mode 3<sup>416</sup>) is almost identical to the end of this mode's standard verse tone. Therefore, it is sometimes used to signal the beginning of the repetenda, creating a musical link between the end of the

<sup>416</sup> See Chapter III Mode 2 and Mode 3 in this study as well as Holman, *The Responsoria Prolixa of the Codex Worcester F 160 1961*, 124, Apel 1958, 334, 513 and Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 11

verse and the middle of the respond. Example III.59 shows d2 being employed in this way in *Tota die contristatus* (cao7771; Dom. de Passione). Other responds which also place their repetenda directly after d2 are: *Ascendens in altum alleluia* (cao6121; Ascensio Domini), *Cum videret beatus Martinus* (cao6377; Martini), *Ecce quomodo moritur justus* (cao6605; Sabbato Sancto) and *Expandi manus meas tota die* (cao6698; Andreae).

The image shows a musical score for Example III.59. It consists of three systems of music. The first system is labeled 'Respond:' and shows a melodic line with lyrics: '..... quo-ni- am a - ni - ma me - a im-ple - ta est il- lu-si- o - ni - bus'. The second system continues the melody with lyrics: '\*et vin- fa - ci - e - bart qui que - re - bart a - ni - mam me - am'. The third system is labeled 'Verse:' and shows a melodic line with lyrics: 'Et qui in-qui-re - bart ma - la mi - chi lo - cu - ti sunt va - ni - ta - tes'. Below this, there is a circled melodic phrase with lyrics: 'et do - los to - ta di - e me - di - ta - ban - tur'. To the right of this circled phrase is another circled melodic phrase with lyrics: 'Rep: Et vin- fa - ci - e - bart...'. The circled phrases represent the d2 elements mentioned in the text.

**Example III.59: d2 (circled) connects standard verse tone to repetenda in *Tota die contristatus* (cao7771; Dom. de Passione)**

Two more responds, *Dum perambulet dominus* (cao6554; Andreae) and *Cum videret beatus Martinus* (cao6377; Martini), insert additional material between d2 and the repetenda, but the compositional gesture remains unchanged.

There are six further standard d- elements in this mode, but there is not the space to address them all here. Please refer to the appendix for a list of all standard elements.<sup>417</sup>

The image shows a musical notation for element e1. It consists of a single staff with a treble clef and a key signature of one flat. The melody starts on a G4, moves to A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F3



**Example III.60: *Quem vidistis pastores dicite* (cao7470; Nativitas Domini)**



**Example III.61: *Pater sanctus dum intentam* (cao7364; Transl. Benedicti)**

e1 emphasizes those pitches which are of the most structural importance in mode 4: E, the final (and F, acting to emphasize this pitch as the upper neighbour), G as its upper third, a as the fourth above the final and D as the second below the final. 21 of the 37 responds using e1 do so in phrase position 3. Here, a cadence on the final is outlined by the overall structure, before the chant sets out on a longer excursion away from the final's tonality in phrases 4 and 5. When found in phrase position 3, it is preceded by a standard f-element in sixteen responds. This is unusual, as one would normally expect a strong cadence on the final in phrase 2 and a weaker one in phrase 3. These responds choose to reverse this structure, using the f-elements (which have similar melodic contour and pitch emphasis as e-elements) to conclude the first period and delay the strong cadence on the final until the end of phrase 3. A fewer number of responds (six) do conform to the prescribed structure and use e1 in phrase position 2.

A clue to e1's popularity may be found in mode 4's standard verse tone. The beginning of the standard tone is similar to e1 and they both end in an identical melisma. Furthermore, many responds<sup>418</sup> place e1 on the repetenda in the respond, so that a complete performance of the responsory features this material three times in all: the first time in the body of the respond; the second; at the beginning of the verse tone and the third time, as the leap back into the respond at the repetenda. Example III.62 shows this double appearance of e1 in *Lapidabant Stephanum* (cao7072; Stephani).

<sup>418</sup> *Adjutor et susceptor meus tu* (cao6036; Dom. de Passione), *Adoramus te Christe* (cao6046; Inventio Crucis), *Benedicta et venerabilis* (cao6243; Assumptio Mariae), *Desiderium animae ejus* (cao6412; Comm. unius Mart.), *Dum sacramenta offerret* (cao6558; Martini), *Ego dixi domine miserere mei* (6627; Feria 3 per annum), *Locutus est dominus ad Moysen* (cao7098; Dom. 4 Quadragesimae), *Oculis ac manibus in caelum* (cao7310; Martini), *Pater sanctus dum intentam* (cao7364; Transl. Benedicti), *Plantaverat autem dominus* (cao7388; Dom. Septuagesimae), *Quem vidistis pastores dicite* (cao7470; Nativitas Domini), *Utinam appenderentur peccata* (cao7813; De Job), *Videbunt gentes justum tuum* (cao7854; Fer. 6 Q.T. Adventus), *Optimam partem adeptam* (non-cao; Mariae Magdaleneae).

Respond: ...\*do-mi-ne Hie-su Chri-ste ac-ci-pe spi-ri-tum me-um  
 et ne sta-tu-as il-lis hoc pec-ca-tum

Verse: Po-si-tis au-tem ge-ni-bus be-a-tus Ste-pha-nus  
 o-ra-bat di-cens Do-mi-ne Hie-su Chri-ste

Rep: Do-mi-ne Hie-su Chri-ste

**Example III.62: e1 (circled in red) appears at the repetenda and at the beginning of the verse tone in *Lapidabant Stephanum* (cao7072; Stephani)**

e1 outlines the most important pitches in this mode: D, E, F, G and a. Its repeated use at the beginning of the verse tone and in the respond at the repetenda helps to structure the entire responsory.

e2:

With 24 occurrences in the modal repertory, e2 is the second-most frequently used element. It sets texts from five to eleven syllables in length with almost exclusively paroxytone accentuation.<sup>419</sup> To accommodate longer texts, the recitation on a after the opening upward sweep to c is lengthened. Like e1, e2 is predominantly found in phrase position 3 (in thirteen responds), preceded by an f- element (in ten of these thirteen). Another six responds use e2 in phrase position 2, to conclude the first period on the final.

e3:

The next e- element, e3, appears thirteen times throughout the modal repertory. It sets texts from four to nine syllables by adjusting its opening to include more or less recitation on a and G before its characteristic scalar passage from F to b-natural and back to G. Most texts which are set to e3 are paroxytone, but proparoxytone texts are accommodated by inserting an F for the accented syllable before the penultimate E-G-F torculus. e3 is found in the position of second phrase in six responds, concluding the first period with the final, E. The remaining occurrences of e3 are shared between positions 4

<sup>419</sup> The two responds which set proparoxytone textual accents on e2 are: *O beati viri Benedicti sancta* (cao7255; Transl. Benedicti) and *Subtrahens caecus manum* (non-cao; Eligii)

and 5. One respond uses e3 in phrase position 3. Although e3 is generally indiscriminately employed, it is included in the present discussion because of its similarities to two important standard elements in this mode: intermediate element, f1, and final material, E1x. Even though e3 appears only thirteen times in the form outlined above, its melodic contour and the pitches it emphasizes are repeated often, under different guises, in the mode 4 responds.

For a list of the remaining standard e- elements, (e4 through e8) and the number and positions of their occurrences, please refer to the lists and tables in the appendix.<sup>420</sup>



The most frequently used standard f- material, f1, is found 32 times throughout mode 4 responds. Most responds use this material to set texts of between six to nine syllables. However, f1 may be abbreviated to begin with the longer melisma starting on F for shorter texts (three or four syllables), as shown in Example III.63, or extended to accommodate up to 11-syllable texts by inserting small melodic figures based on a longer reciting passage on F before the scalar F-b-G figure, as shown in Example III.64. When the text has a proparoxytone accent, the antepenultimate syllable is set to the F before the E-G-F torculus. When the text has paroxytone accentuation, this F is usually omitted.



**Example III.63: *Dum perambularet dominus* (cao6554; Andreae)**



**Example III.64: *Beatissimus Dionysius Christi* (cao6190; Dionysii)**

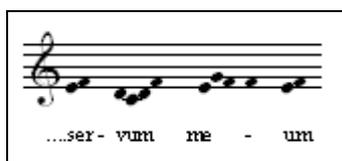
Of f1's 28 occurrences, 21 are in the position of second phrase, where a cadence on the final would normally be found. However, as mentioned previously, most of f1's melodic contour and pitch emphasis is the same as those of e3. The reversal of the last two pitches gives a sense of melodic continuation to the responds which use f1 as the second phrase, whereas those which use an e- element in this position have a sense of closure after the first period.<sup>421</sup> The sense of continuation which f1 provides is generally short-lived, however. Of the 21 responds which use f1 in the second position, sixteen proceed to an e- element in the third period, fulfilling the expectation for a cadence on the final.

<sup>420</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_4", Table: "Database\_1\_Melodic\_Elements\_mode\_1.mdb" and word document: "Transcription\_mode\_4\_Standard\_Elements.doc"

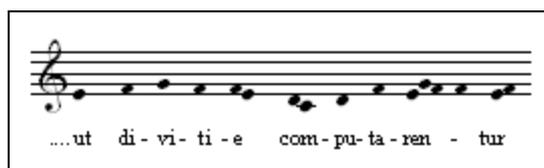
<sup>421</sup> For a detailed discussion of this cadential pattern, please refer to Homan 1964, 66-77



f2, the second most frequently found intermediate material ending on F, occurs 24 times in mode 4 responsories. This element sets texts from between four and ten syllables with both paroxytone and proparoxytone accentuation. The Example III.65 and Example III.66 below show how this material may be extended (near the beginning) or abbreviated to accommodate varying text lengths. When a proparoxytone accent is set to this material, the strong syllable is placed on the F immediately preceding the E-G-F torculus, as shown in Example III.66. When the text has a paroxytone accent, as shown in Example III.65, this F is omitted and the strong syllable falls on the E-G-F torculus.



**Example III.65: f2 sets a four-syllable paroxytone text in *Inveni David servum meum oleo* (cao6986; Comm. unius Conf.)**



**Example III.66: f2 sets a ten-syllable, proparoxytone text in *Sufficiebat nobis paupertas* (cao7717; De Tobia)**

f2 is used in the second position in fourteen responds. Of these fourteen responds, eleven begin with an opening D- element. A standard e- element (either e1 or e2) usually follows f2. When f2 is found in the second position, this tendency to proceed to a standard e- element is especially pronounced. This material is also used occasionally in the third phrase position. Since both phrase positions 2 and 3 are usually reserved for material which cadences on the final, it is not surprising to find that f2 is very similar in contour and length to e5, which is not discussed here but can be found listed in the appendix.<sup>422</sup> The intermediate elements e5 and f2 differ significantly only in the order of their final two pitches.

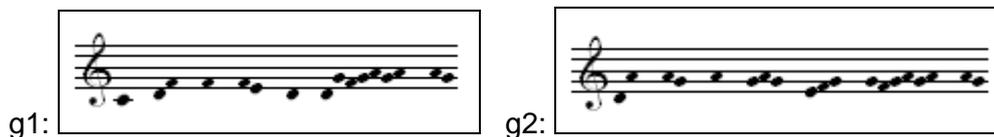
As its upper neighbour, the role of F is very closely tied to that of the final, E. It is frequently found in short recitational passages, and is used as a melodically weaker cadential alternative to E. The preceding discussion has demonstrated that the two most popular f- elements may be seen as standard e- elements where the final two pitches have been reversed. In Frere's study, however, no f- material appears in the mode 4 formulas. Instead, he considers this to be material ending on E, remarking only that, "The closing clivis is often modified so as to fit on to the succeeding phrase".<sup>423</sup> Holman, on the other hand,

<sup>422</sup> Appendix: "CHAPTER 3", "Chapter\_3\_b\_Mode\_4" in "Transcription\_mode\_4\_Standard\_Elements.doc"

<sup>423</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 36

supports the decision to give the large number of f- elements separate f- labels by remarking that these "e- formulae ending on f ... appear so frequently and in such a uniform manner that it has been considered desirable" to do so.<sup>424</sup> In this study, elements are given a label according to their final pitch without exception. By discussing the similarities between standard f- elements and standard e- elements here, it is hoped that the frequent occurrence of F may *not* give the misleading impression that it is a structurally important pitch in mode 4.

Two additional standard f- elements, f3 and f4, may be found in the appendix.<sup>425</sup>



g1 occurs 23 times in the repertory. The short recitational passage on F at the beginning may be shortened or lengthened to accommodate between five and ten syllables. Although g1 usually sets texts with paroxytone accent, proparoxytone accents may be set to either an F or a D immediately preceding the penultimate melisma. g2 is found 21 times in mode 4 responds. Texts of between four to nine syllables may be set to g2, mainly by manipulation of the length of the recitation passage on a after the opening rising fifth. g2, like g1, usually sets texts with paroxytone accents. When a proparoxytone accented text occurs, it is usually on the movement between a and G (shown above as G - a - G), before the rising third beginning on E, leading to the final melisma and clivis.

Both these standard g- elements have the same general ambitus and emphasize the same pitches: D, F/E, G and a, which are the most significant pitches in tonal structure of this mode. Both elements are usually found in phrase position 4 or 5, where cadences on contrasting pitches provide a more significant move away from the final's tonality. Sixteen responds use g1 and seven use g2 in the fifth phrase position. In phrase position 4, g1 is found in four responds and g2 in an additional 3. These two g- elements are the only ones to occur more than five times throughout the entire repertory. Both are found over twenty times and both are most likely to be found in the second half of the respond. It is clear that their role, as material which cadences on a contrasting pitch, is to set up a clear return to the final tonality, in the sixth and final phrase.



h1 is found fifteen times in the modal repertory. Texts of four to six syllables are most often set to this phase, although a recitation passage on G or a before the short penultimate melisma may be extended to accommodate texts up to ten syllables. The paroxytone accent is placed on the penultimate melisma. The (rare) proparoxytone accent is placed on the G preceding the melisma. This element is not found consistently in any one position. It is found in phrase positions 4 and 5 in each of two responds, and in another four responds, comes at the end of the first period. Three more responds use h1 to begin the second phrase, but

<sup>424</sup> Holman, *The Responsoria Prolixa of the Codex Worcester F 160 1961*, 209-210

<sup>425</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_4" in "Transcription\_mode\_4\_Standard\_Elements.doc"

choose other standard material to finish phrase 2. h1 is used in this way because its final melisma emphasizes a, which is the reciting tone in this mode. In order to accommodate a long text, a phrase may be divided into two sections, each of which uses standard material, as shown in Example III.67. Here, *Cum videret beatus Martinus* (cao6377; Martini) begins with the standard element D2i in the first phrase, but then opens phrase 2 with h1 before cadencing on the final at the end of phrase 2 with e3.

The image shows three musical phrases on a single staff. The first phrase is labeled 'D2' and contains the text 'Cum vi - de - ret'. The second phrase is labeled 'h1' and contains the text 'be - a - tus Mar - ti - nus'. The third phrase is labeled 'e3' and contains the text 'dis - ci - pu - los su - os flet - tes'. The h1 phrase is circled in the original image.

Example III.67: h1 used to begin the second phrase in *Cum videret beatus Martinus* (cao6377; Martini)

**Final Standard Elements**

The image shows a musical staff with a treble clef and a single melisma line. Below the staff is the label 'E1x:'.

More than one-third of the mode 4 responsory repertory, (42 chants) end with E1x. Shortened versions of E1x which begin at the F - b-flat - G melisma set texts of four syllables while additional passages on D or F may be added to the beginning of this element so that it can accommodate up to nine syllables. The majority of texts set to E1x have paroxytone accentuation, where the E - G - F torculus receives the accented syllable. Oxytone accentuation, although rare, places the strong final syllable on the F - E clivis with little adjustment to the rest of the material. Proparoxytone accents are usually placed on the F preceding the E - G - F torculus, although in two cases, the accented antepenultimate is placed on the longer F - b-flat - G melisma and the single F is omitted.<sup>426</sup> E1x is usually preceded by a cadence on G (in thirteen responds), D (in thirteen responds) or E (in eleven responds). The opening element D1i begins nineteen of the 41 responsories which end with E1x. Another six responsories ending with E1x are begun with D2i.

E1x is very similar in contour and pitch emphasis to both f1 and e3. All three begin on the second below the final, emphasize F before beginning their characteristic melisma (F - b-flat - G), then reach the torculus E-G-F leading to the concluding clivis onto E (or in f1's case, the pes onto F.)

The image shows two musical staves. The left staff is labeled 'E2x:' and the right staff is labeled 'E3x:'. Both staves show a single melisma line with a treble clef.

<sup>426</sup> *Utinam appenderentur peccata* (cao7813; De Job) and *O quantus erat luctus omnium* (cao7295; Martini)

E2x and E3x may be seen as variations on E1x, but are found as distinctly separate from E1x often enough in the repertory to be allocated their own labels. E2x occurs at the end of fourteen responsories and E3x concludes eleven more. E2x and E3x usually set between five and seven syllables of text and place the paroxytone accent on the torculus E-G-F.<sup>427</sup> While these two elements begin in a slightly higher register than E1x, the pitches emphasized are much the same.

More than half of the responds which end with E2x begin with either D1i (six chants) or D2i (two chants). However, most chants which end with E3x do not have standard material at their openings.<sup>428</sup> Two further standard final elements, E4x and E5x account for the endings of seven and five responds respectively. They may be found in the appendix.<sup>429</sup>

### b) *Responsories Grouped According to Common Standard Material*

Structural and musical trends may be observed if responsories in one mode are grouped according to common standard material at important positions in the chant. These observations are the basis for the applicability of the mode 4 roadmap model. Frere identifies "seven main themes" in mode 4, one of which is "popular" and can begin with either D1i ("IV<sup>a</sup>") or D2i ("IV<sup>b</sup>").<sup>430</sup> Of the 95 mode 4 responsories in the Sarum Antiphoner, Frere categorizes 28 (30 %) as theme "IV<sup>a</sup>" and twenty (21 %) as "IV<sup>b</sup>". Frere's categorization is surprising, because apart from the first two phrases (and often the final phrase) the choice and order of musical elements of these two groups of responsories is quite varied. In Holman's study, a similar observation about the consistent appearances of certain beginning and closing elements in *Worcester F. 160* but no theme groups are identified.<sup>431</sup> This study will present those groups of responsories which have common opening and closing elements.

### ***Responsories Grouped According to Common Standard Material***

The most common opening material, D1i, is found in 34 responds, listed by CAO number in Table 29 below. This table shows all 34 chants horizontally from beginning to end. Although mode 4 lacks the same sort of consistency of choice and order of elements that mode 2 has, it is possible to observe trends of melodic progression: D1i precedes either a standard f- or h- element before cadencing for the first time on the final, E. Those responds which do not have an e- element at their first opportunity often substitute an f- element (for example, see cao6178, cao6203, and cao6364, etc.) Another cadence on E follows, separated from the first E cadence with a d- element in some chants. In the second half of

<sup>427</sup> The exception to this in E2x's case is the proparoxytone text which inserts an F before the torculus for its accented syllable in *Dum perambulet dominus* (cao6554; Andreae). E3x sets the proparoxytone accent identically in *Exaudisti domine orationem* (cao6688; De Regum).

<sup>428</sup> The two exceptions to this are: *Hodie Maria virgo puerum* (cao6852; Purificatio Mariae) which employs D1 at its opening and *In ecclesiis benedicite deo* (cao6901; Dom. 4 p. Pascha) where D2 is found at the opening.

<sup>429</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_4" in "Transcription\_mode\_4\_Standard\_Elements.doc"

<sup>430</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 33

<sup>431</sup> Holman, *The Responsoria Prolixa of the Codex Worcester F 160* 1961, 195



The thirteen responds in Table 30 form a true theme group because they have more than one common element in similar order. The columns for standard f- elements, e- elements and g- elements show how alike the composition of these responsories is. This group may be said to demonstrate the main melodic theme in this mode. In Transcription 16, *Lapidabant Stephanum* (cao7072; Stephani) and *Scindite corda vestra* (cao7626; Dom. 1 Quadragesimae) are shown transcribed to illustrate this group's melodic tendencies.

This group of chants begins with D1i and concludes the first period with either f1 or f2. The first cadence on the final, E, is reached at the end of the third phrase. After the third phrase, the chants in this group become more varied in their choices of goal-pitches for cadences at the end of phrases 4 and 5. The main difference between *Lapidabant Stephanum* (cao7072; Stephani) and *Scindite corda vestra* (cao7626; Dom. 1 Quadragesimae) is that *Lapidabant* uses a non-standard c- element in the fourth phrase whereas *Scindite* has h2. Whether on c or a, however, the end of the second period concludes with a pitch which contrasts the final. Most chants in this melody group have a standard g- element in phrase position 5, although some use a d- element here. Finally, the majority of responsories in this group use E1x as their final element, but E2x, E3x and E5x are also represented here.

The responds listed in Table 30 come from various times during the church year. In addition to *Lapidabant Stephanum*, two other responds are found in the Stephen office: *Intuens in caelum beatus* (cao6984) and *Patefactae sunt januae caeli* (cao7358). Two more responds are found in the *Commune*<sup>433</sup>, and three in the Sanctorale.<sup>434</sup> The remaining responds are found in the offices for the Invention of the Cross<sup>435</sup>, the purification of Mary<sup>436</sup>, the first Sunday of Lent<sup>437</sup>, Ember Day in Advent<sup>438</sup> and the Holy Innocents<sup>439</sup>.

---

<sup>433</sup> *Diffusa est gratia in labiis* (cao6446; Comm. Virginum) and *Inveni David servum meum oleo* (cao6986; Comm. unius Conf.)

<sup>434</sup> *Eodem vero anno quo de hac* (cao6659) for Benedict, *Oculis ac manibus in caelum* (cao7310) for Martin and *Sebastianus vir* (cao7633) for Fabian and Sebastian.

<sup>435</sup> *Adoramus te Christe* (cao6046)

<sup>436</sup> *Hodie Maria virgo puerum* (cao6852)

<sup>437</sup> *Scindite corda vestra* (cao7626)

<sup>438</sup> *Videbunt gentes justum tuum* (cao7854)

<sup>439</sup> *Vox in Rama audita est* (cao7919)

cao7072: D1 f1  
 La - pi - da - bant Ste - pha - num in - vo - can - tem et di - cen - tem

cao7626: D1 f2  
 Scin - di - te cor - da ves - tra et non ves - ti - men - ta ves - tra

el c  
 \*do - mi - ne Hie - su Chri - ste ac - ci - pe spi - ri - tum me - um

el h2  
 et con - ver - ti - mi - ni ad do - mi - num de - um

g E1  
 et ne sta - tu - as il - lis hoc pec - ca - tum

g1 E1  
 \*qui - a be - nig - nus et mi - se - ri - cors est

Transcription 16: *Lapidabant Stephanum* (cao7072; Stephani) and *Scindite corda vestra* (cao7626; Dom. 1 Quadragesimae)

In addition to those responsories beginning with D1i, eight responds which do not use D1i at the beginning also correspond to the theme outlined above. That is, they have a standard f- element directly after their opening D- element and follow this f- element with a standard e- element. Table 31 lists these responds.



Those responsories not found in the CAO, shown in Table 33, do not lend themselves easily to organization according to the use and order of standard elements.

Clamabat	C			h	d7			d4			h	h	d7	h*	h		h	c			D
Decumbebat	D		f2				e2		e7	g1*			d								E3
Duo dicunt	D						e		e		f*	e									E
Inclyte pater	D					g		d	e*				d			e					D
Optimam partem		F					e1	d2	e1*			e7	g								E1
Romana sanctus		E					e		e			e8*									E
Sedens Eligius	D			h	d7	c1		d						d*			d		c1	d7	D
Subtrahens	D1					g	e2	d2	e		e7	g1*			g						E1
Vidi conjunctos	D2		h1	d3			e5	f		f		g1*									E1
Virgine	D				d*																D

**Table 33: Non-cao mode 4 responsories**

Apart from the (repeated) E cadences which are usually found mid-way through these chants,<sup>442</sup> there is little to identify these chants with the overall melodic structure in mode 4, outlined most clearly by those responds in Table 30. Of the ten non-CAO responsories in this mode, five are unique to Paris 12044 and found in feasts for the Nativity, Babolenus, Eligius, Clement and Arnulf of Metz.<sup>443</sup> The other five are also found in these saints' offices, as well as in the feast for Mary Magdalene, the Commons and Lent.<sup>444</sup>

### c) *Melodic Roadmap for Mode 4 Responsories*

In the melodic roadmap, the six columns are made up of those goal-pitches most often used by the musical material. Mode 4's standard elements consistently cadence on D, E, F (as a substitute for E), G or a. The number of elements which use c or b as goal-pitch is not great enough to be labelled-'standard',<sup>445</sup> although there are more non-standard c- and k-elements in the mode 4 repertory than non-standard j- elements. On the other hand, b is the fifth above the final, E, and is expected, therefore, to be of some structural importance. Therefore the road map for mode 4 chants consists of the pitches A, D, E and G, with the two pitches, C and B, in parenthesis. The pitch, F, will be shown in parentheses beside the final, E, because it does play an important role as the weaker alternative to an E cadence, predominantly at the end of the first period.

During the discussion above of individual standard elements and the way they combine to form groups of similarly constructed chants, observations were made which can now be used to create the melodic roadmap (shown in Example III.68). Most of the mode 4 repertory does not, however, follow the same patterns and so the corresponding melodic models present many different tonal 'routes' based on goal-pitches D, E / F, and G. There

<sup>442</sup> With the exceptions of: *Clamabat autem mulier* (Dom. 2 Quadragesimae), *Sedens Eligius et fabricans* (Eligii), and *Virgine cum palma salva nos* (Nativitas Domini)

<sup>443</sup> *Virgine cum palma salva nos* (Nativitas Domini), *Inclyte pater monachorum*, (Baboleni) *Romana sanctus limina*, (Arnulfi Metensis), *Duo dicunt ex Clementis*, (Clementis) *Sedens Eligius et fabricans* (Eligii)

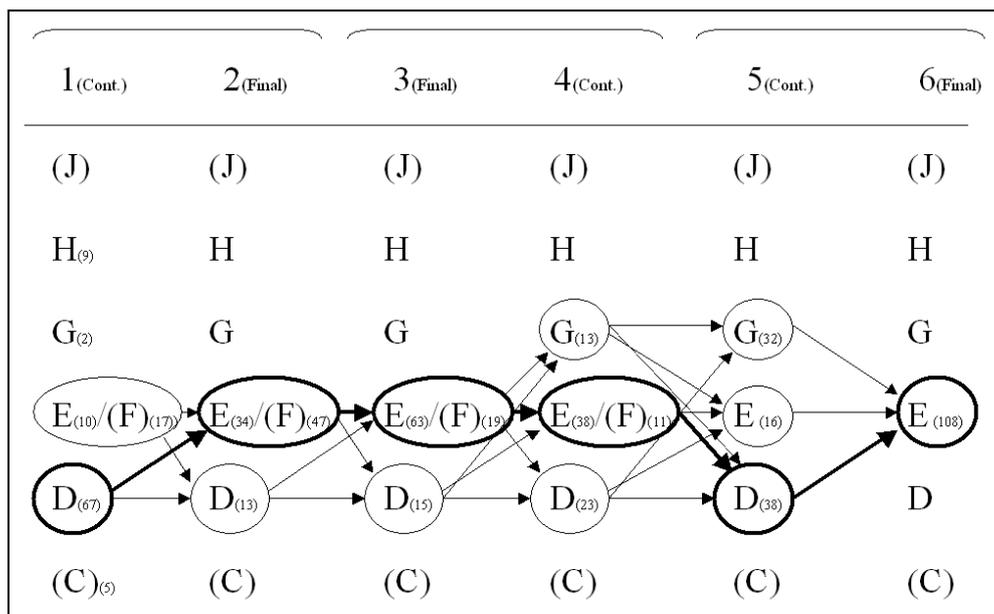
<sup>444</sup> *Clamabat autem mulier* (Dom. 2 Quadragesimae), *Decumbebat claudus in* (Eligii), *Optimam partem adeptam* (Mariae Magdaleneae), *Subtrahens caecus manum* (Eligii), *Vidi conjunctos viros* (Comm. Apostolorum).

<sup>445</sup> The one exception to this is the 5 appearances of the element 'c1' which is listed in the appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_3", "Transcription\_mode\_3\_Standard\_Elements.doc".

are enough chants in this mode to enable the roadmap to depict the tonal progression of groups of ten chants or more, as was the case in the analysis of modes 1 and 2.<sup>446</sup>

The maps should be read as they were in the analysis of modes 1 through 3. The numbers in parenthesis on the roadmap indicate the number of times the goal-pitch is used in the particular position. After the initial phrase, a minimum of ten responsories must share a goal-pitch in the next major cadence to appear as a 'route' indicated on this map. The thick line represents the most frequently chosen goal-pitches at each position and the thin lines denote other pitches which are found ten times or more in a specific position, but are not the most frequent.

As the roadmap shows, the most frequently used goal-pitch at the end of the first phrase is D, found in 67 responds out of 113. Another seventeen responds have a first phrase which ends with F and another ten end on the final, E. Since these pitches serve as goal-pitches in at least ten responds in this position, they are circled as possible 'routes' on the map. The second phrase usually ends on either an E, the final, or an F, using one of the standard f- elements which resemble an e- element up until the reversal of the pitches in the final clivis: E-F. The goal-pitch in the third phrase position is also most often either E or F, with e- elements (63) being much more frequently used in this position than f- elements (29).



Example III.68: Mode 4 Roadmap

The end of the second period shows more diversity in its choice of goal-pitches, although the most responds (38) employ another e- element here. To find the final at the end of the fourth phrase is not what is normally prescribed by the structural model of a responsory. The fourth phrase usually concludes with a strong cadence on a pitch which contrasts the final. However, the diversity of goal-pitch options in this position obscures the fact that the *total* number of responds which have any contrasting goal-pitch amounts to the majority of the repertory (60). Most mode 4 responds use either d- or g- elements in fifth phrase position. Almost all of the 113 mode 4 responds conclude their final phrase on E.

<sup>446</sup> Mode 3's roadmap, unlike that of Modes 1 and 2, was reduced to following the paths of 4 or more responds because of the small number of chants in the mode.

Only five responds end on D. Most of these are non-CAO chants which are not contained in the oldest feasts of the repertory.<sup>447</sup>

### Using the Roadmap

Responsories in mode 4 loosely follow a pattern of standard phrase usage. The roadmap model shows several of the possible tonal routes. An individual responsory melody may be plotted easily on the roadmap if it follows an approximation of the main theme outlined above in Table 30. Transcription 17 shows *Adoramus te Christe* (cao6046; Inventio Crucis), a respond found in the main thematic group in this mode. This chant is also found in Frere's analysis as a member of his "IV<sup>a</sup>" theme<sup>448</sup> and in Holman's analysis as one of several chants which have particularly strong melodic connections with each other.<sup>449</sup>

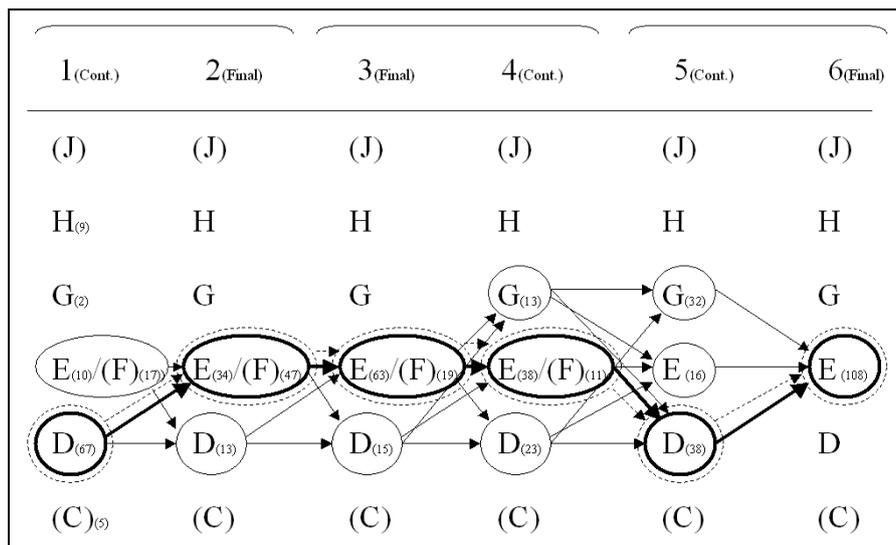
Transcription 17: *Adoramus te Christe* (cao6046; Inventio Crucis)

This respond's cadences correspond to the most frequently chosen goal-pitches at each phrase position. Not surprisingly, *Adoramus te Christe* is made up entirely of standard elements in the positions in which they are most frequently found (i.e.: f1 is most often found at the end of the first period and a large number of responsories use e1 elements in third phrase position, as mentioned in the discussions about f1 and e1. Example III.69, below, demonstrates the course of this respond with a dotted line.

<sup>447</sup> *Sedens Eligius et fabricans* (non-cao; Eligii), *Inclyte pater monachorum* (non-cao; Baboleni), *Virgine cum palma salva nos* (non-cao; Nativitas Domini), *Clamabat autem mulier* (non-cao; Dom. 2 Quadragesimae), *Te deum patrem ingenitum te* (cao7755; De Trinitate).

<sup>448</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 34

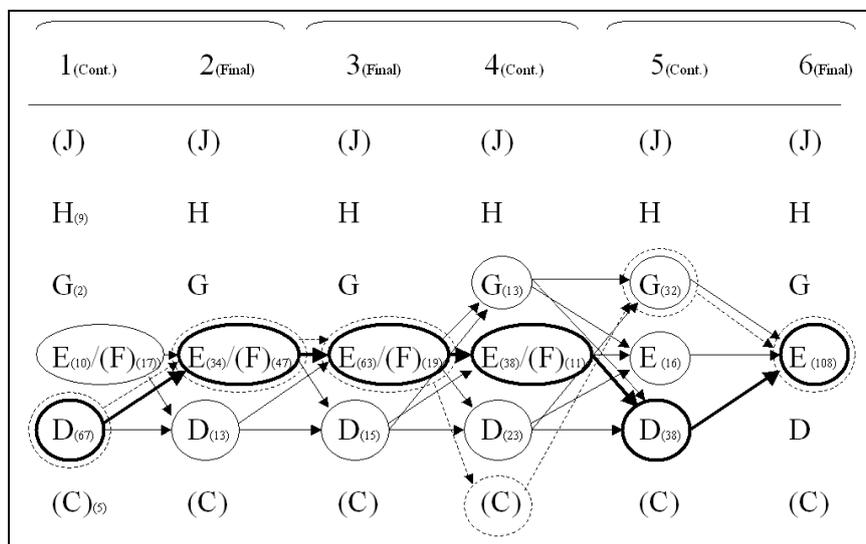
<sup>449</sup> Holman, *The Responsoria Prolixia of the Codex Worcester F 160 1961*, 195



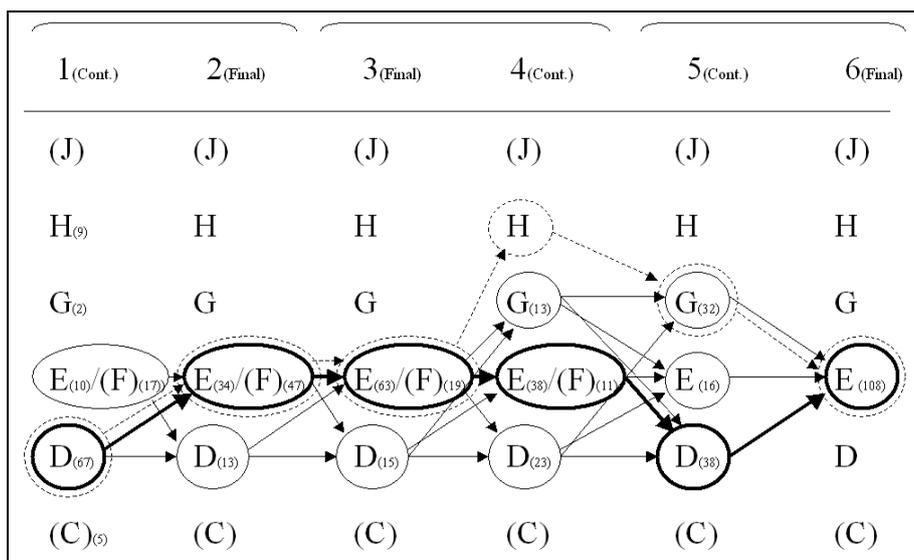
**Example III.69: *Adoramus te Christe* (cao6046; Inventio Crucis) plotted as a dotted line on the roadmap**

It is clear that *Adoramus te Christe* (cao6046; Inventio Crucis) follows the most popular 'route' on the roadmap because each of its cadential goal-pitches correspond to the thick circles on the roadmap which indicate the most frequently chosen goal-pitch at any given point.

The two chants found in Transcription 16, *Lapidabant Stephanum* (cao7072; Stephani) and *Scindite corda vestra* (cao7626; Dom. 1 Quadragesimae), can also be plotted on the roadmap. These two chants show how the shape of an individual melody may vary from the main thematic structure at a particular point, but then join it again later on. Example III.70 and Example III.71 illustrate this phenomenon.



**Example III.70: *Lapidabant Stephanum* (cao7072; Stephani)**



**Example III.71: *Scindite corda vestra* (cao7626; Dom. 1 Quadragesimae)**

Both of these responds begin with the most frequently found goal-pitch at the end of the first phrase, D. They both then follow the most 'popular' route for this mode through phrases 2 and 3, as shown by the thick line. At the end of the second period, however, both responds do not employ the elements most commonly found in this position. Instead, *Lapidabant Stephanum* (cao7072; Stephani) descends to a cadence on C, while *Scindite corda vestra* (cao7626; Dom. 1 Quadragesimae) pushes the upper boundaries of the modal ambitus and cadences on a. After this brief excursion away from the most frequently used routes, both responds return to G, a pitch circled on the roadmap in fifth phrase position. Both chants conclude on the final.

**Responsories using non-standard phrases**

Although many responsories in mode 4 do not adhere to any specific melodic pattern, general tendencies may be observed and used to create the mode 4 roadmap. There are some chants in this mode, however, for which those general structural tendencies seem not to apply. These chants are usually made up of predominantly non-standard material. The correlation between a respond's reliance on many standard elements and the increased applicability of the roadmap has been discussed previously and applies to the responsories in mode 4 as well. Table 34 shows the responds in this mode which rely the least on standard material.

6390		F	f2	d1*													E2
6595	D1			h1		g2	d5	f1		g2*	d1	g2					E1
6617		F1			c	g	d1*	f	e3								E2
6630	C						d5	d*			d5	g	d				E
7244	D1						d	d1			d			k	e		E
7715		F1					d3	g									E*
7811	D1		a	f			d*										E4
7898	D						d										E3*
Clamabat	C			h			d7	d4		h	h	d7	h*	h		h	D
Sedens Eligius	D			h			d7	c1	d			d*		h	d	c1	D
Virgine	D						d*										D

**Table 34: Responds whose structures differ from the main 'route' on the roadmap**

These responds tend not to cadence on the final, E, at the mid-way point which is a pronounced tendency in the majority of responds in this mode. Instead, an emphasis on D,

G and a is evident throughout. Although it is still possible to plot these chants on the roadmap, it is clear that their 'routes' would differ significantly in many places from the main route, indicated by the thick line on the map. These responds come from various places throughout the church year.<sup>450</sup> It is therefore not possible to determine whether the responds containing more unique musical material come from a younger layer of the repertory.

#### d) Summary

There are 113 Great Responsories in mode 4, accounting for just under 12 % of the responsories in Paris 12044. The goal-pitches of their standard phrases are: D, E, F, G, and A. Excluding the goal-pitch F, which mainly occurs at the end of what would otherwise be categorized as an e- element, the following important pitches in this mode are: D E G and A. Two pentatonic systems include these four pitches: 'A, C, D, E, G' and 'A, B, D, E, G'. Since neither C nor B figure predominantly in this mode, both pitches have been included in the columns of the road map. However, the expansion of the pitches available on the road map does not affect the 'routes' shown on it. All standard phrases and most non-standard phrases cadence on only four main pitches: D, E / F, G, and A.

The Great Responsories in mode 4 do not form the obvious melodic themes found in mode 2 and, to some extent, mode 1. However, one main group of responds which share the same standard phrases in specific positions is identified and listed here. Observing the progression of component phrases allows several conclusions to be drawn about the tonal structure of chants in this mode. This forms the basis for the melodic road map for mode 4 responsories. The map shows the progression of groups of ten chants or more, from initial phrase to final cadence.

Responds comprised mostly of standard phrases are more likely to correspond to the road map. Responsories which use more non-standard phrases do not conform to the normal structure. Since both formulaic and uniquely composed responds are found in a variety of feasts throughout the church year, it is impossible to tell whether the non-standard responds represent a younger layer of the repertory.

#### v. Mode 5

Here, the Great Responsories in mode 5 are examined. After a description of standard verse tone and musical range, the most frequently occurring standard material is identified. Groups of responsories sharing standard material are listed. There are fewer responsories in mode 5 than in any mode previously discussed and the individual melodies are shown to be more diverse. However, some general tendencies with respect to melodic contour and cadence pitches are observed. The goal-pitches of the standard material in this mode make up a pentatonic system, which serves as a basis for the responsory roadmap. The applicability of the roadmap in this mode is discussed.

<sup>450</sup> *Dabit illi dominus deus sedem* (cao6390; Annuntiatio Mariae), *Ecce jam in sublime agor* (cao6595; Vincentii), *Ecce vidi agnum stantem supra* (cao6617; Nat. Innocentium), *Ego pro te rogavi Petre ut* (cao6630; Petri, Pauli), *Numquid dominus supplantat* (cao7244; De Job), *Sub throno dei omnes sancti* (cao7715; Nat. Innocentium), *Usquequo exaltabitur inimicus* (cao7811; Dom. de Passione), *Vir Israelita gaude coheres* (cao7898; Comm. unius Conf.), *Clamabat autem mulier* (Dom. 2 Quadragesimae), *Sedens Eligius et fabricans* (Eligii), *Virgine cum palma salva nos* (Nativitas Domini)



standard elements, which is 44 % of the total number of musical elements. This proportion of standard elements is the same as that in mode 3 and smaller than those of modes 1, 2 and 4. The responds in mode 5 rely on standard elements less than responds in modes 1, 2 and 4.

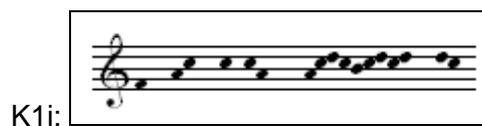
Those standard elements found in mode 5 are largely limited to those with goal-pitches of F, a and c. Frere, in his short discussion of the mode 5 responsories, notes that there are fewer standard elements than in most other modes. His explanation for this is that "the tetrardus tonality, with a 'leading note' instead of a whole tone below the final, has little opportunity of melodic contrast, and is, as it was evidently felt to be, dull" (Frere 1901-1924, 39). In Holman's study of this mode, no similar attempts to explain the predominance of f- and h- elements are made.<sup>454</sup>

---

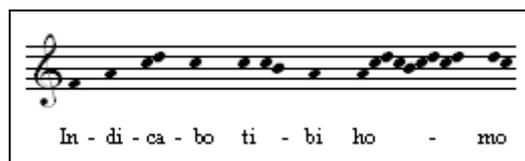
<sup>454</sup> Holman, *The Responsoria Prolixa of the Codex Worcester F 160* 1961, 222

<u>Elements</u>	<u>Frequency</u>
f01	29
F01x	11
F01i	5
f02	11
F02x	6
f03	7
F03x	6
f04	7
g01	8
g02	5
h01	16
h02	6
h03	5
k01	9
K01i	11

### ***Standard Initial Elements***



K1i is used at the beginning of eleven responds in mode 5. It sets texts from six to ten syllables in length by adjusting the number of syllables recited on the fifth above the final before the penultimate melisma before the final clivis. Six responsories which begin with K1i have paroxytone accents and the remaining five have proparoxytone accents. Example III.72 and Example III.73, below, show the two variations of this element used to consistently set paroxytone or proparoxytone text accents.



**Example III.72:** K1i sets an 8-syllable, paroxytone text in *Indicabo tibi homo* (cao6954; De Prophetis)

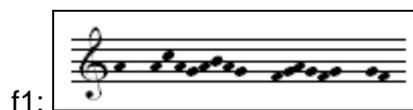


**Example III.73:** K1i sets a ten-syllable proparoxytone text in *In circuitu tuo domine lumen* (cao6891; Comm. plur. Mart.)

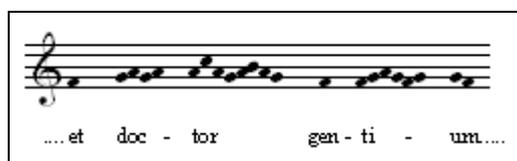
Where the accented syllable falls on the penultimate syllable, the figure setting "ho-" of "homo" in Example III.72 is used. When the accent falls on the antepenultimate syllable, however, as shown in Example III.73, the rising figure c - d - e sets this syllable ("do-" of "domine" in Example III.73). The penultimate melisma with the leap from a to c - d is then omitted and the rest of the cadence is identical.

Nine out of the eleven responds which have K1i employ a standard f- element in the second phrase position. The goal-pitches of this phrase pairing (contrasting c and final) correspond with the first and second phrase positions in the six-phrase model. A significant number of responds open this way, as will be shown later on the mode 5 roadmap.

### ***Intermediate Standard Material***

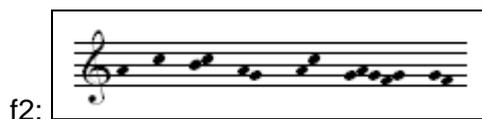


Occurring 29 times in the responsories of mode 5, f1 is the most frequently found element in the mode. Most of the texts which f1 sets are paroxytone and are between five and eight syllables in length. This element is usually approached by a short recitational passage emphasizing either F or b-flat. In four responds, f1 sets a proparoxytone accent by inserting an F before the penultimate melisma, as shown in Example III.74.

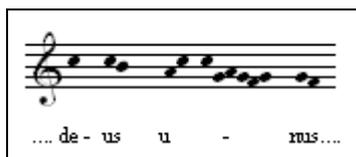


**Example III.74:** f1 sets a proparoxytone accent by inserting an F ("gen-") before penultimate melisma in *Sancte Paule apostole* (cao7583; Pauli)

Two-thirds of f1's appearances take place in second phrase position. Another six responsories employ f1 in the third phrase position. Since F is mode 5's final, this placement is predicted by the six-phrase tonal structure. f1 also has the same melodic contour and pitch emphasis as the standard closing elements in this mode, discussed later.



The element f2 occurs eleven times in mode 5, setting texts of between four and eight syllables. It sets proparoxytonal textual accents on the rising *a - c pes* before the penultimate melisma beginning on G. A text with paroxytonal accentuation is set by joining this *pes* with the subsequent melisma and singing this larger neume-grouping to the accented penultimate syllable, as shown in Example III.75 and Example III.76, below.



**Example III.75:** f2 sets a four-syllable text with paroxytone accentuation in *Gloria patri genitaeque proli* (cao6777; De Trinitate)

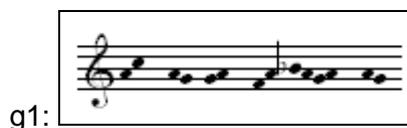


**Example III.76:** f2 sets an 8-syllable, proparoxytone text in *Caligaverunt oculi mei* (cao6261; Fer. 6 in Parasceve)

Comparing Example III.75 and Example III.76, it is clear that the stressed syllable is placed on the *a - c pes*, regardless of whether or not it is paroxytone or proparoxytone. This comparison also shows how the opening recitational passage on *c* may be expanded or reduced depending on the textual length.

More than half the appearances of f2 in mode 5 take place in phrase position 2 (in three responds) or 3 (in three responds) as its goal-pitch would suggest.

Two more standard *f*- elements (f3, and f4) may be found in the appendix.<sup>455</sup>



The element g1 occurs seven times in mode 5. Although most instances of g1 set 5- to 7-syllable paroxytonally accented texts, this element can be extended by adding an initial recitation on *a* and *b-flat* to accommodate up to eleven syllables. The element g1 is found in second phrase position in three responds and fourth phrase position in another three responds. Its appearances are too few in number to allow a detailed analysis of g1's tonal role in these positions.

<sup>455</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_5" in "Transcription\_mode\_5\_Standard\_Elements.doc"

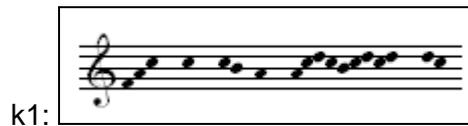
The only other g-element to occur five times or more in this mode, g2, is shown in the appendix.<sup>456</sup>



With seventeen occurrences in mode 5, h1 is the second-most frequently used standard element. It sets texts with between four and eleven syllables by adjusting its flexible recitational passage on a and c near the beginning. Most textual accents fall on the penultimate syllable, set to the penultimate melisma c - b - b - a - b above. Oxytone texts place their accented final syllable on the final *clivis*. The proparoxytonal accents (in two responds<sup>457</sup>) are places on a musical figure emphasizing c directly before the penultimate melisma.

The element h1 is found in fifth phrase position in five responds, and in the third and fourth phrase positions in four responds respectively. In the fourth and fifth position, this element fulfills the tonal requirements for a cadence which contrasts the final. The use of this element in the third phrase position signals an early departure from the final's tonality.

Two more h- elements, h2 (occurring six times) and h3 (occurring five times), are found in this mode. They are listed in the appendix.<sup>458</sup>



This element occurs eight times in the mode 5 repertory and is identical to opening standard element, K1i. k1 sets texts with between four and nine syllables. It is adjusted from its paroxytone form (shown above) to accommodate proparoxytone accent by substituting the beginning of the penultimate melisma with a separate rising c - d - e figure on the antepenultimate syllable, as shown in the discussion of K1i, above.

Instances of k1 are spread throughout the chant and it cannot be said that it is used in any one intermediate position more frequently than any other. It is interesting to note that k1's use is not affected by the use of K1i; three responds<sup>459</sup> beginning with K1i use k1 further on in the chant and another three responds use k1 without having used K1i at the opening<sup>460</sup>.

<sup>456</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_5" in "Transcription\_mode\_5\_Standard\_Elements.doc"

<sup>457</sup> *Jerusalem luge et exue te* (cao7032; Sabbato Sancto) and *Illuminare illuminare* (cao6882; Epiphania)

<sup>458</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_5" in "Transcription\_mode\_5\_Standard\_Elements.doc"

<sup>459</sup> *Indicabo tibi homo quid sit* (cao6954; De Prophetis), *In circuitu tuo domine lumen* (cao6891; Comm. plur. Mart.) and *Quadragesima dies et noctes* (cao7454; Dom. Quinquagesimae).

<sup>460</sup> *Illuminare illuminare* (cao6882; Epiphania), *Ecce vidimus eum non habentem* (cao6618; Fer. 5 in Cena Dom.) and *Pulchra facie sed pulchrior* (cao7452; Agnetis).

### ***Final Standard Elements***



F1x concludes ten responds, setting texts of between four and seven syllables in length. Most of these texts have a paroxytone accent. Proparoxytone accents are accommodated by inserting an F before the penultimate melisma, or, in one case, by simply singing the stressed syllable on the antepenultimate melisma. The b-flats at the beginning of this element are repeated when F1x sets longer texts and eliminated when it sets shorter texts.

Two further final standard elements, F2x and F3x, may be seen as variations of F1x.



However, since F2x and F3x consistently appear with these small variations on F1x's melodic 'template', they have been given the separate labels. In melodic analysis, however, they should be treated as one musical idea with one contour and set of emphasized pitches. Both F2x and F3x set texts of between three and six syllables in length. F2x usually sets paroxytone textual accents whereas F3x is used for proparoxytone texts, placing the stressed antepenultimate on the single F before the penultimate melisma.

### ***b) Responsories Grouped According to Common Standard Material***

If responsories are grouped according to common standard material at important positions in the chant, some melodic tendencies may be observed. There are fewer responsories in mode 5 than in the modes previously discussed and only a small number of these are composed with similar elements in similar orders. However, two groups of responsories, sharing standard melodic material in certain positions, may be identified.

The first group is formed of those responds which begin with K1i, shown in Table 35, below. Most of the responds in this group use a standard f- element (i.e.: f1, f2 or f3) immediately following K1i. In most cases, another standard f- element follows the first one. The second half of the chants in this group shows a much more diverse choice of elements with tendencies towards the use of standard h-, k- or f- elements. Two-thirds of the chants which begin with K1i end with a standard F- element.



have standard f- elements in certain positions with those which begin with a non-standard G- or F- element, it is obvious that the standard f- element just after the opening element provides key musical material for responds in this mode. The second halves of these chants do not show many similarities. The more frequently used elements are standard h-, k- and f- elements.

The responds in these two groups come from various feasts throughout the *Temporale* and *Sanctorale*. Three responds in the second group, *Benedictus qui venit in* (cao6251; Nativitas Domini), *Ecce jam venit plenitudo* (cao6596; Dom. 4 Adventus), and *Ecce veniet dominus princeps* (cao6612; Dom. 3 Adventus), are all found during the Christmas period. Two responds beginning with K1i, *Qui operatus est Petro* (cao7480) and *Sancte Paule apostole* (cao7583) are found in Paul's feast. The rest of the responds in these groups are found in feasts such as the Invention of the Cross, the Commons for several martyrs, the first Sunday of Lent, Easter Sunday, and the feasts for Agnes and Agatha. Please refer to the figures' footnotes, above, for the feast in which individual chants are found.

There are only two mode 5 responds which are not listed in the CAO Table 37 shows the progression of their component elements. These two do not use standard elements and rely almost exclusively on the final, F, and the fifth above it, c, for cadential goal-pitches. In the CANTUS database, these responds are only found in Paris 12044, for the feasts of Arnulf of Metz (*Cum civitas Turonica foret*) and Babolenus (*Divinis insultans operibus*).

Cum civitas	F				k		f			k	k	F
Divinis insultans		K		f			h	f	k			F

**Table 37: Non-CAO mode 5 responsories**

The emphasis of the pitches F and c may be explained by the later addition of these two chants to the repertory. As discussed in Chapter III A. the development of the modal system through the later Middle Ages shows an ever-increasing reliance on the final and the fifth.<sup>463</sup> These two chants demonstrate this kind of pitch emphasis.

<sup>463</sup> Goudesenne, *Les offices historiques ou 'historiae' composés pour les fêtes des saints du VIIIe au XIe siècle dans la Province ecclésiastique de Reims* 1996, 207-210

cao6910: Kl E  
In ie - ju - ni - o et fle - tu o - ra - bant

cao6891: Kl E  
In cir - cu - i - tu tu - o do - mi - ne lu - men est

fl l  
sa - cer - do - tes di - cen - tes ¶par - ce do - mi - ne par - ce po - pu - lo tu - o

fl k  
quod rum - quan - de - fi - ci - et u - bi con - sti - tu - is - ti

h1 Fl  
et ne des he - re - di - ta - tem tu - am in per - di - ti - o - nem

h3 kl F  
hu - ci - dis - si - mas man - si - o - nes ¶i - bi re - qui - es - cunt sanc - to - rum a - ri - me

Transcription 19: *In jejuniis et fletu orabant* (cao6910; Dom. 1 Quadragesimae) and *In circuitu tuo domine lumen* (cao6891; Comm. plur. Mart.)

### c) *Melodic Roadmap for Mode 5 Responsories*

The goal-pitches most often used by standard material are F, G, A, C. This system contains the final of the mode, as well as the third and fifth above it. The goal-pitch, “L” is also found at the end of a considerable amount of musical material, none of which is similar enough to have been given ‘standard’ labels. The columns of the roadmap for mode 5 are made from the pentatonic system: F, G, H, K and L.

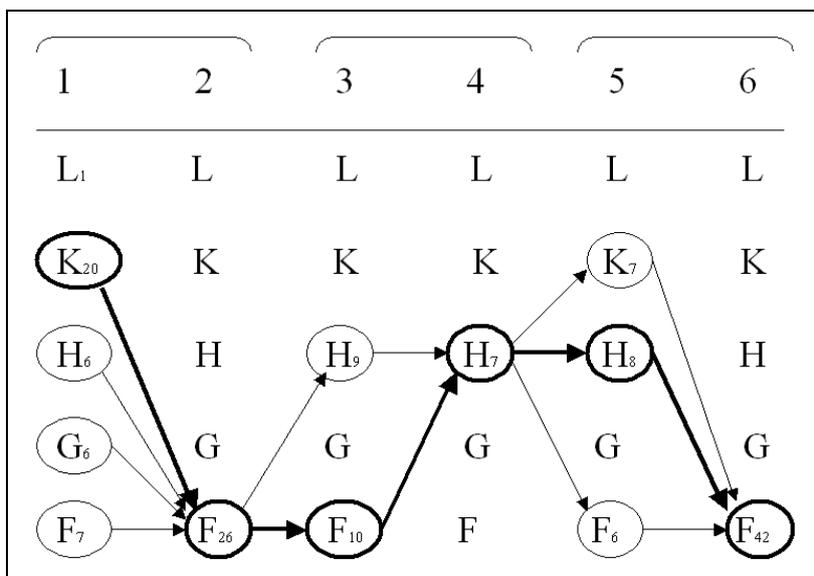
Observations about common orders of standard elements were made during the previous discussion about the two groups which have similar melodic material. These can now be used to create the melodic roadmap for mode 5 (shown in Example III.77). The mode 5 repertory is not comprised of many responds which use the same elements in recognizable orders. However, certain cadential tendencies may be observed and plotted onto the roadmap. Since there are so few chants in this mode, the roadmap follows the progression of groups of five responds or more.

The roadmap is constructed similarly to the roadmaps of all previously discussed modes. The numbers in parentheses indicate the number times the goal-pitch is used in the particular position. After the initial phrase, a minimum of five responsories must share a goal-pitch in the next major cadence. The thick line represents the most frequently chosen goal-

itches at each position and the thin lines denote other, less frequently use goal-pitches in any particular position.

As the roadmap displays, the most frequently used goal-pitch at the end of the first phrase is the c, a fifth above the final, F, (shown here as "K"). About half the responds in this mode open in this way, with most of these using K1i. The other half of the responds in mode 5 open with a cadence on F, G or a ("H"). Most responds which open in the ways indicated on the roadmap then proceed to a cadence on the final, F, to close the first period. (Those responds which have another goal-pitch at the end of phrase 2 are too few in number to be represented on the map.)

After the cadence at the end of the second phrase on F, ten responds go on to another f- element while almost the same number cadence on the third above the final, a ("H"). The goal-pitches are used at the end of the second period are varied so much that only those seven which cadence on a have enough to be plotted on the roadmap. These seven responds take one of three different 'routes' through the fifth phrase, joining other responds which have taken less popular paths on the goal-pitches c, a and F. Finally, all responds in the mode conclude with an F- element.<sup>464</sup>



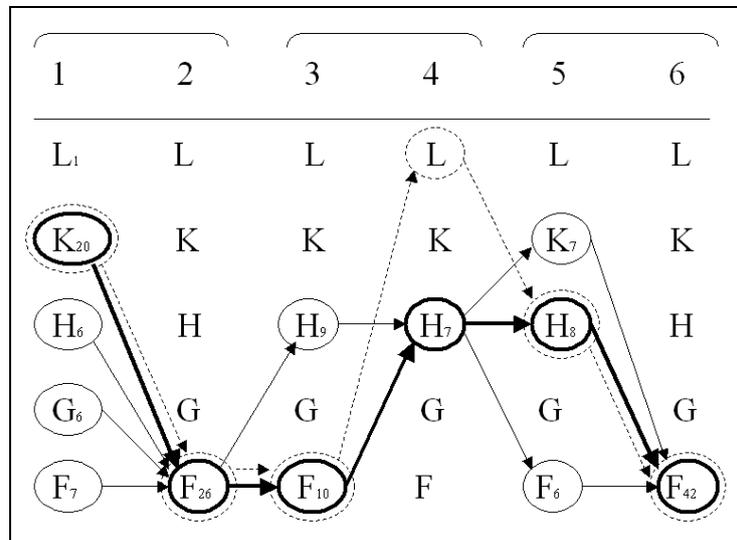
Example III.77: Mode 5 responsory roadmap

### Using the Roadmap

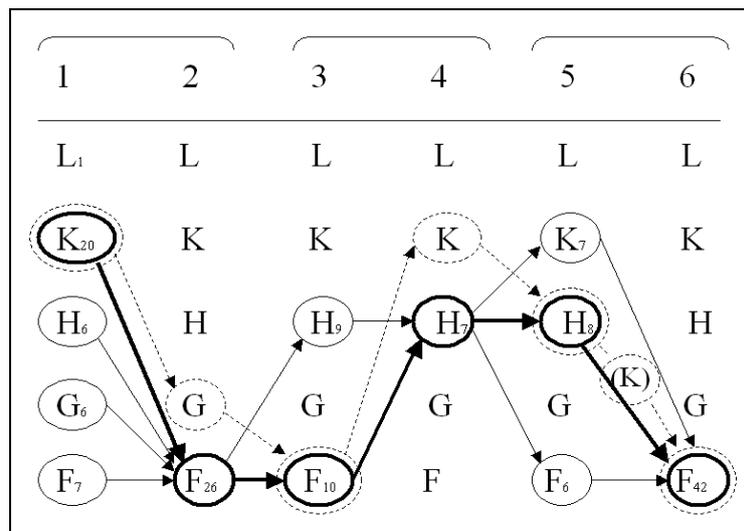
Responsories in mode 5 do not usually conform to any one melodic group. However, the roadmap model shows the 'most traveled' of the many different tonal routes responsories in this mode take. Plotting a responsory on the roadmap will show whether or not it corresponds to the most popular tonal 'route' for mode 5.

<sup>464</sup> Two responsories, *Corona aurea super caput ejus* (cao6341; Comm. unius Mart.) and *Regnum mundi et omnem ornatum* (cao7524; Comm. Virginum) have lacunae at their endings, so it is not possible to tell which goal-pitch their final phrase has. It is to be expected, however, that they also cadence on the final here.

*In jejunio et fletu orabant* (cao6910; Dom. 1 Quadragesimae) and *In circuitu tuo domine lumen* (cao6891; Comm. plur. Mart.), shown above in parallel in Transcription 19, may be plotted with relative success on the roadmap. Example III.78 and Example III.79 display these two chants individually.



Example III.78: *In jejunio et fletu orabant* (cao6910; Dom. 1 Quadragesimae)



Example III.79: *In circuitu tuo domine lumen* (cao6891; Comm. plur. Mart.)

Both chants begin with K1i but their goal-pitches at the end of their second phrases differ. *In jejunio et fletu orabant* (cao6910), Example III.78, cadences as expected on the final, but *In circuitu tuo domine lumen* (cao6891), Example III.79, cadences on G. However, their tonal 'routes' converge on the goal-pitch, F, at the end of the third phrase. Neither of the two responds follow cadence on a at the end of their second periods; both have non-standard elements ending on d or c. Both responds return to the frequently traveled 'route' in mode 5 at the end of the fifth phrase, however, with standard cadences on a. Before both responds cadence with F1x, the most frequently used closing elements, *In circuitu tuo domine* (cao6891), inserts k1, shown in parenthesis on the roadmap between the fifth and sixth phrase columns.

Unlike the more formulaic modes (such as modes 2 and 8), there are only a few responds which follow the main route outlined on the map with thick lines in every phrase position.<sup>465</sup> Many responsories in mode 5 do not adhere to the routes outlined by the roadmap at any specific position. However, it is important to have such an outline, to see how individual responds relate to it and where they might deviate from modal norms.

### **Responsories using non-standard phrases**

Responds which use mostly non-standard musical material are less likely to follow the main route or its alternatives. Table 38, below, lists the responds in mode 5 which use predominantly non-standard musical elements. Above the table, the phrase positions have been indicated. As this list shows, each respond is unique in the order of its non-standard elements. With the exception of phrase position 6, where the goal-pitch is always the final, F, the goal-pitches in each position do not correspond to the routes outlined on the roadmap. If these chants were to be plotted on the roadmap, almost every pentatonic pitch underlying mode 5 would be circled in every phrase position and no main tonal 'route' would be observable.

The responds in Table 38 do not come from any particular part of the church year, nor do they represent any particular chronological layer of the repertory.

	1		2		3		4		5		6			
6341		G	f			h2			h*					
6635		J	g			j*			f			F		
6762		F	h			l*			g			F		
6777		H	g			k			k	f2	h*	F		
7010	F	k	h			h			k	g*		F		
7387		H	g1			g			l	g*		F		
7474		K	f3			h			k	f*		F		
7524		K	?			h			h					
7670		K	f	h		f4			h		e*	h	h	F
7916		G	g1	g	e	d	c	e	g	g2	g2		F2*	
Cum civitas		F	k			f			k*		k		F	
Divinis insultans		K	f			h			f*		k		F	

**Table 38: Responds which use mostly non-standard elements<sup>466</sup>**

Since all the mode 5 responsories tend not to fall into groups of similarly ordered standard elements, it is sometimes difficult to distinguish between the tonal 'routes' of those responds using standard material and that of those which use unique elements.

<sup>465</sup> These chants are: *Caligaverunt oculi mei* (cao6261; Fer. 6 in Parasceve), *Hodie nobis caelorum rex* (cao6858; Nativitas Domini), *Indicabo tibi homo quid sit* (cao6954; De Prophetis), *Joseph dum intraret in terram* (cao7037; Dom. 3 Quadragesimae) *Vidisti domine et exspectasti* (cao7883; Agathae).

<sup>466</sup> *Corona aurea super caput ejus* (cao6341; Comm. unius Mart.), *Ego sum vitis vera et vos* (cao6635; Marci), *Gaudebunt labia mea dum* (cao6762; Feria 5 per annum), *Gloria patri genitaeque proli* (cao6777; De Trinitate), *Iste sanctus pro lege dei sui* (cao7010; Comm. unius Mart.), *Plange quasi virgo plebs mea* (cao7387; Sabbato Sancto), *Qui cum audissent sancti* (cao7474; Nicolai), *Regnum mundi et omnem ornatum* (cao7524; Comm. Virginum) LACUNA at the end, *Similitudo aspectus animalium* (cao7670; Matthaei), *Vos qui transituri estis* (cao7916; Dom. 4 Quadragesimae), *Cum civitas Turonica foret* (Arnulfi Metensis), *Divinis insultans operibus* (Baboleni).

### d) Summary

There are 44 Great Responsories in mode 5, which amounts to about 5 % of Paris 12044's responsory repertory. The goal-pitches of these standard phrases are: F, G, A ("H") and C ("K"). These pitches form the pentatonic system F, G, A, C, D. Several of these pitches also represent the most significant scale degrees in the mode: F is the final, C is the fifth above and the reciting tone, and A is a third above the final and often used as the goal-pitch in contrasting cadences.

The Great Responsories in mode 5 do not form the obvious melodic themes. However, the goal-pitches of the standard elements usually do follow the tonal order prescribed by the six-phrase respond structure. Observations about the order of goal-pitches forms the basis for the melodic road map. The map shows the progression of groups of five chants or more, from initial phrase to final cadence.

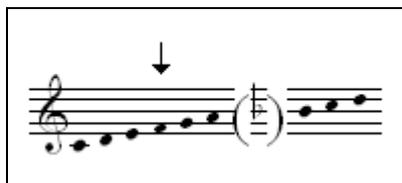
Responds comprised mostly of standard phrases are more likely to correspond to the road map. Responsories which use non-standard phrases do not conform to the normal structure. It is not possible to trace the origins of either type of respond composition, since both formulaic and uniquely composed responds are found in a variety of feasts throughout the church year.

### vi. Mode 6

Mode 6 contains the fewest number of responsories in Paris 12044. First, the standard verse tone and musical range of mode 6 are described. The most frequently occurring standard material is identified. Groups of responsories sharing standard material are then listed. Finally, the responsory roadmap for mode 6 is shown and discussed.

In Paris 12044 there are 41 Great Responsories in mode 6. Of these, 22 are found in the *Temporale*, seventeen in the *Sanctorale* and two in the *Commune*. All but three of mode 6 responsories have verses which are sung to the standard verse tone, shown in Transcription 20 below<sup>467</sup>.

The range of mode 6, or *tritus plagis*, is C to d, according to the *Dialogus de musica*. Its final is F and the reciting tone is a ("h" in the terminology of this study). In the figure below, the position of the final within the range of the mode is indicated with an arrow.



**Range and Final of Mode 6**

In comparison to responsories in other modes, mode 6 responsories are often transposed a fifth higher in Paris 12044. Over one-third of the mode 6 responds, fifteen, are written this way. Transposition is indicated with a "T" beside the mode number in the list of all responds in Paris 12044 in the appendix.<sup>468</sup> The transcriptions in the appendix<sup>469</sup> show them as they appear in the manuscript, but for ease of comparison, all the component elements have been entered *untransposed* into the database. By transposing responds in this mode up a fifth, it is possible to avoid what would be the b-natural in natural position by using f as the fourth above the final in transposed position, (corresponding with b-flat in natural position). In addition, by having c as the final, it is possible to create a whole tone below it by using b-flat (corresponding to E-flat in natural position).

Like mode 5, mode 6 contains very responds and so there are fewer standard elements to discuss. Below is an examination of the most frequently occurring component material; for a complete listing, please refer to the appendix.<sup>470</sup>

### a) *Standard Component Material*

In mode 6 there are twelve different standard elements. These are usually subdivided below into three kinds of component musical elements, (opening, intermediate and final) but in mode 6, no opening elements occur in five responds or more, so there are only two types of standard elements to examine here: intermediate and final.

<b>Elements</b>	<b>Frequency</b>
c01	6
d01	9
d02	5
f01	25

<sup>468</sup> Appendix: "01\_LIST\_Responsories\_Paris\_12044"

<sup>469</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_5" in "Transcription\_mode\_5\_Responds.doc" or

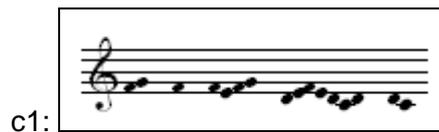
"01\_TRANSCRIPTIONS\_Paris\_12044"

<sup>470</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_5" in "Transcription\_mode\_5\_Standard\_Elements.doc"

F01x	11
f02	15
F02x	7
f03	7
F03x	7
f04	5
g01	7
h01	8

These are usually subdivided below into three kinds of component musical elements, (opening, intermediate and final) but in mode 6, no opening elements occur in five responds or more, so there are only two types of standard elements to examine here: intermediate and final. There are nine intermediate elements and three variations of the same final element. The standard elements found in mode 6 have the goal-pitches C, D, F, G and a ("h"). The total number of component elements used, 'standard' or otherwise, is 311. There are 110 instances of standard elements, which is 35 % of the total number of musical elements. This proportion of standard elements is the lowest of all the modes. Therefore, the composition of responsories in this mode rely the *least* on standard elements. This observation is confirmed by both Frere and Holman's studies of this mode in the repertory of Sarum antiphoner and Worcester F. 160 respectively.<sup>471</sup>

### ***Intermediate Standard Material***



The element c1 is found six times in the mode 6 repertory and is the only c- element to occur often enough to be considered by this study as standard. It adjusts to texts of between seven and eleven syllables by extending or limiting the opening recitational passage on F and G. Most of the texts set to c1 have paroxytone accentuation. No adjustments are made for the one proparoxytone accentuation which is simply placed on the antepenultimate melisma, F - E - F - G like all the other unstressed antepenultimate syllables in the other texts.<sup>472</sup>

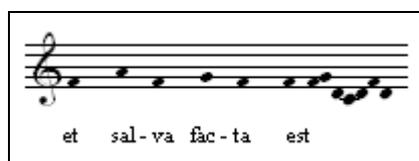
<sup>471</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 41-42 and Holman, *The Responsoria Prolixia of the Codex Worcester F 160* 1961, 229 - 257

<sup>472</sup> *Decantabat populus in Israel* (cao6400; Dom. 2 p. Pascha): Text set to c1 is: "*percutiebat in domo domini*".

Occurring mostly in fifth phrase position<sup>473</sup>, c1 begins by emphasizing the final, F, before descending to C. As the last significant cadence point before the closing phrase, c1 touches on many of the pentatonic structural pitches in the mode, (C, D, F and G) and cadences on a contrasting pitch, setting up the return to the final, F, at the end of the respond.



The element d1 appears nine times in mode 6 responds. It sets five- to eight-syllable, predominantly paroxytone texts. Example III.80 and Example III.81 show two different approaches to the final cadence, as well as how differently accented final syllables are accommodated.



**Example III.80: *Vidi dominum facie ad faciem* (cao7874; Dom. 2 Quadragesimae)**



**Example III.81: *Abscondi tamquam aurum* (cao6011; Dom. per annum)**

All but one of the occurrences of d1 take place in the fifth phrase position, meaning that it is mostly used as the last significant cadence before the closing return to the final, F. In its various approaches to the cadence at the end, this element brings out the pentatonic pitches of F, G, a ("h"), c ("k"), before its pentatonic descent to contrasting goal-pitch, D.

Another standard element which occurs only five times throughout the mode, d2, is shown in the appendix<sup>474</sup> but will not be discussed here.

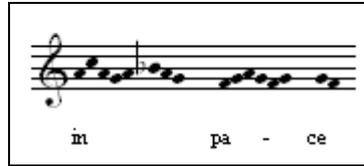


Occurring 24 times in the mode 6 repertory, f1 is the most frequently used standard element. f1 usually sets texts from between five to seven syllables; shorter texts are set to

<sup>473</sup> *Decantabat populus in Israel* (cao6400; Dom. 2 p. Pascha), *Induit me dominus vestimento* (cao6955; Agnetis), *Oremus omnes ad dominum Jesum* (cao7337; Clementis) and *Suscipiens Jesum in ulnas* (cao7745; Purificatio Mariae).

<sup>474</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_6" in "Transcription\_mode\_6\_Standard\_Elements.doc"

the portion of this element beginning with the antepenultimate melisma and longer texts are set by adding a recitation passage at the beginning of the element on either F, a or c. The following examples show this element in the same respond, *Responsum acceperat Simeon* (cao7537; Purificatio Mariae), at its most abbreviated (Example III.82) and most elongated (Example III.83).



**Example III.82: *Responsum acceperat Simeon* (cao7537; Purificatio Mariae)**

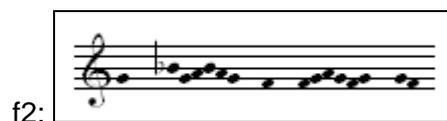


**Example III.83: *Responsum acceperat Simeon* (cao7537; Purificatio Mariae)**

The element f1 sets proparoxytone texts by placing the accented syllable on the single F before the penultimate melisma, as shown in the model of f1 above, as well as in Example III.83, which paroxytone texts simply omit this F and place the accented penultimate syllable on the penultimate melisma, as shown in Example III.82.

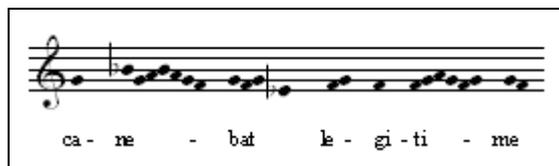
All 23 instances of f1 occur in important structural positions. The position with the most numerous appearances of f1 is phrase position 2, or at the end of the first period. Eleven responds use f1 to close their first periods. Since this element has the final, F, as goal-pitch, this positioning is predicted by the six-phrase structural model. Four more responds employ f1 in third phrase position, which is also identified by the six-phrase structure as an appropriate place for a cadence on the final. The rest of f1's occurrences are in phrase position 4. It is unusual to find a cadence on the final in this position. The eight responds which use f1 here follow it with a contrasting phrase in fifth phrase position, so the relationship between contrasting tonality and final tonality is not wholly lost. Most of the responds using f1 in fourth phrase position also precede it with a contrasting phrase which ends on either C, G, a or c in third phrase position, which also does not correspond to the tonal relationships set out by the six-phrase structure. In general, responds in mode 6 cadence frequently on the final in all positions except for phrase positions 1 and 5, where it seems necessary to preserve the contrast-final tonal relationship. This will be shown later on the mode 6 roadmap.

The element f1 is identical to the final element F1x, as shown in the discussion below. Most of the responds which use F1x to close have f1 at least once in the body of the chant.



The element f2 occurs fifteen times in the mode 6 repertory. It sets between five- and eight-syllable texts with paroxytone or proparoxytone accentuation. Like f1, the single F

directly before the penultimate melisma in f2 is omitted if it sets a paroxytone accent. The element f2 can be adjusted to set longer texts by the addition of an initial recitational passage on G or a. Several variations of this element do not include a b-flat in the antepenultimate melismatic passage, remaining instead between F and a. Some variations of this element even add extra pitches between the characteristic antepenultimate and penultimate melismas. One instance of this is in *Decantabat populus in Israel* (cao6400; Dom. 2 p. Pascha) as shown in Example III.84, below.



**Example III.84: *Decantabat populus in Israel* (cao6400; Dom. 2 p. Pascha)**

Here f2 begins with the melisma including the B-flat on "-ne" of "canebat". However, to elongate this element, the last syllable of that word is set to a small figure which is not found in other versions of this element. The last word, "legitime", again corresponds with f2's concluding cadence.

The element f2 is found at the end of the first period in seven responds and in third phrase position in six more. Since this phrase concludes with the final, finding f2 in these positions is not surprising. In three responds, it is found at the end of the second period.

The element f2 is very similar to the end of the mode 6 standard verse tone in melodic contour and pitch emphasis. With the appropriate use of this element, responds in mode 6 joins those in modes 2, 3 and 4 which also have a compositional connection between the respond and the standard verse tone. (See discussions in Chapter III Mode 2, Mode 3 and Mode 4.) Although there are a few consistent differences between f2 and the conclusion of the verse tone, it is similar enough to give the impression of the musical coupling between verse and repetenda seen in other responsories in other modes. Six responds place f2 directly before the repetenda in order to copy the effect of the end of the verse returning to the middle of the respond. The order of their component elements are shown in Table 39, below, aligned according to their common usage of f2 just before the repetenda, indicated here with an asterisk.

6400	G	f	g			f2	g*	c1	g	F
6789	H	f1	h	h	f	f2	g1*			F1
6793	F	f3	f	f1	k	f2	f*	c		F3
7375	H	f2	g	f2		f2	h1*	g1	d	F2
7433	F	f2				f2	d1*			F1
7773	D	c	f	f2	f	f2	c*	d2		F3

**Table 39: Mode 6 responds which use f2 directly before the repetenda, indicated here with \***

Transcription 21, below, shows how f2 is used in this way in *Grata facta est a domino* (cao6789; Luciae), one of the six responds listed above in Table 39. The element f2 and the end of the standard verse tone are circled.

f f2

....in cons-pec-tu prin-ci-pum b-que-ba - tur sa- pi - ent-ti - am

gl Fl

\*et do - mi - nus om-ni - um di - le - xit e - am

Verse: E - nec - ta nan-que in vir - tu - tis cul-mi - ne

tor-men-ta de - ri - sit pre-mi - a cal - ca - vit Rep: Et do - mi - nus...

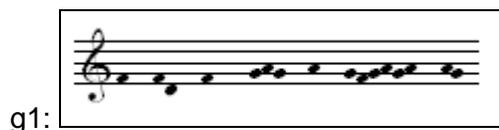
**Transcription 21: f2 (circled) connects standard verse tone to repetenda in *Grata facta est a domino* (cao6789; Luciae)**

The element f2 and the end of the standard verse tone share a similar melodic contour, range and pitch emphasis. However, differences may also be observed. First, f2 always begins the melisma on the penultimate syllable with an F, while the end of the verse tone delays the F until the very end. Secondly, the verse tone does not divide the final melisma the way it is found in f2, so that the concluding clivis is only found in f2 and not at the end of the verse.

Usually, a verse tone concludes on a pitch which contrasts with the final of the mode, since its tonal role is to set up a return into the respond at the repetenda. Ending with a contrasting pitch, the conclusion of the verse and the beginning of the repetenda serve as a reiteration of the contrast-final tonal relationships between phrases within a respond. However, in mode 6, the verse tone ends on F, the final. To create a respond with the musical connection between the end of the verse tone and the repetenda, the material preceding the repetenda (placed ideally in the fourth phrase position, must be similar to the end of the verse. In the case of mode 6, this material should end on the final, F. This contradicts the six-phrase respond structure outlined by Wagner and Pfisterer, which maintains that a contrasting goal-pitch should be used at the end of the fourth phrase.

If more responsories in the mode demonstrated this connection between the standard verse tone cadence and the use of f2 before the repetenda, it might go some way towards explaining why many responds in mode 6 do *not* have a contrasting element at the end of their second periods. However, since only six responds use f2 before the repetenda (and only two of them which do so in phrase position 4), this is not a sufficient explanation. Further work is required to discover why a significant number of responds cadence on the final at the end of their second periods.

Two further f- elements, f3 and f4, are not discussed here. They occur seven and six times respectively and are found in the appendix.<sup>475</sup>



The element g1 is found seven times in the mode 6 repertory. Texts of between five and eight syllables may be set to this element. At its opening, g1 can be extended with a longer recitational passage on either F or a to accommodate longer texts. The element g1 can set both paroxytone and proparoxytone accents. The model of g1, above, shows the proparoxytonal version where the accented antepenultimate syllable falls on the single a before the penultimate melisma. When the text being set is paroxytone, this pitch is eliminated.

The element g1 is not found consistently in any particular position in the chant. It appears in the fifth position twice, and in the third and fourth phrase position once. Other instances of g1 occur between significant cadential points.



The element h1 occurs eight times in mode 6. The shortest texts set by h1 are three syllables in length and begin just before the closing melisma. The longest text set by this element, seven syllables, is set by extending the opening passage on repeated c's. Example III.85 and Example III.86 show h1 setting both paroxytonal and oxytonal accents with texts of contrasting length.



**Example III.85:** h1 sets a 3-syllable, oxytone text in *Conclusit vias meas inimicus* (cao6306; Dom. in Palmis)



**Example III.86:** h1 sets a 7-syllable, paroxytone text in *Responsum acceperat Simeon* (cao7537; Purificatio Mariae)

The element h1 appears three times in third phrase position and once in phrase positions 4 and 5. Other appearances of h1 occur between significant cadence points.

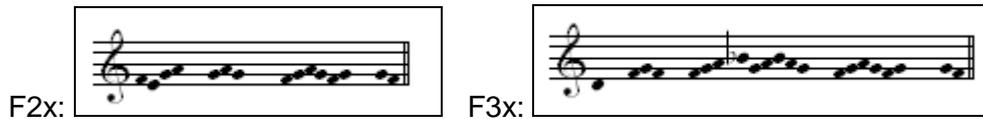
<sup>475</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_6" in "Transcription\_mode\_6\_Standard\_Elements.doc"

### Final Standard Elements



F1x is found at the end of eleven responds, setting texts of between five and nine syllables with either paroxytone or proparoxytone accents. To accommodate the accented antepenultimate syllable, a single F is inserted before the melisma beginning on F and the G-F *clivis*. In six out of the eleven responds, F1x is preceded by d1 (with the repetenda usually beginning found at the opening of d1). The element c1 precedes F1x in two more responds. Most of the responds using F1x at the end use f1 in phrase positions 2, 3 or 4. The final element F1x and the intermediate element f1 are identical in pitch emphasis, melodic contour and adjustments according to syllable stress. The responds which use f1 several times in the interior phrases *and* F1x at the end use this recurring element almost like a 'refrain' of sorts. Transcription 22, *Beata es virgo Maria dei* (cao6165; Assumptio Mariae), shows the similarity between f1 and F1x in its several appearances throughout the respond.

The other two standard final elements, F2x and F3x, are found at the end of seven responds each. These might be seen as consistently occurring variations of F1x, but since they both occur in seven responds, they have been given individual labels.



F2x sets 3- to 7- syllable paroxytone texts. The opening figure F - E - G - a is expanded if necessary to set more text on recitatory pitches like G or a. Four of the responds ending with F2x contain f2 at least once, (although only *Per memetipsum juravi dicit* (cao7375; Dom. Quinquagesimae) uses f2 directly before the repetenda to create the melodic connection between the end of the verse and the beginning of the respond).

F3x also sets texts of between three and seven syllables. Proparoxytone texts account for three of the seven instances of this element and necessitate the addition of a single F before the penultimate melisma. The one respond which sets an oxytone accent to this element does so by retaining the single F for the paroxytone accent in the penultimate word and then sets the final syllable to the *clivis*, as shown in Example III.87.



Example III.87: *Tradiderunt me in manus* (cao 7773; Fer. 6 in Parasceve)

**Transcription 22: F1x completes a chant with several instances of f1 throughout, all circled, in *Beata es virgo Maria dei* (cao6165; Assumptio Mariae)**

F3x resembles both f2 and the end of mode 6's standard verse tone. Three of the seven responsories which use F3x to conclude place the repetenda at the beginning of F3x, so that the return to the respond after the verse is simply a repetition of the verse tone's final element. Transcription 23 demonstrates this use of F3x in *Beatus es Simon Bar Jona quia* (cao6206; Petri, Pauli).

Even though F3x, like f2, reaches F at the beginning of the last melisma, which the standard verse tone does not, the melodic shape and significant pitches of this element certainly recalls the verse tone. F3x creates a musical symmetry between verse and respond in all the responsories which use it.

fl

Respond: ... sed pa - ter me - us qui est in ce - lis

F3

\*di - cit do - mi - nus

Verse: Et e - go di - co ti - bi qui - a tu es Pet - rus

et su - per hanc pet - rum e - di - fi - ca - bo ec - cle - si - am me - am Rep: Di - cit

Transcription 23: repetenda at F3x as repeated verse tone material in *Beatus es Simon Bar Jona quia* (cao6206; Petri, Pauli)

### b) Responsories Grouped According to Common Standard Material

Grouping responds according to common standard material at important positions in the chant is not as easily done in mode 6 as these responds are the *least* formulaic of all. However, groups of chants which share a common ending, or standard intermediate phrases are shown below and discussed.

Since there is no standard opening material in mode 6, grouping responds according to initial phrases is not useful. However, grouping responds according to their final phrases is still possible. Table 40 shows those eleven responds closing with F1x.

6011				G	f1		f4	f1		d1*							F1			
6165		F				g1	f1			h1	f1	d1		f1			d1*	F1		
6292			J			f3		f	f*			f2	d1					F1		
6473		F								k		h1	f4*					F1		
6789	H					f1					h			h	f	f2		g1*	F1	
7172				K		g2				d1*									F1	
7337		F				f		f	f1	k		f1		c1*					F1	
7433		F				f2				d1*									F1	
7537		F				f		f	f		h1	f1		c1	f1	h	f1		d*	F1
7745		F					g1	f	f1		h1*	f1		c1						F1
7874	H					f1				d1*										F1

Table 40: Mode 6 responds ending with F1x<sup>476</sup>

<sup>476</sup> *Abscondi tamquam aurum* (cao6011; Dom. per annum), *Beata es virgo Maria dei* (cao6165; Assumptio Mariae), *Clama in fortitudine qui* (cao6292; Fer. 4 Q.T. Adventus), *Dixit dominus deus non est* (cao6473; Dom. Septuagesimae), *Gratia facta est a domino* (cao6789; Luciae), *Modo veniet dominator dominus* (cao7172; dom. 4 Adventus), *Oremus omnes ad dominum Jesum* (cao7337; Clementis), *Principes persecuti sunt me* (cao7433; Dom. in Palmis), *Responsum acceperat Simeon*

Many of the responds in Table 40 open with a phrase which has the final, F, as the goal-pitch. Most go on to a series of standard f-elements with g- or k- elements intermixed. In the second half of the respond, d-, h- and c- elements are more frequent, although the presence of the f- element still persists. It is interesting to note, however, that all responds precede F1x with a standard, contrasting element.<sup>477</sup> Even though the six-phrase structure may be somewhat obscured by mode 6's consistent use of f- elements in all phrase positions, the importance of setting up the conclusion on the final with a preceding contrasting element has not been lost. Although the melodic structure of this group is not readily apparent, it is clear that responds using F1x to close have predominantly standard material in the rest of the chant, with the exception of their non-standard opening elements.

The next group of chants which can be identified by a shared standard element in an important position is the group which ends with F2x, shown in Table 41.

6759		F		f						c	f	h		g*	c	e				F2
6791			D	f2				k	h1		g		d				h	h1*	d2	F2
6955			D	f1		f4					g					c1*				F2
7028			K					k			g*	f1	h							F2
7300			D	f2	g1			k	h		g*		d2	g1	c					F2
7375	H			f2	g	f2	f2		h1*		g1		d							F2
7555		F		f		f2	f2		f		f		d*							F2

Table 41: Mode 6 responsories ending with F2x<sup>478</sup>

The seven chants represented here mostly begin with a contrasting opening element before closing their first period with a cadence on F. After this, some responds go on to k- and h- elements while others have repeated standard f- elements. In the second half of the chants, g-, d- and c- elements, standard or otherwise, are used before the concluding F2x element which unites this group.

The third group which shares a common closing element is comprised of the seven responds which have F3x, as shown in Table 42.

6206				D			f1			k		f1								F3*
6472	H						f	f	f		h						e*			F3
6793		F				f3		f	f1	k		f2			f*	c				F3
6906		F		e			g			k		f			f				d1	F3*
7035			K			f1	g	f	f1					g	f					F3*
7723	H					f4				d		d								F3
7773			D		c	f		f2	f			f2		c*					d2	F3

Table 42: Mode 6 responds ending with F3x<sup>479</sup>

(cao7537; Purificatio Mariae), *Suscipiens Jesum in ulnas* (cao7745; Purificatio Mariae), *Vidi dominum facie ad faciem* (cao7874; Dom. 2 Quadragesimae).

<sup>477</sup> One exception to this is *Per memetipsum juravi dicit* (cao7375; Dom. Quinquagesimae) which approaches F1 with a non-standard d- element.

<sup>478</sup> *Gaude Maria virgo cunctas* (cao6759; Purificatio Mariae), *Gratias tibi domine qui* (cao6791; Dionysii), *Induit me domino vestimento* (cao6955; Angetis), *Ite in orbem universum* (cao7028; Fer. 3 Pent.), *O veneranda martyrum gloriosa* (cao7300; Comm. plur. Mart.), *Per memetipsum juravi dicit* (cao7723; Dom. Quinquagesimae), *Tradiderunt me in manus* (cao7773; Fer. 6 in Parasceve).

<sup>479</sup> *Beatus es Simon Bar Jona quia* (cao6206; Petri, Pauli), *Dixit dominus ad Noe finis* (cao6472; Dom. Quinquagesimae), *Gyrum caeli circuivi sola* (cao6793; De Sapientia), *In illo die suscipiam te* (cao6906; Joannis Evang.), *Jesum tradidit impius summis* (cao7035; Fer. 6 in Parasceve), *Super muros tuos Jerusalem* (cao7723; De Prophetis), *Tradiderunt me in manus* (cao7773; Fer. 6 in Parasceve)

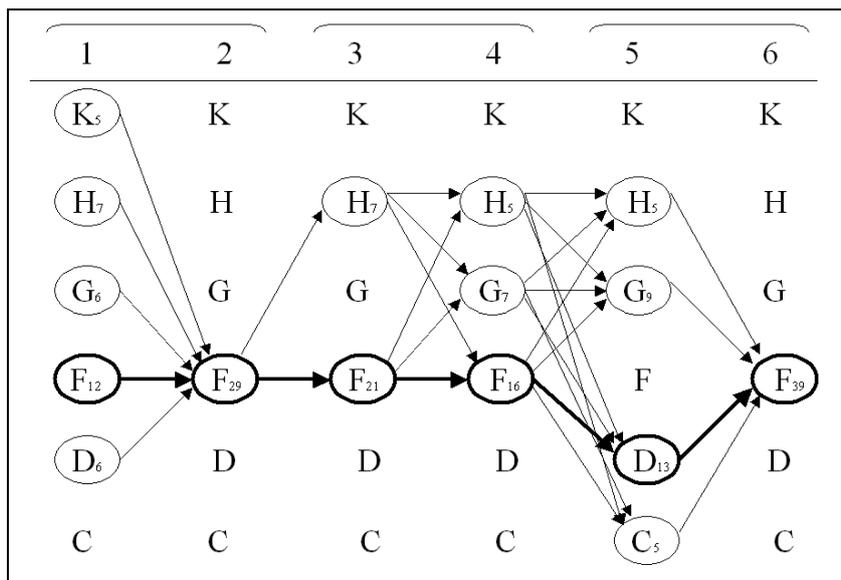
These responds show the same tendencies as those described above. After opening with either a contrasting or F- element, most responds come to a cadence on F near the beginning of their melodies. G, c and D are the more popular goal-pitches for elements in the second half of the chants. In this group, two chants, cao6206 and cao7035, do *not* precede F3x with a contrasting element. This usual feature is coupled with the fact that, in both responds, the repetenda falls on F3x itself. This indicates that F3x and the preceding element are separable in the mind of the singer, perhaps because of this early arrival at the final before F3x.

The responds in these three groups come from both *Temporale* and *Sanctorale*, in both older and newer layers of the repertory. No matter where they are found, these responds do *not* display any formulaic tendencies and do not show a consistent order of standard phrase usage. Therefore it is not possible to identify any melodic theme in mode 6. However, general tendencies towards f- elements near the beginnings of chants and a broader spectrum of goal-pitches nearing the end have been identified. The roadmap for mode 6, (Example III.88) interprets these observations in terms of the six-phrase system. The applicability of the roadmap in this mode will be discussed as the roadmap is presented.

### c) *Melodic Roadmap for Mode 6 Responsories*

Observations about the use of standard elements in the responds of mode 6 are now used to create the road map. The responds in mode 6 are the least formulaic responds in the entire repertory. However, certain tendencies may be observed and plotted onto the road map. The goal-pitches of C, D, F, G and A ('H') are found to be the most frequent in mode 6, forming yet again a pentatonic system. The road map (Example III.88) follows the progression of groups of five responds or more.

The road map is constructed similarly to the road maps of all previously discussed modes. After the initial phrase, a minimum of five responsories must share a goal-pitch in the next major cadence. The numbers in parentheses beside the pitch letter indicate the total number of elements in that position cadencing on that pitch. The thick line represents the most frequently chosen goal-pitches at each position and the thin lines denote other, less frequently use goal-pitches in any particular position.



**Example III.88: Mode 6 respond roadmap**

This roadmap presents a clearer picture of the kinds of melodic tendencies which were visible in the three groups of responds sharing a final, standard element. The entire pentatonic system may serve as goal-pitch for the first phrase, but the majority of responds in this mode cadence on the final, F, at the end of the second phrase. Other goal-pitches at this position are not chosen frequently enough (i.e.: less than five times) to be indicated with a circle on the map. While the majority of those responds which cadenced on F at the end of the first period cadence similarly again in the third phrase, a number of responds have h-elements here as well, indicated by the thin line around a. The cadence at the end of the fourth phrase is usually one which contrasts the final, F. In this mode, however, the material used in the largest number of responds cadences on F at the end of the second period. G and a are also found frequently, as indicated. In phrase position 5, every pentatonic goal-pitch in mode 6 (other than F, the final) is used in five responds or more. Even though the six-phrase structure outlined by Wagner and Pfisterer indicates that the fourth phrase should cadence on a contrasting pitch, mode 6 responds delay this contrasting tonality until the fifth phrase. Finally, all but two responds in the mode cadence on F, the final, at the end of the sixth phrase.

**Using the Roadmap**

Responsories in mode 6 do not conform to any one melodic group. The roadmap model shows several different tonal routes responsories in this mode might take. Plotting a responsory on the roadmap will show whether or not it corresponds to the most frequently found tonal 'route' for mode 6.

Transcription 24 below, shows *Induit me dominus vestimento* (cao6955; Agnetis) and *Abscondi tamquam aurum* (cao6011; Dom. per annum) and in parallel.

cao6955:  $D$   $f1$   
 In - du - i me do - mi - rus ves - ti - men - to sa - lu - tis

cao6011:  $D$   $f1$   
 Ab - scon - di tam - quam au - rum pec - ca - ta me - a

$f4$   $g$   
 et in - du - men - to le - ti - ti - e cir - cum - de - dit me

$f4$   $f1$   
 et ce - la - vi in si - rei me - o i - ni - qui - ta - tem me - am

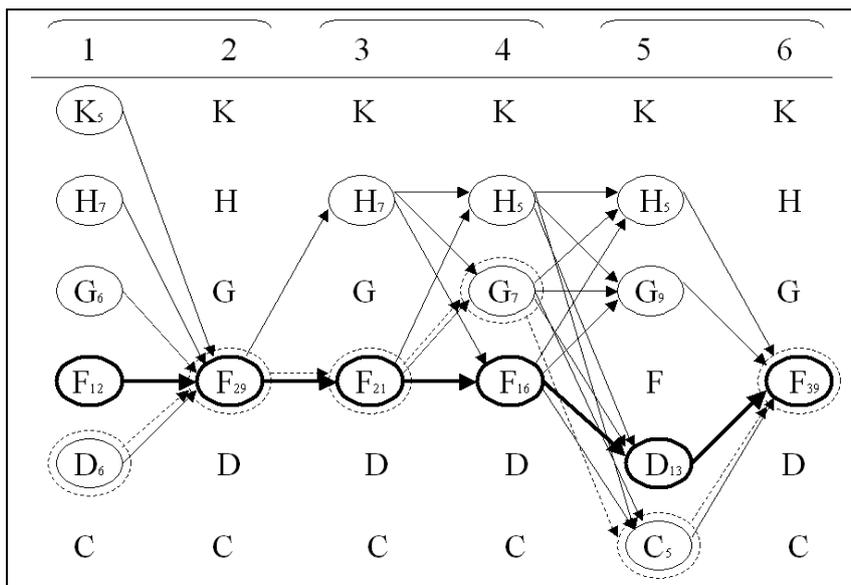
$c1$   $F2$   
 \*et tam - quam spon - sam de - co - ra - vit me co - ro - na

$dl$   $F1$   
 \*mi - se - re - re me - i de - us se - cum - dum mag - nam mi - se - ri - cor - di - am tu - am

**Transcription 24: *Induit me dominus vestimento* (cao6955; Agnetis) and *Abscondi tamquam aurum* (cao6011; Dom. per annum) in parallel transcription**

In these two chants, the first phrases are different from each other, but both have a pitch goal of D. The first period is concluded with f1 in both responds. These two continue in the same way with f4 in the third phrase position. At the fourth phrase, however, *Induit me dominus vestimento* (cao6955; Agnetis) cadences on G, a contrasting pitch, while *Abscondi tamquam aurum* (cao6011; Dom. per annum) has f1 in this position. *Induit me dominus*' order of contrasting and final cadences correspond to the six-phrase system put forward by Wagner and Pfisterer, whereas *Abscondi tamquam*'s placement of an f- element in fourth phrase position follows the most frequently chosen 'route' in this position, as shown on the roadmap. These two chants then chose different standard elements for their fifth phrase and bring their texts to a close with F2x and F1x respectively.

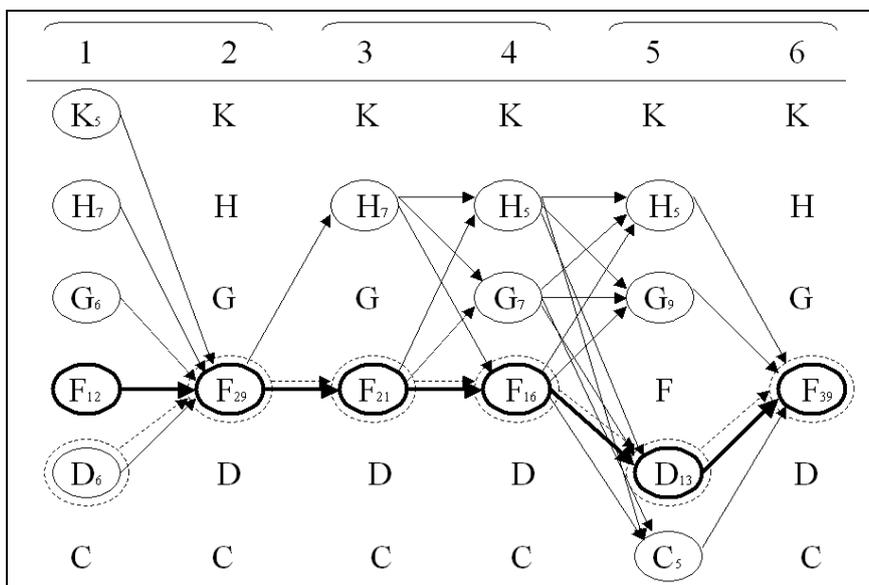
On the roadmap below, (Example III.89), *Induit me dominus vestimento* (cao6955; Agnetis) is shown plotted on the roadmap with a dotted line.



**Example III.89: *Induit me dominus vestimento* (cao6955; Agnetis)**

Even though *Induit me dominus* employs the most popular element in three positions (second, third and sixth), the goal-pitches in other positions do correspond to some of the less frequently chosen 'routes'. Therefore, *Induit me dominus*' melody may be described as one typical for the mode, if not representative of any modal theme.

*Abscondi tamquam aurum* (cao6011; Dom. per annum), shown in Example III.90 as a dotted line on the roadmap, corresponds to the most frequently used elements at each position, with the exception of the first phrase, where it begins with a D- element instead of the most frequently used F.



**Example III.90: *Abscondi tamquam aurum* (cao6011; Dom. per annum)**

*Abscondi tamquam aurum* can be considered one of the most representative mode 6 responds, because of the close correspondence between its component phrases and the most frequently chosen goal-pitches at each position.

Like the less formulaic modes (such as modes 3 or 5), only a few responds follow the main route outlined on the roadmap. Many responsories in mode 6 do not adhere to these routes. However, roadmap provides a summary of all the responds in the mode so that it is possible to see how an individual respond relates to the whole modal repertory.

### **Responsories using non-standard phrases**

While it is still possible for an individual respond using mostly non-standard musical material to deviate from the main route or its alternatives, it is interesting to note that most responds with non-standard material do not vary greatly from the melodic structure indicated on the roadmap. Table 43 shows the responds which use the least standard elements.

	1			2			3			4			5			6		
6158			J			g2			k			g			g*		G	
6306	G	f	g	j	k	g	g	g	h	g	k	l	h1	k*	g2	j	f	F
6400			G			f	g		f2			g*			c1	g		F
7205	K	k	k			h	h		fl			j			h	k*	h	F
7208			F									g*			g			F
7465			H			h	h		h			h	k*		h	k		F
7496			D			h			f			h*			f			F
7629	F		g	g		j			h			g1			g	h*	g	F
7858			D			f			f			fl			g*			E
Decem et septem			F			f			f*			f						F
Pro salute gregis			K			f			f			c			f*			F

**Table 43: Mode 6 Responds which use mostly non-standard elements<sup>480</sup>**

At the end of the first phrase, the responds in Table 43 show the numerous goal-pitches indicated on the roadmap. At the end of the first period, or second phrase, the most significant shift away from the roadmap is found in the majority of responds which do *not* have F as the tonal goal. The third phrase in these chants corresponds to the roadmap again by choosing mostly f- or h- elements. In fourth phrase position, f-, g- and h- elements are employed, following the roadmap's indications, although these responds favour g- and h- elements over the most frequently used f- phrase in this position. At this position, the responds found in Table 43 seem to follow the general tonal structure as outlined by Wagner and Pfisterer more closely than what is reflected in the roadmap since they use contrasting cadences here and not those with a pitch-goal of F as seen on the roadmap. Elements ending with G, a and c are found in fifth phrase position, choices which are also reflected in the roadmap. Two responds, however, employ a non-standard f- element here, a deviation from the map.<sup>481</sup> Finally, all but two of these responds ends with a non-standard element on the final, F.

<sup>480</sup> *Aversio parvulorum* (cao6158; De Sapientia), *Conclisit vias meas inimicus* (cao6306; Dom. in Palmis), *Decantabat populus in Israel* (cao6400; Dom. 2 p. Pascha), *Ne magnitudo revelationum* (cao7205; Pauli), *Ne perdidit me domine cum* (cao7208; Feria 4 per annum), *Quattuor animalia ibant* (cao7465; Matthaei), *Quinque prudentes virgines* (cao7496; Comm. Virginum), *Scio domine quia morti me* (cao7629; De Job), *Videns Jacob vestimenta* (cao7858; Dom. 3 Quadragesimae), *Decem et septem per dies* (Arnulfi Metensis), *Pro salute gregis hujus* (Baboleni).

<sup>481</sup> *Quinque prudentes virgines* (cao7496; Comm. Virginum) and *Pro salute gregis hujus* (Baboleni)

The folio on which *Videns Jacob vestimenta* (cao7858; Dom. 3 Quadragesimae), appears, 079r, is in bad condition. While it is possible to confidently transcribe most of this chant, an additional closing neume group ending on F, may be too faded to be seen in the source. It is interesting to note that Holman lists this chant as beginning with an E- element (his "E38") and ending on an F ("F34")<sup>482</sup> whereas the Paris 12044 version begins with a D- element and ends on E. Since Holman lists two f- elements between opening and closing phrases, which are also found in Paris 12044, however, the difference in opening and closing goal-pitches cannot be explained by transposition of a tone. This and other variations in goal-pitch and melodic element are examined in Chapter IV .

The other respond in Table 43 which does not end on F is *Aversio parvulorum* (cao6158; De Sapientia). In Paris 12044, it appears as shown in Example III.91.

Example III.91: *Aversio parvulorum* (cao6158; De Sapientia)

In Worcester F160, this chant is transposed into a high register so that the opening phrase cadences on e. Re-writing the responsory a fifth lower brings the verse tone back to its usual location and it also allows the respond to end with mode 6's final, F. However, Holman notices that this level of transcription shows that many of the phrases in the respond section are "not very firmly established in the sixth mode"<sup>483</sup> but if transcribed one pitch higher, correspond to standard melodic elements in mode 7 and 8. Therefore, in Holman's opinion, the respond section of *Aversio parvulorum* seems to belong to mode 8, but its verse is the standard tone for mode 6. In Paris 12044, neither the respond nor the standard verse tone for mode 6 which accompanies it are transposed into a higher range. This confirms Holman's opinion that this chant "looks far more 'regular'" when transposed into mode 8 with G- endings rather than mode 6<sup>484</sup> although questions remain about which mode this respond truly belongs to. Since it employs the standard verse tone for mode 6, the present analysis has retained its usual mode 6 categorization. Tonal similarities between mode 6 and mode 8 should also be noted in this discussion; all scale degrees in modes 6 and 8 have identical relationships to the final except for the degree below where mode 6 has a semitone and

<sup>482</sup> Holman, *The Responsoria Prolixa of the Codex Worcester F 160* 1961, 243

<sup>483</sup> Holman, *The Responsoria Prolixa of the Codex Worcester F 160* 1961, 237

<sup>484</sup> Holman, *The Responsoria Prolixa of the Codex Worcester F 160* 1961, 238

mode 8, a whole tone. Considering this similarity, it is easier to understand how a mix of modes 6 and 8 could take place in the singer's mind.

#### d) Summary

There are 41 Great Responsories in mode 6, which is the smallest number of responds in any mode in the Paris 12044's responsory repertory. The goal-pitches of these standard phrases are: F, G, a ("H") and c ("K"). These pitches form the pentatonic system F, G, A, C, D. The most significant scale degrees in the mode are represented in this system: F is the final, C is the fifth above and the reciting tone, and A is a third above the final. Not surprisingly, this pentatonic system is also found in mode 5.

Like the authentic version of the *tritus* mode, the Great Responsories in mode 6 do not form the obvious melodic themes. Observing the most frequently used goal-pitches in particular positions, it can be seen that the responds in mode 6 do not always follow the order of contrasting and final pitches prescribed by the six-phrase respond structure. The most frequently found order of goal-pitches forms the routes on the mode 6 road map. The map shows the progression of groups of five chants or more, from initial phrase to final cadence.

Responds comprised mostly of standard phrases are most likely to correspond to the road map. However, contrary to findings in other mode, the responsories which use non-standard phrases often also conform to the road map. The mode 6 assignment of two responds which do not end on F is discussed.

### vii. Mode 7

Mode 7 contains 160 responsories in Paris 12044. The present analysis consists of an initial discussion of the standard verse tone and musical range of the mode, the most frequently occurring standard material and groups of responds which employ it. One interesting feature of the tonal structure of mode 7 is that it is not built on a pentatonic system, as are most responsories in all other modes. Rather, the hierarchy of scale degree in the mode (i.e.: fifth, third, lower second, etc.) influences the choice of the most frequently used goal-pitches. To conclude, the responsory roadmap for mode 7 is shown and discussed.

There are 160 Great Responsories in mode 7, or *tetrardus authenticus*, in Paris 12044. Of these, 86 are found in the *Temporale*, 62 in the *Sanctorale* and twelve in the *Commune*. The feast containing the most mode 7 responsories is that of John the Baptist with seven chants.<sup>485</sup> The second<sup>486</sup> and third<sup>487</sup> Sundays in Lent as well as the feast for Fabian and

<sup>485</sup> *Ingresso Zacharia templum* (non-cao), *Fuit homo missus a deo cui* (cao6750), *Elisabeth Zachariae magnum* (cao6652), *Priusquam te formarem in* (cao7435), *Descendit angelus domini* (cao6409), *Hic praecursor directus* (cao6837), *Ecce constitui te hodie super* (cao6580).

<sup>486</sup> *Ecce odor filii mei sicut* (cao6601), *Det tibi deus de rore caeli* (cao6415), *Dixit angelus ad Jacob* (cao6465), *Dum iret Jacob de Bersabee* (cao6547).

<sup>487</sup> *Dixit Judas fratribus suis* (cao6477), *Memento mei dum bene tibi* (cao7144), *Tollite hinc vobiscum munera* (cao7769), *Iste est frater vester* (cao6999), *Dixit Joseph undecim* (cao6476), *Nuntiaverunt Jacob dicentes* (cao7251).

Sebastian<sup>488</sup> each contain six mode 7 responsories. Peter and Paul's feast include five responsories.<sup>489</sup> All but eight responsories have verses which are sung to the standard mode 7 verse tone, shown in Transcription 25 below.

a) *Standard Component Material*

49 different elements recur in the mode 7 repertory five times or more and are therefore considered 'standard' in this study. These are listed in the table below. There are five opening elements, 41 intermediate elements and three closing elements (two of which may be seen as variations of each other). There are 1,254 component elements in all responds in this mode, 844 (67 %) are classified as 'standard'. This statistic indicates that of all the modes, the responsories in mode 7 use, proportionally, the most standard material. The following discussion includes only the most frequently used of all the standard elements. For a full alphabetic list of standard melodic elements in this mode, please refer to the appendix.<sup>494</sup>

---

<sup>494</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_7" in "Transcription\_mode\_7\_Standard\_Elements.doc"

<u>Element</u>	<u>Frequency</u>
f01	35
f02	32
f03	9
g01	87
G01x	86
G01i	7
g02	53
G02x	13
g03	23
G03x	13
g04	19
g05	17
g06	17
g07	12
g08	9
g09	8
g10	8
g11	7
g12	5
g13	5
h01	11
h02	7
h03	7
h04	6

h05	5
j01	31
j02	22
j03	13
j04	9
j05	7
k01	19
K01i	30
k02	9
k03	9
k04	7
k05	5
l01	41
L01i	44
l02	19
L02i	33
l03	17
L03i	6
l04	9
l05	6
l06	5
l07	5
l08	5
l09	5
l10	5

### Standard Initial Elements



K1i is used at the beginning of ten responds in this mode. It usually sets paroxytone texts of between five and ten syllables in length. The initial recitation on G and A ("h") may be expanded or contracted to accommodate different lengths of texts. Example III.92 and Example III.93 show how K1i's opening recitation on G or a may be extended. The descent to low E, shown in the K1i model, above, is only found in settings of longer texts; it is not shown in Example III.92, but appears in Example III.93 on the last syllable of "Jacob".



**Example III.92: *Memor est filii* (cao7145; De Tobia)**



**Example III.93: *Nuntiaverunt Jacob dicentes* (cao 7251; Dom. 3 Quadragesimae)**

Half the responds which use K1i in the position of first phrase go on to an f- element immediately following, outlining the interval of a fifth. (This parallels the much more frequently found movement between d and g- elements found throughout this mode.) This c - F movement initiated by K1i may seem out of place in this mode but most responds opening in this manner then return to more frequently found patterns of goal-pitches in mode 7 by their third phrase.



L1i is the most frequently used initial element, found at the beginning of 44 responsories. In its shortest version, L1i may set texts of only four syllables by omitting the opening gesture up to c from G, beginning on the c itself, as shown in Example III.94. By extending the opening recitation on G and a, L1i may set texts up to twelve syllables. Example III.95 shows the extensive recitation passage at the beginning of *Ecce constitui hodie* (cao6580; Joannis Baptistae) before it ascends to its characteristic cadence.



**Example III.94: *Dixit Judas fratribus suis* (cao6477; Dom. 3 Quadragesimae)**



**Example III.95: *Ecce constitui te hodie super* (cao6580; Joannis Baptistae)**

Of the 44 responds which begin with L1i, nineteen proceed immediately to a standard g- element (usually g1) to conclude the first period. This pairing of L1i and a standard g- element in first and second phrase positions corresponds to Wagner and Pfisterer's six-phrase responsory model.<sup>495</sup> Many responds which use L1i in first phrase position and a standard g- element in the second phrase position have similar patterns of elements throughout, forming a loosely defined but observable melody type. This group is shown in Table 44. 32 (out of 44) responds beginning with L1i close with the most frequently found closing element, G1x.



L2i has a very similar melodic outline to L1i. It is used by 33 responds in this mode. Again, the opening recitative passage on G and a may be manipulated in accordance with syllable number. The ascending gesture G - a - c signals the characteristic cadence, which is different from L1i in its final melisma. Although L2i usually sets paroxytonal accents, as shown in Example III.96, there are a few occasions where it adjusts for proparoxytonal accentuation by adding an extra d to the end of the phrase (see Example III.97). In case of oxytonal accent, the final syllable is simply placed on the final D after the melisma.



**Example III.96: *Crux fidelis* (cao6351; Exaltatio Crucis)**

<sup>495</sup> P. Wagner, Einführung in die gregorianischen Melodien, 3 vols. III - Gregorianische Formenlehre 1921, 329 - 344, Pfisterer, Skizzen zu einer gregorianischen Formenlehre 2006, 158



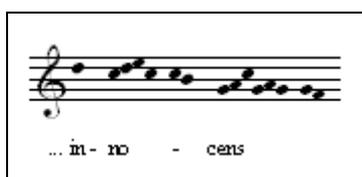
**Example III.97: *Tibi laus tibi Gloria tibi* (cao7764; De Trinitate)**

Like L1i, most responds using L2i proceed a standard g- element to close the first period, forming the same contrast-final pair to satisfy the tonal requirements of the six-phrase respond structure. Just over half the responds beginning with L2i end with the closing element, G1x. L2i should be seen as a variant of L1i, but internally consistent enough to warrant its own label. Responds beginning with L1i or L2i usually proceed similarly through their next five main phrases, making up the mode 7 melodic group. Table 45 shows the group of responds which open with L2i and close with G1x.

### ***Intermediate Standard Material***



The element f1 appears 35 times in mode 7. At its shortest, it can set two or three syllables, beginning with the ascending motion on c, as shown in Example III.98. Extended versions of f1 display a longer recitation on c and d before this ascending motion, shown in Example III.99. Most texts set to f1 have paroxytone accents. The six occasions where f1 is used to set proparoxytone accents do not conform to any one method of setting the stressed antepenultimate syllable. One of the simplest ways of setting a proparoxytone accent which requires no adjustments or additions is shown in Example III.98.



**Example III.98: *Eram quasi agnus innocens* (cao6660; Fer. 5 in Cena Dom. )**



**Example III.99: *Dum aurora finem daret* (cao6531; Caeciliae)**

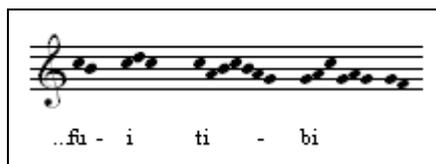
Although f1 is used in many different places throughout a respond, it is most frequently found at the end of the first period (in fourteen responds) and in the middle of the last period (in eleven responds). This is interesting, since the six-phrase tonal structure prescribes a return to G at the end of the first period and a contrasting cadence in the middle of the third period. Transcription 26, below, shows f1 in both these phrase positions in the respond, *Dum aurora finem daret* (cao6531; Caeciliae). The use of f1 at the end of the first

period serves to reroute the melody towards the final, G, but then descends further to F at the last moment. The use of f1 here delays the return to the mode's final to the third phrase. All the responds which use f1 at the end of the first period use a G cadence in the third phrase. The use of f1 to contrast G in fifth phrase position, shown here on the words "...*opera tenebrarum*", is also found frequently. Since its goal-pitch is the scale degree below the final, f1 may serve as a strong contrasting cadence, setting up the return to G in the final phrase.

Transcription 26: *Dum aurora finem daret* (cao6531; Caeciliae)

Considering f2's pitch emphasis and melodic contour, it may be seen as a variant of f1. However, since this particular variant occurs so consistently and frequently, it has been given its own label to distinguish it from f1. The element f2 is found 33 times in the mode 7 repertory. It may be adjusted to set texts from four to eleven syllables in length. Most of these texts have proparoxytone accents, which are set on the c - d *pes* immediately preceding the descending melisma to the closing gesture. Example III.100 shows this syllable placement in "*inicium*". Example III.101 shows how this *pes* is omitted if the accent falls on the penultimate syllable.

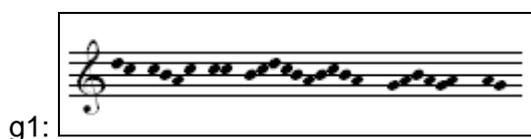
Example III.100: *Sanctus vir dei Eligii* (non-cao; Eligii)



**Example III.101: *Popule meus quid feci aut* (cao7393; Dom. 4 Quadragesimae)**

In nineteen responds, f2 is found in the fifth phrase position, contrasting, and setting up the return to, the final. The repetenda begins at f2 in nine of these chants. In a further six responds, it is found at the end of the first period. Like those responds using f1 in this position, all responds using f2 in second phrase position go on to use a g- element in the third phrase.

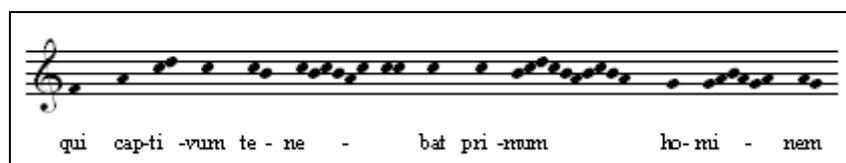
One further f-element, f3, occurs eight times in the repertory but will not be described here. Please refer to the appendix.<sup>496</sup>



With 87 occurrences in the responsories in mode 7, g1 is the most frequently used element. Its shortest version sets three syllables, as shown in Example III.102, but its recitation passage on c may be extended and varied, as shown in Example III.103, to accommodate much longer texts. g1 may begin immediately in its upper range, as shown in the model above, or it may show a brief, arpeggio-like ascent to it from F, as shown in the examples below.



**Example III.102: *Surgens ergo mane Jacob* (cao7733; In Dedicacione Eccl.)**



**Example III.103: *Recessit pastor noster fons* (cao7509; Sabbato Sancto)**

Although g1 sets mostly paroxytone texts, proparoxytonal accents are accommodated by the insertion of an extra G before the final cadential gesture, as shown in Example III.103 on "ho-" of "hominem". In the three cases of oxytonal accents, the last syllable is simply placed on the final *clivis* with no adjustments made to the preceding pitches or groupings.

<sup>496</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_7" in "Transcription\_mode\_7\_Standard\_Elements.doc"

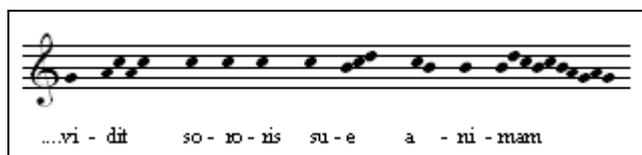
The element g1 most often found in second phrase position (in 37 instances), closing the first period on the final of the mode. In 25 responds employing g1 in this position, an opening L- element is used (i.e.: L1i begins in about one third of these chants). The element g1 occurs almost as frequently (35 responds) in third phrase position as well. These placements correspond with the six-phrase respond structure tonal prescriptions. The element g1 is very similar to the closing element G1x in pitch emphasis and melodic contour. Over half the responds which use g1 end with G1x, creating a melodic connection between these two elements in the same respond.



The element g2 is found 52 times throughout the repertory. It can accommodate proparoxytone, paroxytone or oxytone texts from three to ten syllables. Shorter versions of g2 (Example III.104) spend less time in the upper range while longer ones extend this recitational passage (Example III.105). For paroxytone accents, the emphasized syllable falls on the *clivis* before the final melisma. Adjusting for proparoxytone accents, an extra single pitch is inserted before the final melisma, so that the stressed syllable may still fall on the *clivis* (Example III.105, "a-" of "animam").

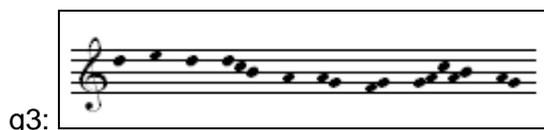


**Example III.104: *Memento mei dum bene tibi* (cao7144; Dom. 3 Quadragesimae)**



**Example III.105: *Cumque sanctus Benedictus* (cao6382; Transl. Benedicti)**

The element g2 is found in the third phrase position in 22 responds and in second phrase position in four further responds. Since G is the final of this mode, these placements correspond to the six-phrase tonal structure.



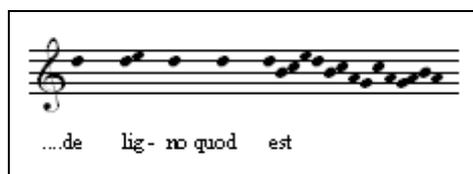
The element g3 occurs 23 times in mode 7 responds. It sets between four and ten syllables, depending on the length of the recitation, usually on c or d but also occasionally on G. This element sets almost exclusively paroxytone accents. In the three responds which set proparoxytonal accented texts to g3, no adjustment is made and the emphasized syllable falls on the *pes* before the final closing gesture, G - a - c - a - b.

The element g3 occupies second phrase position in six responds and third phrase position in seven responds. The melodic contour of its final gesture is that of final element G2x. However, only five responds use both g3 and G2x in the course of their melodies. It is not clear why this melodic connection would not be as emphasized as the connection between g1 and the closing element, G1x.

There are ten more standard g-elements throughout the mode 7 responsory repertory (g4 through g13), which will not be discussed here.



The element h1 occurs in the mode 7 repertory eleven times and is the most frequently found element ending on a. Varying according to the length of the recitation passage on high c, d and/or e before the complicated final melisma, h1 sets texts of between three and ten syllables. In four responds, the text accentuation is oxytonal and the final syllable is placed on the melisma, as shown in Example III.106. All other responds except one have paroxytonal accents on h1, which have their stressed syllable placed on the high D ("I") immediately preceding the melisma. The proparoxytonal text in Example III.107 is accommodated by adding an extra d before the final figure so the stressed syllable is sung on a single D, as well. As Example III.106 and Example III.107 below show, the *torculus* at the end of h1 may outline the minor third, a - c - a or the major second, a - b - a.



**Example III.106: *Dixit dominus ad Adam* (cao6471; Dom. Septuagesimae)**



**Example III.107: *Virgo est electus a domino* (cao7901; Joannis Evang.)**

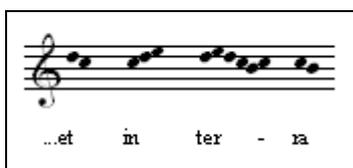
Four responds use this element in the position of fifth phrase, as its goal-pitch contrasts with the final, G. Otherwise, h1 is not found in any one specific location.

Four more recurring h- elements, h2 through h5, may be found in the appendix.<sup>497</sup>

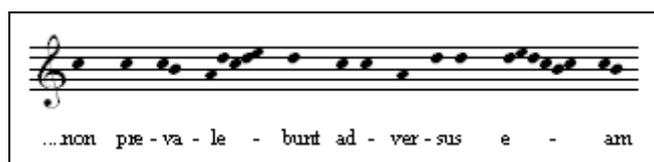
<sup>497</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_7" in "Transcription\_mode\_7\_Standard\_Elements.doc"



The element j1 is found 22 times in the repertory and is the most commonly occurring element with the goal-pitch of b. Adjustments for shorter or longer texts may be made to the beginning or in the middle of this element. Generally, j1 sets paroxytonal texts from four to nine syllables. When the text accent falls on the antepenultimate syllable, it is simply placed, as always, on the rising c - d - e figure before the final descending melisma. Example III.108 shows how j1 may be seen in its most skeletal form, whereas Example III.109 demonstrates j1 at its longest, with inserted pitches for "*-bunt adversus*" between the characteristic rising figure c - d - e and the final descending melisma.

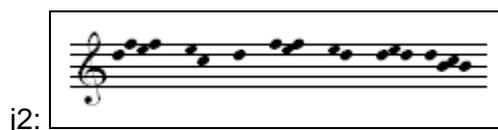


**Example III.108: *Elegit dominus virum de plebe* (cao6647; Fabiani, Sebastiani)**



**Example III.109: *Tu es Petrus et super hanc* (cao7788; Petri, Pauli)**

Since it has a contrasting goal-pitch, j1 is naturally located in the positions of fourth and fifth phrase. More than two thirds of the instances of j1 are found in fourth phrase position. Another four responds use j1 in fifth phrase position.



With 22 occurrences in the repertory, j2 is the second most common element with the goal-pitch of B. It sets between three and nine syllables, adjusting to the length of text by the manipulation of its initial recitative passage on d, e and f. Most texts set to j2 are paroxytone. In the six responds which use j2 in combination with proparoxytone texts, an extra *clivis*, d - c, is often added before the torculus d - e - d to set the accented syllable.

In thirteen responds, j2 occurs in fourth phrase position, the position reserved for a strong contrasting cadence at the end of the second period. This positioning of j2 reinforces the role standard j- elements play as contrasting melodic material. Three more standard j- elements, j3 through j5, are listed in the appendix.<sup>498</sup>

<sup>498</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_7" in "Transcription\_mode\_7\_Standard\_Elements.doc"



The element k1 occurs nineteen times in the repertory. Texts between four and eight syllables can be set by adjusting the number of initial Gs and d's. Most of the texts set by k1 have paroxytonal accent and place the stressed syllable on the *clivis* d - c. On four occasions, k1 does set proparoxytonal accents by inserting another d between this *clivis* and the final melisma so that the stressed accent still falls on the *clivis*. Example III.110 shows this insertion on "-tu-" of "titulum".



**Example III.110: *Surgens ergo mane Jacob* (cao7733; In Dedicazione Eccl.)**

The element k1 is not found consistently in any one position. Owing to its contrasting goal-pitch, c, it is most often found in fourth phrase position, in four responds. Most other instances of k1 occur as the opening segment of a longer phrase which terminates with the goal-pitch of d or b. It is interesting to note that even though k1's cadential melisma bears a striking resemblance to the opening element K1i, none of the responds using K1i contain the intermediate element k1.

Four more standard k- elements exist in mode 7; please refer to the appendix.<sup>499</sup>



The element l1 occurs 40 times throughout the repertory. It sets texts from between four and eight syllables in length with predominantly paroxytonal accentuation. Example III.111 and Example III.112 show two different textual lengths and accents which may be accommodated by l1.



**Example III.111: *Beati estis sancti dei omnes* (cao6175; Omnium Sanctorum)**

<sup>499</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_7" in "Transcription\_mode\_7\_Standard\_Elements.doc"



**Example III.112: A *Christo de caelo vocatus* (cao6001; *Conversio Pauli*)**

Although I1 is the most popular standard I- element in the repertory, it is not often found at a main cadence point. Instead, it usually occurs in direct connection with a subsequent g-element. In thirteen cases, I1 directly precedes g1 as the cadence in second or third phrase position. However, I1 is *not* similar enough to the standard opening L- elements to evoke some of the more frequently used element pairings (i.e.: L1i - g1).



The element I2 is found nineteen times in the repertory and usually sets texts of between four and six syllables, although up to ten syllables can be accommodated by an extension of the initial recitation passage on d. In paroxytone texts, the penultimate syllable is placed on the final melisma before the clivis. For proparoxytone texts, a single high g (or even a high g - a' *pes*) is added to set the stressed antepenultimate syllable, as shown in Example III.113.



**Example III.113: *Tenebrae factae sunt dum* (cao7760; Fer. 6 in Parasceve)**

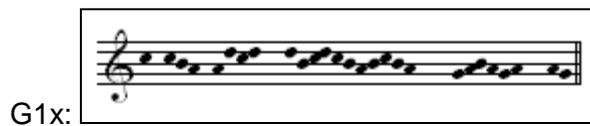
The element I2 is found in fourth phrase position in five responds and fifth phrase position in four responds. Since I2's goal-pitch is d, its role in these positions is to bring a sense of contrast with the final, G. A relatively large amount of variation is allowed by this study at the beginning of this element because of I2's positioning in these two places in the respond. When I2 is found in the fourth phrase position, it is expected that the previous goal-pitch has reinforced the final in third phrase position. Therefore, the beginning of I2 will most likely take place in a lower range. However, in fifth phrase position, the phrase preceding I2 will usually have had a contrasting goal-pitch which, in mode 7, is most often b or c. In these cases, I2 will begin in a higher range. To see the range of initial difference in I2 allowed by this study, please refer to the list of all standard elements in mode 7 in the appendix.<sup>500</sup>

Seven more standard I- elements, I3 through I10, can be found in the appendix.<sup>501</sup>

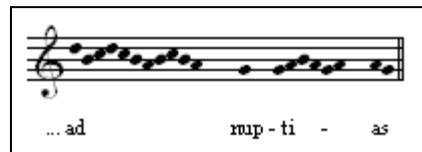
<sup>500</sup> Appendix: "CHAPTER 3", "Chapter\_3\_b\_Mode\_7" in "Transcription\_mode\_7\_Standard\_Elements.doc"

<sup>501</sup> Appendix: "CHAPTER 3", "Chapter\_3\_b\_Mode\_7" in "Transcription\_mode\_7\_Standard\_Elements.doc"

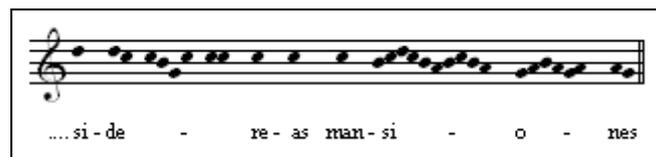
### Final Standard Elements



G1x concludes 86 responds in mode 7. In its shortest version, three syllables are set to G1x, beginning with the long melisma beginning on d before the closing figure, as shown in Example III.114. Texts up to nine syllables may be accommodated by extending the initial recitative passage on c or d, as shown in Example III.115. Most texts set to G1x have paroxytonal accent. For the 24 responds which set a proparoxytonal accent to G1x, a single G is inserted before the closing melisma, as shown in Example III.114 on "nu-" of "nuptias".



Example III.114: *Haec est virgo sapiens* (cao6809; Comm. Virginum)



Example III.115: *Nolite timere non* (cao7221; Fabiani, Sebastiani)

As mentioned above, G1x is similar to the intermediate standard element, g1, in pitch emphasis and melodic contour and many responds use this similarity to create self-referential melodies. One respond which makes use of this element three times is *Angelus ad pastores ait* (cao6088; Octava Nat. Domini). In Transcription 27, the elements g1 and G1x are shown circled to demonstrate their similarity.

The respond in Transcription 27 also represents the large group of responds which have an f- element immediately preceding G1x. As the mode 7 roadmap will show, the most frequently found goal-pitch before the sixth and final phrase is F. Other elements, standard or otherwise, which are found less frequently in this position have the goal-pitches d, c, b and a.

Transcription 27: Similarity between g1 and G1x is shown in *Angelus ad pastores ait* (cao6088; Octava Nat. Domini)

G2x: 

G2x concludes thirteen responds in mode 7. Generally, texts of four or five syllables are set to this element, although in two responds the opening passage on d and c has been elaborated in order to accommodate eight and eleven syllables respectively. This element usually sets paroxytonal accents. If a proparoxytone text is set to G2x, a single G or a a - G *clivis* is inserted before the G - a - c - a - b figure.

Of the thirteen responds which close with G2x, five employ the standard element, g3. As mentioned previously, the G2x and g3 have similar cadential figures. In Transcription 28, below, one of these responds is shown, with similar elements g3 and G2x circled. The use of g3 at the end of the first period and G2x at the end of the third period gives a sense of musical rhyme to *De ore prudentis* (cao6396; Marci). In three other responds, g3 is shifted from end of the first to the end of the second period but nevertheless maintaining this musical connection with the final element.<sup>502</sup>

<sup>502</sup> *Clarissimis viris Marcelliano* (cao6294; Fabiani, Sebastiani), *Egregie dei martyr Sebastiane* (cao6643; Fabiani, Sebastiani) and *Ibant gaudentes a conspectu* (cao6873; Philippi, Jacobi).

Transcription 28: Similarity between g3 and G2x shown in *De ore prudentis* (cao6396; Marci)

G3x is a consistent variant of G1x, also appearing in thirteen responds in the mode. It is shown here under a classification of its own, but should be understood as the variant of G1x which approaches the final cadential figure from below. G3x sets texts of a similar number of syllables and accents as G1x and it adjusts to proparoxytonal accentuations by inserting an extra G before the final melisma in the same way as G1x does, as shown in Example III.114.

### b) *Responsories Grouped According to Common Standard Material*

Grouping the mode 7 responds according to common standard material at important positions reveals a prevalent melody type. However, most responds do not adhere very strictly to this main melody type. Holman identifies this melodic group by a string of the last notes of standard phrases: "d g g b f g".<sup>503</sup> This progression may be readily observed in the roadmap for mode 7, presented in Example III.116.

Frere's work presents ten different groups of responds.<sup>504</sup> The first two groups, VII<sup>a</sup> (14 members) and VII<sup>b</sup>, (11 members) differ only in their opening phrase: O<sup>a</sup> (which corresponds to this study's L2i) or O<sup>b</sup> (L1i). VII<sup>c</sup> consists of four responds only and is defined by a cadence on F instead of G at the close of the first period. VII<sup>d</sup>, also with four member chants, retains some of the same cadences as VII<sup>c</sup>, but opens with a different cadence on high D ("I"). VII<sup>e</sup> is a group of seventeen responds which open with Frere's O<sup>b</sup>, (now called O<sup>e</sup>) and also sometimes cadence on F instead of a G at the end of the first period. VII<sup>f</sup> and VII<sup>g</sup> are

<sup>503</sup> Holman, *The Responsoria Prolixia of the Codex Worcester F 160* 1961, 261

<sup>504</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 42





cao6391: <sup>L1</sup>  
 Da-mas-ci pre-po-si-tus

cao7753: <sup>L1</sup>  
 Tan-tas per il-lum do-mi-nus

cao6391: <sup>g1</sup>  
 gen-tis a-re-the re-gis

cao7753: <sup>l g1</sup>  
 dig-na-ba-tur e-xer-ce-re vir-tu-tes

cao6391: <sup>g2 j1</sup>  
 vo-lu-it me com-pre-hen-de-re \*a fra-tri-bus per mi-rum

cao7753: <sup>g2 j3</sup>  
 \*ut re-bel-li-um cor-da non mi-rus mir-a-cu-lis

cao6391: <sup>f1</sup>  
 sub-mis-sus in spor-ta

cao7753: <sup>f2</sup>  
 quam pre-di-ca-ti-o-ni-bus

cao6391: <sup>G1</sup>  
 et sic e-va-si ma-nus e-ius in no-mi-ne do-mi-ni

cao7753: <sup>G1</sup>  
 op-ti-ne-ret

**Transcription 29: *Damasci praepositus gentis* (cao6391; *Conversio Pauli*) and *Tantas per illum dominus* (cao7753; *Dionysii*)**

After the second cadence on G, many of these responds explore their upper range with l- or k- elements, before descending again to a standard f- element. Others show more individuality in their use of standard elements in this position. Finally, all responds come to a

close with G1x. Transcription 30, shows *Impii super justum jacturam* (cao6887; Stephani), a member of the group in Table 45.

The transcription shows three staves of music in a single system. The lyrics are: "Im-pi-i su-per iu-stam ia-ctu-ram fe-ce-runt ut e-um mor-ti tra-de-rent \*a-til-le gau-dens su-sce-pit la-pi-des ut me-re-re-tur ac-ci-pe-re co-ro-nam glo-ri-e". Above the first staff, "L2" is written above the first measure and "g2" above the second. Above the second staff, "g1" is above the first measure, "k1" above the second, and "l2" above the third. Above the third staff, "f2" is above the first measure and "G1" above the second.

**Transcription 30: *Impii super justum jacturam* (cao6887; Stephani)**

After the opening element, L2i, *Impii super justum* goes on to close the first period with g2. The second period contains a return to the final, with g1, before exploring some contrasting melodic elements like k1 and l2. The final period is bisected with f2 and closes with G1x. The responds in this group tend to be found in the *Sanctorale* or the Commons but cannot be said to come from any particular compositional layer of the repertory.

Another smaller group may be formed by listing those responds which begin with L1i, end with G1x, and use a standard f- element instead of a standard g- element to close their first period. There are seven responds in this group, shown below in Table 46.

6531	L1	f1		g1	l4*			f1		l1			G1			
6580	L1	f1	k3	g1		g2*	j	f					G1			
6660	L1	f1		g5		g10		l6		l9	g	h*	f	G1		
6813	L1	f1		l1	g1			k1	l2	f1*		l1		G1		
6937	L1	h	f2		g1		g2	j1*		f2				G1		
7393	L1	h	f2		g4		g8	j3				g10	l9	f	k*	G1
7674	L1		f2		g1					k1		j2	g2*	l		G1

**Table 46: Mode 7 responds opening with L1i, closing with G1x and have a standard f- element after L1i<sup>507</sup>**

Apart from their use of f1 or f2 in a position where the majority of responds use a g- element, these chants show a similar order of melodic elements as those representing the main mode 7 melody type. After their first period closes with f1 or f2, they employ a standard g- element (predominantly g1) and then explore more contrasting areas such as standard j-, l- or f- elements. The responds in this group come from both *Temporale* and *Sanctorale* feasts.

<sup>507</sup> *Dum committeret bellum draco* (cao6531; Michaelis), *Ecce constitui te hodie super* (cao6580; Joannis Baptistae), *Eram quasi agnus innocens* (cao6660; Fer. 5 in Cena Dom.), *Hi igitur milites christianae* (cao6813; Mauritii), *In sudore vultus tui visceris* (cao6937; Dom. Septuagesimae), *Popule meus quid feci aut* (cao7393; Dom. 4 Quadragesimae), *Simon Petre antequam de navi* (cao7674; Petri, Pauli).





cao6760: *Kl* *fl*  
 Gau-de - a - mus om - nes in do-mi - no di - an fes - tum ce - le - bran - te

cao7013: *Kl* *fl*  
 Is - ti sunt di - es quos ob-ser-va - re de-be - tis

cao6760: *ll* *gl*  
 sub ho - no - re A - ga - the mar-ti - ris

cao7013: *gl*  
 tem - po - ri - bus su - is

cao6760: *ll* *l*  
 \*de cu - ius pas-si - o - ne gau - dent an - ge - li

cao7013: *ll* *l*  
 \*quar - ta de - ci - ma di - e ad ves-pe - rum pas - cha do - mi - ni est

cao6760: *fl*  
 et col-lau - dant

cao7013: *h* *fl*  
 et in quin - ta - de - ci - ma sol - lem - ni - ta - tem ce - le - bra - bi - tis

cao6760: *G1*  
 fi - li - um de - i

cao7013: *G1*  
 al - tis - si - mo do - mi - no

Transcription 31: *Gaudeamus omnes in domino* (cao6760; Agathae) and *Isti sunt dies quos observare* (cao7013; Dom. de Passione)

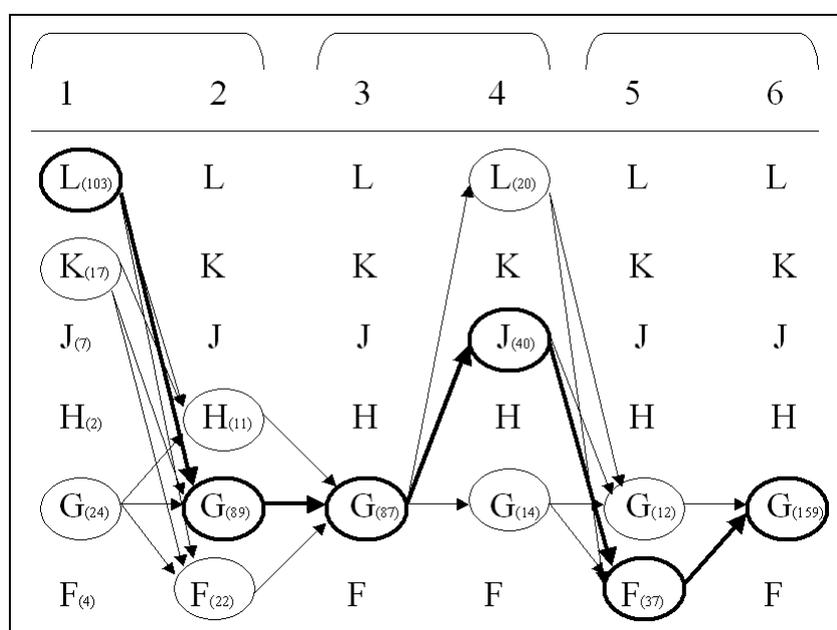
c) *Melodic Roadmap for Mode 7 Responsories*

In mode 7, it appears that the importance of scale degree overshadows the roles of pentatonicism in the choice and use of frequently repeated goal-pitches. It has therefore seemed reasonable to construct the mode 7 road map on the *pentatonic* basis of F-G-A-C-

D with the *addition* of b in scale degree order. Mode 7 is the only mode in which the goal-pitches of the most frequently used material do not form a pentatonic series.

In the previous discussion of responds which have standard material in common, one main melodic type is observed. This observation can be tested by the melodic roadmap for mode 7 (shown in Example III.116). The repertory is made up of many responds which have similar melodic elements in similar orders. However, there is also a significant number of chants which do not wholly correspond to this melody type. The number of responsories in mode 7 is large enough for the roadmap to follow the progression of ten responds or more.

The numbers in parenthesis in the first phrase position column on the roadmap indicate the number of times the goal-pitch is used. After the initial phrase, a minimum of ten responsories must share a goal-pitch in the next major cadence to appear as an indicated 'route' indicated. The thick line represents the most frequently chosen goal-pitches at each position and the thin lines denote other, less frequent goal-pitches which are found ten times or more.



**Example III.116: Mode 7 Roadmap**

As shown in the roadmap for this mode, Example III.116, two-thirds of all responds have an L- element as their initial phrase. Other, much less popular initial elements cadence on G or c in this position. Since there are less than ten responds using J-, H- or F- material, their subsequent routes have not been taken into account in the creation of the roadmap. At the end of the first period (second phrase position), most responds cadence on the final, G. Two alternative goal-pitches in this phrase position are F and a. Some of the responds which use an f- element to close their first periods may be found listed in Table 46 and Table 47. In third phrase position, G is the only one goal-pitch which is used in ten responds or more. At the end of the second period, in fourth phrase position, the most frequently chosen goal-pitch is b, followed by d and G. In fifth phrase position, many different goal-pitches are used. Because of the wide-ranging choices in this position, only two goal-pitches are chosen in

more than ten responds: F and G. As expected, all responds return to the final, G, at the end of the sixth phrase.<sup>510</sup>

The routes shown on this roadmap correspond to the six-phrase respond structure put forward by Wagner and Pfisterer.<sup>511</sup> After opening with a contrasting phrase, the first period returns to the final, G. The second period is bisected with another G element but cadences on a contrasting pitch. In this case, b and d are the most frequently chosen goal-pitches. The fifth phrase position also shows a tendency to cadence on a contrasting pitch, (F), although cadences on G are also found. The sixth and final phrase cadences on the final once again.

It should be briefly noted that the final, G, is found as a potential goal-pitch in every single phrase position on the map. Apart from the fact that G is the most important pitch in the mode, this may also be explained by the tendency for longer responds to use cadences on G to signal an important cessation point, no matter where they are found relative to the chant as a whole. These longer chants use contrasting goal-pitches within each textual phrase but return to the final at the end, creating a binary form which may be repeated as often as necessary.

### ***Using the Roadmap***

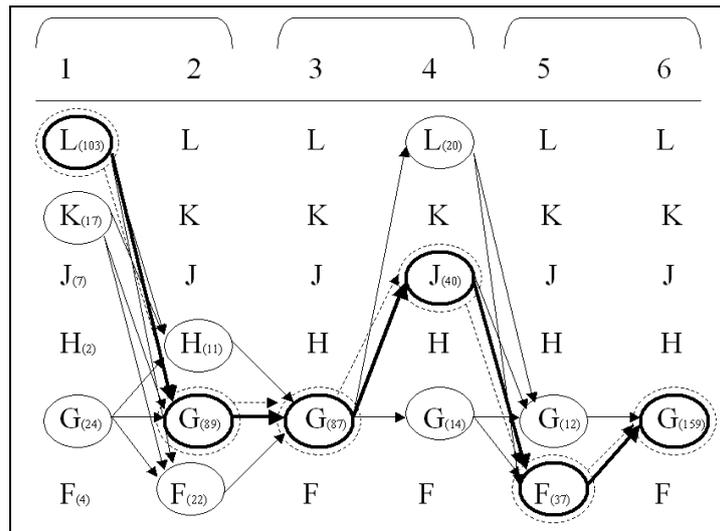
An individual responsory melody may be plotted easily on the roadmap if it follows an approximation of the main theme. Other chants may follow one of the less popular 'routes' or choose a goal-pitch not indicated on the map in certain phrase positions. Comparing particular responds with the roadmap shows how they conform to, or deviate from, the bulk of the repertory.

*Damasci praepositus gentis* (cao6391; *Conversio Pauli*) and *Tantas per illum dominus* (cao7753; *Dionysii*), found in Transcription 29, represent the main theme of mode 7. This can be clearly confirmed by plotting their melodic 'routes' on the roadmap. Example III.117 displays their course, marked with a dotted line, from beginning to end.

---

<sup>510</sup> *Dignus es domine accipere* (cao6448; Dom. 2 p. Pascha) has a lacuna at the end and it is not possible to see the melodic element used in sixth phrase position. It is assumed, however, that it does end on G.

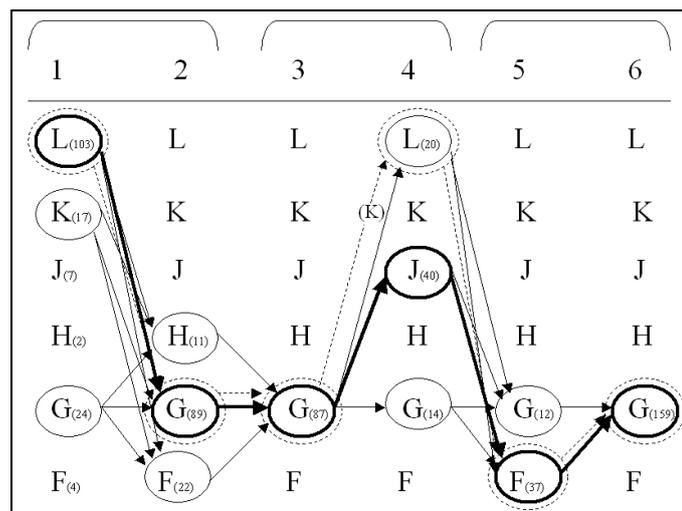
<sup>511</sup> P. Wagner, *Einführung in die gregorianischen Melodien*, 3 vols. III - Gregorianische Formenlehre 1921, 329 - 344 and Pfisterer, *Skizzen zu einer gregorianischen Formenlehre* 2006, 158



**Example III.117: *Damasci praepositus gentis* (cao6391; Conversio Pauli) and *Tantas per illum dominus* (cao7753; Dionysii)**

The dotted line, representing the melodic route of both responds, follows the most frequently chosen 'route', indicated by the thick line, through all six phrases. Although *Tantas per illum dominus* (cao7753; Dionysii) uses a less frequently found j- and f- element in fourth and fifth phrase positions than *Damasci praepositus gentis* (cao6391; Conversio Pauli), their melodic structures correspond exactly to the main theme in mode 7.

The respond representing the group beginning with L2i, *Impii super justum jacturam* (cao6887; Stephani), transcribed in Transcription 30, is represented as a dotted line in Example III.118, below. This respond follows the most frequently chosen 'route' until fourth phrase position, where it inserts k1 on its way to a cadence on high D (l2). This deviation to the second-most frequently chosen tonal route is short-lived; it joins the majority of responds on a cadence on F at the end of the fifth phrase and closes with G1x.



**Example III.118: *Impii super justum jacturam* (cao6887; Stephani)**

Even though *Gaudeamus omnes in domino* (cao6760; Agathae) and *Isti sunt dies quos observare* (cao7013; Dom. de Passione), shown in Transcription 31, are not identical in their insertions of melodic elements, their goal-pitches at the end of each main phrase are



6110	L			g	g	g				k*	g	G
7573		H	k	g			l	l	h*			G
7719	L		k	g					h*			G

Table 49: Mode 7 responds not containing standard elements<sup>512</sup>

The melodic course of most mode 7 responsories includes a cadence on G either at the end of the first period or in the third phrase or both. Out of 160 responds in this mode, only sixteen chants do not use a g- element in either of these locations. These responds are listed in Table 50, below.

		1		2		3				4		5		6			
6050	L		j						h*			g			G1		
6053	L1		k4				f	l8			j5		k*	g	G1		
6140	K1		j				l				j1		k*		G		
6232	L2		l3				k	l			g		l*		G		
6467	L2		l				h	g			g1		l*		G1		
6535	L		f1				f				g8*		g4		G		
6616	L1		j4	h			h				g1		l2*	h2	G2		
6677	J	l10	m				l2				j1		g*		G		
6739	L2		h3	k4			h5				g4		f*		G1		
6822	H		k4				h1				h1*		j1		G		
7341	K	n	l6				k2				g1	l*	l		G1		
7429	L1		j4				n				j5		g6*		G		
7678	L1	m	j				h*				g6*		l		G1		
7760	F		h	g12			f	f	l4		j1	l2	l	f	g*	G3	
7904	L2		l3				f1				g	l7*		g13	g	G	
Sanctus vir	J	k1	l	l3	g1	l5	k3	l3	h4	h2	l1	l9	j1		l2*	g	G1

Table 50: Mode 7 responds which do not use a g- element in phrase positions 3 or 4<sup>513</sup>

Although these chants do not conform to the main melody type in second and third phrase positions, as a group, they employ standard musical material (i.e.: elements with numbers) more than 55 % of the time. It has been demonstrated in other modes that a uniquely composed respond tends to deviate from the melodic norms of the mode. In mode 7, however, those responds which deviate from the main melody type are still mainly comprised of standard material. While it is true that a mode 7 respond which uses exclusively standard elements is *likely* to follow the main melody type closely, it does not follow that deviant chants *must* be composed of unique material.

<sup>512</sup> *Apparuerunt apostolis* (cao6110; Fer. 4 Pent.), *Salve crux quae in corpore* (cao7563; Andreae), *Summe dei confessor Nicolae* (cao7719; Nicolai).

<sup>513</sup> *Adoraverunt viventem* (cao6050; Nat. Innocentium), *Advenit ignis divinus non* (cao6053; Fer. 4 Pent.), *Audi fili mi disciplinam* (cao6140; De Sapientia), *Beatus vir qui suffert* (cao6232; Comm. unius Mart.), *Dixit autem David ad Gad* (cao6467; De Regum), *Dum committeret bellum draco* (cao6535; Michaelis), *Ecce vicit leo de tribu Juda* (cao6616; Fer. 2 p. Pascha), *Euge serve bone et fidelis* (cao6677; Comm. unius Conf.), *Formavit igitur dominus* (cao6739; Dom. Septuagesimae), *Hic est discipulus qui* (cao6822; Joannis Evang.), *Ornaverunt faciem templi* (cao7341; De Machabaeis), *Pretiosa in conspectu domini* (cao7429; Philippi, Jacobi), *Solve jubente deo terrarum* (cao7678; Petri, Pauli), *Tenebrae factae sunt dum* (cao7760; Fer. 6 in Parasceve), *Viri Galilaei quid admiramini* (cao7904; Ascensio Domini), *Sanctus vir dei Eligius* (Eligii).

## d) Summary

There are 160 Great Responsories in mode 7, accounting for about 17 % of Paris 12044's responsory repertory. Mode 7 responds rely on standard material almost 67 % of the time. The goal-pitches of these standard elements are: F, G, a, b, c and d. Most of the pitches in the series "F, G, a, b, c and d" represent significant scale degrees in the mode: G is the final, d is the fifth above as well as the reciting tone, b is a third above the final and F is the scale degree below the final, often used to contrast G.

Most of the Great Responsories in mode 7 loosely form one melodic type. The goal-pitches of the melodic elements usually follow the tonal order prescribed by the six-phrase respond structure. Observations about the order of these elements enables the creation of the melodic road map for mode 7. The map shows the progression of groups of ten chants or more from initial phrase to final cadence.

While it is true that responds comprised of standard elements are likely to correspond well to the road map, responsories which deviate from the road map also use standard material more than half the time. It is not clear from a responsory's feast assignment whether it is likely to correspond to the main melody type or not.

## viii. Mode 8

Paris 12044 contains 162 responsories in mode 8. The present analysis begins with a discussion of the standard verse tone and range of the mode. Then the most frequently occurring standard material is presented. Groups of responds which employ standard material in similar ways are identified. Several of these groups may be considered variations of one main theme. Finally, the responsory roadmap for mode 8 is shown and applied to several example responds.

In Paris 12044 there are 162 Great Responsories in mode 8, or *tetrardus plagalis*. Of these, 108 are found in the *Temporale*, 41 in the *Sanctorale* and thirteen in the *Commune*. The feast containing the most mode 8 responsories is the first Sunday of Lent with six chants.<sup>514</sup> The fourth Sunday of Lent and Passion Sunday have five responsories each.<sup>515</sup> Several feasts include four responsories in this mode: Caeciliae<sup>516</sup>, Comm. plur. Mart.<sup>517</sup>, De Job<sup>518</sup>, De Prophetis<sup>519</sup>, Dom. 4 Adventus<sup>520</sup>, Dom. in Palmis<sup>521</sup>, Dom. per annum<sup>522</sup>,

<sup>514</sup> Responsories in mode 8 for Dom. 1 Quadragesimae: *Ab omni via mala prohibui* (cao6006), *Abcondite eleemosynam* (cao6012), *Derelinquat impius viam suam* (cao6406), *Paradisi portas aperuit nobis* (cao7348), *Participem me fac deus omnium* (cao7353), *Tribularer si nescirem* (cao7778).

<sup>515</sup> Responsories in mode 8 for Dom. 4 Quadragesimae: *Attendite popule meus legem* (cao6138), *Cantemus domino gloriose enim* (cao6270), *Moyses famulus domini* (cao7183), *Splendida facta est facies* (cao7695), *Stetit Moyses coram pharaone* (cao7708); Responsories in mode 8 for Dom. de Passione: *Deus meus eripe me de manu* (cao6427), *Deus meus es tu ne discedas* (cao6428), *Doceam iniquos vias tuas* (cao6480), *Multiplicati sunt qui* (cao7187), *Pacificae loquebantur mihi* (cao7346).

<sup>516</sup> Caeciliae: *Cantantibus organis Caecilia* (cao6267), *Cilicio Caecilia membra* (cao6284), *Domine Jesu Christe pastor* (cao6498), *Virgo gloriosa semper* (cao7902).

<sup>517</sup> Comm. plur. Mart.: *Absterget deus omnem lacrimam* (cao6013), *Certamen magnum habuerunt* (cao6274), *Sancti mei qui in isto* (cao7590), *Viri sancti gloriosum* (cao7906).

<sup>518</sup> De Job: *Adesto dolori meo deus nimium* (cao6035), *Auditu auris audivi te domine* (cao6150), *Induta est caro mea putredine* (cao6956), *Quis mihi tribuat ut* (cao7501).

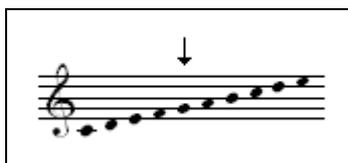
Epiphania<sup>523</sup>, and Laurentii<sup>524</sup>. Most of the repertory has the verse set to the standard verse tone, shown in Transcription 32 below.

Is - te sanc - tus pro le - ge de - i su - i cer - ta - vit us - que ad mor - tem  
et a ver - bis im - pi - o - rum non ti - mu - it

**Transcription 32 : Mode 8 standard verse tone as found in *Hic est vir qui non est* (cao6831; Laurentii)**

Eight responsories, found throughout the church year, have verses set to a non-standard verse tone.<sup>525</sup> The third Sunday in Lent contains two responsories with non-standard verses; Trinity Sunday and the Annunciation as well as other feasts for saints Maurus, Peter and Paul, Nicolas and Babolenus have one non-standard verse tone each. This responsory for Babolenus' feast is only found in Paris 12044 in the CANTUS database.

The range of mode 8, as found *Dialogus de musica*, begins at C and extends to e although these responds generally remain within the octave of D to d. Mode 8's final is G, marked in the figure below with an arrow, and its reciting tone is c, a fourth above it.



The important scale degrees in this mode are the goal-pitches of most of the responsories' component phrases: the final, G, the fourth (reciting tone) and fifth above, and the second below the final. Unlike mode 7, where responsories often employ cadences on the third above the final, b, the chants in mode 8 do not place the same structural importance on this scale degree. Therefore, the important scale degrees in this mode form a

<sup>519</sup> De Prophetis: *Angustiae mihi undique* (cao6099), *Laudabilis populus quem* (cao7077), *Muro tuo inexpugnabili* (cao7192), *Sustinuimus pacem et non* (cao7746).

<sup>520</sup> Dom. 4 Adventus: *Juravi dicit dominus ut ultra* (cao7045), *Non discedimus a te* (cao7227), *Radix Jesse qui exsurget* (cao7508), *Virgo Israel revertere ad* (cao7903).

<sup>521</sup> Dom. in Palmis: *Deus Israel propter te* (cao6425), *Fratres mei elongaverunt a me* (cao6747), *Noli esse mihi domine alienus* (cao7219), *Salvum me fac deus quoniam* (cao7566).

<sup>522</sup> Dom. per annum: *A dextris est mihi dominus ne* (cao6002), *Afflicti pro peccatis nostris* (cao6060), *Domini est terra et plenitudo* (cao6517), *Notas mihi fecisti domine* (cao7240)

<sup>523</sup> Epiphania: *Dies sanctificatus illuxit* (cao6444), *Hic est dies praeclarus* (cao6821), *Magi veniunt ab oriente* (cao7112), *Stella quam viderant magi* (cao7701).

<sup>524</sup> Laurentii: *Gaudeo plane quia hostia* (cao6763), *Hic est vir qui non est* (cao6831), *Noli me derelinquere pater* (cao7229), *Quo progredieris sine filio* (cao7502).

<sup>525</sup> Responsories with non-standard verse tones: *Assiduis beatissimus Maurus* (cao6130; Mauri), *Benedicamus patrem et filium* (cao6239; De Trinitate), *Dixit Ruben fratribus suis* (cao6479; Dom. 3 Quadragesimae), *Domine si tu es jube me* (cao6515; Petri, Pauli), *Ecce concipies et paries* (cao6579; Annuntiatio Mariae), *Servus dei Nicolaus auri* (cao7643; Nicolai), *Videntes Joseph a longe* (cao7863; Dom. 3 Quadragesimae), *Gloriosus pater Babolenus* (non-cao; Baboleni).

pentatonic series. The standard material which makes up two-thirds of this repertory uses these pentatonic pitches as cadential goals, as the following discussion will show.

a) *Standard Component Material*

40 different elements are considered 'standard' by this study because they recur five times or more, listed below. There are five opening elements, 30 intermediate elements and five closing elements (two of which may be seen as variations of each other). 1088 component elements are used in total and 704 (65 %) of these may be classified as 'standard'. Since two-thirds of the mode 8 repertory is standard material, it is considered highly formulaic, second only to the mode 7 repertory. The present discussion touches on only the most frequently used of all elements in mode 8. For a full alphabetic list of standard melodic elements, please refer to the appendix.<sup>526</sup>

---

<sup>526</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_8" in "Transcription\_mode\_8\_Standard\_Elements.doc"

<u>Element</u>	<u>Frequency</u>
d01	50
D01i	5
d02	6
f01	36
F01i	64
f02	29
f03	20
f04	10
f05	7
f06	6
g01	39
G01x	45
G01i	5
g02	36
G02x	45
G02i	5
g03	31
G03x	32
g04	21
G04x	8

g05	21
G05x	5
g06	16
g07	13
g08	12
g09	12
g10	11
g11	10
g12	8
g13	8
g14	7
g15	6
g16	6
h01	27
h02	7
h03	5
j01	9
k01	9
K01i	12
k02	7

### ***Standard Initial Elements***



Found at the beginning of 64 responsories in mode 8, F1i is the most frequently used melodic element in the mode. It sets texts between six and twelve syllables by adjusting the length of the recitation passage on G before the final melisma. Most of the texts set to F1i

have paroxytonal accentuation. In the thirteen cases where a proparoxytone text is set, an extra *a* is inserted before the element's characteristic final melisma so that the stressed syllable can be sung on this pitch instead of on G. Example III.120 and Example III.121 compare F1i setting a short proparoxytone text and a long proparoxytone text.



Example III.120: *O beatum virum* (cao7258; Martini)

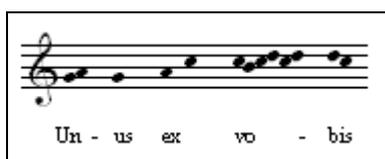


Example III.121: *Dedisti domine habitaculum* (cao6402; Clementis)

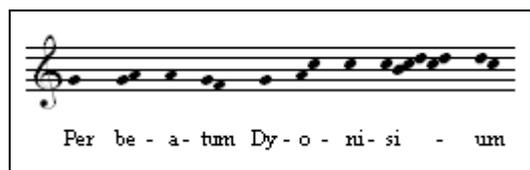
F1i is made up exclusively of the pentatonic pitches which form the tonal underpinning of mode 8: D, F, G, a, and c. Whether beginning at the lowest end of its range on D or with the F - G - a *scandicus*, this initial element immediately outlines the structurally important pitches for the rest of the melody. Since it ends on F, a second below the final, it sets up a sense of contrast which is usually resolved at the end of the second phrase by a standard element. Most of the responds which employ F1i belong to the main mode 8 melody type. Therefore, F1i might have acted as a signal to the singer that the respond will follow one of these well-known melodies. The two main variations of this melody type that are associated with F1i will be discussed later.



K1i is found at the beginning of twelve responds and is the second-most frequently chosen standard element in this position. Text of eight or nine syllables are usually set to K1i, although shorter texts may be accommodated by eliminating the opening recitative passage on G and a. Longer texts are set by extending this recitation on G, as shown in Example III.123 on the words '*Per beatum*'. Most texts set to K1i have paroxytonal accent and the stressed syllable is placed on the melisma before the d - c *clivis*, as found in Example III.122 ("*vo-bis*"). In cases of proparoxytone accent, the stressed syllable is usually placed on the c before this melisma, as Example III.123 demonstrates.



Example III.122: *Unus ex vobis* (cao7809; Fer. 5 in Cena Dom.)



**Example III.123: *Per beatum Dyonisium* (cao7373; Dionysii)**

With the exception of the b in the closing melisma, K1i is composed of the pentatonic pitches which have structural importance in this mode. Ending on c, K1i contrasts the final and sets up a return to G at the end of the first period. Three-quarters of the responds using K1i close their first periods with g3 (forming a group which is shown and discussed later).

Three further opening elements are all found five times in the mode 8 repertory: D1i, G1i and G2i. As they occur infrequently, they will not be discussed here. Please refer to the appendix for a transcription of these elements<sup>527</sup> and a list of responsories<sup>528</sup> in which they are found.

### ***Intermediate Standard Material:***



Found 50 times throughout the repertory, d1 is the most frequently occurring intermediate element in mode 8. It sets variously accented texts of between five and eleven syllables in length, by adjusting the number of repeated Gs in the recitatory section. The F - E - F *porrectus* just before the final melisma is also found as a F - E *clivis* in the settings for proparoxytonal texts. In Example III.124, d1 sets the penultimate accented syllable ("ves" of "vestris") on the *porrectus*, whereas in Example III.125, the stressed syllable, "gui" of "sanguinibus", falls on the *climacus* before the F - E *clivis*.



**Example III.124: *In tempore illo consurget* (cao6942; Michaelis)**



**Example III.125: *Doceam iniquos vias tuas* (cao6480; Dom. de Passione)**

<sup>527</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_8" in "Transcription\_mode\_8\_Standard\_Elements.doc"

<sup>528</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_8" in "Database\_1\_Melodic\_Elements\_mode\_8.mdb"

Of the 49 instances of this element in the repertory, 36 are found in the fifth phrase position. Ending on D, this element creates a strong sense of contrast with the final's tonality and sets up the return to G at the end of the respond. 21 of the responds which use d1 in fifth phrase position also place the repetenda on this element. In these cases, d1 is usually preceded by f1 or f3. However, neither of these standard f- elements resemble material in the standard verse tone, so the musical connection between the end of the verse and the beginning of the respond sometimes found in other modes does not exist here. Another five responds use d1 in fourth phrase position, which is also a tonally appropriate place for this contrasting element according to the six-phrase respond structure.

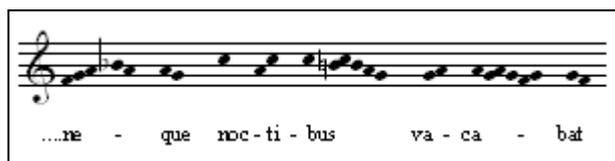
Another standard d- element, d2, occurs only six times in the repertory and will not be discussed here. Please refer to the appendix.<sup>529</sup>



f1 occurs 36 times in the mode 8 responsories and usually sets texts between six and eight syllables in length. Most of the texts set by f1 have paroxytonal accents, and the stressed syllable is placed on the melisma before the G - F *clivis*, as shown in Example III.126. Proparoxytonal texts may be set to f1 without any adjustment, where the accented syllable is sung on the melisma starting on c or, as shown in Example III.127, on an inserted *pes*, G - a.



Example III.126: *Dirumpam vincula populi mei* (cao6461; De Machabaeis)



Example III.127: *Virgo gloriosa semper* (cao7902; Caeciliae)

f1 is almost always used in the fourth phrase position, as the significant contrasting cadence at the end the second period. In fact, there are only seven instances where f1 is *not* found at the end of the second period. In five of the cases where f1 is not found in fourth phrase position, it has simply been shifted to fifth phrase position, which also requires a contrasting element.

The use of b-flat and b-natural within a few syllables of each other in f1 underlines b's instability in mode 8. Even though b is a third above the final, it does *not* play a significant structural role here. In f1, the b-flat is used as an upper neighbour, emphasizing the a to

<sup>529</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_8" in "Transcription\_mode\_8\_Standard\_Elements.doc"

which it leads for the *clivis*, a - G. Then, shortly thereafter, B-natural is used as a lower neighbour to c, before the descent to the concluding melisma and cadence. The pitch b is used as an ornament and not as part of the tonal structure in mode 8.



The element f2 is found 29 times throughout the mode 8 repertory. In its shortest version, f2 may accommodate texts with as few as three syllables, while an extension of the recitation on G before the final melisma allows for texts of up to thirteen syllables to be set. Example III.128 and Example III.129 demonstrate the varying length of this element. When setting paroxytone texts, the accented syllable is usually placed on a single a immediately before the final melisma, as shown in Example III.129. The element f2 often places the accented syllable in a proparoxytone text on an antepenultimate F - G - a *scandicus*, as Example III.128 demonstrates.



**Example III.128: *Archangeli Michaelis* (cao6118; Michaelis)**



**Example III.129: *Vidi sub altare dei animas* (cao7879; Nat. Innocentium)**

The element f2 is almost identical to the opening standard element F1i but is given a new label because of its location in the last section of the respond. The majority of the responds which use f2 at the beginning of the sixth phrase have F1i at the beginning. It is used to make a musical connection between the opening and closing of the respond by using the same musical material before significant G cadences. It is usually found just *after* the cadence which ends the fifth phrase (and in almost every one of these cases, the element in fifth phrase position is d1). f2 is used to begin the last phrase of the respond and leads directly to the final G- element (usually G2x). Transcription 33, below, shows the use of F1i at the beginning and f2 near the end of the respond circled, in *Dirumpam vincula populi mei* (cao6461; De Machabaeis).

Even though F1i and f2 have identical pitch emphasis and melodic contour, their roles in the responsories of mode 8 are slightly different. F1i provides the contrasting cadence at the end of the first phrase while the end of f2 is understood here as a *small* cessation within in the sixth musical phrase. In many cases, (as Transcription 33 shows) this is because F1i sets more text than f2. F1i plays a more significant role than f2 because it signals the most frequently followed melodic theme in the mode. f2, by contrast, is used in

only 20 % of the responds which begin with F1i. The musical connection between F1i and f2 exists only if there is enough text to support f2's use before the final element.

Transcription 33: f2 begins the sixth phrase with similar musical material as F1i, circled, in *Dirumpam vincula populi mei* (cao6461; De Machabaeis)

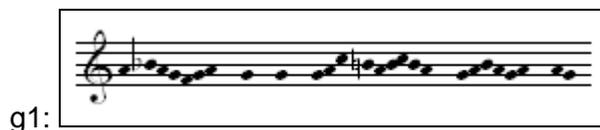
The element f3 occurs twenty times in mode 8, setting texts of four to eight syllables. f3 usually sets texts with paroxytone accent by placing the stressed syllable on the last melisma before the G-F clivis, as shown in Example III.130. On the few occasions where f3 sets a proparoxytone accent, a *pes*, G - a, is usually inserted before this melisma to set the accented syllable, as Example III.131 demonstrates.

Example III.130: *Pacificae loquebantur mihi* (cao7346; Dom. de Passione)

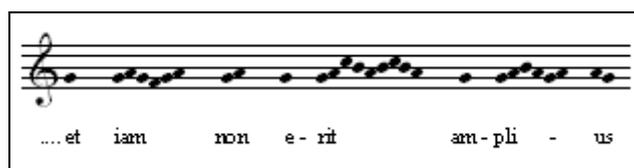
Example III.131: *Afflicti pro peccatis nostris* (cao6060; Dom. per annum)

Most f3 occurrences (85 %) take place at the end of the second period, or in the fourth phrase position. Since f3 has an elaborate and stable cadential formula and the goal-pitch of F, one scale degree below the final, it provides a strong cadence on a contrasting pitch, in accordance with the six phrase respond structure.

Three further f- elements, f4 - f6, will not be discussed here. Please refer to the appendix for their transcriptions<sup>530</sup> and list of usages<sup>531</sup>.



The element g1 is the most frequently used intermediate g- element with 39 occurrences. Most of the texts set to g1 have paroxytonal accentuation and are between four and ten syllables in length. On the rare occasions where a proparoxytone text is set, a single G is inserted before the last melisma for the stressed syllable, as shown in Example III.132. The short versions of this element do not include the initial scalar melisma found in the model above, while the longer variations of g1 tend to break this melisma up to set more syllables on it before proceeding to the characteristic closing passage beginning with the upward gesture G - a - c.



**Example III.132: *Absterget deus omnem lacrimam* (cao6013; Comm. plur. Mart.) by inserting a G before final melisma**

The element g1 is found at the end of the first period in 25 responds. Another nine chants employ g1 in third phrase position. g1 provides a strong return to the final's tonality at the end of the second phrase. It is similar to the final element, G1x, in pitch contour and emphasis. More than half the responds ending with G1x have g1 in second or third phrase position, creating a musical connection between the main internal cadence on the final and the conclusion of the entire responsory.



Appearing 36 times, g2 occurs almost as frequently as g1. It generally sets paroxytone texts of between five and nine syllables in length. Longer texts extend the recitation passage on c before the c - d pes which signals the final melisma, as found in Example III.134. No consistent adjustment is made for the five responds which set

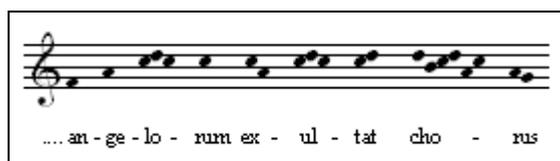
<sup>530</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_8" in "Transcription\_mode\_8\_Standard\_Elements.doc"

<sup>531</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_8" in "Database\_1\_Melodic\_Elements\_mode\_8.mdb"

proparoxytone texts to g2; the accented syllable simply falls on the *pes* before the melisma, shown in Example III.133, below.

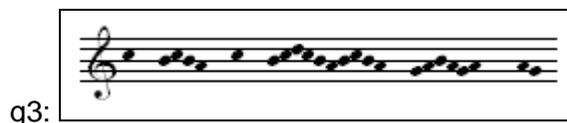


**Example III.133: *Deus canticum novum cantabo* (cao6419; Dom. 4 p. Pascha)**



**Example III.134: *O beatum virum in cuius* (cao7257; Martini)**

The element g2, like g1, is mostly found in one particular position in the mode 8 repertory. While g1 usually occupies the *second* phrase position, g2 is generally found in the *third* phrase position. This is not to suggest that these two elements are always found in the same individual responds; in fact, only nine of the 28 responds using g2 in third phrase position use g1 in the second phrase position. g2's cadential gesture does not resemble any of the final standard elements in this mode, but it does end on the final, making it a perfect element to use for a third phrase, where a relatively weak cadence on G is prescribed by the six phrase respond structure. In 23 out of the 28 responds using g2 in this position, it is followed by a standard f- element which closes the second period (i.e.: f1 or f3). Seven responds which have g2 in third phrase position mark it as the beginning of the repetenda.

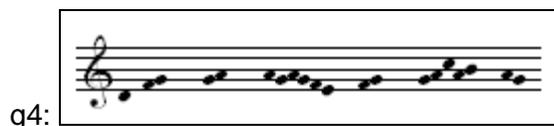


The element g3, occurring 31 times in the mode 8 repertory, may be seen as a variation of g1, but its variants were consistent and identifiable enough to be awarded a separate label. Like g1, g3 is usually found at the end of the first period of the respond. The element g3 usually sets texts between four and seven syllables. This element is usually paired with paroxytone texts but when an accented syllable falls on the antepenultimate, a single G is inserted in the same way as was shown in Example III.132.

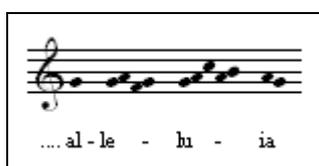
There are two major differences between g1 and g3. The first is that g3 begins in its upper range, around c, whereas g1 usually begins lower around F or G. This difference may be explained by looking at the opening elements which precede g1 and g3. Almost all the responds opening with K1i proceed directly to g3, whereas g1 is used predominantly with the opening element, F1i. Since elements are usually adjusted at their beginnings to be in the same range as the cadence they follow, it is logical that g3 would usually begin in a higher range than g1. The second difference is that g3's penultimate melisma ascends to d while g1's highest pitch is a c.

The elements g1, g2 and g3 show a consistency of location within the respond which underlines the correlation between the highest rates of occurrence and stability of position

which has been noted in the analysis of previous modes. Their use in the second and third phrase positions, as prescribed by the six phrase respond structure, provides a sense of the final's tonality at the end of the first period and in the middle of the second period.



The element g4 is found 21 times in mode 8. A good deal of variation is found at the beginning of this element, allowing it to accommodate very short (three syllables) and very long (twelve syllables) texts. Most of the texts set to g4 have paroxytonal accent. Example III.135 and Example III.136 demonstrate the kind of variety allowed by this study under this label.



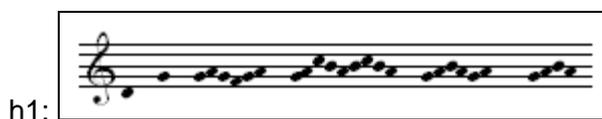
**Example III.135: *Beatus vir qui metuit dominum* (cao6231; Marci)**



**Example III.136: *Juravi dicit dominus ut ultra* (cao7045; Dom. 4 Adventus)**

The element g4 is mostly found in second and third phrase positions. Its cadential figure bears a strong resemblance to opening element G2i (found in the appendix<sup>532</sup>) as well as to opening element, F1i, although it has a different goal-pitch.

Twelve remaining standard intermediate g- elements, g5 through g16, occur between five and sixteen times throughout the repertory, but shall not be dealt with here. Please refer to the appendix for their transcriptions<sup>533</sup> and usages<sup>534</sup>. In general, however, these g- elements tend to be found in the second and third phrase positions.



The element h1 is found 27 times in the repertory. It sets texts of between four and ten syllables of all three different kinds of accentuation. This element accommodates long

<sup>532</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_8" in "Transcription\_mode\_8\_Standard\_Elements.doc"

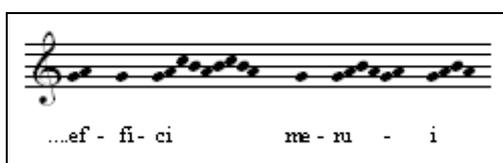
<sup>533</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_8" in "Transcription\_mode\_8\_Standard\_Elements.doc"

<sup>534</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_8" in "Database\_1\_Melodic\_Elements\_mode\_8.mdb"

texts by extending the recitative passage around G and a before the melisma beginning with G - a - c, as shown in Example III.137. In cases of paroxytonal accentuation, the stressed syllable falls on the penultimate melisma, as shown in Example III.137. When the text set to h1 has proparoxytonal accentuation, a single G is inserted before this melisma, as demonstrated by Example III.138. In the three cases of oxytonal accent, no adjustment has been made and the final, accented syllable is sung on the final melisma.



Example III.137: *Doceam iniquos vias tuas* (cao6480; Dom. de Passione)



Example III.138: *Gaudeo plane quia hostia* (cao6763; Laurentii)

Although the goal-pitch of h1 is not the final, it is most often found in second phrase position (in sixteen responds) where a cadence on G is normally expected. Another five responds use h1 in third phrase position, a location which is usually similarly reserved. The explanation for its use in these positions may be found through a closer look at the melodic contour, range and pitch emphasis of h1. In all three aspects, h1 is very similar to g1 and closing element, G1x. For example, h1 shares the characteristic melisma with the repeated ascent to c and the subsequent penultimate melisma beginning on G. In fact, h1 seems to simply go past the final and cadence on a instead of G; it is the effect of a deceptive cadence in the position where another cadence is expected. Just as a deceptive cadence prolongs the expectation of a cadence on the final, h1 is used to prolong the return to G. In all but four instances of h1, the next element has the goal-pitch of G and is usually a standard element.

Two more h- elements, h2 and h3 occur seven and five times respectively and are found in the appendix.<sup>535</sup>



The element j1 is found nine times in the mode 8 repertory and is the only standard element with this goal-pitch. Its cadential figure resembles that of mode 7's j5. It sets paroxytone<sup>536</sup> texts of between five and eight syllables. In four responds, it is used at the end of the second period because of its contrasting tonality. In general, however, responds in

<sup>535</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_8" in "Transcription\_mode\_8\_Standard\_Elements.doc"

<sup>536</sup> One respond uses j1 to set a proparoxytone text: *Sancti mei qui in isto* (cao7590; Comm. plur. Mart.)

mode 8 (standard or otherwise) do not usually have cadences on B, preferring either a or c as goal-pitches instead.



The element k1 is found nine times in the repertory. It usually sets paroxytone texts between five and eight syllables in length, placing the accented syllable on the melisma before the final *clivis*. The melisma around G at the beginning of this element is extended over several syllables to accommodate longer texts and eliminated in order to set short texts.

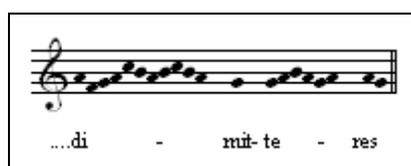
The element k1, in accordance with the six phrase respond structure, is found in locations which are generally reserved for contrasting cadences. It is in fifth phrase position in five responds (four of which are also marked as the *repetenda*) and fourth phrase position in an additional three responds. This element is identical in pitch emphasis and contour to opening element, K1i. The use of k1 in fifth phrase position immediately prior to the final cadence on G is reminiscent of K1i's consistent pairing with g3. However, only two responds beginning with K1i employ k1 in fifth phrase position, so this melodic connection is not as significant as the use of F1i and f2, discussed above.

One more k- element, k2, occurs seven times and is found in the appendix.<sup>537</sup>

### **Final Standard Elements**



G1x, with 45 occurrences, is the most frequently found final element in mode 8. G1x sets texts with as few as three syllables or as many as eleven syllables by adjusting or eliminating the recitation on G at the beginning of the element. Example III.139 shows G1x in its shortest form and Example III.140 demonstrates one of the numerous ways of extending the initial recitation to accommodate a long text. G1x usually sets paroxytone texts by placing the accented syllable on the final melisma before the a - G *clivis* (as shown in Example III.140). On the rare occasions when a proparoxytone text is set, a single G is usually inserted before this melisma for the accented syllable. Example III.139 shows this extra G, setting the accented syllable 'mi' of 'dimitteres'.



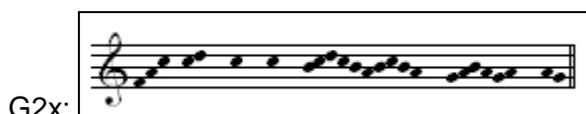
**Example III.139: *Vinea mea electa ego te* (cao7887; Fer. 6 in Parasceve)**

<sup>537</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_8" in "Transcription\_mode\_8\_Standard\_Elements.doc"



**Example III.140: Sanctus Mauritius legionem (cao7614; Mauritii)**

As mentioned previously, G1x has the same melodic contour and pitch emphasis as the intermediate element, g1. Roughly one-third of the responds which close with G1x use g1 in second or, less frequently, third position. Over half of the responds using G1x being with the opening element F1i. Almost as many (nineteen responds) use d1 in the fifth phrase position before G1x. This consistent usage of standard elements will be examined in the section below on groups of responds which form melodic themes in the mode.

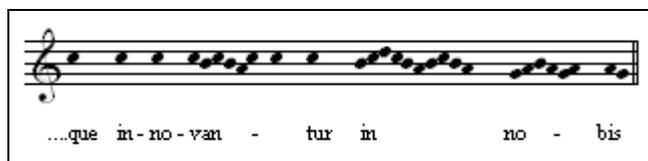


G2x is found at the end of another 38 responds in the mode. While it might be considered a variation of G1x, in the same way that g3 might be considered a variation of g1, it is specific and consistent enough in its variation to receive a separate label. While G1x's penultimate melisma is approached from below and ascends to C by a characteristic G - a - c gesture, G2x usually includes a recitatory passage on c before its penultimate melisma, beginning with the *scandicus* b - c - d.

Like G1x, G2x accommodates short texts (4 syllables) by eliminating the recitatory passage on C ("k"), as shown in Example III.141. Longer texts extend this recitatory section, as demonstrated in Example III.142.



**Example III.141: Ecce Adam quasi unus ex nobis (cao6571; Dom. Septuagesimae)**

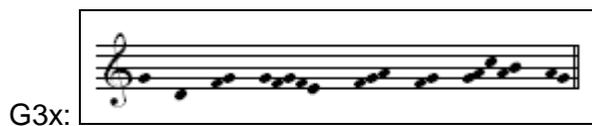


**Example III.142: Afflicti pro peccatis nostris (cao6060; Dom. per annum)**

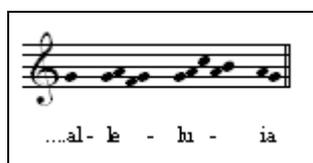
Although most texts set to G2x are paroxytone and set the accented syllable on the final melisma before the a - G *clivis*, proparoxytone texts are accommodated in the same way as they are in G1x, as shown in Example III.139, above.

Slightly less than half the responds using G2x begin with F1i. Since G2x is very similar to G1x this connection to one particular opening element is not surprising. Another interesting aspect of G2x is its relationship with f2. Two-thirds of the responds which use f2

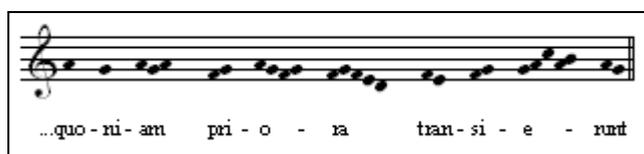
to begin the sixth phrase end with G2x. The emphasis on F, a and c at the beginning of G2x is explained by the frequent presence of f2 immediately preceding it.



G3x is used to conclude a further 32 responds in mode 8. Texts of between four and ten syllables are set to this element. G3x places the accented syllable on the final melisma before the a - G *clivis* in paroxytone texts. In the two cases of oxytone accentuation, no change has been made and the accented syllable falls on the *clivis*. Three further responds set proparoxytone texts to G3x, but are not consistent in their treatment of the accented syllable. A significant degree of variation at the beginning of this element has been allowed by this study in order to accurately identify all those responds which end with this remarkable cadential figure. Example III.143 and Example III.144 demonstrate the extent to which the initial section of this element can vary.



**Example III.143: *Dulce lignum dulces clavos* (cao6530; Inventio Crucis)**



**Example III.144: *Absterget deus omnem lacrimam* (cao6013; Comm. plur. Mart.)**

G3x's cadential gesture resembles that of two other standard elements, intermediate element g4 and opening element F1i. Despite this, only a few responds which close with G3x make use of this musical connection by using F1i at the beginning or g4 in second or third phrase position. In general, the responds which close with G3x appear less consistent in their use of standard elements than those which end with either G1x or G2x. Almost half the responds using G3x open with a *non*-standard G- element. The use of the most popular elements such as g1, g2, d1 and f1 is noticeably limited in these responds.

Two further standard final elements, G4x and G5x occur at the end of eight and five responds respectively. For their transcriptions and usage, please refer to the appendix.<sup>538</sup>

## b) *Responsories Grouped According to Common Standard Material*

Several melody types are revealed when these responds are grouped according to shared musical material in similar patterns. Before presenting and discussing the groups in mode 8, an overview of the analysis of mode 8 responds by Frere and Holman is presented.

<sup>538</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_8"

Frere describes eight different groups in mode 8.<sup>539</sup> His largest group, VIII<sup>a</sup>, is made up of 66 responds which begin with the element the present study labels as F1i. This group shows a relatively stable pattern of melodic material although Frere isolates several subgroups within VIII<sup>a</sup> according to a particular element they share which is not found in the VIII<sup>a</sup> group at large. The next group of ten chants, VIII<sup>b</sup>, is defined by a high C cadence (the element is called K1i in the present study) at the outset. Groups VIII<sup>c</sup> and VIII<sup>d</sup> are grouped according to similar opening material cadencing on G and have nine and five component responds respectively. The group VIII<sup>e</sup> begins with a cadence on D and has five members. The remaining groups in Frere's study consist of three sets of pairs which share melodies. Finally, Frere lists twenty responsories in mode 8 which do not fall into any classification according to their openings, but which use recognizable melodic phrases after a unique incipit. In general, Frere notes that much of the material in mode 8 is also found in mode 7 although certain tendencies (i.e.: cadences on low-D and G-elements particular to mode 8) distinguish between the two repertoires. The present study has not chosen to categorize the same large number of chants into the predominant melody group, as Frere has done, on the basis of opening element alone. Instead, groups of responds using the same order of elements throughout the melody have been listed.

In Holman's study, six groups of responds which belong to three melody types in mode 8 are identified.<sup>540</sup> He defines these melody types using a string of letters, each representing the last pitch of every phrase: a) f-a-g-f-d-f-g, b) f-g-g-f-d-g and c) f-a-d-g. The first three groups of responds (28 chants in total) are variations on melody type 'a', while the fourth and sixth group (with sixteen responsories altogether) belong to melody type 'b'. The fifth group (with only three responds) corresponds to melody type 'c'. The 35 responds which are made up entirely of standard material contain sections which are similar to the three main melody types. Another 92 responds which mix unique melodic material with standard elements usually also include similarities with the main types. The present study does not interpret a cadence on a at the end of the first period as significantly structurally different than a cadence on g. The most frequently used element when cadencing on a in this position is h1 which has been shown to bear striking resemblance in pitch emphasis, ambitus, musical direction to g1 and G1x. Therefore, the present study does not divide the respond melodies into those beginning "f-a-..." and "f-g-..." like Holman does. Instead, it groups responds which use like elements in the same positions to form more cohesive melodies.

The present analysis has identified one main melodic theme for mode 8, which has several variations through the addition or substitution of melodic elements in specific positions. The main theme is shown in Table 51, below. It roughly corresponds with Frere's VIII<sup>a</sup> group and Holman's melody types "a" and "b".

---

<sup>539</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 52 ff

<sup>540</sup> Holman, *The Responsoria Prolixa of the Codex Worcester F 160 1961*, 306

6033	F1	g1		g14		f3	d1*	f2		G1
6324	F1		h1	g2		f1	d1*	f2		G1
6328	F1	g5	h1	g2		f1	d1*	f2		G2
6460	F1	g1		g4	g2	f1	d*			G3
6461	F1	g3		g2		f1	d1*	f2		G2
6819	F1	g1		g6*		f1	d1	f2		G2
6894	F1	g3		g2		f1	d1*	f2		G2
6991	F1	g5		g1	g2*	f3	d1	f2		G2
6992	F1	g1		g6		f1	d1*			G1
7112	F1	g1		g6*		f1	d			G1
7146	F1		h1	g6		f3	d1	f2*		G2
7192	F1		h1	g6		f1	d1*			G1
7227	F1		h3	g2		f3	d1*			G1
7229	F1		h1	g11		f1	d1*			G1
7240	F1	g3		g6		f3	d2*			G1
7257	F1	g5	h1	g2		f1	d1*			G2
7338	F1		h3	g2		f1	d1*			G1
7340	F1	g3		g11		f6*	d1	f2		G4
7346	F1		h1	g2		f3	d1*			G2
7499	F1	g1		g6		f1	d1*			G1
7631	F1	g1		g		f5	d1*			G1
7646	F1	g5	h3	g2*		f1	d1			G2
7695	F1	g5		g7	g2*	f1	d			G1
7797	F1	g1		g6		f1	d1*	f2	h	G3
7879	F1	g1		g2		f1	d1	f2*		G2
7902	F1		h1	g2*		f1	d1			G1

**Table 51: Main melody type in mode 8<sup>541</sup>**

The main melody type in mode 8 begins with opening element, F1i. To conclude the first period, either a standard g- or h- element is used. Regardless of the goal-pitch chosen here, the next cadence is on the final, G. Often, the element used here is g2. Next, an f-element (usually f1) is found, followed directly by a d- element (usually d1). Before closing with a standard G element (usually G1x or its variant, G2x), some responds include f2. This melody type is the focus of an analysis undertaken by Janka Szendrei, on what she calls the 'Verbum Caro type' responsories.<sup>542</sup> In her study, the responsory, *Verbum caro factum est*, stands as the model of this melody type in mode 8. (In the present analysis, however, this main melody type should *not* be referred to as the "Verbum caro type" because in Paris 12044, this responsory is set to an entirely different melody in mode 1.) Szendrei offers four models for this melody overall: 1. "F<sub>1</sub>, G<sub>1</sub>, G, F<sub>2</sub>, G<sub>2</sub>", 2. "F<sub>1</sub>, G<sub>1</sub>, G, F<sub>2</sub>, D, G<sub>2</sub>", 3. "F<sub>1</sub>, G<sub>1</sub>, D,

<sup>541</sup> *Adest namque beati Dionysii* (cao6033; Dionysii), *Congregatae sunt gentes* (cao6324; De Machabaeis), *Constantes estote videbitis* (cao6328; Vigilia Nat. Domini), *Disciplinam et sapientiam* (cao6460; Fer. 2 Pent.), *Dirumpam vincula populi mei* (cao6461; De Machabaeis), *Hic est beatissimus* (cao6819; Joannis Evang.), *In conspectu angelorum* (cao6894; Michaelis), *Ipsi sum desponsata cui* (cao6992; Agnetis), *Magi veniunt ab oriente* (cao7112; Epiphania), *Merito haec patimur quia* (cao7146; Dom. 3 Quadragesimae), *Muro tuo inexpugnabili* (cao7192; De Prophetis), *Non discedimus a te* (cao7227; Dom. 4 Adventus), *Noli me derelinquere pater* (cao7229; Laurentii), *Notas mihi fecisti domine* (cao7240; Dom. per annum), *O beatum virum in cuius* (cao7257; Martini), *Orietur stella ex Jacob* (cao7338; Fer. 4 Q.T. Adventus), *Ornatam in monilibus filiam* (cao7340; Assumptio Mariae), *Pacifico loquebantur mihi* (cao7346; Dom. de Passione), *Quis es tu qui venisti ad me* (cao7499; Agathae), *Sebastianus dei cultor* (cao7631; Fabiani, Sebastiani), *Sexto namque die portari se* (cao7646; Benedicti), *Splendida facta est facies* (cao7695; Dom. 4 Quadragesimae), *Tulerunt dominum meum* (cao7797; Fer. 4 p. Pascha), *Vidi sub altare dei animas* (cao7879; Nat. Innocentium), *Virgo gloriosa semper* (cao7902; Caeciliae).

<sup>542</sup> Szendrei 2003

G<sub>2</sub>”, and 4. “F<sub>1</sub>, G<sub>1</sub>, G, D, G<sub>2</sub>”.<sup>543</sup> The version which reflects the responds listed in Table 51 is her second string, “F<sub>1</sub>, G<sub>1</sub>, G, F<sub>2</sub>, D, G<sub>2</sub>”. Szendrei sets a good example in her analysis, leaving enough room in her definitions of melodic elements to accommodate different sorts of variation without losing sight of the overall structure of the melody.

This main type can be broken down into two main subgroups: Those responds which follow the opening F1i with a G cadence, and those which follow it with a cadence on a. Bridging these two subgroups is a group distinguished by its use of f2 before the standard G cadence at the end. Table 52 shows the members of the subgroup which cadence on G immediately after the opening F1i. These chants come from feasts throughout the church year and are not limited to any one chronological layer of composition.

6033	F1	g1	g14		f3	d1*	f2		G1
6460	F1	g1	g4	g2	f1	d*			G3
6461	F1	g3	g2		f1	d1*	f2		G2
6819	F1	g1	g6*		f1	d1	f2		G2
6894	F1	g3	g2		f1	d1*	f2		G2
6991	F1	g5	g1	g2*	f3	d1	f2		G2
6992	F1	g1	g6		f1	d1*			G1
7112	F1	g1	g6*		f1	d			G1
7240	F1	g3	g6		f3	d2*			G1
7340	F1	g3	g11		f6*	d1	f2		G4
7499	F1	g1	g6		f1	d1*			G1
7631	F1	g1	g		f5	d1*			G1
7695	F1	g5	g7	g2*	f1	d			G1
7797	F1	g1	g6		f1	d1*	f2	h	G3
7879	F1	g1	g2		f1	d1	f2*		G2

**Table 52: Subgroup 1: Responsories in main theme which follow F1i with a g- element<sup>544</sup>**

Two of the chants in Table 52, are shown in parallel transcription in Transcription 34, below. Both *Quis es tu qui venisti ad me* (cao7499; Agathae) and *Hic est beatissimus* (cao6819; Joannis Evang.) begin with F1i and conclude their first periods with g1, thus reflecting the most frequently chosen melodic route in mode 8.

After another cadence on G in third phrase position, (g6 in both cases), these responds cadence on F with the most frequently occurring element in this position: f1. The third period begins with d1 in fifth phrase position in both chants. At the end of this phrase, the two responds take similar, but not identical, melodic routes to the final cadence on G. While *Quis es tu qui venisti ad me* (cao7499; Agathae) extends the recitation passage on G to accommodate a relatively long text before concluding with G1x, *Hic est beatissimus* (cao6819; Joannis Evang.) sets the word 'domino' with the standard element f2 before ending with G2x. The relationship between f2 and G2x, two elements often paired in the sixth phrase, was discussed in the section on standard final elements, above.

<sup>543</sup> Szendrei 2003, 18-19

<sup>544</sup> *Adest namque beati Dionysii* (cao6033; Dionysii), *Disciplinam et sapientiam* (cao6460; Fer. 2 Pent.), *Dirumpam vincula populi mei* (cao6461; De Machabaeis), *Hic est beatissimus* (cao6819; Joannis Evang.), *In conspectu angelorum* (cao6894; Michaelis), *Ipsae praeibit ante illum* (cao7112; Joannis Baptistae), *Ipsi sum desponsata cui* (cao6992; Agnetis), *Magi veniunt ab oriente* (cao7112; Epiphania), *Notas mihi fecisti domine* (cao7240; Dom. per annum), *Ornatam in monilibus filiam* (cao7340; Assumptio Mariae), *Quis es tu qui venisti ad me* (cao7499; Agathae), *Sebastianus dei cultor* (cao7631; Fabiani, Sebastiani), *Splendida facta est facies* (cao7695; Dom. 4 Quadragesimae), *Tulerunt dominum meum* (cao7797; Fer. 4 p. Pascha), *Vidi sub altare dei animas* (cao7879; Nat. Innocentium).

cao7499: F1 g1  
 Quis es tu qui ve-ni-sti ad me cu-ra-re vul-ne-ra me-a

cao6819: F1 g1  
 Hic est be-a-tis-si-mus e-van-ge-li-sta et a-post-o-lu Io-han-nes

cao7499: g6 fl  
 e-go sum a-pos-to-lus Chri-sti ni-chil in me du-bi-tes fi-li-a

cao6819: g6 fl  
 \*qui pri-vi-le-gi-o a-mo-ris pre-ci-pu-i

cao7499: dl G1  
 \*ip-se me mi-sit ad te quem di-le-xi-sti men-te et pu-ro cor-de

cao6819: dl f2 G2  
 ce-te-ris al-ti-us do-mi-no me-ru-it ho-no-ra-ri

**Transcription 34: *Quis es tu qui venisti ad me* (cao7499; Agathae) and *Hic est beatissimus* (cao6819; Joannis Evang.)**

Table 53 lists the second subgroup which uses an h- element after F1i instead of a g- element. These responds are no more unified by feast or chronological layer of composition than the first subgroup.

6324	F1	h1	g2	f1	d1*	f2	G1
7146	F1	h1	g6	f3	d1	f2*	G2
7192	F1	h1	g6	f1	d1*		G1
7227	F1	h3	g2	f3	d1*		G1
7229	F1	h1	g11	f1	d1*		G1
7338	F1	h3	g2	f1	d1*		G1
7346	F1	h1	g2	f3	d1*		G2
7902	F1	h1	g2*	f1	d1		G1

**Table 53: Subgroup 2: Responsories in main theme which follow F1i with an h- element<sup>545</sup>**

In Transcription 35, below, two members of this group have been transcribed in parallel. *Congregatae sunt gentes* (cao6324; De Machabaeis) and *Pacificae loquebantur*

<sup>545</sup> *Congregatae sunt gentes* (cao6324; De Machabaeis), *Merito haec patimur quia* (cao7146; Dom. 3 Quadragesimae), *Muro tuo inexpugnabili* (cao7192; De Prophetis), *Non discedimus a te* (cao7227; Dom. 4 Adventus), *Noli me derelinquere pater* (cao7229; Laurentii), *Orietur stella ex Jacob* (cao7338; Fer. 4 Q.T. Adventus), *Pacificae loquebantur mihi* (cao7346; Dom. de Passione), *Virgo gloriosa semper* (cao7902; Caeciliae).

(cao7346; Dom. de Passione) both begin with F1i, but then, instead of cadencing on G at the end of their first period, use h1 in this position instead. The use of h1 in second phrase position delays the expected return to the final until the third phrase. In both chants, the most frequently occurring element in the third phrase position is used: g2. For the fourth phrase, *Congregate sunt gentes* (cao6324; De Machabaeis) uses the most frequently found element in this position, f1, while *Pacifice loquebantur* (cao7346; Dom. de Passione) has f3 which only slightly less frequently found here. The two chants both use d1 in fifth phrase before varying slightly before their final cadence. This time it is *Congregate sunt gentes* (cao6324; De Machabaeis) which uses f2 before the final element G1x (which is relatively unusual, as most chants using f2 before the final element have G2x.) *Pacifice loquebantur* (cao7346; Dom. de Passione) does not have f2, and proceeds directly to G2x.

The image shows a musical transcription of two Gregorian chants, each with two staves of music and Latin lyrics. The first staff of each pair is for *Congregatae sunt gentes* (cao6324; De Machabaeis) and the second is for *Pacifice loquebantur mihi* (cao7346; Dom. de Passione). Melodic formula labels (F1, h1, g2, f1, f3, d1, f2, G1, G2) are placed above the corresponding musical phrases. The lyrics are:   
 Staff 1: Congre-ga - te sunt gen-tes in mul-ti- tu-di-ne ut di-mi-cent con-tra nos   
 Staff 2: Pa-ci-fi-ce lo-que-ban-tur mi-chi i-ni-mi-ci me-i   
 Staff 3: et ig-no-ra-nus quid a-ge-re de-be-a-nus   
 Staff 4: et in-i-ra-mo-les-ti e-rant mi-chi   
 Staff 5: \*do-mi-ne de-us ad te sur-t o-cu-li nos-tri ne pe-re-a-nus   
 Staff 6: \*vi-dis-ti do-mi-ne ne si-le-as ne dis-ce-das a-me

**Transcription 35: *Congregatae sunt gentes* (cao6324; De Machabaeis) and *Pacifice loquebantur mihi* (cao7346; Dom. de Passione)**

Table 54 shows these two subgroups recombined to highlight the use of f2 before the closing G cadence.

6033	F1	g1		g14		f3	d1*	f2		G1
6324	F1		h1	g2		f1	d1*	f2		G1
6328	F1	g5	h1	g2		f1	d1*	f2		G2
6461	F1	g3		g2		f1	d1*	f2		G2
6819	F1	g1		g6*		f1	d1	f2		G2
6894	F1	g3		g2		f1	d1*	f2		G2
6991	F1	g5		g1	g2*	f3	d1	f2		G2
7146	F1		h1	g6		f3	d1	f2*		G2
7340	F1	g3		g11		f6*	d1	f2		G4
7797	F1	g1		g6		f1	d1*	f2	h	G3
7879	F1	g1		g2		f1	d1	f2*		G2

**Table 54: Cross-subgroup: Responsories in main theme which precede the final cadence with f2<sup>546</sup>**

The main theme, in its two major variations, is defined by its characteristic opening element, F1i, the use of a g- element in the third phrase position and the positioning of f1 (or, occasionally, f3) and d1 in the second half of the chant at significant cadence points. The decision of the singer to include f2 before the final cadence depends on the length of text yet to be set in the sixth phrase and does not affect the overall tonal structure of the melody.

This main theme in mode 8 corresponds with the six phrase structure put forward by Wagner and Pfisterer.<sup>547</sup> The first phrase, F1i, is a strong but brief move away from the final. The majority of chants which use this theme return to the final, G, at the end of the first period. Those which have an h- element here instead, shown in Table 53, usually employ h1, which has a similar ambitus and pitch emphasis as g1 but continues past the expected cadence on G and ends on a, instead. The effect of h1 as a 'deceptive cadence' has been discussed above. In the third phrase, another cadence is found on G in almost every respond. At the end of the second period, a contrasting cadence on F is found. The contrasting tonality is continued through to the end of the fifth phrase, where it usually cadences on D. Finally, all chants return to the final, G, whether a brief recollection of the opening material in f2 is included or not.

Another group sharing a characteristic opening element is shown in Table 55. Here, the ten responds which open with K1i and conclude their first period with g3 are shown.

<sup>546</sup> *Adest namque beati Dionysii* (cao6033; Dionysii), *Congregatae sunt gentes* (cao6324; De Machabaeis), *Constantes estote videbitis* (cao6328; Vigilia Nat. Domini), *Dirumpam vincula populi mei* (cao6461; De Machabaeis), *Hic est beatissimus* (cao6819; Joannis Evang.), *In conspectu angelorum* (cao6894; Michaelis), *Ipse praeibit ante illum* (cao6991; Joannis Baptistae), *Merito haec patimur quia* (cao7146; Dom. 3 Quadragesimae), *Pacificae loquebantur mihi* (cao7340; Dom. de Passione), *Tulerunt dominum meum* (cao7797; Fer. 4 p. Pascha), *Vidi sub altare dei animas* (cao7879; Nat. Innocentium).

<sup>547</sup> P. Wagner, *Einführung in die gregorianischen Melodien*, 3 vols. III - Gregorianische Formenlehre 1921, 329 - 344, Pfisterer, *Skizzen zu einer gregorianischen Formenlehre* 2006, 158



The image shows a musical transcription of two Latin responsories. Each responsory is represented by two staves of Gregorian chant notation (treble clef, square notes) with Latin lyrics underneath. The first responsory, 'Vinea mea electa ego te', is associated with CAO 7887 and has a 'Kl' sign above the first staff and a 'g3' sign above the second. The second responsory, 'Noli esse mihi domine alienus', is associated with CAO 7219 and has a 'g6' sign above the first staff and a 'f3' sign above the second. The lyrics are: 'Vi-ne-a me-a e-lec-ta e-go te plan-ta-ta-vi', 'No-li es-se mi-chi do-mi-ne a-li-e-nus', '\*quo-mo-do con-ver-sa es in a-ma-ri-tu-di-nem', 'par-ce mi-chi in di-e ma-la', 'ut me cru-ci-fi-ge-res', 'con-fun-dan-tur om-nes qui me per-se-quun-tur', 'et E-ra-ban di-mit-te-res', and '\*et non con-fun-dar e-go'. There are also 'h' and 'G1' signs above some staves.

Transcription 36: *Vinea mea electa ego te* (cao7887; Fer. 6 in Parasceve) and *Noli esse mihi domine alienus* (cao7219; Dom. in Palmis)

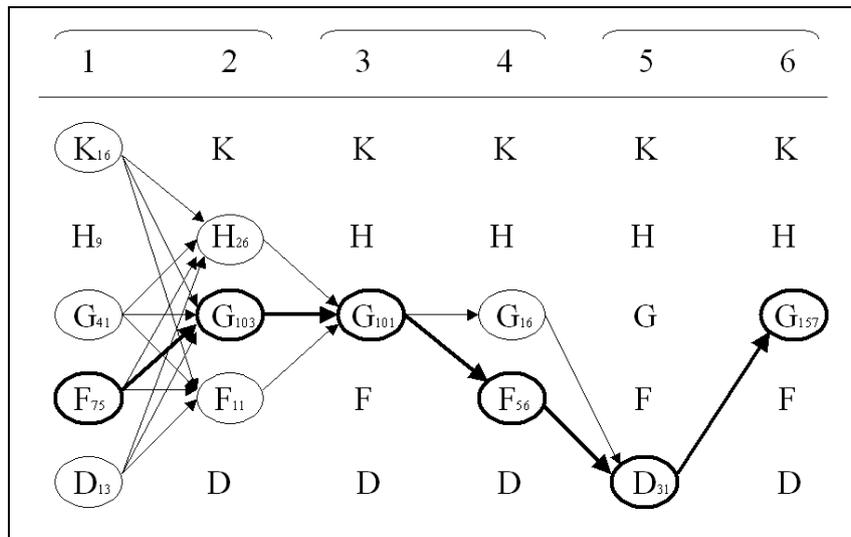
### c) *Melodic Roadmap for Mode 8 Responsories*

The pitches D, F, G, A ('H') and C ('K') are found most frequently as cadential goals for standard elements in this mode. j1, which occurs eight times, is the only standard element ending on B-natural, while the rest of the standard elements occur with much more frequency and variation. Therefore, while it is necessary to recognize that one standard element with a non-pentatonic goal-pitch exists here, the mode 8 road map will be constructed using a pentatonic system which does not include it.

The responsories in mode 8 can be grouped together according to several variations of one melodic theme, as discussed above. The data from this type of melodic analysis is used to create the roadmap for mode 8. By charting the course of one responsory along the roadmap shown in Example III.145, it is possible to see where it might deviate from the normal course, or take a less frequently travelled route.

The roadmap reflects the progression of groups of ten responds or more. It should be interpreted in the same way as the roadmaps for all previous modes; the thick line represents the most frequently chosen route while thin lines show less popular cadential goal-pitches at each position which are still found in ten or more responds.

Almost half the responsories in mode 8 (75 chants) begin with a phrase which cadences on F, as shown in the roadmap. Another quarter begin with cadences on other pitches which contrast the final, such as D (in thirteen chants) and c (in sixteen chants). The remaining quarter of the mode 8 repertory cadence on G, the final, at the end of the first phrase. The 41 responds which employ a G cadence in this position do not correspond to the six-phrase respond structure, which calls for a contrasting cadence at this point. It should be noted that cadences on the final in almost every position are most often found in chants which are made of non-standard elements. Since this roadmap reflects the entire mode 8 repertory, the data from the highly formulaic chants (which observe the six-phrase tonal structure) as well as the less formulaic responds (which use more unique material) combine to produce the routes shown.



Example III.145: Responsory roadmap for mode 8

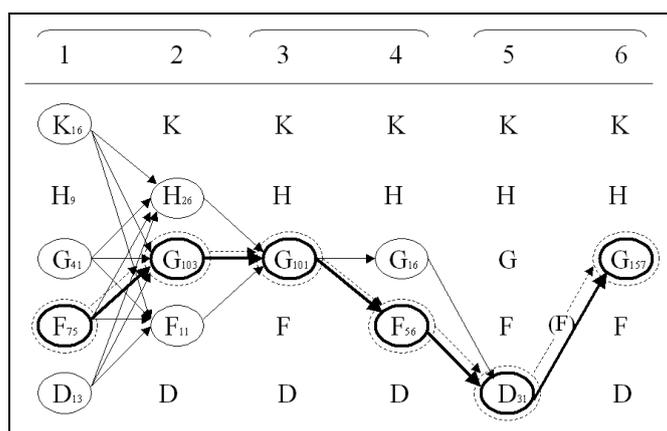
At the end of the first period, 64 % of the modal repertory cadences on the final, G. Another 26 chants, (or 16 % of the repertory) use an h- element in this position. The group of responds substituting an h- element for a g- element in this position has been discussed, (see Table 53 and Transcription 35). The third phrase position in mode 8 is almost always filled with a g- element; the roadmap shows that no other pitch-goal has been chosen for this position in more than ten responds. To end the second period, most responds cadence on F, although a few less formulaic responds cadence on the final, G. Both melodic route 'strands'

come together once more for a cadence on D at the end of the fifth phrase. The G- element, as final cadence, is found in 157 of the 162 responds in this mode.<sup>549</sup>

The thick line, representing the most frequently chosen tonal route in mode 8 corresponds to the ideal of the six-phrase respond structure. The first phrase cadences on a contrasting pitch, F, while the second phrase returns to the final, G. The third and fourth phrases show the opposite relationship: first a cadence on the final is achieved, before a contrasting cadence is found at the end of the fourth phrase, (usually F). The last period is bisected with another contrasting cadence (usually on D) at the end of the fifth phrase before cadencing on the final, G.

### Using the Roadmap

Plotting an individual chant's route along the roadmap shows how it compares with the bulk of the modal repertory. For example, when the two responds, found in Transcription 34, *Quis es tu qui venisti ad me* (cao7499; Agathae) and *Hic est beatissimus* (cao6819; Joannis Evang.) are charted on the map, it is very clear that they represent the most frequently chosen tonal route. In Example III.146, below, the goal-pitches of all six component phrases have been marked with a dotted line.



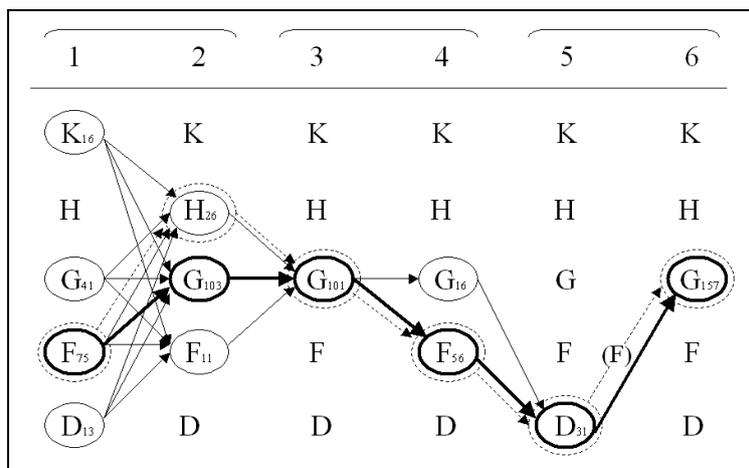
**Example III.146:** *Quis es tu qui venisti ad me* (cao7499; Agathae) and *Hic est beatissimus* (cao6819; Joannis Evang.)

In every position, the dotted line and the thick line indicate the same pitch. The insertion of f2 just before the final cadence in *Hic est beatissimus* (cao6819; Joannis Evang.) has been shown with an extra F in parentheses between the fifth and six phrase columns.

The group of responsories shown in Table 53 which have a cadence on a instead of G at the end of the first period are represented by *Congregatae sunt gentes* (cao6324; De Machabaeis) and *Pacificae loquebantur mihi* (cao7346; Dom. de Passione) in Transcription 35, above. When the melodic course of these two responds is plotted on the roadmap, their characteristic goal-pitch in the second phrase, a, appears as the only deviation from the

<sup>549</sup> Other final cadence goal-pitches are: F in (*Dedisti domine habitaculum*, cao6402; Clementis, and *Ecce jam coram te protomartyr* (cao6594; Inventio Stephani), A ("H") (in *Beata progenies unde Christus*, cao6169; Nativitas Mariae) and C ("K") (in *Senex puerum portabat puer*, cao7635; Purificatio Mariae).

most frequently chosen route, outlined with the thick line. Example III.147 displays the goal-pitches of these two responds, encircled with a dotted line.

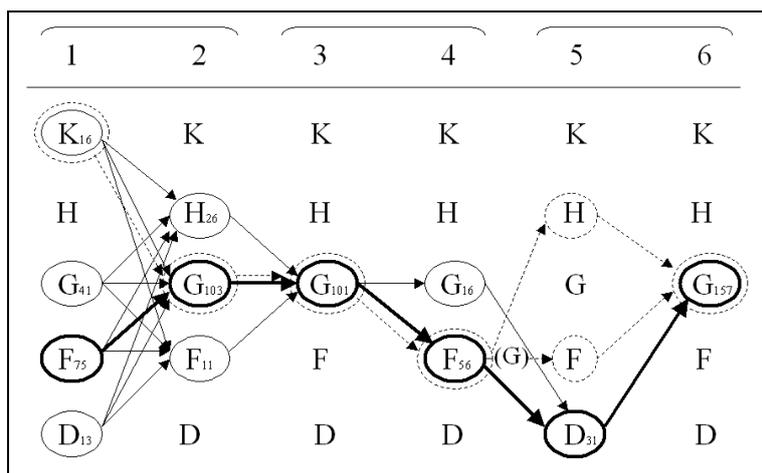


**Example III.147: *Congregatae sunt gentes* (cao6324; De Machabaeis) and *Pacificae loquebantur mihi* (cao7346; Dom. de Passione)**

The insertion of f2 at the beginning of the sixth phrase in *Congregatae sunt gentes* (cao6324; De Machabaeis) is shown with an F in parentheses between the fifth and sixth phrase column on the map.

The final group of responds which begin with K1i and g3, as listed in Table 55, are more individual in their uses of elements in their second and third periods. Two of the responds which show a relatively strong connection with the tonal route shown on the roadmap are the responds found in Transcription 36: *Vinea mea electa ego te* (cao7887; Fer. 6 in Parasceve) and *Noli esse mihi domine alienus* (cao7219; Dom. in Palmis). Example III.148 displays the goal-pitches of these two chants encircled in dotted lines.

Both chants begin with K1i and conclude their first period with g3, thereby identifying themselves as members of this small group. The goal-pitches for the third and fourth phrases are the same in each respond; *Vinea mea electa ego te* (cao7887; Fer. 6 in Parasceve) uses g6 and f3 while *Noli esse mihi domine alienus* (cao7219; Dom. in Palmis) has g8 and f3. In the third period, these responds differ in their individual tonal goals and deviate from the routes outlined on the roadmap. *Vinea mea electa ego te* (cao7887; Fer. 6 in Parasceve) uses a non-standard h- element in fifth phrase position, while *Noli esse mihi domine alienus* (cao7219; Dom. in Palmis) inserts a standard g- element (g8) before reusing f3 at the end of the fifth phrase. In Example III.148, the dotted line splits into two separate paths through the fifth phrase column to indicate the different tonal routes chosen. In the sixth phrase, however, both responds come together once more to close with G1x.



**Example III.148:** *Vinea mea electa ego te* (cao7887; Fer. 6 in Parasceve) and *Noli esse mihi domine alienus* (cao7219; Dom. in Palmis)

### **Responsories using non-standard phrases**

Although the responsories in mode 8 use standard elements two-thirds of the time, there exist chants which are made up predominantly of non-standard material as well. Table 56 lists nineteen responds, displayed horizontally in the six-phrase structure, which do not depend on standard material to construct their melodies. The non-standard elements which begin the responds in Table 56 have pitch goals of every pitch in the pentatonic system active in mode 8 (and discussed below): D, F, G, a and c. Of the nineteen responsories listed here, nine begin with a non-standard G cadence, which is an unusual tonal goal for the first phrase. The end of the first period and the first half of the second period shows that most responds cadence on the final in these positions, in accordance with the six-phrase structure set out by Wagner and Pfisterer. However, in the fourth and fifth phrase positions, where the six-phrase structure prescribes a move away from the final's tonality, non-standard g- elements are used more than half the time. All the responds listed conclude with a non-standard G element. Clearly, responds which do rely on unique material for their composition do not follow the tonal structure set out by the main melody or its variants but rely mainly on g- cadences throughout their melodies.

	1		2		3		4		5		6		
6038	L		g									G	
6339	G		g		g9*		g					G	
6425	G		h		g7		h2	d	g4		g3	d*	G
6515	F		h		g*		d				f		G
6905	H		g7				f*				f		G
6930	C		g	c	g4	g	d	f	h	h	c	h	G
7020	G		g	g	g	h	g	l*			g9		G
7045	G		g4		f*	g	g				g		G
7046	D		g		f		g12*						G
7077	G		g12				j1				f5	g11*	G
7183	G	k	g15		h		g*				j		G
7187	G		g		g15								G
7267	F		g	g	g	h*	f	g	f	h	g	l	G
7354	H		g16		d		h				g*		G
7378	G	j	f		g	f*	g				l	l	G
7681	G		g9		g9		k				g		G
7863	K		g10		f		g11*				h		G
7912	F		l		g		h				g		G
Gloriosus pater	L		g		g	d	g	k*			k	f	G

Table 56: Responsories in mode 8 which use predominantly non-standard material<sup>550</sup>

#### d) Summary

The mode 8 responsory repertory in Paris 12044 consists of 162 chants, which is 17 % of the entire responsory repertory. On average, 66 % of the musical material in this mode is considered standard because it occurs five times or more in the repertory. The goal-pitches of the standard elements in mode 8 are: D, F, G, a, b and c. Since the standard j- element only occurs eight times throughout the repertory, while all other pitch-goals are represented by many more numerous and varied elements, it has been omitted in the creation of the mode 8 road map. The pitches which underpin this mode represented on the map are: D, F, G, a, c.

One main melodic type in mode 8 has several consistent variations. The main melody follows the tonal order of the six phrase respond structure. It is outlined with a thick line on the road map. The consistent variations on this theme are shown by thin lines on the map. There is no consistent feast affiliation which would influence the melodic course of any respond.

Responds which use mostly non-standard material are less likely to correspond to the routes shown on the road map. In particular, they are more apt to use cadences on the

<sup>550</sup> *Adjutor meus tibi psallam* (cao6038; Feria 4 per annum), *Corde et animo Christo* (cao6339; Nativitas Mariae), *Deus Israel propter te* (cao6425; Dom. in Palmis), *Domine si tu es jube me* (cao6515; Petri, Pauli), *In hymnis et confessionibus* (cao6905; De Machabaeis), *In propria venit et sui eum* (cao6930; Octava Nat. Domini), *Isti sunt sancti dei* (cao7020; Crispini, Crispiniani), *Juravi dicit dominus ut ultra* (cao7045; Dom. 4 Adventus), *Juravit dominus et non* (cao7046; Comm. unius Conf.), *Laudabilis populus quem* (cao7077; De Prophetis), *Moyes famulus domini* (cao7183; Dom. 4 Quadragesimae), *Multiplicati sunt qui* (cao7187; Dom. de Passione), *O crux viride lignum quia* (cao7267; Inventio Crucis), *Parvulus natus est nobis* (cao7354; Octava Nat. Domini), *Per tuam crucem salva nos* (cao7378; Exaltatio Crucis), *Species firmamenti super* (cao7681; Matthaei), *Videntes Joseph a longe* (cao7863; Dom. 3 Quadragesimae), *Vos estis lux mundi dicit* (cao7812; Comm. Apostolorum), *Gloriosus pater Babolenus* (non-cao; Baboleni).

final, G, throughout the course of their melodies, instead of using them in the second third and sixth phrase cadences exclusively.

### C. *The Fundamental Pentatonic Tonality*

In the previous examinations of the responsories in each mode, it has become clear that a pentatonic tonality, quite apart from the modal system, provides the musical context in which responsories are created. The pentatonic tonality operates within a given mode as a series of pitches with a particular relationship with each other, corresponding to *sol la do re mi* in a moveable-*do* system. Figure 4 illustrates the three 'transpositions' theoretically possible of the pentatonic system into the eight-mode system. For each mode, the usual octave ambitus has been assumed. Since the exact ambitus of a melody may vary from respond to respond, the series in Figure 5 illustrate an ambitus slightly larger than one octave.

The melodic analysis of responsories according to mode in the previous section of this chapter has determined which notes among the above theoretical sets are actually chosen at important points in the melody.

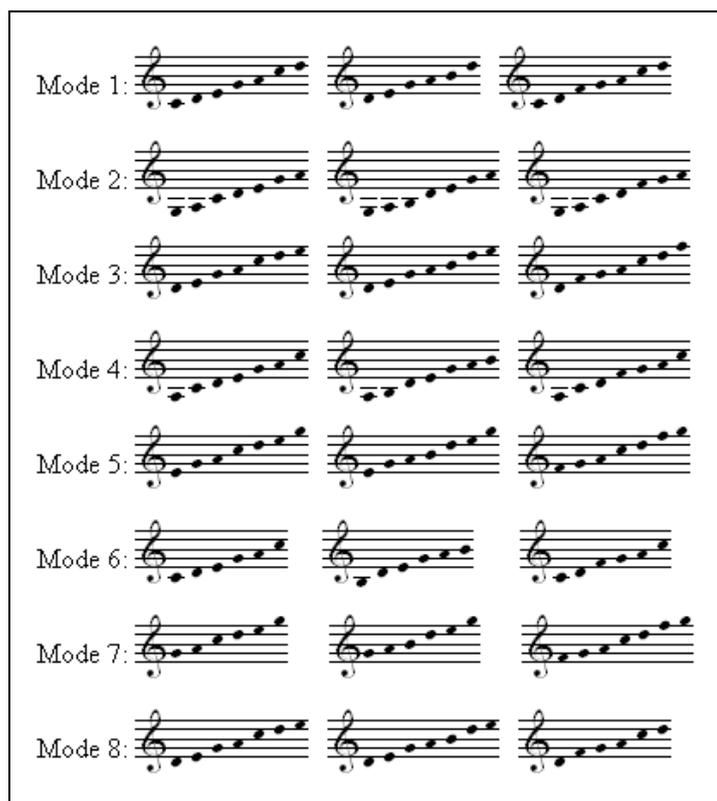


Figure 5: Pentatonic pitches as found in the medieval eight-mode system

#### a) *The Eight-mode System*

The eight-mode system is often taken as the starting point in analyses of medieval tonal development. However, Gregorian chant itself did not develop within this modal

framework. After creating and establishing a chant repertory completely separate from the concept of modes, musicians in the West adopted a musical classification similar to the Byzantine system of *echoi*, in which turns of phrase or formulas characterize a melody as belonging to one *echos* or another.<sup>551</sup> Later (in theoretical writings from the 9th century onward) Western chants were assigned to modes according to tonal features such as range and important pitches, as well as the presence of particular phrase or melody types. As it is understood today, the modality of any chant is determined by its range, reciting pitch and final, but it must be remembered that the tonality of the chant pre-dates its assignment to a particular mode. Therefore, while modality is a helpful way to group chants for analysis, modal characteristics cannot be considered as compositional factors or analyzed anachronistically as such. Attention should instead be turned to the identity and the function of the important pitches in the chant itself and the tonal relationship those pitches have with each other.

In his studies on tonal systems which may have predated the eight-mode classification, Jean Claire suggests that structurally important pitches in chant operate within the musical context of the pentatonic system: *sol la do re mi*.<sup>552</sup> Within this structure, he identifies three *cordes-mères*, *do*, *re* and *mi*, a matrix containing all the tonal relationships possible in a pentatonic system. *Do* represents any important pitch in a chant where the next important pitch is one whole tone above and no important pitch is found immediately below. *Re* can be seen as any pitch framed on either side by an important pitch one whole tone away. *Mi* has one important pitch a whole tone below, and none immediately above. Claire maintains that these tonal identities were essential to early recitational psalm singing. His research traces the possible evolution from these three *cordes-mères* to the eight-mode system applied to Western chant centuries later.

Alberto Turco's research on tones and modes in Gregorian chant extends Claire's theory.<sup>553</sup> In his book *Toni e Modi* Turco outlines three basic melody types, based on Claire's *cordes-mères*. These melody types are characterized by the three unique sets of tonal relationships available in the pentatonic system. Melody type A is one based on *do* (or C) and its relationships to the important pitches around it. In the same way, melody type B is based on *re* (or D) and type C on *mi* (or E). These core tonal relationships in chant rely on a pentatonic framework, as illustrated in the following Figure 6. The *cordes-mères* C, D and E (or any transposition thereof) depend on the pentatonic system of *sol la do re mi* for their respective sets of individual tonal characteristics. This pentatonic tonality is a feature common to most chants, regardless of modal assignment or genre.

---

<sup>551</sup> Hiley 1993, 454

<sup>552</sup> Jean Claire, 'Les Répertoires liturgiques latins avant l'octoéchos. I. L'office férial romano-franc', *Études grégoriennes* 15 (1975), 5-192. Other material which outlines his theory includes: Claire, L'Évolution modale dans les recitatifs liturgiques 1963, 196-211, 229-245, Claire, La Psalmodie résponsoriale antique 1963, 8-29, 49-62, 77-102, Claire, L'Évolution modale dans les recitatifs liturgiques 1963, 127-151, Claire, Le répertoire grégorien de l'office. Structure musicale et formes 1980, 27-46

<sup>553</sup> Turco 1991

				Type:		
				A	B	C
Pentatonic system:	G	A	[ ]	C	D	E
(transposed)	C	D	[ ]	F	G	A
(transposed)	D	E	[ ]	G	A	B
				<i>sol la</i>	<i>do re mi</i>	

Figure 6: The pentatonic system and Turco's Melody Types A, B and C

The universal applicability of pentatonic tonality is clearly demonstrated in Finn Egeland Hansen's research. In his book, *The Grammar of Gregorian Tonality*, Hansen presents a theoretical model of the basic tonality found in the proper of mass chants.<sup>554</sup> He defines 'main tones' in a chant as those involved in a melodic leap and 'secondary tones' as those approached only by step-wise motion. Using a computerized tracking system, Hansen finds that the 'main tones' build a fundamental tonality supplemented by passing or ornamental pitches which are not as important. He describes this hierarchy of pitches within any mode as the "pian-pentatonic" tonality.<sup>555</sup> In Chinese music, from which this term is derived, the "pian" tones are the pitches found a semitone below the fifth and a semitone below the final degree of the scale. Pian-pentatonic tonality is therefore defined as important pentatonic pitches, with the addition of the "pian" tones E and B-natural for passing or ornamental notes. After detailed analysis of the chants in Montpellier H. 159, Hansen concludes: "If one were to give a brief summary [of the findings]... it would have to begin by presenting the pian-principle as the primary form of tonal expression".<sup>556</sup> The present analysis confirms the dominance of the pentatonic series in the Great Responsory repertory and shows other pitches (i.e., Hansen's pian-tones) to be less important to the melodic structure.

### b) *The Modal System and Tonal Hierarchy*

The pentatonic system is not the only principle behind the organization of structural pitches. Another important aspect is the emphasis of certain scale degrees which builds a 'tonal hierarchy' within a mode. Musically emphasized scale degrees are used in structural ways. Studies of Gregorian modality by Jean Claire have suggested that the most important scale degrees are those which form a fifth (or fourth) and third with the final, as well as pitch a full scale degree beneath the final.<sup>557</sup> To understand why this is the case, it is necessary to return, once again, to the *cordes-mères* which supposedly predate the classification of chant into eight modes.

<sup>554</sup> Hansen 1979

<sup>555</sup> Hansen 1979, 21

<sup>556</sup> Hansen 1979, 280

<sup>557</sup> Claire, L'Évolution modale dans les repertoires liturgiques occidentaux 1962, 229-245

Claire, Turco, Saulnier and others<sup>558</sup> have suggested that an older system of so-called *cordes-mères* (i.e., the dominant pitches of the three main scale segments) was resolved during the age of theoretical systematization and notation into eight different modes by a reorganisation of the reciting pitches and finals. According to this theory, the three ancient constellations of notes, or matrices, centred on the pitches C (or "do"), D (or "re") and E (or "mi"). (The French terminology, derived from solmization, being independent of written pitches, is actually preferable to the identification by Guidonian letters.) The "C-matrix", consisting of the pentatonic pitches G, A, C, D and E, would have provided the evolutionary basis for modes 2, 5, 6 and 8. Figure 7 shows this shift as Saulnier depicts it.<sup>559</sup>

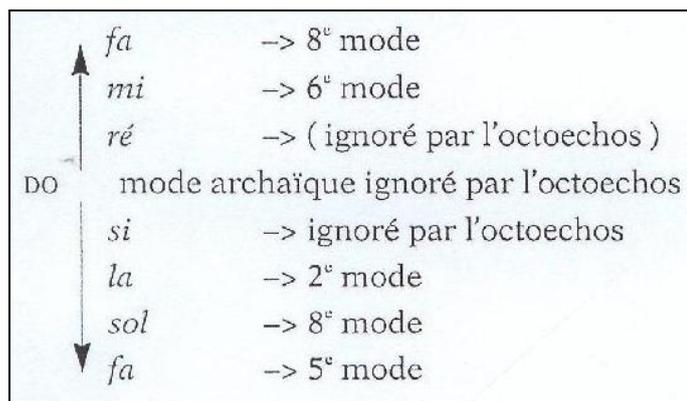


Figure 7: Ancient C-matrix as basis for four modes

Figure 8 shows how the C-matrix pitches G, A, C, D and E form the important pitches in mode 8 when C (or "DO" in Figure 8) shifts upwards to F ("FA").

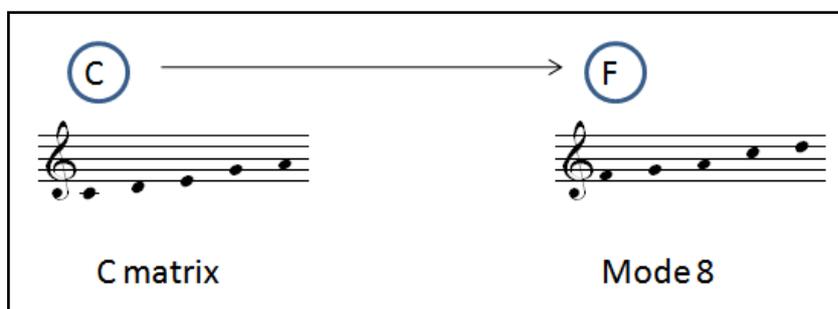


Figure 8: C-matrix transposed to form the important pitches in mode 8

The "D-matrix", made up of the pitches A, C, D and E, shown in Figure 9, formed the tonal basis for modes 2, 4 and 7 in a similar way (Saulnier, *Les Modes grégoriens* 1997, 41).

<sup>558</sup> Claire, L'Évolution modale dans les répertoires liturgiques occidentaux 1962, 196-211 and 229-245, Turco 1991, Saulnier, *Les Modes grégoriens* 1997

<sup>559</sup> Saulnier, *Les Modes grégoriens* 1997, 41

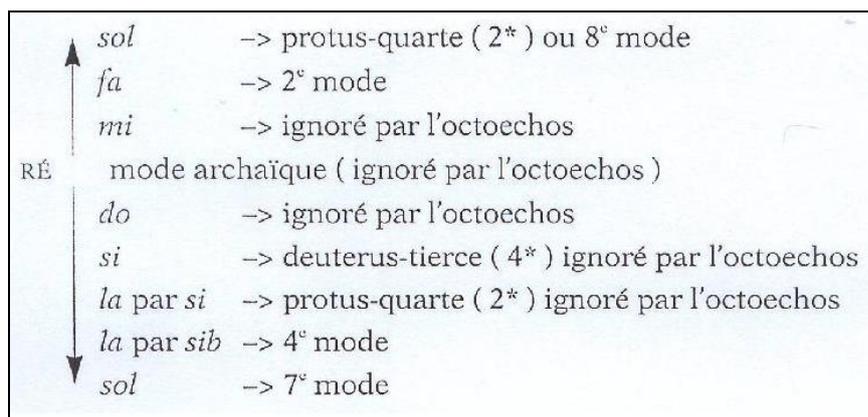


Figure 9: Ancient D-matrix as basis for three modes<sup>560</sup>

Finally, the ancient "E-matrix" comprised of C, D, E and G evolved into the tonal basis for modes 1, 3, 4 and 6 as shown in Figure 10.<sup>561</sup>

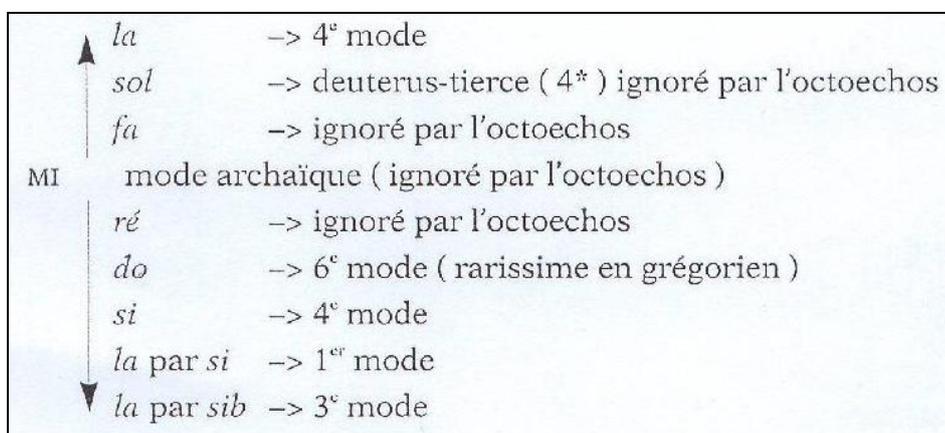


Figure 10: Ancient E-matrix as basis for four modes<sup>562</sup>

The ancient C, D, and E matrices are maintained in the eight-mode system by the shift or reinterpretation of these pitches as other degrees in the octave scale. According to Saulnier, "to study a mode is to account for the specific role of each scale degree in the composition."<sup>563</sup> That is, musical characteristics of each scale degree help to establish the melodic course of a responsory.

As the eight-mode system evolved during the 9<sup>th</sup> and 10<sup>th</sup> centuries, modal ambitus was extended to facilitate the distinction between plagal and authentic versions of each mode. Along with this growth of the modal ambitus, an increased hierarchization of scale degrees within the mode took place, focusing mostly on the recitation tone and the final. This phenomenon has been discussed by Jean-François Goudesenne in his study of *Historiae* composed between 775 and 1030 within the diocese of Reims.<sup>564</sup> According to Goudesenne,

<sup>560</sup> Saulnier, *Les Modes grégoriens* 1997, 41

<sup>561</sup> *Ibid*

<sup>562</sup> *Ibid*

<sup>563</sup> "Etudier un mode, c'est donc rendre compte du rôle propre de chaque degré de l'échelle dans la composition." Saulnier, *Les Modes grégoriens* 1997, 17

<sup>564</sup> Goudesenne, *Les offices historiques ou 'historiae' composés pour les fêtes des saints du VIIIe au XIe siècle dans la Province ecclésiastique de Reims* 1996

the new emphasis on the reciting tone and final occurred at the same time as new thematic material began to be composed.<sup>565</sup>

In some cases, the old standard phrase repertory was actually modified to fit the new melodic expectations.<sup>566</sup> Evidence of this is especially clear in Goudesenne's examination of non-standard verse tones. Standard, ancient verse tones complete their first phrase with a cadence on the fifth or the final of the mode, and the second phrase usually ends with a pitch which contrasts the final.<sup>567</sup> (Cadencing on any contrasting pitch at the end of the verse tone provides a sense of musical continuation leading back into the respond at the repetenda or doxology.) However, the newly-composed verse tones for the feast of Eligius found in Paris 12044, examined by Goudesenne, maintain the first phrase's cadence on the fifth or final and then consistently conclude the second phrase with the final. According to Goudesenne, this reluctance to emphasize anything but the final and the fifth indicates a move towards a more "modern" modal development during the composition of Gregorian chant in the 10<sup>th</sup> and 11<sup>th</sup> centuries.<sup>568</sup>

The study presented here examines the entire body of responsories in Paris 12044. The analysis of both ancient and more recently composed responds shows that two sets of structural conditions are important: the underlying pentatonic system and tonal hierarchy within the mode, with special emphasis on the final and the fifth in the case of newly composed responds.

Most formulaic chant melodies are based on the pentatonic system found within the appropriate modal range which also incorporates the hierarchy of scale degrees (fifth or fourth, third and lower second). For example, as the analysis of the responds in mode 1<sup>569</sup> shows, the pitches on which most important cadences fall are: C, D, F, G and a. These pitches make up the pentatonic system underlying the mode. These pitches are *also* the most important scale degrees in the modal hierarchy relative to the final, D. An exception to the pentatonic condition is found in mode 7, where the cadential pitches for the most standard material, F, G, a, b-natural and d, do *not* form a pentatonic system.<sup>570</sup> As the third scale degree, b-natural is a frequent goal-pitch for mode 7 cadences. In this mode, the second structural condition, that is, the hierarchy of scale degrees, seems to take precedence over a pentatonic structure.

## D. *Inter-Modal Analysis: Element Variants*

In the analysis of the responsories in Paris 12044, it has been necessary to consider each mode separately, in order to present a clear picture of the use of standard material in

<sup>565</sup> Goudesenne 1996, 207-210

<sup>566</sup> Goudesenne 1996, 209, gives an example of this sort of modification in the responsory *Sanctorum Christi militum* (non-cao, Lucianus) which is based on the formulaic responsory *Canite tuba in Sion* (cao6265, Dom. 4 Adventus) but which substitutes a cadence on the fifth as opposed to the standard cadence which ends on fourth.

<sup>567</sup> The two exceptions to this are the standard verse tones in modes 6 and 8.

<sup>568</sup> See also Hankeln, *Antiphonen süddeutscher Heiligen-Offizien des Hochmittelalters* 1998, 151-172) and Hiley, *The music of prose offices in honour of English saints* 2001 and Hiley, *Das Wolfgang-Offizium des Hermann Contractus - Zum Wechselspiel von Modustheorie und Gesangspraxis in der Mitte des XI. Jahrhunderts* 1999, 129-142 and Boyce 1995

<sup>569</sup> See Chapter III Mode 1

<sup>570</sup> See Chapter III Mode 7

responsory composition. It is concluded at the end of each mode's analysis that standard elements, used in similar orders, create patterns which form melodies typical of specific modes. It has also been observed that there is a correlation between the frequency with which a standard element is found and the likelihood of its being used in a particular position within the chant. The more often a chant is found (i.e.: the lower the number in the label), the more likely it is to occupy a particular position. Finally, the six phrase respond structure put forward by Wagner and Pfisterer, which prescribes a series of cadences which contrast and promote the final's tonality in a specific order, can be proven correct by the bulk of the responsories in this analysis. Formulaic responds (i.e.: those which depend heavily on standard elements in their composition) usually reflect this six phrase respond structure precisely, while responds composed of unique material are more likely to deviate from this structure.

In this section, the standard elements individually discussed in each section are compared to those in other modes. The present discussion will address those elements which are found in more than one mode. This includes those elements which have been transposed and those which are simply used in both authentic and plagal versions of the same mode. Not all of the elements which are used in different modes can be addressed; the present discussion is limited to the most interesting and significant material. An interactive table comparing elements in all eight modes is found in the appendix.<sup>571</sup>

In 46 cases, an element is found in the repertory of more than one mode. Table 57, below, shows the standard elements which have an equivalent in another mode, transposed or otherwise. This table clearly demonstrates that most of the sharing occurs between authentic and plagal versions of the *primus*, *deuterus*, *tritus* or *tetrardus* modes. For example, there are thirteen cases where an element appears in both modes 1 and 2 (under different labels according to its frequency in each mode) but only two cases where a mode 2 element appears in any mode other than mode 1. Similarly, where there are ten cases of a mode 3 element appearing under a different name in mode 4, only two mode 3 elements are found in any other mode.

There are too many cases of modally overlapping elements to be dealt with individually here.<sup>572</sup> Only those elements found in several different modes will be examined. These are: mode 1: d5 and h4 and mode 5: f3 and F1x and the various equivalents in the other modes in which they are found. Variations in text setting and pitch emphasis will be examined here. The next section in this chapter will discuss how elements are used in a respond's overall formal structure.

---

<sup>571</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_c"

<sup>572</sup> See Homan 1964, 66-77

Mode 1	Mode 2	Mode 3	Mode 4	Mode 5	Mode 6	Mode 7	Mode 8
c2	c2/c3						
c4	c6						
c6	c4						
d4	d3		d4				
d2	d4						
d7	d2	e3	c1				
d10	d10		e8				
d15	d7					g11	
d16	d9						
d17	d8			g1			
g2	f1	g2	g1 / g2	g2	f4 / g1	g5	
D2x	D3x						
d5 / f7 / D5x	d1 / D1x			f1	F2x	g1	g1 / g3 / G1x
h1		h1	h1				
C1i			D1i			K1i	
d3		d1	d3				
		d2	d1				
		e1	e3				
		e2	e2				
		f1	f1				
		E7x	E4x				
		E2x	E2x				
	c1			f4			
		J2		K1			
				f3	f3	f1	f4
h4		j2		h1	h1	j3	
				F2x F1x	F1x	G1x	G2x
d19					d2		
					F3x	G3x	G1x
H2i						L2i	
H3i						L3i	
h6						h4	
h9						l3	
		J1 / j1					j1
						L1i	K1i
						g3	g4
						g8	g6
						g10	g11
						h3	h3
						k2	k1
						G2x	G3x
					f2	g4	g1
	d6				f1		
		g1			c1	g7	g7
				k1		k4 / l10	k2
				F1i			F1i

Table 57: Standard elements shared by more than one mode

a) Individual Standard Elements Occurring in Several Different Modes

Mode 1: d5:



The image shows a musical staff with a treble clef. The notes are: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). This represents the D5 mode (D major).

The standard element, d5, in mode 1 is not discussed in the section devoted to the mode because of space restrictions. This element, however, is listed in the appendix<sup>573</sup> as occurring 23 times throughout the mode 1 repertory. It sets texts of between five and ten syllables by adjusting the length of the initial recitation passage on D, F or G. When setting a proparoxytone text, d5 has a single D preceding the final melisma before the *clivis*, as shown above. When a paroxytone text is set, this single D is eliminated and the stressed syllable is placed on the final melisma. d5 is found predominantly in second or third phrase position, which is a natural location for a phrase cadencing on the mode's final, G.

Figure 11, below, shows the six different elements in various modes which resemble d5 either at pitch (for example, Mode 2: d1 shares the same goal-pitch) or transposed. All these elements show a similar approach, by descent, to the same closing cadence on the final of the mode.<sup>574</sup> The range of this element is no larger than a fifth. The text setting and tonal role each of these elements play in their respective modes are similar. A brief discussion of each element follows.

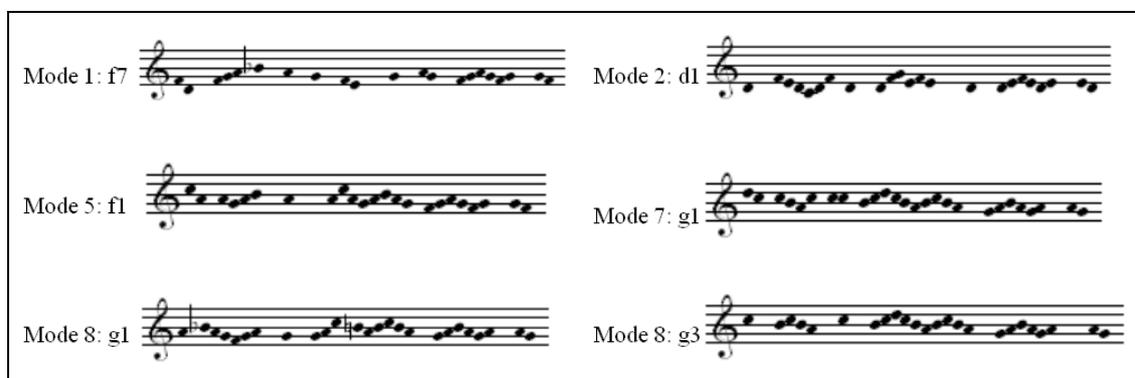


Figure 11: Six elements which resemble Mode 1: d5

The other mode 1 element which resembles d5 is f7, on the top left in Figure 11. It is only found six times in mode 1 and sets upwards of four syllables of text. All but one instance of f7 are used for prooxytonal accents, placing the stressed syllable on the final melisma before the *clivis*, identical to the d5 setting. A significant amount of variation is allowed in the beginning of f7, depending on the length of the recitative passage, usually around a. f7 is not found in one consistent position in mode 1 responds.

On the top, right corner of Figure 11, d1 in mode 2 is displayed. Mode 2: d1 is found 64 times. This element shows a remarkable resemblance to mode 1: d5. Mode 2: d1 usually begins with a scalar descent from F to C which is not found in mode 1: d5, before approaching the antepenultimate melisma, beginning D - F - G. Mode 2: d1 usually sets the same number of syllables as mode 1: d5 sets, and uses the same technique of eliminating the single D in order to set prooxytonal accents. As discussed in the analysis of mode 2, the standard element d1 is used almost exclusively at the end of the first period, as a return to the final's tonality. The use of d1 in this position parallels the frequent use of mode 1: d5 in this position, as both mode 1 and 2 have D as their final.

<sup>573</sup> Appendix: "CHAPTER\_3", "Chapter\_3\_b\_Mode\_1" in "Database\_1\_Melodic\_Elements\_mode\_1.mdb"

<sup>574</sup> Mode 1's f7 is an exception, as it does not cadence on the final of the mode.



final of mode 1 is D and h4 cadences on a, its use in these two locations corresponds with the six phrase respond structure. Figure 12 shows four elements in modes 3, 5, 6 and 7 which resemble h4 either at pitch or transposed up a tone.

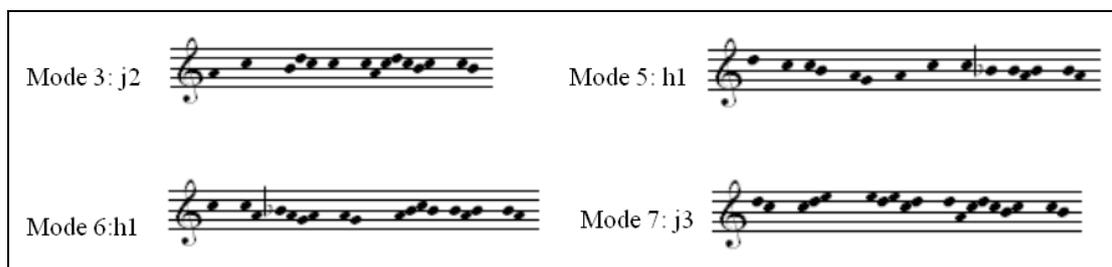


Figure 12: Four elements which resemble Mode 1: h4

In mode 3, j2 is found nine times. j2 usually sets texts of between four and six syllables. j2 usually sets paroxytone texts by placing the accented syllable on the final melisma before the clivis. In cases (three responds) where a proparoxytone text is set, no adjustment is made to the element itself and the stressed syllable falls on the figure before the final melisma. More than half of the occurrences of j2 take place at the end of the second period, as the significant cadence on a pitch which contrasts the final of the mode. In one respond<sup>575</sup>, j2 also occurs in the middle of the first period, again to provide a tonality which contrasts the final, as expected in this position.

Mode 5: h1 resembles the final two-thirds of mode 1: h4, beginning at its descent from c to a before returning to c for the closing figure. This element is found sixteen times in the mode 5 repertory. It sets texts with between four and eleven syllables by adjusting its initial recitational passage on a and c. Most textual accents fall on the penultimate syllable, set to the penultimate melisma. The proparoxytonal accents (in two responds<sup>576</sup>) are placed on a musical figure emphasizing c directly before the penultimate melisma. Although h1 is more evenly spread throughout phrase positions in this mode, the most likely location for this element is in the middle of the third period, in the fifth phrase position. Several responds also use this element in the third phrase position. Since h1 has a goal-pitch a third above the final, F, it can be used in positions which call for a weak cadence on either a contrasting tonality (fifth phrase) or the final's tonality (third phrase).

This element is also the most frequently found h- element in mode 6. h1, in mode 6, occurs eight times. The texts set by mode 6: h1 are between three and seven syllables in length. Most of the texts set to h1 are paroxytone and their accented syllables are placed on the final melisma before the clivis. In two responds, the oxytone accent is given to the final *clivis* and no other adjustment is made. An extension can be made to the initial recitative passage on G and a to accommodate longer texts. h1 appears three times in the third phrase position and once in fourth and fifth phrase positions. One again, h1 does not play a consistent role in the structure of responds in this mode.

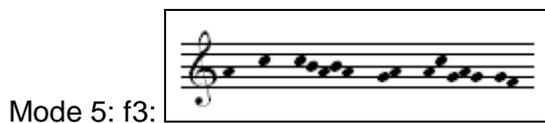
Mode 7: j3 varies from the other elements in Figure 12 in its approach (from above) to the final cadence. However, its similarity of its characteristic final figure legitimizes its

<sup>575</sup> *Dum steteritis ante reges* (cao6564; Comm. Apostolorum)

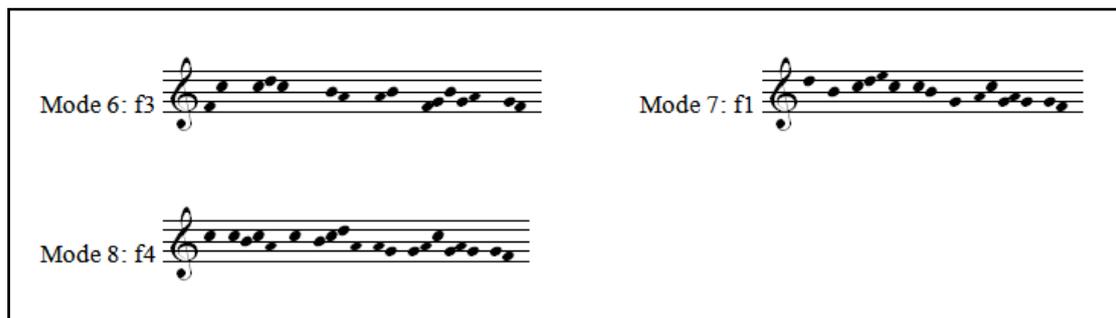
<sup>576</sup> *Jerusalem luge et exue te* (cao7032; Sabbato Sancto) and *Illuminare illuminare* (cao6882; Epiphania)

inclusion here. j3 occurs thirteen times in the responds of mode 7 and sets texts from four to nine syllables in length. These texts are predominantly proparoxytone, with the accented syllable falling on the melisma beginning with e. In cases of paroxytone accent, no change is made to the element itself and the accented syllable falls on the final melisma before the *clivis*. Most of the occurrences of j3 take place at the end of the second period, where a strong contrasting cadence is prescribed. Other instances take place in first and fifth phrase positions, where contrasting cadences are similarly expected.

The group of elements resembling mode 1: h4, shown in Figure 12, usually sets texts with a similar range of syllables, and tend to be used in positions where a contrasting phrase is required. However, the methods of accommodating to differently accented texts, as well as the structural role these elements play is not very clearly outlined. Since none of these elements occur very frequently, they are more likely to be used in several positions, as opposed to the elements which occur the most frequently and tend to be given the same structural roles again and again.



Reading across the chart in Table 57 which lists all elements found in more than one mode, five related elements begin with mode 5: f3. The element is recognizable for its characteristic cadential figure preceded (usually) by a scalar descending passage. This element only occurs seven times in mode 5, but its 'translation' into some other modes meets with more popularity. f3 generally sets short texts with a syllable count not exceeding six. The model above shows the G - a *pes* which is included in f3 if it sets a proparoxytone accent. If the accent falls on the penultimate syllable, this *pes* is not found and the stressed syllable falls on the final melisma before the *clivis*. In mode 5, f3 is not found consistently in any one location. Although the goal-pitch of f3's is the final of the mode, it is only found at the end of first period in three responds and in third phrase position only once. In other responds, f3 occurs in the midst of a phrase unit as a brief cessation. Figure 13, below, shows the three elements in modes 6, 7 and 8 which correspond to f3 in mode 5.



**Figure 13: Three elements which resemble Mode 5: f3**

Mode 6: f3 differs from mode 5: f3 because it does not ascend to c in its final melisma and uses b instead. The cadence may be approached from below, as shown in Figure 13, or it may be preceded by a recitation or figuration on b or c. f3 occurs seven times in mode 6. Most texts set to this element are paroxytone, placing their stressed syllable on the final

melisma, and have between four and eight syllables. Like f3 in mode 5, this element in mode 6 does not consistently appear in any one location. In three chants, f3 is used at the end of the first period, as the element bringing the melody back to the final's tonality after a contrasting cadence in the middle of that period.

In mode 7, f1 is found much more frequently than in modes 5 and 6. This element occurs 35 times throughout mode 7. As discussed in the analysis of mode 7, f1 can set between three and ten syllables. Extended versions of f1 display a longer recitation on c and d. Most texts set to f1 have paroxytone accents. There does not appear to be any consistent method of adjusting this element for proparoxytone texts. f1 is most frequently found at the end of the first period (in fourteen responds) and in the middle of the last period (in eleven responds). As remarked upon in the modal analysis, the use of f1 at the end of the first period is interesting since this position usually contains an element which cadences on the final. However, it has been determined that the use of f1 here delays the return to the mode's final until the third phrase. All the responds which use f1 at the end of the first period use a G cadence in the third phrase.

In mode 8, f4 occurs ten times. It sets texts from three syllables (by eliminating the recitation passage on c and beginning with the penultimate melisma) to ten syllables (by extending the aforementioned recitational passage). When setting oxytonal accents, the final syllable is placed on the final melisma which incorporates the closing *clivis*. Paroxytonal accent is occasionally accommodated by breaking up the final melisma so that the final, weak syllable falls on the *clivis*, G - F. Proparoxytonal accentuation does not require that the element rearrange its neume groupings. Half of the occurrences of mode 8: f4 take place in the fifth phrase position. Another two responds use f4 to conclude the second period. Both these positions require a contrasting cadence to uphold the general six phrase structure of the chant.

It is interesting to consider this element in both *tritus* and *tetrardus* modal contexts because it functions as a cadence on the final in the *tritus* modes and a contrasting cadence on the lower second in the *tetrardus* modes. Generally, it appears where prescribed by the six phrase structure in both its roles. Mode 7: f1 appears to use this cadence as both one which almost brings the respond melody back to its final (at the end of the first period) and one which cadences strongly in a contrasting tonality (in fifth phrase position).



The most frequently-used closing element in mode 5, F1x, is used at the end of one-quarter of the repertory. As discussed at greater length in the analysis of mode 5, F1x sets texts of between four and seven syllables in length. Most of these texts have paroxytonal accent. Proparoxytonal accents are accommodated by inserting a single F before the penultimate melisma. Other closing elements which resemble F1x in mode 5 are found in modes 6, 7 and 8, as shown in Figure 14.



**Figure 14: Four elements which resemble Mode 5: F1x**

The first element in Figure 14 is also a mode 5 closing cadence. It has been noted previously that F2x might be considered a variation of F1x in this mode, but that the group of chants making up F2x were consistent enough in their variants to be given a separate label. F2x, occurring six times, sets texts of similar lengths to F1x and accommodates rare proparoxytonal accents in the same way. The main difference between these two elements is that, while F1x fills in every scale degree step in the repeated ascending-descending pattern of the penultimate melisma, F2x jumps from a to c at the opening.

This variant seems to have been taken over almost note-for-note in mode 6, where the most frequently used closing element, F1x is found in eleven responds (26 % of the repertory). F1x sets texts from five to nine syllables in length and adjusts for proparoxytonal accented texts in the same way as the other elements in this figure by inserting a single F before the final melisma.

Mode 7: G1x closing element shows a similar melodic contour and cadential figure, transposed up one tone to end on G instead of F. In this mode, G1x is usually begun in the upper end of its range, as shown in Figure 14. It is found at the end of 85 responds in mode 7 (53 % of the modal repertory). Texts between three and nine syllables may be set to this element, as demonstrated in the analysis of mode 7. Most texts have proparoxytonal accent and the stressed syllable falls on the final melisma before the *clivis*. For the occasional proparoxytonal text, a single G is inserted before the final melisma.

The second-most frequent closing element in mode 8, G2x, is found in 38 chants and also shares the resemblance with mode 5: F1. Approaching its recitation passage on c from below, G2x, sets texts of similar accentuation and syllable number as the other members of the group in Figure 14.

This type of closing element is found exclusively in the *tritus* and *tetrardus* modes; the *primus* and *deuterus* modes also exhibit some overlap within authentic and plagal versions, but never between larger modal groups. It is unclear why this should be the case, as the tonal character of modes 1 and 2 are not unlike that of modes 7 and 8, in terms of where the final is situated with respect to the other scale degrees.

### b) *Pairs of Opening Elements which Cadence on the Same Scale Degree*

Some standard elements are frequently used in first phrase position and cadence on the same scale degree in the mode, yet they would not be recognized for the transpositions of one another that they are simply from their labels. A striking instance of this is the opening element in mode 1, H2i and the opening element in mode 7, L2i. These two elements are shown below.

Mode 1 H2i:



Mode 7: L2i:



H2i in mode 1 is a variant of H1i, the most frequently found opening element in the mode. H2i distinguishes itself from the more popular H1i by limiting the lower end of its range to D, while H1i consistently descends to C at the beginning. H2i, found at the beginning of seven responds, sets paroxytonal texts of six to nine syllables in length. Following H2i, a d- element always returns the respond melody to the tonality of the mode's final, just as prescribed by the six phrase respond structure. H2i cadences on the fifth above the final, creating a strong feeling of contrast and setting up the return to the final's tonality at the end of the first period.

L2i is the second-most frequent opening element in mode 7, beginning 33 responds. It, too, begins on the final of the mode, G, and ascends to the fifth for a strong contrasting cadence in first phrase position. L2i sets mostly paroxytonal texts of between four and nine syllables. When a proparoxytone text is set, an additional d is often inserted after the final melisma, so that the stressed syllable is still placed on the melisma itself. The majority of responds which begin with L2i cadence at the end of the first period on the final once more. The first and second phrase endings show the fifth-final relationship also displayed in the use of H2i in mode 1.

Another pair of opening elements, mode 1: C1i and mode 4: D1i, also display similarities and cadence on the same scale degree relative to their finals. They are shown below:

Mode 1: C1i:



Mode 4: D1i:



C1i opens six responds in mode 1 and is the only opening element which cadences on C enough to be considered standard. Short versions of this element, setting three syllables, begin with the penultimate melisma or even at the penultimate *pes*, C - D. Longer versions of C1i accommodate up to nine syllables through an initial descent from D to A and back up to C, as shown in the model. All but one of the texts set to C1i is paroxytone; the proparoxytonal text is set identically, with the accented syllable falling on the penultimate melisma instead of on the *pes*. In four out of the six responds using C1i, this element is followed by a standard d- element at the end of the period. C1i, cadencing on a scale degree below the final, sets up a contrasting tonality from which to return at the end of the second phrase.

D1i, in mode 4, has a similar function. It resembles C1i closely in its melodic contour and initial recitation passage. In this mode, it is used to begin 35 responds (31 % of the repertory). It usually sets between five and nine syllables of paroxytonal or proparoxytonal text. The proparoxytonal version of D1i is shown in the model above. The stressed syllable falls on the F-E *clivis* before the single E preceding the final melisma. When D1i sets a paroxytone text, the single E is eliminated, so that the accented syllable will still be placed on this *clivis*. Unlike the contrast-final pairing found in the use of C1i in mode 1, most of the responds using D1i do not conclude their first periods with a cadence on the final. Most of these responds use an f- element in second phrase position, instead. This delay of the cadence on the final is typical of mode 4; a more detailed discussion of this phenomenon can be found in the analysis of mode 4 and road map. Another seven responds do conclude their first period with an e- cadence, and thereby conform to the six phrase respond structure. Several other pairs of responds which cadence on the same scale degree may be found by consulting the interactive table of standard elements which allow comparison across mode. This table is found in the appendix<sup>577</sup>; a static version of it is displayed as Table 57, at the beginning of this section.

---

<sup>577</sup> Appendix: "CHAPTER\_3" in "Chapter\_3\_c".



## IV Stability of Tradition: Comparison of the Great Responsories in Paris 12044 with Other Sources

---

In this chapter, responsories from selected feasts in Paris 12044 are compared with those in eight other manuscripts. The total number of responsories in Paris 12044 chosen for this comparison is 406. These are listed in section a by folio number, feast, incipit, Biblical textual source, CAO number and mode. Next, each of the comparison manuscripts is described briefly. Finally, the results of the comparison are analysed, divided into categories of textual and melodic differences. Some melodic differences concern characteristic turns of phrase which differ consistently throughout the responsories compared, while others are unique occurrences. In some responsories multiple differences occur, while in several cases (about 10 % of those discussed) there is variation throughout. On rare occasions, the responsory will be sung in a different mode or to a completely different melody.

### A. Repertory

While it is useful to know how the repertory may have been composed and transmitted in one tradition represented by a single manuscript as in the present study and in most previous studies of responsories,<sup>578</sup> it is also interesting to know if and how one tradition differs from another. By comparing Paris 12044 with other sources, many types of differences - musical and textual - may be identified. The degree to which sources differ and the sorts of variants in melodic phrases and text will be examined in this chapter. Although several comparative studies have been conducted in the past,<sup>579</sup> the aims of these were to establish relationships between sources and not to test the melodic flexibility involved in the process of oral composition and transmission.

Comparing all 950 Great Responsories in Paris 12044 across several manuscripts would prove very time-consuming indeed. It was decided that a representative selection of responsories should form the basis of comparison. It encompasses the first 300 chants found in the *Temporale*, from the third Sunday of Advent (where Paris 12044 begins) to Easter Sunday (including feasts for Stephen, John the Evangelist and the Holy Innocents) as well as the feasts for the Assumption of Mary, Peter and Paul, Laurence, Michael the Archangel, and the Commons for one Confessor, one and several Martyrs and several

---

<sup>578</sup> In contrast to the studies of Frere, Holman and Cutter mentioned previously, each based on a single source, Brad Maiani's dissertation (Maiani, *The Responsory-Communion: Toward a Chronology of Selected Proper Chants* 1996) does take a wide selection of sources into account in order to investigate 41 chants which serve as both responsories and communions in the Roman liturgy. These sources are listed on page 36 of his dissertation. Also, Charles Robert Saik compares the mode 3 responsories in 6 different antiphoners in (Saik 1989).

<sup>579</sup> The most relevant of these is: *Le Graduel romain: Édition critique par les moines de Solesmes. IV: Le Texte neumatique, ii. Les Relations généalogiques des manuscrits* 1962. It identified 100 places in mass chants where 181 sources tended to differ, and then grouped together those manuscripts with variants in common. Two main groups, eastern and western, could be identified.

Virgins. This selection amounts to 406 responsories in Paris 12044. A list in the Appendix in the folder for Chapter 4<sup>580</sup> indicates the location of these chants in Paris 12044, the feasts to which they belong, their mode and CAO number and biblical source, if applicable.

### a) *Manuscripts Included in the Comparison*

Eight manuscripts were chosen for comparison with Paris 12044, representing various chant traditions in Western Europe from the early 11<sup>th</sup>- to the middle of the 13<sup>th</sup>-century. Some of the important criteria considered in the selection of these sources are age, repertory, monastic or secular affiliation, clarity of notation, place of origin and accessibility. Six have been published in facsimile, two were studied on microfilm.

#### Antiphoners chosen for comparison with Paris 12044

- *Antiphonale Sarisburiense*
  - Worcester F. 160
  - Benevento 21
  - Lucca 601
  - Karlsruhe 60 (microfilm)
  - Saint Gall 390 - 391
  - Utrecht 406
  - Toledo 44.2 (microfilm)
- For publication details, see bibliography.

Not unexpectedly, not all 406 responsories in Paris 12044 are found in every one of the other eight sources. In fact, only 146 responsories (36 % of the comparison repertory) are common to all the sources considered here. The majority of responsories, however, are found in most of the comparison sources most of the time.

#### Number of responsories in common with the Paris 12044 selection

- Karlsruhe 60: 335
- Worcester F. 160: 333
- Lucca 601: 329
- St. Gallen 390 - 391: 319
- Utrecht 406: 310
- *Antiphonale Sarisburiense*: 304
- Benevento 21: 300
- Toledo 44.2: 294

In total, 2,524 individual responsory comparisons were made between the responsories in Paris 12044 and those in the other eight sources.

The appendix<sup>581</sup> for Chapter IV includes charts containing information about each responsory in the comparison, including its location in the comparison manuscripts and what sort of variants, if any, exist between it and the version in Paris 12044.

---

<sup>580</sup> Appendix, Chapter 4; List of Comparison Responsories

## B. *Manuscripts Chosen for the Comparison*

### a) *Sarum Antiphoner*

This antiphoner, the *Antiphonale Sarisburiense*, was published as a facsimile edition in six volumes by Walter Howard Frere between 1901 and 1924. It is a compilation of several 13th-century sources, representing the Office chants according to the Use of Sarum. This Use is a variant of the Roman rite which originated at Salisbury Cathedral under St. Osmund, a Norman bishop, at the end of the 11<sup>th</sup>-century. The Use of Sarum combines the local adaptations of the Roman rite with Norman traditions.

The main source for the *Antiphonale Sarisburiense* is Cambridge Mm.2.9, also known as the "Barnwell Antiphoner". This manuscript probably comes from the Augustinian abbey of St. Giles at Barnwell, around the middle of the 13<sup>th</sup>-century. The first part of the *Temporale*, from Advent to Epiphany, is missing in Cambridge Mm.2.9, as is a small section before the Commune, near the end of the manuscript. To fill in these gaps, Frere used two additional sources: the 15<sup>th</sup>-century Eryllyngam Breviary (Chapter library of Salisbury, MS. 152) and an early 15<sup>th</sup>-century Sarum Antiphonal held in the Bodleian Library, Bodley 948 (3032). The Office for the Blessed Virgin Mary, which concludes this facsimile, was taken from the only known printed edition of the Sarum Antiphonal, printed in the early 16<sup>th</sup>-century in Paris by W. Hopyl. Several copies of this source are held in libraries in London, Cambridge and Manchester, England.<sup>582</sup> Altogether, the *Antiphonale Sarisburiense* contains 668 pages of Office chants following the cathedral cursus for the entire church year.

Three-quarters (304 responsories) of the comparison repertory from Paris 12044 (406) is contained in this source. Of these, 111 (37 %) Sarum responsories differ in some way from their Paris 12044 counterparts. Differences in text make up 12 % of these differences; the rest are instances of musical variants. Over half the differing responsories do so in only one place in the responsory, while another 25 % of responsories differ in more than one place throughout the chant. The fourth Sunday in Lent contains seven differing responsories, which is the greatest number of variants found in any one feast. The Commons for several Martyrs and one Confessor each contain another six responsories which differ in some way. The Commons for several Virgins, Palm Sunday, Michael and Stephen also contain five differing responsories each.

### b) *Worcester F. 160*

The manuscript Worcester F. 160 is a compilation of a number of different choir books, bound together in the 14<sup>th</sup>- or early 15<sup>th</sup>-century.<sup>583</sup> It is 26 cm by 18 cm and is written on parchment. It contains a monastic antiphoner, a processional, a list of private prayers, the Offices and Masses for the Visitation of the Blessed Virgin and for Corpus Christi, a calendar, psalter, hymnal, a collection of Collects, a tonary and a gradual. The antiphoner, calendar, psalter, hymnal, and Collects were all written around 1230, but by different hands.

---

<sup>581</sup> Appendix: "CHAPTER\_4", in the folder entitled "Databases", the two charts are entitled: "All-Differences\_in\_Responds\_compared.mdb" and "Five\_types\_of\_Differences\_in\_Responds\_compared.mdb"

<sup>582</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 82

<sup>583</sup> Worcester F. 160, *Antiphonaire Monastique* 1997

The processional and gradual were written slightly later, and the feasts for the Visitation and Corpus Christi were added in the 14th-century. This manuscript was meant for use in the third cathedral built in the same location in Worcester, England, consecrated in 1218. It was used in here until it escaped the great destruction of many choir books on April 23, 1549 by being shelved in the Worcester Cathedral library instead of in the cloister. It is the early 13<sup>th</sup>-century antiphoner part of this collection of sources which is included in the present study.

Worcester F. 160 contains over 80 % (333 chants) of the comparison repertory selected from Paris 12044. However, 134 of these responsories differ in some way from the Paris 12044 reading. Differences in wording account for eleven of these variant responsories; the rest differ melodically. Almost 70 % of those differing responsories do so in only one instance, while another 22 % differ in more than one place throughout the chant. There are nine responsories which differ throughout. The feasts in which the most differing responsories are found are: the Common of one Confessor, Epiphany and Michael, which each contain eight differing chants. The Common of Several Virgins, Septuagesima Sunday and Stephan contain six of these chants. The Common for several Martyrs, the third Sunday of Lent, the Ferial Sundays, John the Evangelist, the Octave of Christmas, Laurence, Peter and Paul and Holy Saturday each contain another five differing responsories.

### c) *Benevento 21*

This late 12<sup>th</sup>- or early 13<sup>th</sup>-century monastic antiphoner was considered by Hesbert to have originated in St. Loup, Benevento.<sup>584</sup> More recent scholarship has not been able to confirm this, noting only that the organization and decoration of this manuscript differ from others now held in the Biblioteca capitolare in Benevento.<sup>585</sup>

Benevento 21 contains 300 (74 %) of the 406 responsories chosen for comparison. Of these 300, more than half (153 or 51 %) differed in some way from Paris 12044's repertory. Text differences account for 25 of these chants. Responsories in which only melodic difference was apparent number 87, or 56 % of the component repertory. Another 41 chants, (27 %) have more than one place in which they differ from Paris 12044. Finally, seventeen chants (11 %) differ melodically from Paris 12044 throughout. The largest number of differing responsories, (ten chants) is found in the Common of one Martyr. The Office for Laurence contains eight differing responsories, and the Offices for the first Sunday of Lent, Michael, Peter and Paul, Quinquagesima Sunday and the Common for one Confessor each contain seven chants which differ in some way from Paris 12044's reading. The second, third and fourth Sunday of Lent, the Common of several Martyrs and Septuagesima Sunday each have six differing responsories.

### d) *Lucca 601*

This 12<sup>th</sup>-century antiphoner was probably written in the monastery of San Pietro di Pozzeveri, Italy. Founded in the 11<sup>th</sup>-century by Benedictine monks, this monastery adopted the Camaldolese liturgy in 1095. This liturgy does not differ significantly from the Benedictine, since the founder of this order, Romuald, based it on the simple liturgy

<sup>584</sup> Hesbert, *Corpus Antiphonalium Officium* 6 vols. 1963-1979

<sup>585</sup> Benevento, *Bibl. Cap. 21* 2001 and Saulnier, *Des variantes musicales dans la tradition manuscrite des antiennes du repertoire Roman-franc: Description, typologie, perspectives* 2005

performed at the Cluniac monastery of Classe in Ravenna. Lucca 601's contents follow the Benedictine monastic *cursus* and match the Camaldolese *ordo*<sup>586</sup> almost exactly. It is assumed that it was moved to the chapter library of the canons at the cathedral in Lucca in the early 15<sup>th</sup>-century. The presence of a Benedictine monastic antiphoner in a cathedral library is easily explained. San Pietro di Pozzeveri was one of three Benedictine monasteries near Lucca to be suppressed and stripped of its wealth and possessions in accordance with an act by Pope Gregory XII.<sup>587</sup> If Lucca 601 was transferred from the monastery to the cathedral during that time, its presence in the cathedral library can be accounted for.

Lucca 601 contains 329 (81 %) of the 406 Paris 12044 responsories chosen for comparison. Of these, more than one third of the repertory, (112 chants) differed in some way. Textual differences account for 14 % of these variants. Almost 70 % of responsories which differ from Paris 12044 did so in only one instance in the chant. Another 20 % differed in several places throughout the chant. This manuscript also contained a significant number of responsories (nine) which differed from the Paris 12044 version throughout the entire chant. The fourth Sunday of Lent contains the most variant responsories (seven), while responsories for the Assumption of Mary, the second Sunday in Lent, Quinquagesima Sunday, the Commons for one Martyr and one Confessor and Laurence each contained five responsories which differ in some way from what is found in Paris 12044. These differences will be considered in more detail in the following analysis.

#### e) *Karlsruhe LX*

This monastic antiphoner originated in Zwiefalten, Germany, in the late 12<sup>th</sup>-century. In the late 13<sup>th</sup>- or early 14<sup>th</sup>-century, it was almost completely renotated. In the early 16<sup>th</sup>-century, it was taken to the abbey of Reichenau. Today, it is housed in the Badische Landesbibliothek in Karlsruhe as a parchment codex from the library of Reichenau abbey. Its 276 folios contain the complete cycle of Office chants for the Winter Temporale and Sanctorale, the Summer Sanctorale and Histories, as well as the Common of the Saints, Dedication of a Church and an Office for the Dead. In addition, the Offices of Elizabeth of Hungary and Catherine of Alexandria were added in the 13th century.

Karlsruhe 60 has the most responsories in common with the 406 chants chosen for comparison by this study, that is 335 (or 82.5 % of the comparison repertory). Of these 335 chants, a third were found to differ in some way from Paris 12044. Text differences accounted for only thirteen of these variants. The large majority of the differences between the responsories in Karlsruhe 60 and Paris 12044 are musical. These musical differences are divided into several different types. Those responsories where only one section (word or phrase) of the chant differs amount to 60 chants. There are thirteen responsories in which more than one word or phrase is set to different music. Another seven responsories have entirely different melodies and modes. The feasts in which the most differing responsories were found are: the Matins for Palm Sunday (with seven differing responsories), the Common of one Confessor (six differing responsories), and Stephan (six differing responsories). Other feasts, such as Michael, Good Friday, Epiphany, and the Commons of Virgins and of one Martyr each contained five responsories which differ from Paris 12044.

<sup>586</sup> Lucques 601, *Antiphonaire Monastique* 1974, 15: "L'*ordo* camaldule, rédigé en 1253 par le Prieur Martin III, est ... en accord presque constant avec notre manuscrit..."

<sup>587</sup> Lucques 601, *Antiphonaire Monastique* 1974, 5.

### f) *St. Gallen 390 / 391*

Around the year 1000, Hartker, a monk and priest at the abbey of St. Gall, compiled a fully notated antiphoner in his recluse cell not far from the monastery. This manuscript, St. Gallen 390 - 391, is one of the oldest extant neumed antiphoners known today.<sup>588</sup> Although Hartker wrote it as a single manuscript containing 229 folios, it was divided into two books, one with 97 folios and the other with 132 folios, in the mid-13<sup>th</sup>-century. The division between the two sections falls around Eastertide, splitting the manuscript roughly between Winter and Summer sections. Since the two sections of the antiphoner were originally part of the same manuscript, their dimensions are identical: 220 by 167 mm. These volumes are currently kept in the St. Gallen Stiftsbibliothek, and can be seen online, courtesy of the website, Codices Electronici Sangallenses.<sup>589</sup>

St. Gallen 390 - 391 is an important manuscript for this comparative study because it represents the oldest notated layer of the responsory repertory. It has very few lacunae and includes the feasts chosen for comparison in this study. Since St. Gallen 390 - 391 is notated with adiastematic neumes, comparing its responsory repertory to that of Paris 12044 presents certain challenges. While it is not possible to compare melodies note for note, it is still clear when several words are set to a melody in St. Gallen 390 - 391 different from the melody in Paris 12044. In the following comparison cases where St. Gallen 390 - 391 and Paris 12044 differ are shown as a parallel setting of the line of text and original neumes in the manuscript and the Paris 12044 transcription. An index of its incipits is available on the CANTUS website.<sup>590</sup> Previous studies have determined that St. Gallen 390 - 391 belongs to the "closely knit group of German sources"<sup>591</sup> which also includes another manuscript involved in this study, Karlsruhe 60. The number and type of responsory variants in Karlsruhe 60 and St. Gallen 390 - 391 with Paris 12044 will be considered in more detail in at the end of the present chapter.

### g) *Utrecht 406*

This 12<sup>th</sup>-century antiphoner originated in St. Mary's Church in Utrecht, the Netherlands. Today, it is found in the Bibliotheek der Rijksuniversiteit in the same city. It contains Office chants in cathedral cursus for the entire year with additions made in the 13<sup>th</sup>-, 14<sup>th</sup>- and 15<sup>th</sup>-centuries. There are also several folios in this manuscript (228v to 233v) where some theoretical writings are found, including Chapters 12 and 13 of Guido of Arezzo's *Micrologus*, a nearly complete copy of Pseudo-Guido's *Prologus in Antiphonarium*, the first part of Regino of Pruem's *Tonarius* as well as sections of *Dialogus de musica* found in amongst the partially notated tonary, ascribed to Berno of Reichenau.<sup>592</sup>

---

<sup>588</sup> The Mont-Renaud antiphoner, from the Abbey of Saint-Denis (in a private collection) is sometimes considered to be the oldest notated antiphoner, over Hartker's antiphoner. However, since it is Mont-Renaud's 10<sup>th</sup>-century liturgical texts which are definitely older than Hartker's, but not necessarily its notation, (added in the late 10<sup>th</sup>- or early 11<sup>th</sup>-century), the title of oldest notated antiphoner is contested.

<sup>589</sup> [http://www.cesg.unifr.ch/virt\\_bib/handschriften.htm](http://www.cesg.unifr.ch/virt_bib/handschriften.htm)

<sup>590</sup> <http://publish.uwo.ca/~cantus/>

<sup>591</sup> Hiley, *Western Plainchant: a Handbook* 1993, 573

<sup>592</sup> Huglo, *Les Tonaires: Inventaire, analyse, comparaison* 1971, 203

Of the 406 chants chosen for comparison, Utrecht 406 contains 310, or 76 %. The relative number of responsories which differ in some way from Paris 12044 is the highest of all the comparison sources, at 133 chants or 43 % of the repertory. Textual differences account for 22 responsories (17 % of total repertory in Utrecht 406). Almost 60 % of the differing responsories contained just one place where they differed from Paris 12044's reading. Another 20 % contained more than one location in the chant where musical difference occur. A particularly high number of responsories which differ throughout is found in this source: seventeen responsories, or 13 % of the differing repertory. The feasts which contain the most differing responsories are the fourth Sunday of Advent, the fourth Sunday of Lent and Office for Stephan, all three of which each contain eight differing chants. Palm Sunday, Ferial Office Sundays, the Assumption of Mary and the feast for John the Evangelist each contain seven differing chants. The Common of several Virgins contains six variant responsories, and the Common of one Confessor, Epiphany, Christmas Day and Holy Saturday each contain five. The kinds of differences found between Utrecht 406 and Paris 12044 will be examined in more detail in the following analysis.

#### *h) Toledo 44.2*

This antiphoner, completed around the end of the 11<sup>th</sup>-century or early 12<sup>th</sup>-century, is counted among the earliest manuscripts to contain musical notation in a form which can be transcribed. It measures 393 by 264 mm, contains 220 folios and was used in Toledo cathedral. It is currently housed in Toledo's Biblioteca capitular. This manuscript may have originated in the scriptorium of the Cluniac monastery in Moissac, France. Even though the Offices found in this source are *not* monastic, but rather in cathedral *cursus*, it is not impossible that this manuscript was sent to the cathedral after its completion in Moissac, in order to further the Cluniac reforms taking place there at the time.<sup>593</sup>

Toledo 44.2 is an important manuscript to include in the responsory comparison because it represents an even earlier layer of the repertory. Despite its four lacunae, it is considered a complete antiphoner which contains the Office repertory for the entire year. This manuscript is the only one to represent the Aquitainian tradition in this comparison study. It is interesting to note that, although Toledo 44.2 and Paris 12044 come from very different geographical areas, they are both Cluniac sources.

---

<sup>593</sup> Saulnier, *Des variantes musicales dans la tradition manuscrite des antiennes du repertoire Roman-franc: Description, typologie, perspectives* 2005

## C. Comparative Analysis

Five kinds of differences are presented in detail here: textual difference, melodic difference in only one location within the chant, melodic differences in several locations, chants which are varied throughout and chants which have completely different melodies (and are, usually, in different modes). Each kind of difference will be examined first with respect to each one of the manuscripts used in the comparative analysis and then those responds which differ from Paris 12044 in several sources are listed and discussed. It is the aim of this comparative study not to depict any particular process taking place but instead to reflect tendencies in the stability and variability of the repertory. It is left to future studies, restricting themselves to a smaller corpus, to provide more insights into the transmission process for each individual chant.

### i. Cadential 'House Styles'

In the comparison of the 406 Paris 12044 responsories with those in the Sarum Antiphoner, Worcester F 160, Benevento 21, Lucca 601, Karlsruhe 60, Saint Gall 390-391, Utrecht 406 and Toledo 44.2, some melodic figures are found to be consistently reinterpreted in specific sources; a 'house style' that is a melodic *translation* into the local musical dialect. Here, each 'house style' is listed according to manuscript and shown beside its counterpart in Paris 12044. A full list of responsories in which these occur is found in the appendix.<sup>594</sup>

#### a) Sarum Antiphoner

The Sarum Antiphoner consistently presents different forms for three cadences found in Paris 12044, as shown in Table 58 below. These differences may be in the form of pitch insertions or, more significantly, they may present a different melodic gesture entirely. The most frequently occurring 'house style' change, which occurs in mode 8, is shown first.

The melodic elements labelled F1i and f2 in mode 8 have been discussed in the previous chapter. Shown beside this figure in the table below, Sarum's version of this cadence includes an extra a - G *clivis* before the final G - F *clivis* found in Paris 12044. In Paris 12044, this is labelled f4. However, this is not a simple substitution of f4 for f2 in Sarum because *unlike* Paris 12044's f4, this figure is consistently approached from above, with emphasis on c, instead of from a middle range.

<sup>594</sup> Appendix: "CHAPTER\_4", in "Databases" in the table entitled: "Five-Types\_of\_Differences\_in\_Responds\_compared.mdb".

	Paris 12044	Sarum Antiphoner
Mode 8 F1i, f2, (f2)		
Mode 8 d1		
Mode 2 a3		

Table 58: House style in the Sarum Antiphoner

When found at in the opening element F1i, Paris 12044's version of this figure does not usually include this *clivis*.<sup>595</sup> f2, characterized in Paris 12044 by its approach from below and its recitation on a prior to the cadence, *may* have the more 'skeletal' version shown in the table or the inserted a - G *clivis*. Transcription 37, below, shows this typical mode 8 opening element in Paris 12044 and the Sarum Antiphoner in a parallel transcription of the opening section of *Magi veniunt ab oriente* (cao7112; Epiphania).

F1

Paris 12044:	 <p style="text-align: center; margin-top: 5px;">Ma - gi ve - ni - unt ab o - ri - en - te</p>
Sarum:	 <p style="text-align: center; margin-top: 5px;">Ma - gi ve - ni - unt ab o - ri - en - te</p>

Transcription 37: *Magi veniunt ab oriente* (cao7112; Epiphania)

Thirteen other responsories in the comparison group in the Sarum Antiphoner distinguish themselves in this way.<sup>596</sup>

<sup>595</sup> In only three of 64 occurrences, the *clivis* is added and the figure is identical to that shown as the Sarum 'house style'.

<sup>596</sup> *Stephanus servus dei quem* (cao7704; Stephani), *Domini est terra et plenitudo* (cao6517; Dom. per annum), *Afflicti pro peccatis nostris* (cao6060; Dom. per annum), *Repleatur os meum laude ut* (cao7529; Feria 5 per annum), *Domine exaudi orationem meam* (cao6495; Sabbato per annum), *Stetit Moyses coram pharaone* (cao7708; Dom. 4 Quadragesimae), *Fratres mei elongaverunt a me* (cao6747; Dom. in Palmis), *Orietur stella ex Jacob* (cao7338; Fer. 4 Q.T. Adventus), *Stellam quam viderant magi in* (cao7701; Epiphania), *In tempore illo consurget* (cao6942; Michaelis), *Gaudeo plane quia hostia* (cao6763; Laurentii), *Ornatam in monilibus filiam* (cao7340; Assumptio Mariae), *In*

The second difference in a cadential element in mode 8 the Sarum Antiphoner makes is shown in the middle row of Table 58 above. In Paris 12044, this is d1 and appears 49 times throughout the mode 8 repertory. However, in several of the responsories using this element in the Sarum Antiphoner, the E in the initial scalar ascent from C to F is eliminated and a final E - D *clivis* is added to the end of this figure. Transcription 38 shows this element in *In tempore illo consurget* (cao6942; Michaelis) in Paris 12044 and the Sarum Antiphoner. For other examples in further responsories, please refer to the appendix.<sup>597</sup>

*Sarum's* different form of Paris 12044's d1 (mode 8) does not alter the cadence's goal-pitch, nor its approach. However, the addition of the extra *clivis* at the end does elongate the phrase and make the cadence sound slightly more elaborate. This tendency towards melodic ornament at the end of cadences is shown again in the final 'house style' in Sarum, shown in the table above.

In Paris 12044's mode 2 responds, this cadential figure is found at the end of a3 which occurs five times. *Sarum's* version of this cadence eliminates the middle note (b) in the rising figure from G to D in Paris 12044's version and adds an extra *clivis* to the end of the element. These differences are identical to those in d1 in mode 8, just discussed. Interestingly, all the occurrences of this form in Sarum appear in the feast for Saint Laurence: *Levita Laurentius bonum opus* (cao7089), *Beatus Laurentius clamavit* (cao6213) and *Meruit esse hostia levita* (cao7147). One further occurrence of a3 in Paris 12044 does *not* become modified in the Sarum Antiphoner in this way.<sup>598</sup> The final appearance of a3 in Paris 12044 is in *Spem in alium numquam habui*, (cao7684; De Esther), a responsory whose feast was not chosen for the comparative study.

Paris 12044: *... qui stat pro fi - li - us ves - tris* *\*et ve - ni - et tem - pus*

Sarum: *... qui stat pro fi - li - us ves - tris* *.....*

Paris 12044: *qua - le non fu - it ex e - o* *ex quo gen - tes es - se ce - pe - runt* *....*

Sarum: *...ex quo gen - tes es - se ce - pe - runt* *....*

Transcription 38: *In tempore illo consurget* (cao6942; Michaelis)

*conspectu angelorum* (cao6894; Michaelis) and *Domine praevenisti eum* (cao6505; Comm. unius Mart.)

<sup>597</sup> Appendix: "CHAPTER\_4", in the folder "Databases", the table entitled: "Five\_types\_of\_Differences\_in\_Responds\_compared.mdb"

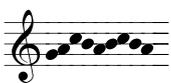
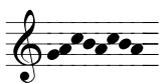
<sup>598</sup> *Locutus est dominus ad Abraham* (cao7097; Dom. Quinquagesimae)

## b) Worcester F 160

This manuscript differs consistently in several ways from Paris 12044. First, in cadential figures, c is usually preferred over b. This preference for the higher note places Worcester F 160 in the group of manuscripts whose melodies make use of the "chant dialect" or "accent" found in sources originating in Germanic areas of western Europe.<sup>599</sup> Manuscripts which employ the higher of the two semitones have been shown to reflect a later musical development than those which prefer the lower of the two (i.e.: the b or the E)<sup>600</sup> which is usually found in sources from Italy, southern France or Spain.

The second consistent difference Worcester F 160 presents is that of added or eliminated connecting pitches in scalar passages, depending on the cadence in question. Finally, it may be observed that phrases in Worcester F 160 often begin with the pitch a third away from the note in Paris 12044 (i.e.: if Paris 12044 begins with an F, Worcester F 160 might begin on an a, etc.). This tendency has been noted but not transcribed, as it is seen here as a general characteristic rather than an important aspect of difference between the two repertoires.

Five cadential differences in Worcester F 160 are shown in Table 59 below. For a complete list of responsories in which these occur, please refer to the appendix.<sup>601</sup>

	Paris 12044	Worcester F 160
Mode 8 g1, G1x, G2x and G4x		
Mode 8 g2		
Modes 5, 7 and 8, mid-element		

<sup>599</sup> Hiley, *Western Plainchant: a Handbook* 1993, 573-574

<sup>600</sup> The difference between the use of C and B in cadential formulae and the implications of this has been extensively discussed by Eugène Cardine 1954, 47-52), Jean Claire, *L'Évolution modale dans les répertoires liturgiques occidentaux* 1962, 196-211, 229-245, Joseph Gajard, 1954, 9-45 and Charles Robert Saik 1989)

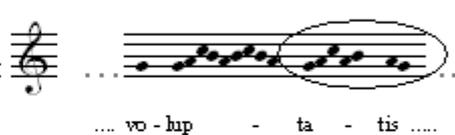
<sup>601</sup> Appendix: "CHAPTER\_4", in the folder "Databases", the table entitled: "Five\_types\_of\_Differences\_in\_Responds\_compared.mdb"

Modes 1 and 2 Mode 1: d5, d7, d17, D5x, Mode 2: d1, d2, d5, d6, d8, D1x		
Mode 4 D2i and d3		

Table 59: House style in Worcester F 160

The first difference listed demonstrates Worcester F 160's tendency to jump from a to c instead of from a to b. This cadential figure is found in Paris 12044 at the end of g1, G1x, G2x and G4x. g3. Regardless of position, Worcester F 160 reinterprets this figure as shown in the chart above. Transcription 39 shows *Tulit ergo dominus hominem* (cao7798; Dom. Septuagesimae) as an example of a responsory in which both the intermediate element and closing element have been modified.

Over twenty responsories show this type of difference and it is the most common 'house style' characteristic in this manuscript. However, it should be noted that Worcester F 160's version of this cadential figure *does* exist in Paris 12044's mode 8 standard element repertory as g4 and closing element, G3x. It is simply found more frequently in Worcester F 160 than in Paris 12044.

Paris 12044:  ... vo - lup - ta - tis *ut o - pe - ra - re - tur	
Worcester F 160:  ... vo - lup - ta - tis ....	
Paris 12044:  et cus-to - di - ret il - lum	
Worcester F 160:  ... et cus-to - di - ret il - lum	

Transcription 39: *Tulit ergo dominus hominem* (cao7798; Dom. Septuagesimae)

The second, third and fifth cadential figures, as shown in Table 59 above, are all indicative of Worcester F 160's tendency to vary in its use of 'connecting' pitches between interval jumps. In the first of these instances, Worcester F 160 adds all pitches between d and a in its final descending passage and then turns the *clivis* into a *torculus* by adding a G to the beginning of the neume. In the next 'house style', however, Worcester F 160 modifies cadential elements in modes 5, 7 and 8 by eliminating the b between the a and the c. Transcription 40, below, shows both types of differences in the same mode 8 responsory, *Splendida facta est facies* (cao7695; Dom. 4 Quadragesimae).

These types of differences do not affect melodic contour or pitch emphasis, but point rather towards a preference for one form of cadence rather than another. They are an aspect of 'house style'.

Paris 12044: ... \*vi - den - tes se - ni - o - res cla - ri - ta - tem vul - tus e - ius

Worcester F 160: ... \*vi - den - tes se - ni - o - res

Paris 12044: ad - mi - ran - tes ti - mu - e - runt val - de

Worcester F 160: ...ti - mu - e - runt val - de

**Transcription 40: *Splendida facta est facies* (cao7695; Dom. 4 Quadragesimae)**

The next instance of a 'house style' in modes 1 and 2 concerns the frequent substitution of one set of pitches for another. In Paris 12044, the mode 1 elements d5, d7, d17 and D5x and the mode 2 elements d1, d2, d5, d6, d8 and D1x all share the same cadential figure, shown in Table 59 above. In more than six responsories,<sup>602</sup> Worcester F 160 matches this figure with the other common ending in the mode 1 in: d1, d4, d6, d7, d9, d11, d14, d22, d25 and closing figures D1x, D2x, D4x and D6x and in mode 2, in : d3 and

<sup>602</sup> Some of the responsories in which this difference with Paris 12044 are found are: *In principio fecit deus* (cao6928; Dom. Septuagesimae), *Tentavit deus Abraham et* (cao7762; Dom. Quinquagesimae), *Veni hodie ad fontem aquae et* (cao7827; Dom. Quinquagesimae), *Erit mihi dominus in deum* (cao6668) *Educ de carcere animam meam* (cao6622; Dom. 2 Quadragesimae) *Qui custodiebant animam meam* (cao7475; Dom. de Passione).

closing figures D2x and D3x. Transcription 41 shows two instances of this kind of difference in *Erit mihi dominus in deum* (cao6668; Dom. 2 Quadragesimae).

Since both endings are very common figures which cadence on the final of the mode, both may be used equally well in the same locations to the same effect. It is interesting to note that it is *only* the ending of the element which differs between sources while the rest of the element in question remains the same.

In the form of cadence that Worcester F 160 matches to Paris 12044's cadence in mode 4 (labeled D2i or d3), an E is added between the F and the first D to create a scalar descent similar to that found in D1i or the intermediate element d5.

Transcription 41: *Erit mihi dominus in deum* (cao6668; Dom. 2 Quadragesimae)

### c) *Lucca 601*

The comparison of the repertory in Lucca 601 with Paris 12044 reveals that it is generally more melodically continuous and less angular. It shares Benevento 21's tendency to fill in intervallic leaps with connecting notes. In addition, where Paris 12044's responsories have an interval of a third, this is often interpreted as only a second in Lucca 601 so that the *torculus* spanning the third, F - a - F, in Paris 12044 would be notated as the second, F - G - F, in Lucca 601. This characteristic is displayed in the first comparison in Table 60 below.

	Paris 12044	Lucca 601
--	-------------	-----------

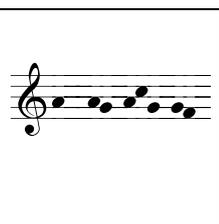
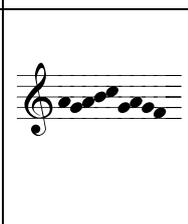
Mode 7 and 8 Mode 7: g3, g12, G2x Mode 8: g4, G3x		
Mode 3 and 4 Mode 3: f1 Mode 4: f1, f2		
Mode 8 F1i		

Table 60: House style in Lucca 601

The leap from a to c at the beginning of this figure in Paris 12044 is reduced to one step in Lucca 601's version. Lucca 601's consistent and frequent preference for c over b places it firmly in the group of south-western sources which show this propensity for the lower of the two semitone pitches. Although this difference helps to identify the musical tradition in which Lucca 601 was written, it does not change the melodic structure of the responsories which use it. The final remains at the end of this element (in both *tetrardus* modes) and syllable placement is also conserved. Some examples of this are listed in the appendix.<sup>603</sup>

The second house style listed in Table 60 above is found in only three responds in Lucca 601, but where it does occur, it significantly changes the structure of the chant. In the mode 4 repertory in Paris 12044, f1 and f2 terminate with the figure shown in the table above. As noted in the discussion of these two elements in Chapter III, their melodic contour and pitch emphasis are identical to those of elements e3 and e5 in the same mode. Only the last two pitches are heard in reversed order, so that the element ends on F instead of on E. These f- elements are often used at the end of the first period to give an unexpected sense of melodic continuity where normally the first cadence on the final is placed.<sup>604</sup> Lucca 601's figure directs these final two pitches again, so that the last pitch is E and the entire element becomes an e- element. This reordering of the last two pitches is shown in Transcription 42, below.

Lucca 601's use of an e- element where Paris 12044 uses an f- element causes the tonal goal of the phrase to change. Instead of providing a sense of continuity (rather like a deceptive cadence), Lucca 601's version redirects the phrase onto its final at the end of the first period, a move which corresponds to the usual six phrase respond structure. As interesting as these cases are, it should not be forgotten that *most* of the mode 4 repertory in

<sup>603</sup> Appendix: "CHAPTER\_4", in the folder "Comparison Manuscripts," "Lucca\_601"

<sup>604</sup> This is discussed in detail in Homan 1964, 73

Lucca 601 uses f- elements at the end of the first period identically to Paris 12044. These three examples in Transcription 42 simply show that this cadential figure was malleable and could be altered according to the singer's preference of one form over another.

The final difference in cadence figure in Lucca 601 takes place in at least three responsories in mode 8.<sup>605</sup> These responsory melodies all belong to the most common theme in mode 8 which begin with F1i in Paris 12044. Where Paris 12044 leaps up a third from a to c Lucca fills in this interval in its scalar ascent and begins on a instead of G. These are not major differences and affect neither the melody to come nor the syllable placement; the 'house style' affects the angular contour of F1i in Paris 12044 and helps it integrate musically with the rest of Lucca 601's more florid, less 'skeletal' melodic style.

*Confitebor tibi domine deus*

fi e2

Paris 12044: 

Lucca 601: 

*Dum deambulet dominus*

f e5

Paris 12044: 

Lucca 601: 

*Aedificavit Noe altare domino*

f h

Paris 12044: 

Lucca 601: 

**Transcription 42: *Confitebor tibi domine deus* (cao6317; Feria 6 per annum), *Dum deambulet dominus* (cao6537; Dom. Septuagesimae) and *Aedificavit Noe altare domino* (cao6055; Dom. Quinquagesimae)**

<sup>605</sup> *Hic est beatissimus* (cao6819; Joannis Evang.), *Beatam me dicent omnes* (cao6172; Assumptio Mariae) and *Ecce sacerdos magnus qui* (cao6609; Comm. unius Conf.)

d) *Benevento 21*

Compared with Paris 12044, there are four instances of 'house style' in musical figures in Benevento 21. These are shown in Table 61 below.

	Paris 12044	Benevento 21
Mode 8 'g2'		
Mode 2 C2i		
Mode 2 (or 8 transposed) Mode 2 d1, d2, d5, d6, d8, D1x		
Mode 8 g1, g3, G1x, G2x, G4x		

Table 61: House style in Benevento 21

The first of these differences demonstrates Benevento 21's preference for scalar passages as opposed to the angular leaps found in Paris 12044. This also changes the goal-pitch of the element from mode 8's final, G, to the contrasting pitch below the final, F. This is illustrated in Transcription 43, which shows two responsories in parallel transcription with Paris 12044: *Orietur stella ex Jacob* (cao7338; Fer. 4 Q.T. Adventus) and *Quo progredieris sine filio* (cao7502; Laurentii).

This difference, which takes place in at least eight responsories<sup>606</sup> in Benevento 21, is usually made to the element in third phrase position. The six phrase respond structure

<sup>606</sup> This has been noted in: *Orietur stella ex Jacob* (cao7338; Fer. 4 Q.T. Adventus), *Non discedimus a te* (cao7227; Dom. 4 Adventus), *Constantes estote videbitis* (cao6328; Vigilia Nat. Domini), *Salus nostra in manu tua est* (cao7559; Conversio Pauli) *In conspectu angelorum*

prescribes a weak cadence on the final in this position but Benevento 21's version does not correspond to this, because it ends on F. Despite this, its use here might be explained by taking the pitch *after* this figure into consideration. In almost all cases, the note immediately after this figure is also F. Cutter, in his study of Old Roman responsories in mode 2, notes that one of the major differences between the Gregorian style and the Old Roman style is that the latter is much more likely to adjust its melodies so that the transition from the end of one phrase to the beginning of the next is as smooth as possible.<sup>607</sup> It is possible that this tradition of melodic continuity influenced the musical context in which Benevento 21 was compiled.

**Transcription 43: *Orietur stella ex Jacob* (cao7338; Fer. 4 Q.T. Adventus) and *Quo progredieris sine filio* (cao7502; Laurentii)**

The second difference, made to the mode 2 opening element C2, shows Benevento 21's tendency to fill in large intervallic leaps with connecting notes while maintaining the same goal-pitch. In the few responsories in which this characteristic is found it neither affects the melodic contour nor the pitch emphasis of the cadence.<sup>608</sup>

The second house style difference in responds in mode 2 is the matching of the ending found in mode 2's d1, d2, d5, d6, d8, and D1x with that of mode 2's d3 and D2x and D3x. This has already been shown in Transcription 41, where Worcester F 160's *Erit mihi dominus in deum* (cao6668; Dom. 2 Quadragesimae) is shown making the same substitution. This substitution of one common cadential pattern for another is also found in

(cao6894; Michaelis) *Quo progredieris sine filio* (cao7502; Laurentii) *Gaudeo plane quia hostia* (cao6763; Laurentii) *Hic est vir qui non est* (cao6831; Laurentii).

<sup>607</sup> Cutter, *The Old-Roman Responsories of Mode 2* 1969, 89

<sup>608</sup> Responsories in which this is found are: *Qui vicerit faciam illum* (cao7486; Joannis Evang.), *De ore leonis libera me* (cao6395; Dom. de Passione), *Agnus dei Christus immolatus* (cao6065; Sabbato Sancto) *Splendida facta est facies* (cao7695; Dom. 4 Quadragesimae).

some mode 8 responds transposed up a fifth. When this takes place in mode 8, however, the cadential figure usually oversteps the first b and uses c instead.

This avoidance of b is also found in the final 'house style' of Benevento 21's repertory. This common cadential figure is altered in several responsories in Benevento 21 in a few ways. First, the initial ascent from G to b is widened by a jump from a directly to c. Secondly, the gesture does not return to the final immediately, but delays the descent to G until the very last pitches. In addition to these changes, this 'house style' seems only to be used at the ends of responds where the last word has three or more syllables. Transcription 44 shows two examples of this cadence at the end of *Merito haec patimur quia* (cao7146; Dom. 3 Quadragesimae) and *Oravit Jacob et dixit domine* (cao7334; Dom. 2 Quadragesimae).

*Merito haec patimur* (cao7146) (Mode 8)

G2

Paris 12044: 

... tri - bu - la - ti - o

Benevento 21: 

... tri - bu - la - ti - o

*Oravit Jacob et dixit domine* (cao7334) (Mode 8 transposed)

G2

Paris 12044: 

... e - um ti - me - o

Benevento 21: 

... e - um ti - me - o

**Transcription 44: *Merito haec patimur quia* (cao7146; Dom. 3 Quadragesimae) and *Oravit Jacob et dixit domine* (cao7334; Dom. 2 Quadragesimae)**

This unique difference found in an otherwise very common cadential figure is found in only four responsories.<sup>609</sup> Despite its infrequent occurrence, however, it has been noted by this study because of its unusual shape and ambitus. It is possible that more occurrences of this 'house style' may be found in the repertory outside of the 406 responsories chosen for comparison, but this remains to be determined.

<sup>609</sup> These are: *Merito haec patimur quia* (cao7146; Dom. 3 Quadragesimae), *Oravit Jacob et dixit domine* (cao7334; Dom. 2 Quadragesimae), *Nuntiaverunt Jacob dicentes* (cao7251; Dom. 3 Quadragesimae) and *In conspectu angelorum* (cao6894; Michaelis)

e) *St. Gall 390-391*

Because Hartker's antiphoner is notated in adiastematic neumes, it is difficult to determine if consistent 'house style'-type changes are made to frequent cadential figures. Cardine and Gajard have shown that the earliest notated manuscripts at St. Gall use the lower of the two semitones (i.e.: E and not F, B and not C) although later sources from this monastery use the higher semitone.<sup>610</sup> Since pitch-accuracy is extremely difficult to guarantee in the St Gall 390 - 391 repertory, this study has limited the examination of its individual melodic differences to those which take place over a longer textual passage. These types of differences will be addressed in the following sections.

f) *Karlsruhe 60*

Karlsruhe 60's 'house style' does not pertain so much to cadential figures as it does to the avoidance of the lower semitone where a semitone pair occurs (i.e.: E - F and B - C). Table 62 below shows how passages in Paris 12044 are modified to avoid B ("j") and E in this manuscript.

	Paris 12044	Karlsruhe 60
Mode 7 and 8 mid-element		
Avoiding the lower pitch at the semi-tone step, all modes		
Avoiding the lower pitch at the semi-tone step, all modes		

<sup>610</sup> Cardine 1954, 47-52 and Gajard 1954, 9-45

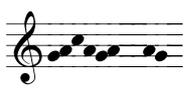
Mode 7 g1, G1x / G3x		
----------------------	---	---

Table 62: House style in Karlsruhe 60

In the first example in the table above, Karlsruhe 60 simply removes the b from the first *climacus* in Paris 12044, limiting its first neume to a d -c *clivis*. The subsequent scalar passage from c to G remains the same in both manuscripts. Usually, this melodic passage is found either as part of, or immediately preceding, the cadential figures in mode 7's g2 and mode 8's f3 and g12. There are fourteen examples<sup>611</sup> of this sort of difference in the Karlsruhe 60 responsories included in this study and, presumably, more to be found in the as yet un-compared repertory. However, it is worth noting that three responsories in Karlsruhe 60 *do* include the initial *climacus* with the b. These responsories are *Attende domine ad me et audi* (cao6137; Dom. in Palmis) and *Recessit pastor noster fons* (cao7509; Sabbato Sancto) in mode 7, and, *O magnum mysterium* (cao7274; Nativitas Domini) in mode 3. It is unclear why these chants would include the b when the others in Karlsruhe 60 do not; an entire comparative study of the repertoires is needed before any conclusions can be drawn.

The second, third and final examples in Table 62 above illustrate Karlsruhe 60's frequent use of F where Paris 12044 uses E and c where Paris 12044 uses b. Both in long melismatic passages and in isolated *torculi*, Karlsruhe 60 consistently chooses the higher semitone. For a list of responsories in modes 1, 2, 4, 6 and 7 which differ from Paris 12044 in this way, please refer to the appendix.<sup>612</sup>

### g) Utrecht 406

Utrecht 406, like Worcester F 160 and Karlsruhe 60, uses the higher pitch of the semitone pair and belongs to the north-eastern block of sources which share this musical 'accent'. This trait can be seen, once again, in some of the kinds of differences in standard melodic passages in order to create a 'house style', shown in Table 63 below.

	Paris 12044	Utrecht 406
--	-------------	-------------

<sup>611</sup> *Radix Jesse qui exsurget* (cao7508; Dom. 4 Adventus), *Sanctificamini filii Israel* (cao7593; Vigilia Nat. Domini), *Beata viscera Mariae virginis* (cao6171; Nativitas Domini), *Nesciens mater virgo virum* (cao7212; Octava Nat. Domini) *Congratulamini mihi omnes qui* (cao6322; Nativitas Domini) *Cibavit illum dominus pane* (cao6281; Joannis Evang.) *Pater peccavi in caelum* (cao7362; Dom. 1 Quadragesimae) *Joseph dum intraret in terram* (cao7037; Dom. 3 Quadragesimae) *Memento mei dum bene tibi* (cao7144; Dom. 3 Quadragesimae) *Iste est frater vester* (cao6999; Dom. 3 Quadragesimae) *Vos qui transituri estis* (cao7916; Dom. 4 Quadragesimae) *Solve jubente deo terrarum* (cao7678; Petri, Pauli) *Puer meus noli timere quia* (cao7449; Laurentii) *Juravit dominus et non* (cao7046; Comm. unius Conf.)

<sup>612</sup> Appendix: "CHAPTER\_4", in the folder "Databases", the table entitled: "Five\_types\_of\_Differences\_in\_Responds\_compared.mdb"

Mode 7:g4, G1x / G3x Mode 8:g1, g3, G1x / G2x G3x		
Mode 1 h1 Mode 3 mid-element		
Mode 1 d4, D1x / D4x Mode 2 d3, D3x		
Mode 7 G1x Mode 8 G2x Mode 5 (trans.) F1x		

Table 63: House style in Utrecht 406

This table shows several different kinds of house styles. Utrecht 406's limited use of b is demonstrated by the first two differences from Paris 12044 listed above. The third instance shows a substitution of one commonly used cadential figure for another. The final house style shows that Utrecht does not include the initial *scandicus* which is found at the beginning of Paris 12044's melismatic cadence.

The first instance of Utrecht's 'house style' is the cadential figure at the end of several frequent g- elements in mode 7 and 8. Utrecht 406's substitution of c for b at the peak of the first neume grouping is identical to that of Karlsruhe 60 and also similar to Worcester F 160's version of the same passage. This figure is found in different responsories in all three manuscripts. It is interesting to note, however, that this sort of 'house style' seems to be restricted to only a few feasts: Utrecht 406's form occurs in responsories for Christmastide and Saint Laurence,<sup>613</sup> the repertory in Worcester F 160 (some of which are also found in these three feasts) adds five responsories for Sundays in Lent to the list. Karlsruhe 60 uses c instead of b in this cadence pattern in some of those same Lenten responsories.

The second 'house style' which also avoids the use of b, is the elimination of that pitch from the scalar ascent from F to a found at the end of mode 1's h1<sup>614</sup> and as a mid-element

<sup>613</sup> In the *tetrardus* chants: *Sanctificamini filii Israel* (cao7593; Vigilia Nat. Domini), *Sanctificamini hodie* (cao7594; Vigilia Nat. Domini), *Hodie nobis de caelo pax vera* (cao6859; Nativitas Domini), *Quo progredieris sine filio* (cao7502; Laurentii) and *Virgo Israel revertere* (cao7903; Dom. 4 Adventus)

<sup>614</sup> *In Centum quadraginta quattuor* (cao6273; Nat. Innocentium)

in another responsory in mode 3<sup>615</sup>. This time, instead of substituting a c for the b, the note is simply left out. Although this figure is not frequently found, it is mentioned here because of its clear illustration of how a 'house style' may be created through pitch elimination as well as difference in pitch.

The third figure in Table 63 above, showing the substitution of one mode 1 / 2 common cadential pattern for the other, has been seen previously in the 'house style' tables comparing Paris 12044 with Worcester F 160 and Benevento 21. However, in this case, the substitution has been reversed so that, for example, when a mode 2 responsory in Paris 12044 employs d3 or D3x, it may be found in Utrecht as d1, d2 or D1x, etc. This reversal is made clearer by comparing the two responsories in Transcription 45, below, to Transcription 41, which shows the different figure in Worcester F 160 in a mode 1 responsory.

The image displays four musical staves in a 2x2 grid, comparing Paris 12044 and Utrecht 406. The top two staves are for the responsory *In mari via tua et semitae*, and the bottom two are for *Synagogae populorum*. Each staff shows a melodic line with a circled cadential figure. The Paris 12044 version uses a D3 cadence, while the Utrecht 406 version uses a different cadential pattern. The lyrics are: *... et A - a - ron* for the top two and *... et di - ri - ges ius - tum* for the bottom two.

**Transcription 45: *In mari via tua et semitae* (cao6911; Dom. 4 Quadragesimae) and *Synagogae populorum* (cao7747; Dom. in Palmis)**

This substitution of one figure for another does not change the ambitus or goal-pitch of the phrase. However, because both figures are so common in the modes 1 and 2, the singer would have to make a conscious choice between one or the other when preparing for a strong (and often, last) cadence on the final. In the comparison with Utrecht 406, six

<sup>615</sup> *Hodie in Jordane baptizato* (cao6849; Epiphania)



Mode 8 F1i		
------------	---	--

Table 64: House style in Toledo 44.2

The first house style demonstrates Toledo 44.2's tendency to use E when Paris 12044 has an F, especially as the high point of a torculus. The second and third 'house style' differences in Table 64 show Toledo 44.2's use of b when Paris 12044 uses c although, in both instances, the first leap from a to c is maintained to Toledo 44.2. This kind of reinterpretation (with the lower semitone instead of the higher) is so consistent throughout the comparison that each instance was not recorded but rather counted as more evidence of Toledo 44.2's intimate relationship with the group of manuscripts from the south-west of Europe.

Toledo 44.2's different form of Paris 12044's mode 8 F1i is the final example of a 'house style' difference listed in the table. Like the example taken from the Sarum Antiphoner in Transcription 37, Toledo 44.2 includes an a - G *clivis* in this cadence before the final G - F *clivis* which ends the phrase. Toledo 44.2 also adds an F to the G-a pes preceding the cadential figure and returns to this pitch to initiate the ascent to c. This is another subtle but perceptible change made to the element in Paris 12044 which does not return to F after the initial *scandicus*.

### i) Summary

All the manuscripts involved in the comparison with Paris 12044, with the exception of the adiastematic St Gall 390-391, contain melodic figures which are consistently modified to correspond to a regional chant tradition. These figures are usually well-known passages, often at cadence points, and are understood to be 'house styles' specific to the manuscript tradition in which they are found.

One of the most prevalent influences of each manuscripts' 'house style' is its treatment of the notes at the semitone steps in the mode. Those manuscripts which use the lower of the two steps consistently are Lucca 601 and Toledo 44.2. The chant tradition preserved in these sources is found predominantly in the south and the west of Europe. Manuscripts which tend to use the upper of the two semitones are: Worcester F 160, Karlsruhe 60 and Utrecht 406. In avoiding the pitches B and E, they correspond to the tradition found in sources from the north and the west of Europe. Benevento 21 is not consistent in its use of either pitch at the semitone step, although its comparatively florid and melodically conjunct style seems characteristic of south Italian sources. Paris 12044, to which all the sources were compared, seems to use melodic figures which contain both the higher and lower note at the semitone steps as well, even though Saint-Maur-des-Fossés is traditionally included as part of the "Western bloc".<sup>618</sup> The Sarum Antiphoner's choices of semitone step are, for the most part, consistent with Paris 12044.

<sup>618</sup> Hiley, *Western Plainchant: a Handbook* 1993, 574

The development of a 'house style', especially around cadences, may be caused by factors such as the regional melodic style and preferred types of ornamentation. Lucca 601 and Benevento 21 are particularly characterized by their tendency to fill in intervallic leaps found in Paris 12044 and add extra neumes to standard elements to increase their melismatic 'flavour'.

Finally, the use of the two most common cadential figures in Paris 12044 in the modes 1 and 2 are not consistent with that of Worcester F 160, Benevento 21 and Utrecht 406. Since different responsories are involved in all three cases, it must be assumed that these two figures were put to the same sorts of uses and could therefore be easily substituted for each other.

## ii. Textual Differences

Two kinds of textual difference are found in this study. The first occurs when a respond in one manuscript substitutes a different word for the one found in Paris 12044 *without* altering the melody. This usually occurs when both texts have a similar number of syllables and the same kind of accent. The second kind of textual difference occurs when a different word is set to a new melody or when text is inserted or eliminated and the melody is adjusted accordingly. Both kinds of textual difference will be examined in each of the eight manuscripts chosen for comparison. For a large database table which presents all textual differences simultaneously, please refer to the appendix.<sup>619</sup>

### a) *Sarum Antiphoner*

Ten responsories in the Sarum Antiphoner differ textually from the version in Paris 12044. Table 65, below, lists these chants according to feast, incipit, CAO number, mode, and their location in Paris 12044. This table is a selection of the larger table, found in the appendix<sup>620</sup>, which compares all textual differences in the eight manuscripts compared with Paris 12044. In the last column, the folio number in the Sarum Antiphoner's facsimile is given before a description of the textual difference. Not all responsories listed here will be examined in detail.

Feast	Incipit	CAO #	Mode	P-12044	Sarum
Sabb. Q.T. Adventus	Ecce dominus veniet et omnes	6587	2	004r04	023: Mode 5, different melody throughout, words: last half text
Joannis Evang.	Iste est Joannes qui supra	7001	1	017r07	063: several words in the opening phrases
Octava Nat. Domini	Continet in gremio caelum	6333	8	022v06	077: different middle text
Dom. 2 Quadragesimae	Erit mihi dominus in deum et	6668	1	076r08	163: "et" not in P-12044
Nativitas Domini	Congratulamini mihi omnes qui	6322	7	009v03	240: different chant, different words throughout, after incipit
Laurentii	Gaudeo plane quia hostia	6763	8	172v09	485: extra words in the middle: "nomen sanctum tuum" melody also diff.
Laurentii	Meruit esse hostia levita	7147	2	173r01	485: opening: "Meruit esse hostia Christi levita" the word "Christi" is added
Michaelis	In tempore illo consurget	6942	8	194v06	554: words missing: "principes vester"
Michaelis	In conspectu gentium nolite	6895	1	193v04	556: word substitution: "timere" instead of "metuere"
Comm. Virginum	Regnum mundi et omnem ornatum	7524	5	241v10	666: word change: "agnovi", not "amavi"

**Table 65: Responsories in the Sarum Antiphoner which differ textually from those in Paris 12044**

<sup>619</sup> Appendix: "CHAPTER\_4", in the folder "Databases", the table entitled: "Five\_types\_of\_Differences\_in\_Responds\_compared.mdb"

<sup>620</sup> Appendix: "CHAPTER\_4", in the folder "Databases", the table entitled: "Five\_types\_of\_Differences\_in\_Responds\_compared.mdb"

In the Sarum Antiphoner, there are many different kinds of textual differences, ranging from the substitution of one word without any change in the melody to differences in large sections of text and melody. Here, three examples will show textual differences such as word substitution, the insertion or elimination of a word with no melodic change and, finally, textual difference which is set to a different section of melody.

The responsory *In conspectu gentium nolite* (cao6895; Michaelis), is listed as the ninth responsory to vary between the Sarum Antiphoner and Paris 12044 in Table 65. At the end of the first period, Paris 12044's text (which corresponds with the main version given by Hesbet in the CAO<sup>621</sup>) reads: "...*nolite metuere vos enim*..." while this responsory in Sarum's version contains: "*nolite timere vos enim*...". Transcription 46, below, shows Sarum's version in parallel with Paris 12044's reading.

**Transcription 46: The Sarum Antiphoner and Paris 12044 use a different word on the same cadence in *In conspectu gentium nolite* (cao6895; Michaelis)**

These differing words are similar not only in their meaning ("to fear") but also in their sound. Both words have accented first syllables which are set to the same melisma. Since "*timere*" has only three syllables, the E - D clivis is not found in Sarum's version but the rest of the melodic material remains identical. Sarum's reading could have been caused by a mis-hearing or mis-remembering but there could also have been a conscious choice to replace "*metuere*" with "*timere*". The Sarum Antiphoner is the only manuscript with this word substitution in this study. Another example of similar-sounding words being substituted for one another is *Regnum mundi et omnem ornatum* (cao7524; Comm. Virginum) in which "*agnovi*" is found in place of "*amavi*". This kind of difference bears witness to an oral tradition where two similar words may be used in the same place in two different readings of a chant caused by a mis-remembering or reinterpretation.

The insertion of a word is another kind of textual difference identified in this study. There are two clear instances of this in Table 65 in the responsories, *Erit mihi dominus in deum* (cao6668; Dom. 2 Quadragesimae) and *Gaudeo plane quia hostia* (cao6763; Laurentii). In *Erit mihi dominus in deum*, shown in parallel transcription in Transcription 47, Sarum adds the word "*et*" to the beginning of a phrase while Paris 12044's version does not include this word, nor the melody to which this word is set.

<sup>621</sup> Hesbert, *Corpus Antiphonalium Officium* 6 vols. 1963-1979

Paris 12044: *d5*  
 ... vo - ca - bi - tur do - nus de - i de u - ni - ver - sis

Sarum: *(Δ10)*  
 ... de - i et de u - ni - ver - sis

**Transcription 47: *Erit mihi dominus in deum* (cao6668; Dom. 2 Quadragesimae) contains the word "et" in the Sarum reading and not in Paris 12044**

The Sarum Antiphoner is not the only manuscript in this comparison which adds "et" to connect these two phrases semantically, if not melodically. Worcester F 160, Benevento 21 and Lucca 601 also set "et" to the same kind of figure rising and falling between a to c. These additional notes do not change the general melodic outline of the respond, nor do they affect the setting of the text which comes after or before it.

The other responsory to which text is added is *Gaudeo plane quia hostia* (cao6763; Laurentii). Here, three words, "*nomen sanctum tuum*", have been inserted after the second, weaker cadence on the final. After these additional words, textual agreement is regained, but the melodies have been set on different courses by this insertion and arrive at their final cadences quite differently. Transcription 48 shows these two versions in parallel transcription below.

Paris 12044: *e2*  
 ... \*ac - cu - sa - tus non ne - ga - vi

Sarum: *(F5)*  
 ... ac - cu - sa - tus non ne - ga - vi no - men sanc - tum tu - um

P 12044: *h2 f G3*  
 in - ter - ro - ga - tus Chris - tum con - fes - sus sum as - sa - tus gra - ti - as a - go

Sarum: *(Δ1) (G5)*  
 in - ter - ro - ga - tus te Chris - tum con - fes - sus sum as - sa - tus gra - ti - as a - go

**Transcription 48: *Gaudeo plane quia hostia* (cao6763; Laurentii) in Paris 12044 and the Sarum Antiphoner**

*Gaudeo plane quia hostia* (cao6763; Laurentii) begins with the opening element in mode 8, F1i, and follows this with a non-standard cadence on the final. (Since both sources have the same melody and text in this period, the transcription of this section is not shown in

Transcription 48.) After this first period, however, Paris 12044's version begins to employ comparatively rare melodic elements with unexpected goal-pitches. Because of this, *Gaudeo plane quia hostia*, in Paris 12044, is not considered one of the members of the group of responds which demonstrate the main melody type in mode 8.<sup>622</sup> However, Sarum's version adheres to this type more clearly. Sarum's additional text "*nomen sanctum tuum*" is set to Frere's "F5" (circled in Transcription 48). This is the most frequently used element with the goal-pitch of F in the mode and labeled f1 in the Paris 12044 repertory. The next segment of text, which Paris 12044 also includes, is set to Frere's Δ1 in the Sarum Antiphoner (labeled d1 in Paris 12044), while Paris 12044's version employs the less frequently found h2. The final phrase of the responsory in Sarum corresponds to the main melody type more closely than what is found in Paris 12044. To sum up, Sarum's version of *Gaudeo plane qui hostia* adheres to the main type found in mode 8, while Paris 12044's reading takes a more individual melodic course.

One explanation for this divergence half way through this chant is that the text "*nomen sanctum tuum*" is set to a melodic element which 'signals' to the singer how the rest of the chant should go, according to the most frequently used melody type. Because this text is not found in Paris 12044, the melodic element is not present to function in this way and the melody continues on a more individual course. It should be noted that Benevento 21's reading of this responsory corresponds with Sarum's, while Worcester F 160, Lucca 601 and Toledo 44.2 (and the main version in the CAO<sup>623</sup>) agree with Paris 12044's reading. (St Gall 390-391, Karlsruhe 60 and Utrecht 406 do not include this chant.)

## b) Worcester F 160

Worcester F 160 has nine responsories in which textual differences from Paris 12044 occur, listed in Table 66, below. In most cases, these are cases of word substitutions, additions or omissions. The more straightforward examples of this sort of difference are left for the reader to find in the appendix.<sup>624</sup>

Feast	Incipit	CAO #	Mode	P-12044	Worcester F 160
Dom. 4 Adventus	Paratus esto Israel in	7351	3	004v09	014 / 007r "quoniam" and different words in closing, different melody
Epiphania	Dies sanctificatus illuxit	6444	8	025v09	055 / 027v word substitution: "descendit" instead of "apparuit"
Dom. 2 Quadragesimae	Erit mihi dominus in deum et	6668	1	076r08	092 / 046r word: additional "et" between "dei" and "de universis"
Fer. 6 in Parasceve	Tenebrae factae sunt dum	7760	7	096v06	124 / 062r word substitution: "apparuit" instead of "perforavit"
Sabbato Sancto	Jerusalem luge et exue te	7032	5	098r04	125 / 062v word: different syllable placement "iocunditatis"
Michaelis	Fidelis sermo et omni	6733	1	195r02	381 / 255v word substitution: "passus est" instead of "patuit"
Comm. unius Mart.	Desiderium animae ejus	6412	4	230v04	416 / 273r word omission: no "domine" at the end
Comm. unius Mart.	Iste sanctus pro lege dei sui	7010	5	229v08	416 / 273r word substitution: "a ubis" and not "a mortem"

**Table 66: Responsories in Worcester F 160 which differ textually from those in Paris 12044**

Two interesting cases of textual difference between Paris 12044 and Worcester F 160 will be explored here. The first of these takes place in *Paratus esto Israel* (cao7351; Dom. 4 Adventus), where the last few words of the responsory differ, as shown in Transcription 49.

<sup>622</sup> Please refer to Chapter III Mode 8 for the list of responsories which make up mode 8's main melody type.

<sup>623</sup> Hesbert, *Corpus Antiphonalium Officium* 6 vols. 1963-1979

<sup>624</sup> Appendix: "CHAPTER\_4", in the folder "Comparison Manuscripts"

The image shows two musical staves. The top staff is for Paris 12044, with a melodic element 'dl' above the first part and 'E' above the second part. The text below the staff is "...ho-mi-ni-bus se-cun-dum ad-ven-tum su-um". The bottom staff is for Worcester, with a melodic element 'E1x' above the second part. The text below the staff is "...ho-mi-ni-bus Chris-tum es-se ven-tu-rum".

**Transcription 49: *Paratus esto Israel* (cao7351; Dom. 4 Adventus) differs between Paris 12044 and Worcester F 160 in closing text**

After "*et annuncians in hominibus*", Paris 12044 reads: "*secundum adventum suum*" whereas Worcester F 160's version (which corresponds to the main version in the CAO<sup>625</sup>) has: "*Christum esse venturum*". This change of text does not alter the meaning of the text and it is only one syllable shorter than the text in Paris 12044. In fact, "*adventum suum*" and "*venturum*" even have a similar sonority. It should therefore have been possible to set these words to the same melody. However, the settings are quite different. The melodic element in Paris 12044 is not a frequently found ending for mode 3 responsories and is given a non-standard label, E. On the other hand, Worcester F 160 uses the closing element E1x, the most frequently found melodic element in this position. It is unclear why Paris 12044's different text is set to an unusual melodic element, and not to the element found in Worcester F 160's version.

Responsories which make extensive use of standard formulas are usually considered to be from an older layer of composition. It could be that Worcester F 160, notated around 1230, about a century *after* Paris 12044, represents an even older tradition for the ending of *Paratus esto Israel* than Paris 12044. It is equally possible that earlier, infrequently used melodies, such as the one shown in Paris 12044, faded out of use and were eventually replaced by more popular melodic elements.

Another example of the impact a textual difference may have on the melody which sets it is found in *Desiderium animae ejus* (cao6412; Comm. unius Mart.). Worcester F 160, along with St. Gall 390-391, differs from Paris by *not* including the word "*domine*" at the end of this chant. All other comparison manuscripts<sup>626</sup> have "*domine*" as the last word and agree with Paris 12044 in its melodic setting. However, the CAO's main text also excludes "*domine*" and stops at "*eum*". Transcription 50, below, shows how these two sources set the last phrase of text.

<sup>625</sup> Hesbert, *Corpus Antiphonarium Officium* 6 vols. 1963-1979

<sup>626</sup> An exception here is Utrecht 406, which does not include this chant at all

el d4 E1

P 12044: ...la - bi - o - rum e - ius non frau - da - sti e - um do - mi - ne

Worcester: ...la - bi - o - rum e - ius non frau - da - sti e - um

**Transcription 50: Worcester F 160 and Paris 12044 set text differently in *Desiderium animae ejus* (cao6412; Comm. unius Mart.)**

As illustrated by the circles in Transcription 50, Paris 12044's version of this melody does not use melodic figures with the same economy as Worcester F 160's reading. The melody which sets the three syllables, "ejus non", in Paris 12044 is only used to set "non" in Worcester F 160. In Paris 12044, the word "fraudasti" is set to mode 4's d4 which creates a brief pause on the contrasting pitch below the final. Worcester F 160's version cannot afford such a cadence on its penultimate word and touches D only briefly before its ascent into the penultimate melisma. To set "eum", Paris 12044 uses the material found in Worcester F 160 on (on "-sti" of "fraudasti") before concluding with the characteristic E - G - F, F - E cadential figure found frequently in responsories in the *tritus* modes. Worcester F 160 uses this cadential figure on its last word, "eum". In comparing *Desiderium animae ejus* (cao6412; Comm. unius Mart.) in Paris 12044 and Worcester F 160, it is possible to understand how a singer might manipulate well-known melodic elements in order to accommodate more or less text.

### c) *Lucca 601*

In *Lucca 601*, there are twelve responsories in the group chosen for comparison with Paris 12044 which differ textually. Table 67 lists each occurrence of a textual difference and gives a detailed description.

Feast	Incipit	CAO #	Mode	P-12044	Lucca 601
Dom. 3 Adventus	Egredietur virga de radice	6641	1	001r03	015 syllable shift
Dom. 4 Adventus	Intuemini quantus sit iste	6983	3	005v04	020, 381 syllable shift "ipse est"
Dom. Quinquagesimae	Dum staret Abraham ad illicem	6563	1	069v03	121, 120* word substitution
Dom. 2 Quadragesimae	Erit mihi dominus in deum et	6668	1	076r08	139 word: additional "et"
Dom. de Passione	De ore leonis libera me	6395	2	088r04	172 word substitution: "unicomuorum humilitatem"
Dom. in Palmis	Opprobrium factus sum nimis	7325	2	090r05	180 opening word insertion in "Opprobrium factus sum nimis inimicis"
Laurentii	Strinxerunt corporis membra	7711	2	172r13	437 "membra" word substitution
Assumptio Mariae	Benedicta et venerabilis	6243	4	176v02	447 word substitution and changed melody "jesum" instead of "dominum"
Michaelis	In tempore illo consurget	6942	8	194v06	469 omitted words "princeps vester"
Michaelis	Fidelis sermo et omni	6733	1	195r02	471 additional word "qui" before "pugnavit"
Comm. unius Conf.	Amavit eum dominus et ornavit	6081	2	236v05	532 different words / music after "induit eum"
Comm. Virginum	Haec est virgo prudens quam	6806	1	241r08	545 syllable shift in last word

**Table 67: Responsories in *Lucca 601* which differ textually from those in Paris 12044**

Most of these are cases of word substitution, insertion or omission. Two interesting examples of how melodic elements interact with their texts are found in *Egredietur virga de radice* (cao6641; Dom. 3 Adventus) and *Amavit eum dominus et ornavit* (cao6081; Comm. unius Conf.). Transcription 51, below, shows another case of difference in syllable setting,

like that shown in Transcription 54. Here, the parallel transcriptions of *Egredietur virga de radice* show that the G - F - G *porrectus*, which begins the word "virga" in Paris 12044, is sung on the last syllable of "Egredietur" in Lucca 601.

**Transcription 51: *Egredietur virga de radice* (cao6641; Dom. 3 Adventus) shows a syllable shift between Paris 12044 and Lucca 601**

Lucca 601's early use of the *porrectus* does not change the course of the melody. The word "virga" in Lucca 601 begins on the material which comes directly after the *porrectus* in Paris 12044. Both sources use the same cadential figure at the end of this incipit and continue more or less identically throughout the rest of the chant.

Lucca 601's version of *Amavit eum dominus et ornavit* (cao6081; Comm. unius Conf.) has a slightly different text than the one found in Paris 12044 (and in the main CAO version). Transcription 52 shows the last phrase in this responsory according to both sources.

**Transcription 52: *Amavit eum dominus et ornavit* (cao6081; Comm. unius Conf.) shows textual difference between Paris 12044 and Lucca 601**

Lucca 601 and Paris 12044 contain identical text and melody until the repetenda where Lucca 601 skips the text "ad portas paradysi" (found in Paris 12044), changes "coronavit" to "coronam vite", and inserts "dedit" before the final word, "eum". Significant textual alteration like this requires some musical adjustments. These Lucca 601 makes by setting its text to the most characteristic features of the elements found in Paris 12044. The reuse of these features is indicated by the circled material in Transcription 52. In addition to the use of more florid, cadential material, the word "coronum" in Lucca 601 outlines the same ascending interval of a third between D and F that "corona(vit)" does in Paris 12044. This example may be seen as further evidence of oral transmission which influenced the way responsories were composed and sung from region to region.

d) *Benevento 21*

Table 68, below, lists the sixteen responsories in which Benevento 21 differs textually from Paris 12044. Most responsories listed show word substitution, insertion or omission although some textual differences are more extensive and are set to a different melody from the one in Paris 12044.

Feast	Incipit	CAO #	Mode	P-12044	Ben 21
Epiphania	Dies sanctificatus illuxit	6444	8	025v09	021v, 023v* word: "descendant" instead of "apparuit"
Stephani	Patefactae sunt januae caeli	7358	4	014r08	027v word substitution: "noctium" for "sanctorum"
Joannis Evang.	Hic est discipulus qui	6822	7	016r04	029v word insertion: "ille" after "discipulus"
Nat. Innocentium	Vidi sub altare dei animas	7879	8	020v05	033r words omitted: "et propter testimonium" is omitted
Epiphania	Hic est dies praeclarus in	6821	8	025v09	041r another word in place of "annunciaverunt"
Dom. per annum	Ad te domine levavi animam	6026	2	030r14	045v word / syllable shift
Dom. Septuagesimae	Adjutor meus esto deus ne	6037	1	067v01	045v word insertion: "domine"
Dom. 1 Quadragesimae	Frangere esurienti panem tuum	6744	1	073r05	100v different melody throughout, second half different words
Dom. 2 Quadragesimae	Ecce odor filii mei sicut	6601	7	075v08	101v word omission: "meus sicut arenam maris"
Dom. 2 Quadragesimae	Erit mihi dominus in deum et	6668	1	076r08	102v word insertion: additional "et"
Comm. Virginum	Regnum mundi et omnem ornatum	7524	5	241v10	207r word substitution: "cognovi" instead of "amavi"
Dom. 4 Quadragesimae	Splendida facta est facies	7695	8	083r05	218r word substitution: "Jesu" instead of "Moysi" "pastor" instead of "dominus"
Laurentii	Gaudeo plane quia hostia	6763	8	172v09	221v word insertion: "negavi nomen sanctum eius"
Comm. Virginum	Dilexisti justitiam et odisti	6450	3	241r04	227r different words at ending, and different melody
Octava Nat. Domini	Beata et venerabilis virgo	6167	2T	022v08	227v different melody throughout, different words
Comm. unius Mart.	Beatus vir qui inventus est	6230	1	230v10	290v word: "pecunia --"

**Table 68: Responsories in Benevento 21 which differ textually from those in Paris 12044**

The following four examples show how textual differences may or may not have consequences for the melody setting the text in question. The first example does *not* concern a difference in text *per se*, but rather a difference in syllable placement of the same text. Transcription 53 shows an interesting illustration of text setting in a passage of *Ad te domine levavi animam* (cao6026; Dom. per annum) in Paris 12044 and Benevento 21.

Paris 12044: ...a - ni - mam me - am \*de - us me - us in te ...

Benevento 21: ...a - ni - mam me - am de - us me - us in te ...

**Transcription 53: *Ad te domine levavi animam* (cao6026; Dom. per annum)**

Paris 12044 and Benevento 21 set the word "meam" to a F-G *pes* and an F-E *clivis* but Benevento 21 extends the second syllable of this word with another *pes-clivis* neume grouping on F and G. This same F - G, G - F movement is found in Paris 12044's reading, but on the first syllable of the next word, "deus", as shown by the connected circles in Transcription 53. With this, Paris 12044 has set an additional syllable with the same melodic line. Benevento 21 sets "de-" of "deus" on a D which is the pitch Paris 12044 uses to set "-us" of the same word. By inserting an extra F for "-us" of "deus", Benevento 21 regains the one-syllable difference between itself and Paris 12044 and both sources begin the word

"*meus*" on an F and continue almost identically to the end. In other words, the melody itself remains identical while the syllable placement varies.

This kind of difference in the placement of a word or syllable does not seem to be scribal error. Rather, it is evidence of the process of oral transmission where a small segment of text setting is mis-remembered slightly and then gotten back 'on track' at the beginning of a new word or musical figure (in this case, "*meus*"). Transcription 54 shows another example of a textual difference which is unrelated to its melody. In *Hic est discipulus qui* (cao6822; Joannis Evang.), Paris 12044 sets the last syllable of "*discipulus*" to a melismatic passage cadencing on A ("h"), while Benevento 21 inserts the word "*ille*" after "*discipulus*", as indicated by the circle around that word in Transcription 54, below.

The image shows two musical staves. The top staff is for Paris 12044, with the text "Hic est disci - pu - lus qui te - sti - mo - ni - um...". The melody for "disci - pu - lus" ends with a melisma on the letter "H". The bottom staff is for Benevento 21, with the text "Hic est dis - ci - pu - lus il - le qui te - sti - mo - ni - um...". The melody for "dis - ci - pu - lus" is identical to Paris 12044, but it includes the word "il - le" after "pus", which is circled in the transcription.

**Transcription 54: Benevento 21 adds the word "*ille*" to *Hic est discipulus qui* (cao6822; Joannis Evang.)**

The insertion of this word in Benevento 21 does not require that more melodic material be added to the melody but sets "*ille*" to the existing melismatic material in Paris 12044. Since the word "*ille*" does not change the meaning of the text significantly, it may be included or omitted as regional tradition dictates. It is clear, however, that the wandering melodic descent from the c to a at the end of the incipit is a memorable and, therefore, a retainable feature of this chant whether or not it is used to set the additional word.

Transcription 55 shows *Splendida facta est facies* (cao7695; Dom. 4 Quadragesimae), where Benevento 21's text differs from Paris 12044's reading in two places. These are indicated with circles in the transcription, below.

Paris 12044: Splen - di - da fá - cta est fa - ci - es **Mo - y - si**

Benevento 21: ...fa - ci - es **Ihe - su**

Paris 12044: dum res - pi - ce - ret in e - um **do - mi - nus** \*vi - den - tes

Benevento 21: dum res - pi - ce - ret in e - um **pas - tor** \*vi - den - tes

**Transcription 55: Two instances of word substitution in *Splendida facta est facies* (cao7695; Dom. 4 Quadragesimae)**

Paris 12044's version with "*Moysi*" and "*domine*", circled, is found as the main text given in the CAO<sup>627</sup> and therefore represents the results of a wide survey of sources. Benevento 21 is the only manuscript in this study which substitutes "*Ihesu*" for "*Moysi*" and "*pastor*" for "*domine*" but does so without disrupting or changing the melody at all. In both cases, Benevento 21 uses a 3-syllable word where Paris 12044 has a 2-syllable word. In the first case, the repeated G at the end of the element is reduced to one G in Benevento 21's reading. In the second instance, the characteristic *torculus* on "do-" of "*dominus*" in Paris 12044 is simply shifted onto "e-" of "*eum*"; "*pastor*" is then set to the same cadential figure as "-*minus*" of "*dominus*" in Paris 12044.

Contrastingly, in Transcription 56, below, the addition of a word in *Adjutor meus esto deus ne* (cao6037; Dom. Septuagesimae) *does* have melodic influence.

Paris 12044: ...ne de - re - lin - quas me

Benevento 21: ...ne de - re - lin - quas me **do - mi - ne**

**Transcription 56: *Adjutor meus esto deus ne* (cao6037; Dom. Septuagesimae)**

<sup>627</sup> Hesbert, *Corpus Antiphonarium Officium* 6 vols. 1963-1979

To Paris 12044's text (which corresponds to the main version in the CAO<sup>628</sup>), Benevento 21 adds the word "*domine*" at the end of the respond. To delay the cadential figure on "*-quas me*" in Paris 12044 to the end of "*domine*" in Benevento 21, the singer inserts a descending passage after the G - a pes on "*-re-*" of "*derelinquas*" which spans 4-syllables: "*-linquas me do-*". In this way, Benevento 21's version fills in the interval between a and D, which Paris 12044 leaves open (between "*-lin-*" and "*-quas*"), and gains enough material to accommodate the three extra syllables before coming to the same cadential figure as that of Paris 12044.

### e) St. Gall 390-391

Although Hartker's antiphoner is difficult to compare with the repertory in Paris 12044 with respect to pitch alterations, textual differences are easily observable. Textual differences are found in fifteen responsories, listed in Table 69. Several of these have already been discussed in the context of other sources compared to Paris 12044; for example, the same textual difference in the Sarum Antiphoner is also found in St. Gall 390-391's version of *In tempore illo consurget* (cao6942; Michaelis). Similarly, *Desiderium animae ejus* (cao6412; Comm. unius Mart.) is found in St. Gall 390-391 without the final word "*domine*", just like Worcester F 160's version, shown in Transcription 50. Two further examples of textual differences will be examined here.

Feast	Incipit	CAO #	Mode	P-12044	St Gall 390 391
Sabb. Q.T. Adventus	Ecce dominus veniet et omnes	6587	2	004r04	022 in second half there are different words
Stephani	Stephanus autem plenus gratia	7702	4	012v05	056 word substitution + modification throughout
Epiphania	Hic est dies praeclarus in	6821	8	025r09	074, 081* word substitution: "videntes gavisii sunt et munera ei obtulerunt"
Epiphania	Dies sanctificatus illuxit	6444	8	025v09	075 word substitution "descendit" instead of "apparuit"
Sabbato per annum	Domine exaudi orationem meam	6495	8	037r14	089 word substitution: opening: "meam" for "veniat"
Dom. Quinquagesimae	Dum staret Abraham ad illicem	6563	1	069v03	141 word substitution: "radicem"
Comm. plur. Mart.	Iustorum animae in manu dei	7057	1	234r02	209 / 15 abbreviated and different melody for what text is common
Sabbato Sancto	Ecce quomodo moritur justus	6605	4	098v04	223 / 29 word substitution: "sublatus" instead of "ablatus"
Assumptio Mariae	Beata es virgo Maria dei	6165	6	176r09	298 / 104 word substitution: "Jesum Christum" instead of "deum nostrum"
Michaelis	In tempore illo consurget	6942	8	194v06	315 / 121 words left out and melisma on "Michael" not included,
Michaelis	Fidelis sermo et omni	6733	1	195r02	316 / 122 word insertion "qui" between "archangelus" and "pugnavit"
Comm. plur. Mart.	Propter testamentum domini et	7440	1	233v05	368 / 174 word inserted: "astitterunt" and melody: "dei"
Comm. unius Mart.	Iste sanctus pro lege dei sui	7010	5	229v08	372 / 178 word substitution: "verbis" not "mortem"
Comm. unius Mart.	Desiderium animae ejus	6412	4	230v04	373 / 179 no final word: "domine"
Comm. unius Mart.	Iste cognovit justitiam et	6995	3	229v12	373 / 179 word substitution: "vidit" instead of "fecit"

**Table 69: Responsories in Saint Gall 390 – 391 which differ textually from those in Paris 12044**

Transcription 57 shows the first example of textual difference between Paris 12044 and St. Gall 390-391. In *Stephanus autem plenus gratia* (cao7702; Stephani), Paris 12044 uses the word "*fortitudine*" where St. Gall 390-391 has "*veritate*". The main version in the CAO<sup>629</sup> corresponds with St. Gall 390-391's wording, revealing Paris 12044's text to be the rarer of the two. Whatever the choice of word, the melodic element which sets it in St. Gall 390-391 has the same contour and mostly the same neume-groupings as Paris 12044.

<sup>628</sup> Hesbert, *Corpus Antiphonarium Officium* 6 vols. 1963-1979

<sup>629</sup> Hesbert, *Corpus Antiphonarium Officium* 6 vols. 1963-1979

P 12044: Ste - pha - nus au - tem ple - nus gra - ti - a et for - ti - tu - di - ne \*fa - ci - e - bat...

St. Gall 390-391: *R Stephanus autem plenus gratia auctuante faciebat*

**Transcription 57: *Stephanus autem plenus gratia* (cao7702; Stephani)**

Of course, with adiastratic notation, it is difficult to determine whether the pitches in the two sources correspond exactly, but generally it may be surmised that this responsory does not alter the melody in this.

The next example, taken from *Hic est dies praeclarus* (cao6821; Epiphania), shows how textual change may be accompanied by a change in the melody. Transcription 58, below, shows that Paris 12044 uses the word "*annunciaverunt*" where St. Gall 390-391 has "*adoraverunt*". Once again, St. Gall 390-391's text corresponds to Hesbert's edition of the text.

P 12044: ... pro - phe - te pra - di - xe - runt an - ge - li an - nun - ci - a - ve - runt...

St. Gall 390-391: *prophetae praedixerunt angeli adoraverunt*

**Transcription 58: *Hic est dies praeclarus* (cao6821; Epiphania)**

Even though these two words are similar in sonority, syllable stress and number, it is clear that St. Gall 390-391 uses a different, and more frequently found cadential figure to set "*adoraverunt*" than Paris 12044's setting of "*annunciaverunt*" with mode 8's g15. Although it is difficult to tell precisely, it appears as though the cadential material found in g1 or g3 would best correspond to Hartker's notation over the last two syllables of "*adoraverunt*".

These examples demonstrate how a comparison between Paris 12044 and the repertory of the other manuscripts may expose rare texts and usages not only in the manuscript chosen for comparison, but in Paris 12044 itself.

**f) *Karlsruhe 60***

Since Karlsruhe 60 differs the least from Paris 12044 in general, it is not surprising that there are only eight responsories which contain textual differences. These are listed in Table 70, below.

Feast	Incipit	CAO #	Mode	P-12044	Karlsruhe 60
Stephani	Impii super justum jacturam	6887	7	014r02	024v word: "vite" instead of "glorie" at the end
Fer. 5 in Cena Dom.	Unus ex vobis tradet me hodie	7809	8	094r06	088r opening words different - made to fit
Fer. 6 in Parasceve	Tenebrae factae sunt dum	7760	7	096v06	090v one word different
Michaelis	Fidelis sermo et omni	6733	1	195r02	187r inserted word "qui" before "pugnavit"
Michaelis	In tempore illo consurget	6942	8	194v06	187r word: "Michael"; doesn't have: "princeps vester"
Comm. plur. Mart.	Propter testamentum domini et	7440	1	233v05	211v words varied and melody too: "astiterunt sancti dei in amore"
Comm. unius Mart.	Iste sanctus pro lege dei sui	7010	5	229v08	214r word substitution: "verbis" instead of "mortem"
Comm. unius Mart.	Iste cognovit justitiam et	6995	3	229v12	214v word substitution: "vidit" instead of "fecit"

**Table 70: Responsories in Karlsruhe 60 which differ textually from those in Paris 12044**

For transcriptions of all kinds of difference, please refer to the appendix.<sup>630</sup> Two examples of textual difference found in Karlsruhe 60 are discussed below.

Transcription 59, below, shows the section in the mode 1 responsory, *Propter Testamentum domini* (cao7440; Comm. Plur. Mart.), where Karlsruhe 60 differs from Paris 12044 both textually and melodically.

**Transcription 59: *Propter testamentum domini* (cao7440; Comm. Plur. Mart.) has differing text between Paris 12044 and Karlsruhe 60**

Interestingly, neither Paris 12044 nor Karlsruhe 60 contain the exact text found in the main version in the CAO, which reads: "...*paternas sancti dei astiterunt in amore*...".<sup>631</sup> Paris 12044's version preserves the word order while changing "*astiterunt*" to "*perstiterunt*" while Karlsruhe 60 conserves the main text in the CAO but rearranged its order so it reads "...*paternas astiterunt sancti dei in amore*...". As shown, the melodies in each manuscript which set these different texts also differ slightly. The cadential figure on "*paternas*" in Paris 12044 at the end of d8 is reinterpreted by Karlsruhe 60 as a non-standard cadential figure in this responsory's mode. Also, at the end of the next melodic segment, where Paris 12044 has d27, Karlsruhe 60 uses a cadential figure which is found at the end of d20 in Paris 12044's mode 1 repertory. When the two versions reach "...*in amore*", they regain their similarities and they progress identically throughout the rest of the chant.

### g) *Utrecht 406*

Utrecht 406 contains 21 responsories which differ textually from Paris 12044 out of the group chosen for comparison.

<sup>630</sup> Appendix: "CHAPTER\_4", in the folder "Comparison Manuscripts"

<sup>631</sup> Hesbert, *Corpus Antiphonalium Officium* 6 vols. 1963-1979

Table 71, below, lists these responsories and the type of textual difference they show.

Feast	Incipit	CAO #	Mode	P-12044	Utrecht 406
Dom. 4 Adventus	Virgo Israel revertere ad	7903	8	005r05	015r word substitution: "in" instead of "ad"
Fer. 4 Q.T. Adventus	Orietur stella ex Jacob et	7338	8	002r05	017r word substitution: "exurget" instead of "consurget"
Nativitas Domini	Quem vidistis pastores dicite	7470	4	008r01	022v word substitution: "salvatore" instead of "collaudantes"
Nativitas Domini	O magnum mysterium et	7274	3	008r08	023r word substitution: "deum" instead of "Christum"
Joannis Evang.	Apparuit caro suo Joanni	6113	1	017r09	028r two extra words "Jesus Christus"
Joannis Evang.	Cibavit illum dominus pane	6281	7	017v04	029v word substitution: "eum" instead of "illum"
Joannis Evang.	Ecce puer meus quem elegi	6603	7	017v08	030r different melody, some word variants
Nat. Innocentium	Centum quadraginta quattuor	6273	1	021r01	033r word substitution: "qui" not "hu"
Octava Nat. Domini	O regem caeli cui talia	7297	1	023v03	035r word substitution: "nubibus" instead of "celis"
Epiphania	Dies sanctificatus illuxit	6444	8	025v09	035v word substitution: "descendit" instead of "apparuit"
Dom. Quinquagesimae	Dum staret Abraham ad illicem	6563	1	069v03	068r? Word substitution: "radicem" instead of "illicem"
Dom. 3 Quadragesimae	Videntes Joseph a longe	7863	8	078v12	076r word substitution: "quid" instead of "si"
Dom. 3 Quadragesimae	Salus nostra in manu tua est	7559	2	080v08	078v word substitution: "tibi" instead of "tibi"
Dom. in Palmis	Opprobrium factus sum nimis	7325	2	090v05	087v word insertion: "Opprobrium factus sum nimis" (extra word "nimis")
Fer. 6 in Parasceve	Caligaverunt oculi mei a	6261	5	097r10	094r word change: "elongabitur" instead of "elongatus est"
Sabbato Sancto	Ecce quomodo moritur justus	6605	4	098v04	096r word substitution: "sublatus" instead of "ablatus"
Nativitas Domini	Congratulamini mihi omnes qui	6322	7	009v03	099v different words after "dominum" - different melody throughout
Assumptio Mariae	Vidi speciosam sicut columbam	7878	3	175r15	160r word substitution: "descendentem" instead of "ascendentem"
Assumptio Mariae	Beata es virgo Maria dei	6165	6	176v09	160v word substitution: "Jesum Christum" instead of "deum nostrum"
Assumptio Mariae	Super salutem et omnem	7726	3	175v06	161r words change after: "et regina celestis vocari digna es"
Comm. Virginum	Simile est regnum caelorum	7667	4	240v04	221r different melody / mode + more words in closing: "rudentes virgines accipientes oleum in vasis suis cum lapidibus"

Table 71: Responsories in Utrecht 406 which differ textually from those in Paris 12044

Most of these textual differences are simple word substitutions with no change in the melody; more rare are the responsories which contain passages where both melody and text differ simultaneously, such as *Simile est regnum caelorum* (cao7667; Comm. Virginum) and *Ecce puer meus quem elegi* (cao6603; Joannis Evang.). Two further examples from the comparison between Utrecht 406 and Paris 12044 will be examined here in detail.

In Utrecht 406, the responsory *Apparuit caro suo Joanni* (cao6113; Joannis Evang.) is listed in Table 71 as having the additional words "*Jesus Christus*" between "*dominus*" and "*cum discipulis*". These words are an insertion into the text found both Paris 12044 and the main version of the text in the CAO.<sup>632</sup> Transcription 60, below, shows this passage in Utrecht 406 and Paris 12044.

Transcription 60: *Apparuit caro suo Joanni* (cao6113; Joannis Evang.)

Utrecht 406 makes no attempt to integrate these extra syllables into the melodic elements preceding or following, but sets them to their own melodic figure. This setting is similar to the preceding element (mode 1's d2) in range, melodic direction, and cadential goal-pitch (D). In other words, Utrecht 406 musically reiterates the previous passage on "*Jesus Christus*" so that it may continue the next phrase identically to Paris 12044 on "*cum discipulis*".

<sup>632</sup> Hesbert, *Corpus Antiphonarium Officium* 6 vols. 1963-1979

In the next example, shown in Transcription 61, it is Paris 12044 which includes an extra word. The openings of *Ecce puer meus quem elegi* (cao6603; Joannis Evang.) in Paris 12044 and Utrecht 406 are shown in parallel transcription. Paris 12044's version of this responsory differs textually and melodically with most of the other sources compared in this study, as well as with the main version in the CAO<sup>633</sup> which does not include the word "*electus*" in the position circled in Transcription 61. (Please refer to Chapter IV One Melodic Element Different, for a discussion of the melodic difference throughout this chant.)

Transcription 61 shows two musical staves. The top staff is for Paris 12044, and the bottom staff is for Utrecht 406. The Paris 12044 staff has a circled section containing the word "electus". The lyrics for Paris 12044 are "Ec - ce pu - er me - us e - le - ctus quem e - le - gi". The lyrics for Utrecht 406 are "Ec - ce pu - er me - um quem e - le - git".

Transcription 61: *Ecce puer meus quem elegi* (cao6603; Joannis Evang.)

The insertion of the word, "*electus*", at the beginning of the second phrase is the first major signal that this melody in Paris 12044 varies from that found in most other manuscripts. This extra word is set to an extended recitation-type passage before the characteristic cadential figures in f3 begin in Paris 12044, thereby not significantly influencing the melodic course of the responsory at this point. However, based on these sorts of differences from the outset, it is possible to anticipate the kinds of melodic differences which persist throughout Paris 12044's version.

## h) Toledo 44.2

In keeping with the findings in the other manuscripts chosen for comparison, most of the textual differences found between Paris 12044 and Toledo 44.2 concern single word substitutions, omissions or additions. Table 72 lists the thirteen responsories which contain a textual difference with Paris 12044.

Feast	Incipit	CAO #	Mode	P-12044	Toledo 44.2
Stephani	Patefactae sunt januae caeli	7358	4	014r08	023r word substitution: "martirum" instead of "sanctorum"
Stephani	Stephanus autem plenus gratia	7702	4	012v05	023r words and melody varied: "faciebat prodigia signa magna in populo"
Epiphania	Hic est dies praeclarus in	6821	8	025r09	031r words and melody: "gaudio magno"
Feria 5 per annum	Repleatur os meum laude ut	7529	8	035v02	034v word insertion and accompanying melody: "mea deus meus ne..."
Dom. Quinquagesimae	Locutus est dominus ad Abra-	7097	2	069v01	066r word substitution: "vade" instead of "veni"
Dom. Quinquagesimae	Dum staret Abraham ad illicem	6563	1	069v03	067r word substitution: "viros" instead of "pueros" and "ascendentes" instead of "descendentes"
Dom. 1 Quadragesimae	Pater peccavi in caelum et	7362	7	073v05	070v word substitution: "de" instead of "ex"
Dom. 4 Quadragesimae	Locutus est dominus ad Moysen	7098	4	082r14	073r word omission: "meum" after "populum"
Dom. 4 Quadragesimae	Popule meus quid feci aut	7393	7	084r03	074v word omission after "fui" ("tibi")
Dom. in Palmis	Salvum me fac deus quoniam	7566	8	089v02	081r word insertion: "dominus" after "me" and before "deus"
Dom. in Palmis	Non avertas faciem tuam a	7203	2	090r03	083r word substitution: "Ne avertas" instead of "Non"
Fer. 6 in Parasceve	Jesum tradidit impius summis	7035	6	097r08	088v word insertion: "eum"
Laurentii	Meruit esse hostia levita	7147	2	173r01	128r word insertion: "hostia Christi levita"

Table 72: Responsories in Toledo 44.2 which differ textually from those in Paris 12044

<sup>633</sup> Hesbert, *Corpus Antiphonarium Officium* 6 vols. 1963-1979

Most of the textual differences between Paris 12044 and Toledo 44.2 do not influence the melodic settings. For example, when substituting "de" for "ex"<sup>634</sup> or "vade" for "veni"<sup>635</sup>, no adjustments in the respond melody are required. Even in cases of textual additions and omissions, the melody is often reworked to fit the different text. Transcription 62, below, demonstrates how the same melodic elements may be used in the same order to set a reordering of text. As indicated by connected circles in the parallel transcription above, Toledo 44.2's rearrangement of the text follows the melody found in Paris 12044. Although the melodic gestures in Toledo 44.2 often begin and end at the interval of a second away from the version in Paris 12044, it is clear that they are related in their order and type of neume groupings. In Toledo 44.2, the figure on "-na" of "magna" corresponds to the word "prodigia", bringing its text back 'on track' with Paris 12044. In this responsory, it seems as though the melodic tradition is strongly and more stably transmitted than the text.

Paris 12044: ... \*fa - ci - e - bat sig - na mag - na et pro - di - gi - a

Toledo 44.2: ... fa - ci - e - bat pro - di - gi - a sig - na mag - na

Paris 12044: in po - pu - lo

Toledo 44.2: in po - pu - lo

**Transcription 62: In *Stephanus autem plenus gratia* (cao7702; Stephani), Toledo 44.2 rearranges word order**

In the next example, Toledo 44.2 omits the word "meum" at the end of the penultimate phrase in *Locutus est dominus ad Moysen* (cao7098; Dom. 4 Quadragesimae). Transcription 63 shows the relevant passage in Toledo 44.2 as compared with Paris 12044.

<sup>634</sup> *Pater peccavi in caelum* (cao7362; Dom. 1 Quadragesimae)

<sup>635</sup> *Locutus est dominus ad Abraham* (cao7097; Dom. Quinquagesimae)

The image shows two musical staves. The top staff is labeled 'Paris 12044:' and the bottom staff is labeled 'Toledo 44.2:'. Both staves show a melodic line with lyrics underneath. The lyrics for Paris 12044 are: '... po - pu - lum me - um ni - si in ma - ni for - ta'. The lyrics for Toledo 44.2 are: '... po - pu - lum ni - si in ma - ni for - ta'. A circle around the 'me - um' in the Paris 12044 staff is labeled 'd2'. Above the Toledo 44.2 staff, the letter 'E2' is written, indicating the final cadence.

**Transcription 63: *Locutus est dominus ad Moysen* (cao7098; Dom. 4 Quadragesimae) Toledo 44.2 omits "meum"**

Instead of formulating the penultimate melodic element in Toledo 44.2 so that it might approximate the mode 4 element, d2 (found in Paris 12044 in this position), Toledo 44.2 sets "*populum*" to a non-standard element which resembles the beginning of this word in Paris 12044 and cadences on E. Paris 12044, on the other hand, ends its phrase with "meum" and cadences on a D. This ending corresponds to the six phrase respond structure discussed in Chapter III, which stipulates that a contrasting pitch should be the tonal goal of a weak cadence before the return to the final at the end of the chant. Since Toledo 44.2 does not include the word "*meum*" and makes no attempt to set the word "*populum*" to the melodic element Paris 12044 uses, it does not have a contrasting cadence in this position. In fact, the word "*populum*" in Toledo 44.2's version could be seen as part of the final phrase and not the end of the previous melodic phrase at all.

In this study, there are only a few cases of this kind of structural change caused by solely by textual difference. Far more plentiful are the responsories which differ melodically in a particular position *without* textual difference. The tonal / structural implications of these types of melodic changes are discussed in the next section, Chapter IV One Melodic Element Different.

### *i) Summary*

The two kinds of textual differences (i.e.: those with melodic adjustments and those without) are found in between 2 % and 7 % of the responsory repertoires compared to that of Paris 12044. The Sarum Antiphoner contains ten responsories which differ textually from Paris 12044, Worcester F 160 has 9, Benevento 21 has 16, Lucca 601 had 12, Karlsruhe 60 had 8, St. Gall 390-391 has 15, Utrecht 406 has 21, and Toledo 44.2 has 13. The nature of most of the textual differences is word substitution. Additions or omissions of text are also frequently found.

Through a comparison of each manuscript's repertory with that of Paris 12044, it is possible to determine where the responsory traditions vary. Usually, one or the other of the traditions will correspond with the main version found in Hesbert's CAO.<sup>636</sup> In some cases, several of the comparison manuscripts will agree in their difference with Paris 12044. The groups formed by these types of differences help to place these sources in appropriate groups based on similar textual traditions.

<sup>636</sup> Hesbert, *Corpus Antiphonalium Officium* 6 vols. 1963-1979

The majority of the textual differences between the comparison sources and Paris 12044 do not include musical adjustment. However, there are several interesting cases where the melody accommodates the different text through the alteration of the same melodic element or the substitution of another one. The transcriptions in the examples in this section have demonstrated different ways in which a textual difference is melodically accommodated. In rare cases, a textual change may even produce a structural change in the melody. In this way, the transmission of the text is inextricably tied to the transmission of the melodies of responsories.

### iii. One Melodic Element Different

The comparison of 406 responsories in Paris 12044 with those in the Sarum Antiphoner, Worcester F 160, Lucca 601, Benevento 21, St. Gall 390-391, Karlsruhe 60, Utrecht 406 and Toledo 44.2 reveals that short, self-contained melodic difference is the difference the most frequently found. Many responsories contain only one word which is set to a different melody. Others set one whole textual phrase differently before returning to Paris 12044's melody. All instances of melodic difference are recorded and a comparative table which can be searched and filtered according to any source or chant is found in the appendix.<sup>637</sup> The tables presented below are comprised of selected columns from this large, interactive table.

There are two aspects to consider when analyzing a single melodic difference. The first of these is the goal-pitch which may vary, potentially altering the melody's tonal structure as outlined on the roadmap. For example, if a phrase ending on D in mode 2 is matched by a phrase ending on C, this phrase changes from reinforcing the final to contrasting with it and will therefore appear differently on the roadmap. However, if this phrase ending on D is substituted for another phrase which also ends on D, then the melodic shape of the responsory remains the same. Obviously, single word differences only have the potential to alter the goal-pitch if they come at the end of one of the main phrases. Other melodic differences found at the beginning or within the phrase do not alter the overall tonal structure of the chant but these are still recorded and count as a melodic difference.

The second way a melodic setting may differ is in character. Standard elements may be exchanged for non-standard elements or substituted for other standard elements. Non-standard elements may be matched by standard elements or by other non-standard elements.

In the following section, a number of responsories which differ in the setting of a single word or phrase in each comparison manuscript will be discussed. In addition, the responsories which show one melodic difference with Paris 12044 in most of the comparison manuscripts will be identified and analysed. The results of this analysis show that the use of standard elements is usually associated with stable (unchanged) goal-pitches, and conversely, a non-standard element is more likely to indicate an instable goal-pitch.

---

<sup>637</sup>Appendix: "CHAPTER\_4", in the folders "Databases", and "Comparison Manuscripts"

### a) *The Sarum Antiphoner*

The Sarum Antiphoner has 62 responsories which show one melodic difference. Table 73 lists these chants according to their feasts, incipits, CAO numbers, modes, the folios on which they appear. Melodic difference which occurs at the beginning or end of a chant is also indicated here. Nearly half of the responsories listed have melodies which differ from Paris 12044 in setting a single word. Most other responsories set two or three consecutive words differently. There are seven responsories in which whole phrases or two short consecutive phrases set to different melodies.<sup>638</sup> Please refer to the index for their transcriptions and all other melodic differences in the Sarum Antiphoner not shown in this section.

Over three-quarters of the responsories which sets one word or phrase to an different melody in the Sarum Antiphoner maintain the same goal-pitches and would therefore be plotted the same way along the modal roadmap as the melody in Paris 12044. The remaining quarter of the repertory alters the goal-pitch at the end of the phrase. It must be noted here that not all of these different goal-pitches appear at points of main phrase division. Some may alter the goal-pitch of an element within a phrase and will not be seen to alter the tonal course of the melody overall.

Each responsory must be examined individually to determine whether the altered goal-pitch affects the way its route is plotted on the roadmap. In general, the melodies in the Sarum Antiphoner are usually altered in ways which do not affect the goal-pitch of the phrase.

There are fourteen responsories in which one standard element in Paris 12044 is exchanged for another standard element in Sarum's version of the melody.<sup>639</sup> None of these differences alter the goal-pitch of the standard elements in question. Transcription 64 shows an example of standard element substitution in *Ego dixi domine miserere mei* (cao6627; Feria 3 per annum).

---

<sup>638</sup> *Ad te domine levavi animam* (cao6026; Dom. per annum), *Desiderium animae ejus* (cao6412; Comm. unius Mart.), *Deus in te speravi domine non* (cao6423; Feria 5 per annum), *Ecce agnus dei qui tollit* (cao6575; Nativitas Domini), *Locutus est dominus ad Moysen* (cao7098; Dom. 4 Quadragesimae), *Me oportet minui illum autem* (cao7137; Dom. 4 Adventus) and *Meruit esse hostia levita* (cao7147; Laurentii)

<sup>639</sup> *Impii super justum jacturam* (cao6887; Stephani), *In medio ecclesiae aperuit os* (cao6913; Joannis Evang.), *Domine ne in ira tua arguas* (cao6501; Dom. per annum), *Ego dixi domine miserere mei* (cao6627; Feria 3 per annum), *Statuit dominus supra petram* (cao7698; Feria 3 per annum), *Cantemus domino gloriose enim* (cao6270; Dom. 4 Quadragesimae), *Splendida facta est facies* (cao7695; Dom. 4 Quadragesimae), *Opprobrium factus sum nimis* (cao7325; Dom. in Palmis), *Aestimatus sum cum* (cao6057; Sabbato Sancto), *Meruit esse hostia levita* (cao7147; Laurentii), *Beata es virgo Maria dei* (cao6165; Assumptio Mariae), *In conspectu angelorum* (cao6894; Michaelis), *Viri sancti gloriosum* (cao7906; Comm. plur. Mart.), *Isti sunt sancti qui non* (cao7021; Nat. Innocentium)

Paris 12044: ...mi - se - re - re me - i

Sarum: ...mi - se - re - re me - i

**Transcription 64: In *Ego dixi domine miserere mei* (cao6627; Feria 3 per annum)**

Where Paris 12044 uses the most frequently found e- element in mode 4 to conclude the third phrase, Sarum changes the first syllable of "mei" so that the cadential figure becomes part of e5. Despite this change the melodic contour, pitch emphasis and goal-pitch remain in agreement between the two sources.

A standard element is matched by a *non*-standard element in eight responsories chosen for comparison in the Sarum Antiphoner.<sup>640</sup> Most of these melodic differences maintain the same goal-pitch found in Paris 12044. An example of this sort of difference is shown in Transcription 65, in the third phrase of *In omnibus exhibeamus nos* (cao6920; Dom. 1 Quadragesimae). Here, Paris 12044 uses d5 while Sarum reduces the characteristic melismas on the final word, "patientia", to a non-standard scalar passage ending on D.

Paris 12044: in mul-ta pa-ci - en - ti - a

Sarum: ...pa-ti- en-ti - a

**Transcription 65: In *In omnibus exhibeamus nos* (cao6920; Dom. 1 Quadragesimae)**

Even though Sarum does not use a standard element where Paris 12044 does, both versions of this melody appear conventional, where they both correspond to the goal-pitch of the majority of responds by cadencing the final.

Three responsories alter their goal-pitches when a non-standard element is used in Sarum instead of the standard element in Paris 12044.<sup>641</sup> In Transcription 66, Sarum uses a

<sup>640</sup> *Sub altare dei audivi voces* (cao7713; Nat. Innocentium), *Hic est beatissimus* (cao6819; Joannis Evang.), *Factus est mihi dominus* (cao6716; Feria 6 per annum), *In omnibus exhibeamus nos* (cao6920; Dom. 1 Quadragesimae), *Ingrediente domino in sanctam* (cao6961; Dom. in Palmis), *Omnes amici mei dereliquerunt* (cao7313; Fer. 6 in Parasceve), *Archangeli Michaelis* (cao6118; Michaelis), *Desiderium animae ejus* (cao6412; Comm. unius Mart.)

<sup>641</sup> *Hic est beatissimus* (cao6819; Joannis Evang.), *Ingrediente domino in sanctam* (cao6961; Dom. in Palmis), *Desiderium animae ejus* (cao6412; Comm. unius Mart.)

non-standard j- element where Paris 12044 has g6 for the third phrase of the mode 8 respond, *Hic est beatissimus* (cao6819; Joannis Evang.).

The image shows a comparison of two musical settings for the phrase "qui privilegio". The top staff, labeled "Paris 12044:", features a melodic line in treble clef with a final note marked "g6". The lyrics below are "\*qui pri - vi - le - gi - o". The bottom staff, labeled "Sarum:", shows a different melodic line for the same phrase, "qui pri - vi - le - gi - o", with a final note marked "j". The Sarum version's melody is shorter and ends on a lower note than the Paris 12044 version.

**Transcription 66: In *Hic est beatissimus* (cao6819; Joannis Evang.)**

The setting of the words "*qui privilegio*" are misaligned by only one syllable for most of this short phrase. However, instead of elongating the penultimate syllable of "*privilegio*" in Sarum's version to enable it to 'catch up' to Paris 12044's setting, it breaks off the final melisma with an a - b *pes* on the last syllable. Consequently, it must be considered a non-standard j- element. The use of this element deviates from both Paris 12044's melody and the main melodic route through mode 8, as displayed in Chapter III Mode 8.

Feast	Incipit	CAO #	Mode	P-12044	Sarum
Dom. per annum	Abscondi tamquam aurum	6011	6	030v08	105 "aurum peccata"
Dom. 1 Quadragesimae	Abscondite eleemosynam in	6012	8	072v05	153 "orat"
Dom. per annum	Ad te domine levavi animam	6026	2	030r14	105 "animam meam deus meus"
Sabbato Sancto	Aestimatus sum cum	6057	4	098v10	233 "adiutorio"
Michaelis	Archangeli Michaelis	6118	8	194v04	567 "te domine deprecamur"
Comm. Virginum	Audi filia et vide et inclina	6142	1	241v06	665 "deus tuus"
Assumptio Mariae	Beata es virgo Maria dei	6165	6	176r09	497 "nobis"
Laurentii	Beatus Laurentius clamavit et	6215	2	172v06	483 closing extensive melisma
Dom. 4 Quadragesimae	Canemus domino gloriose enim	6270	8	082v04	183 "honorificatus"
Dom. in Palmis	Circumdederunt me viri	6287	2T	092r01	189 "viri"
Fer. 4 Q.T. Adventus	Clama in fortitudine qui	6292	6	002r03	pl.j "civitatibus lude"
Feria 2 per annum	Delectare in domino et dabit	6404	5	032r13	111 "tui"
Comm. unius Mart.	Desiderium animae ejus	6412	4	230v04	636 closing: "labiorum eius non fraudasti eum"
Feria 5 per annum	Deus in te speravi domine non	6423	4	035r20	119 closing: "lucia me et eripe me"
Dom. per annum	Domine ne in ira tua arguas	6501	1	029v01	102 "arguas"
Petri, Pauli	Domine si tu es jube me	6515	8	151v09	446 "eum"
Dom. 2 Quadragesimae	Dum iret Jacob de Bersabee et	6547	7	076v07	162 "Jacob"
Nativitas Domini	Ecce agnus dei qui tollit	6575	7	009r06	077 "ecce de quo dicebam vobis qui post me venit"
Dom. 4 Adventus	Ecce jam venit plenitudo	6596	5	005v03	038 "eos"
Dom. 2 Quadragesimae	Ecce odor filii mei sicut	6601	7	075v08	161 "maris"
Dom. 3 Adventus	Ecce radix Jesse ascendet in	6606	8	001r07	032 abbreviated after "gloriosum"
Feria 3 per annum	Ego dixi domine miserere mei	6627	4	033r21	114 "miserere mei"
Feria 6 per annum	Factus est mihi dominus in	6716	7	036v02	122 "in auxilium"
Joannis Evang.	Hic est beatissimus	6819	8	016r06	081 "privilegio"
Stephani	Impii super justum jacturam	6887	7	014r02	058 "lapides"
Michaelis	In conspectu angelorum	6894	8	193v02	556 closing: "domine"
Joannis Evang.	In medio ecclesiae aperuit os	6913	1	018r02	066 "implevit"
Dom. 1 Quadragesimae	In omnibus exhibeamus nos	6920	1	072v03	151 "patientia"
Dom. de Passione	In proximo est tribulatio mea	6931	7	086v04	194 "libera me ore"
Dom. in Palmis	Ingrediente domino in sanctam	6961	2	089v08	205 "in excelsis"
Dom. in Palmis	Insurrexerunt in me viri	6973	3	090v02	202 "estimabam me"
Dom. 4 Adventus	Intuemini quantum sit iste	6983	3	005v04	038 "ipse est"
Stephani	Intuens in caelum beatus	6984	4	013r10	059 "beatus"
Assumptio Mariae	Ista est speciosa inter	6994	2T	176v04	494 (not transposed) opening: "Ista"
Comm. unius Mart.	Iste cognovit justitiam et	6995	3	229v12	636 closing: "numero"
Nat. Innocentium	Isti sunt sancti qui non	7021	8	020r11	070 "Isti sunt sancti"
Dom. 4 Quadragesimae	Locutus est dominus ad Moysen	7098	4	082r14	182 "dimitere populum nisi in manu forta"
Dom. 4 Adventus	Me oportet minui illum autem	7137	3	005r01	037 "autem crescere qui post me venit"
Laurentii	Meruit esse hostia levita	7147	2	173r01	485 opening: "Meruit esse hostia Christi levita"
Dom. 2 Quadragesimae	Minor sum cunctis	7156	4	077r05	164 "domine"
Dom. 4 Quadragesimae	Moses famulus domini	7183	8	083r03	184 "domini mereretur"
Comm. plur. Mart.	O constantia martyrum	7262	1	234r09	646 melisma: "in tempore"
Fer. 6 in Parasceve	Omnes amici mei dereliquerunt	7313	3	096r05	223 "prevalerunt insidiantes"
Dom. in Palmis	Opprobrium factus sum nimis	7325	2	090r05	208 opening: "Opprobrium factus sum NIMIS"
Stephani	Patefactae sunt januae caeli	7358	4	014r08	060 "beato Stephano"
Sabbato Sancto	Plange quasi virgo plebs mea	7387	5	098r06	233 "virgo"
Dom. Quinquagesimae	Ponam arcum meum in nubibus	7391	1	069r04	138 closing: "pepigi tecum"
Nativitas Domini	Quem vidistis pastores dicite	7470	4	008v01	048 "vidimus"
Comm. Virginum	Regnum mundi et omnem ornatum	7524	5?	241v10	666 "Hiesu Christi quem vidi"
Dom. 4 Quadragesimae	Septies in die laudem dixi	7639	2	081v05	179 "ne perdas me"
Comm. unius Conf.	Sint lumbi vestri praecincti	7675	1	238r06	661 "dominum suum"
Dom. 4 Quadragesimae	Splendida facta est facies	7695	8	083r05	184 "timuerunt valde"
Feria 3 per annum	Statuit dominus supra petram	7698	1	033r19	114 "supra petram pedes meos"
Michaelis	Stetit angelus juxta aram	7707	7	193r10	553 "angeli"
Nat. Innocentium	Sub altare dei audivi voces	7713	7	019v02	068 "acceperunt"
Dom. 3 Quadragesimae	Tollite hinc vobiscum munera	7769	7	079v09	175 "et eum"
Dom. de Passione	Tota die contristatus	7771	4	086v01	193 opening: "Tota die"
Comm. Virginum	Veni sponsa Christi accipe	7828	3	240v02	665 "angelis"
Comm. plur. Mart.	Verbera carnificum non	7836	7	233r08	644 "ferent"
Epiphania	Videntes stellam magi gavisi	7864	4	026v04	pl.o "apertis"
Comm. unius Conf.	Vir Israelita gaude coheres	7898	4	237v04	657 "Christi"
Comm. plur. Mart.	Viri sancti gloriosum	7906	8	232v03	643 "eum"

**Table 73: Responsories which vary in one word or phrase in the Sarum Antiphoner**

In eleven responsories, a non-standard element in Paris 12044 is matched by a standard element in the Sarum Antiphoner.<sup>642</sup> Most of these melodic alterations (8 instances)

<sup>642</sup> *Patefactae sunt januae caeli* (cao7358; Stephani), *Ad te domine levavi animam* (cao6026; Dom. per annum), *Delectare in domino et dabit* (cao6404; Feria 2 per annum), *Deus in te speravi domine non* (cao6423; Feria 5 per annum), *Ecce odor filii mei sicut* (cao6601; Dom. 2

also change the goal-pitch.<sup>643</sup> The remaining differences maintain the same goal-pitch, as shown in Transcription 67. Here the final phrase of *Ponam arcum meum in nubibus* (cao7391; Dom. Quinquagesimae) is set to a non-standard D closing element in Paris 12044, while Sarum uses a frequent closing element in mode 1, D2x.

Paris 12044: *quod pe - pi - gi te - cum* D

Sarum: *pe - pi - gi te - cum* D2 (Frere's Δ8)

**Transcription 67: In *Ponam arcum meum in nubibus* (cao7391; Dom. Quinquagesimae)**

Most responsories in Sarum matching a non-standard element in Paris 12044 with a standard element also alter the goal-pitch of the phrase as shown, for example, in Transcription 68, where the opening of the mode 4 responsory *Tota die contristatus* (cao7771; Dom. de Passione) is set to a non-standard F element in Paris 12044 and D2i in the Sarum Antiphoner.

Paris 12044: *To - ta di - e* F

Sarum: *To - ta di - e* D2

**Transcription 68: In *Tota die contristatus* (cao7771; Dom. de Passione)**

Sarum's use of D2i here corresponds to melodic convention, while Paris 12044's non-standard F element sets it apart from the majority. This case represents the more widespread tendency for a standard element to correspond more closely to the usual melodic structure.

---

Quadragesimae), *Tota die contristatus* (cao7771; Dom. de Passione), *Stetit angelus juxta aram* (cao7707; Michaelis), *Verbera carnificum non* (cao7836; Comm. plur. Mart.), *Sint lumbi vestri praecinctorum* (cao7675; Comm. unius Conf.), *Ad te domine levavi animam* (cao6026; Dom. per annum), *Ponam arcum meum in nubibus* (cao7391; Dom. Quinquagesimae)

<sup>643</sup> *Patefactae sunt januae caeli* (cao7358; Stephani), *Ad te domine levavi animam* (cao6026; Dom. per annum), *Deus in te speravi domine non* (cao6423; Feria 5 per annum), *Ecce odor filii mei sicut* (cao6601; Dom. 2 Quadragesimae), *Tota die contristatus* (cao7771; Dom. de Passione), *Stetit angelus juxta aram* (cao7707; Michaelis), *Verbera carnificum non* (cao7836; Comm. plur. Mart.), *Sint lumbi vestri praecinctorum* (cao7675; Comm. unius Conf.)

In twelve instances of melodic difference, a non-standard element in Paris 12044 is shown as a different, but also non-standard element in the Sarum Antiphoner.<sup>644</sup> Over half of these cases do not alter the goal-pitch found in Paris 12044. Transcription 69 compares the way the second syllable of the word "virgo" is set in Paris 12044 and the Sarum Antiphoner in the mode 5 responsory, *Plange quasi virgo plebs mea* (cao7387; Sabbato Sancto).

Paris 12044: *Plan-ge qua - si vir-go* H

Sarum: *...vir - go* H

**Transcription 69: In *Plange quasi virgo plebs mea* (cao7387; Sabbato Sancto)**

Cadences on a at the opening of a mode 5 responsory are rare and all are considered non-standard. Although the general melodic direction and melismatic contour are the same in the two sources, the initial rising figure from c to e before the return to b sets Sarum's version apart from that of Paris 12044.

There are five instances of goal-pitch alteration in cases of non-standard element substitution.<sup>645</sup> One such case is shown below in Transcription 70, where the mode 7 responsory, *Dum iret Jacob de Bersabee* (cao6547; Dom. 2 Quadragesimae), begins with a non-standard J- element in Paris 12044 and a non-standard G- element in the Sarum Antiphoner.

Paris 12044: *Dum i - ret Ia - cob* J

Sarum: *Dum i - ret Ia - cob* G

**Transcription 70: In *Dum iret Jacob de Bersabee* (cao6547; Dom. 2 Quadragesimae)**

<sup>644</sup> *Dum iret Jacob de Bersabee* (cao6547; Dom. 2 Quadragesimae), *Tollite hinc vobiscum munera* (cao7769; Dom. 3 Quadragesimae), *Moyses famulus domini* (cao7183; Dom. 4 Quadragesimae), *Circumdederunt me viri* (cao6287; Dom. in Palmis), *In proximo est tribulatio mea* (cao6931; Dom. de Passione), *Insurrexerunt in me viri* (cao6973; Dom. in Palmis), *Plange quasi virgo plebs mea* (cao7387; Sabbato Sancto), *Domine si tu es jube me* (cao6515; Petri, Pauli), *Beatus Laurentius clamavit* (cao6215; Laurentii), *Vir Israelita gaude coheres* (cao7898; Comm. unius Conf.), *Audi filia et vide et inclina* (cao6142; Comm. Virginum), *Abscondi tamquam aurum* (cao6011; Dom. per annum), *Clama in fortitudine qui* (cao6292; Fer. 4 Q.T. Adventus)

<sup>645</sup> *Dum iret Jacob de Bersabee* (cao6547; Dom. 2 Quadragesimae), *Tollite hinc vobiscum munera* (cao7769; Dom. 3 Quadragesimae), *Moyses famulus domini* (cao7183; Dom. 4 Quadragesimae), *Insurrexerunt in me viri* (cao6973; Dom. in Palmis), *Vir Israelita gaude coheres* (cao7898; Comm. unius Conf.)

Neither goal-pitch corresponds to the conventional melodic outlines for mode 8 although Sarum's use of G as goal-pitch is found as one of the alternative choices (indicated by the thinner line) in this phrase position. Paris 12044's non-standard J- element is very rare. Each case of non-standard element substitution which results in an altered goal-pitch must be examined separately to determine whether one melodic version corresponds to melodic convention more than another version.

### b) *Worcester F 160*

Worcester F 160 contains 70 responsories which differ melodically in one word or phrase from Paris 12044. These are listed in Table 74. About one third of the responsories listed below have melodies which alter the goal-pitch of the phrase. The remaining two-thirds maintain the goal-pitch found in Paris 12044. For a transcription of each different melodic setting, please refer to the appendix.<sup>646</sup> Some of the more interesting examples of difference are discussed below.

In nine cases in standard element in Paris 12044 is matched by a different standard element in Worcester F 160.<sup>647</sup> Most of these melodic settings maintain Paris 12044's tonal goals. Exceptions to this are the responsories, *Attendite popule meus legem* (cao6138; Dom. 4 Quadragesimae) and *Hic est dies praeclarus* (cao6821; Epiphania). In *Hic est dies praeclarus*, shown in Transcription 71, Worcester F 160 uses f3 instead of Paris 12044's g15.

---

<sup>646</sup>Appendix: "CHAPTER\_4", in the folder "Comparison Manuscripts"

<sup>647</sup> *Te laudant angeli sancta dei* (cao7756; Octava Nat. Domini), *Beata et venerabilis virgo* (cao6167; Octava Nat. Domini), *Hic est dies praeclarus* (cao6821; Epiphania), *Formavit igitur dominus* (cao6739; Dom. Septuagesimae), *Attendite popule meus legem* (cao6138; Dom. 4 Quadragesimae), *Una hora non potuistis* (cao7807; Fer. 5 in Cena Dom.), *Amavit eum dominus et ornavit* (cao6081; Comm. unius Conf.), *In circuitu tuo domine lumen* (cao6891; Comm. plur. Mart.), *Plantaverat autem dominus* (cao7388; Dom. Septuagesimae)

Feast	Incipit	CAO #	Mode	P-12044	Worcester F 160
Fer. 4 Q.T. Adventus	Orietur stella ex Jacob et	7338	8	002r05	005 / 002v "omnes duces"
Vigilia Nat. Domini	Sanctificamini filii Israel	7593	8	006v06	026 / 013r closing: "languorem"
Vigilia Nat. Domini	Judaea et Jerusalem nolite	7040	3	007v01	027 / 013v "erit"
Octava Nat. Domini	Te laudant angeli sancta dei	7756	4	023r02	028 / 014r "concepisti per aurem"
Stephani	Intuens in caelum beatus	6984	4	013r10	034 / 017r "virtutis"
Stephani	Hesternam die dominus natus	6810	7	014r06	036 / 018r "et terris"
Stephani	Patefactae sunt januae caeli	7358	4	014r08	036 / 018r "sanctorum"
Joannis Evang.	Hic est beatissimus	6819	8	016r06	040 / 020r "beatissimus"
Joannis Evang.	Sic eum volo manere donec	7655	8	017r05	041 / 020v "donec veniam"
Nat. Innocentium	Efuderunt sanguinem	6624	4	019v08	044 / 022r "sanguinem"
Octava Nat. Domini	Beata et venerabilis virgo	6167	2T	022v08	048 / 024r "-sepio et fulgebat in celo"
Epiphania	Hic est dies praeclarus in	6821	8	025r09	055 / 027v "adoraverunt cuius"
Epiphania	Reges Tharsis et insulae	7523	2	026r08	055 / 027v "arabum et sabba"
Epiphania	Videntes stellam magi gavisi	7864	4	026v04	055 / 027v "aurum et" (ending)
Epiphania	Tria sunt munera pretiosa	7777	1	026v06	055 / 027v "in se"
Epiphania	Surge illuminare Jerusalem	7729	2	027r15	057 / 028v opening: "Surge illuminare"
Dom. per annum	A dextris est mihi dominus ne	6002	8	029v05	060 / 030r "exultant lingua"
Dom. per annum	Domine ne in ira tua arguas	6501	1	029v01	060 / 030r "infirmus sum"
Dom. per annum	Abscondi tamquam aurum	6011	6	030v08	061 / 030v "aurum peccata"
Dom. per annum	Peccata mea domine sicut	7370	1	030v06	062 / 031r opening: "Peccata mea domine"
Feria 2 per annum	Delectare in domino et dabit	6404	5	032r13	064 / 032r "tibi" cadence
Feria 4 per annum	Adjutor meus tibi psallam	6038	8	034v06	066 / 033r closing: "misericordia mea"
Dom. Septuagesimae	Tulit ergo dominus hominem et	7798	8	066r03	072 / 036r "custodiret illum"
Dom. Septuagesimae	Formavit igitur dominus	6739	7	065v16	072 / 036r "eius"
Dom. Septuagesimae	In principio deus creavit	6925	1	065v14	072 / 036r "et terram"
Dom. Septuagesimae	Plantaverat autem dominus	7388	4	066r01	072 / 036r closing: "posuit hominem quem formaverat"
Dom. Septuagesimae	Dixit dominus ad Adam de	6471	7	066v01	073 / 036v "paradisi ne comedas in qua -- comederis morte morieris"
Dom. Septuagesimae	Ecce Adam quasi unus ex nobis	6571	8	066v08	074 / 037r "est sciens bonum"
Dom. Quinquagesimae	Ponam arcum meum in nubibus	7391	1	069r04	078 / 039r "pepigi"
Dom. 1 Quadragesimae	In omnibus exhibeamus nos	6920	1	072v03	085 / 042v "patientia"
Dom. 1 Quadragesimae	Pater peccavi in caelum et	7362	7	073v05	087 / 043v opening: "Pater peccavi in celum"
Dom. 2 Quadragesimae	Dum iret Jacob de Bersabee et	6547	7	076v07	091 / 045v "terram in qua dormis"
Dom. 2 Quadragesimae	Si dominus deus meus fuerit	7650	1	076v06	092 / 046r "ambulo"
Dom. 3 Quadragesimae	Joseph dum intraret in terram	7037	5	079v05	096 / 048r "loquebatur"
Dom. 3 Quadragesimae	Videns Jacob vestimenta	7858	6	079r06	096 / 048r closing: "Joseph"
Dom. 3 Quadragesimae	Nuntiaverunt Jacob dicentes	7251	7	081r02	098 / 049r "dominatur"
Dom. 3 Quadragesimae	Salus nostra in manu tua est	7559	2	080v08	098 / 049r opening: "Salus nostra"
Dom. 4 Quadragesimae	In mari via tua et semitae	6911	2	082v04	101 / 050v "tua"
Dom. 4 Quadragesimae	Attendite popule meus legem	6138	8	083r08	102 / 051r "meam"
Dom. 4 Quadragesimae	Educ de carcere animam meam	6622	2	084v10	103 / 051v opening: "Educ"
Dom. de Passione	Isti sunt dies quos observare	7013	7	085v11	105 / 052v "celebrabitis"
Dom. de Passione	Qui custodiebant animam meam	7475	1	087r06	107 / 053v "ne elongas me"
Dom. in Palmis	Dominus mecum est tamquam	6521	7	090v04	111 / 055v "corda"
Dom. in Palmis	Ingrediente domino in sanctam	6961	2	089v08	112 / 056r "domino"
Dom. in Palmis	Contumelias et terrores	6335	7	089v06	116 / 058r "decipiamus eum"
Fer. 5 in Cena Dom.	Seniores populi consilium	7636	1	094v05	119 / 059v "fecerunt"
Fer. 5 in Cena Dom.	Una hora non potuistis	7807	7T	094r08	119 / 059v "potuistis"
Sabbato Sancto	Aestimatus sum cum	6057	4	098v10	126 / 063r "[adjutor]o"
Sabbato Sancto	Sicut ovis ad occisionem	7661	4	099r02	126 / 063r "occisionem"
Dom. Resurrectionis	Angelus domini descendit de	6093	3	099v20	128 / 064r "celo"
Michaelis	Docebo te quae ventura sunt	6482	7	194r10	185 / 092v "tuo"
Petri, Pauli	Ego pro te rogavi Petre ut	6630	4	153r03	278 / 205r closing: "tuos"
Petri, Pauli	Domine si tu es jube me	6515	8	151v09	327 / 228v "fidei"
Assumptio Mariae	Veni electa mea et ponam in	7826	2	176r03	355 / 242v "concupivit"
Assumptio Mariae	Ornatam in monilibus filiam	7340	8	176r05	356 / 243r "filie" melisma filled in
Michaelis	Factum est silentium in caelo	6715	1	193r08	380 / 255r closing: "omnipotenti deo"
Michaelis	Fidelis sermo et omni	6733	1	195r02	381 / 255v "illi hosti antiquo"
Michaelis	Te sanctum dominum in	7757	1	192v07	382 / 256r "dicentes"
Comm. unius Mart.	Beatus vir qui suffert	6232	7	230v02	418 / 274r "probatus"
Comm. plur. Mart.	Absterget deus omnem lacrimam	6013	8	232v01	420 / 275r "lacrimam"
Comm. plur. Mart.	Verbera carnicum non	7836	7	233r08	421 / 275v "fierent"
Comm. plur. Mart.	Tradiderunt corpora sua	7772	1	232v05	421 / 275v closing: "perpetuas"
Comm. unius Conf.	Posui adjutorium super	7411	1	236v05	425 / 277v "potentem"
Comm. unius Conf.	Amavit eum dominus et ornavit	6081	2	236v05	427 / 278v closing: "coronavit eum"
Comm. plur. Mart.	In circuitu tuo domine lumen	6891	5	233v09	429 / 279v "masiones"
Comm. unius Conf.	Sint lumbi vestri praecincti	7675	1	238r06	430 / 280r "hominibus expectantibus dominum suum quando revertatur"
Comm. Virginum	Diffusa est gratia in labiis	6446	4	240r11	431 / 280v "deus"
Comm. Virginum	Propter veritatem et	7441	1	241r10	431 / 280v "mansuetudinem"
Comm. Virginum	Haec est virgo sapiens quam	6809	7	241r14	432 / 281r "venit"
Comm. Virginum	Audi filia et vide et inclina	6142	1	241v06	433 / 281v melisma: "deus"

Table 74: Responsories which vary in one word or phrase in Worcester F 160

Paris 12044: ... an - ge - li an - nun - ci - a - ve - runt

Worcester: ... an - ge - li a - do - ra - ve - runt

**Transcription 71: In *Hic est dies praeclarus* (cao6821; Epiphania)**

The elements shown above close the fourth phrase of the mode 8 respond. In this position, Worcester F 160's use of f3 corresponds to the conventional melodic outline, while Paris 12044's version is shown on the map as a less frequently chosen alternative. Since the word "adoraverunt" in Worcester F 160's also corresponds to the most frequently found version in the CAO, while Paris 12044's "annunciaverunt" exists as a rare alternative, it is probable that both text and melodic setting in Paris 12044 are a result of inconsistent transmission.

In *Attendite popule meus legem* (cao6138; Dom. 4 Quadragesimae), shown in Transcription 72, the opposite is shown. Where Paris 12044 uses g3 to conclude the first period, as indicated in the main route on the mode 8 responsory roadmap, Worcester F 160 sets the final word to the cadential figure characterizing h1.

Paris 12044: le - gem me - am

Worcester: ... me - am

**Transcription 72: In *Attendite popule meus legem* (cao6138; Dom. 4 Quadragesimae)**

The goal-pitch a at the end of the first period is outlined as a lesser-used alternative route on the roadmap. Since the use of standard elements increases the likelihood of correspondence with melodic convention, it is not surprising that the different goal-pitches in the previous examples of *standard* element substitution are seen as alternatives on the mode 8 roadmap.

A standard element in Paris 12044 is matched by a non-standard element in Worcester F 160 in 21 responds.<sup>648</sup> Of these, seventeen maintain the same goal-pitch found

<sup>648</sup> *Patefactae sunt januae caeli* (cao7358; Stephani), *Hic est beatissimus* (cao6819; Joannis Evang.), *Reges Tharsis et insulae* (cao7523; Epiphania), *Videntes stellam magi gavisii* (cao7864; Epiphania), *Tria sunt munera pretiosa* (cao7777; Epiphania), *Surge illuminare Jerusalem* (cao7729;

in Paris 12044's standard element. Only four melodic differences lead to a difference in goal-pitch.<sup>649</sup> Transcription 73 shows one of these cases in *Hic est beatissimus* (cao6819; Joannis Evang.).<sup>650</sup>

**Transcription 73: In *Hic est beatissimus* (cao6819; Joannis Evang.)**

Although Worcester F 160's non-standard G- element is similar to Paris 12044 in its opening *scandicus* and recitation passage, its cadential figure ends on G instead of F and does not show the same melodic contour as F1i. With the goal-pitch of G, Worcester F 160's version of this chant aligns itself with one of the less frequently found alternatives on mode 8 roadmap.

In only six cases a non-standard element in Paris 12044 is matched by a standard element in Worcester F 160.<sup>651</sup> Half of these alterations include a different goal-pitch.<sup>652</sup> In Transcription 74, an example of this kind of goal-pitch alteration takes place at the beginning of *Ingrediente domino in sanctam* (cao6961; Dom. in Palmis). Here, Paris 12044 uses a non-standard B- element, while Worcester F 160 has mode 2's C1.<sup>653</sup> It is clear from the similarity in the rest of the melody that Paris 12044's version (which is also found in most of the comparison manuscripts) might be considered a version of C1.

---

Epiphania), *Domine ne in ira tua arguas* (cao6501; Dom. per annum), *Tulit ergo dominus hominem* (cao7798; Dom. Septuagesimae), *Ecce Adam quasi unus ex nobis* (cao6571; Dom. Septuagesimae), *In omnibus exhibeamus nos* (cao6920; Dom. 1 Quadragesimae), *Si dominus deus meus fuerit* (cao7650; Dom. 2 Quadragesimae), *Nuntiaverunt Jacob dicentes* (cao7251; Dom. 3 Quadragesimae), *Salus nostra in manu tua est* (cao7559; Dom. 3 Quadragesimae), *In mari via tua et semitae* (cao6911; Dom. 4 Quadragesimae), *Isti sunt dies quos observare* (cao7013; Dom. de Passione), *Seniores populi consilium* (cao7636; Fer. 5 in Cena Dom.), *Aestimatus sum cum* (cao6057; Sabbato Sancto), *Docebo te quae ventura sunt* (cao6482; Michaelis), *Te sanctum dominum* (cao7757; Michaelis), *Tradiderunt corpora sua* (cao7772; Comm. plur. Mart.), *Diffusa est gratia in labiis* (cao6446; Comm. Virginum)

<sup>649</sup> *Hic est beatissimus* (cao6819; Joannis Evang.), *Tria sunt munera pretiosa* (cao7777; Epiphania), *Surge illuminare Jerusalem* (cao7729; Epiphania), *Docebo te quae ventura sunt* (cao6482; Michaelis)

<sup>650</sup> This responsory is also used as an example of melodic difference in the discussion of the Sarum Antiphoner in Transcription 66.

<sup>651</sup> *Sanctificamini filii Israel* (cao7593; Vigilia Nat. Domini), *Sic eum volo manere donec* (cao7655; Joannis Evang.), *Ingrediente domino in sanctam* (cao6961; Dom. in Palmis), *Verbera carnificum non* (cao7836; Comm. plur. Mart.), *Factum est silentium in caelo* (cao6715; Michaelis), *Delectare in domino et dabit* (cao6404; Feria 2 per annum)

<sup>652</sup> *Ingrediente domino in sanctam* (cao6961; Dom. in Palmis), *Verbera carnificum non* (cao7836; Comm. plur. Mart.), *Delectare in domino et dabit* (cao6404; Feria 2 per annum).

<sup>653</sup> C1i is also found in Karlsruhe 60's version of this chant.

Transcription 74: In *Ingre-diente domino in sanctam* (cao6961; Dom. in Palmis)

This sort of comparison is useful to discover whether a goal-pitch alteration is indicative of an entirely different melodic setting or a subtle ornamentation on a well-known standard element.

In 21 cases a non-standard element in Paris 12044 is set to a different, non-standard element in Worcester F 160.<sup>654</sup> Almost half of these melodic changes include an alteration in goal-pitch.<sup>655</sup> However, most of these goal-pitch alterations do not significantly affect the tonal convention. One remarkable exception to this is found at the end of *Videns Jacob vestimenta* (cao7858; Dom. 3 Quadragesimae), where Paris 12044's use of a non-standard E- element in the final phrase stands in stark contrast to the rest of the responsories in mode 6 which conclude on the final of the mode, F. Comparing the two endings reveals that this non-standard E element in Paris 12044 is actually made up of the first few pitches of the non-standard F- element in Worcester F 160. Transcription 75, below, shows Worcester F 160's non-standard F- element (also found in Benevento 21, Lucca 601, St. Gall 390-391 and Karlsruhe 60) compared with Paris 12044's non-standard E- element.

<sup>654</sup> *Judaea et Jerusalem nolite* (cao7040; Vigilia Nat. Domini), *Hesterna die dominus natus* (cao6810; Stephani), *Effuderunt sanguinem* (cao6624; Nat. Innocentium), *Beata et venerabilis virgo* (cao6167; Octava Nat. Domini), *Abcondi tamquam aurum* (cao6011; Dom. per annum), *Ponam arcum meum in nubibus* (cao7391; Dom. Quinquagesimae), *Joseph dum intraret in terram* (cao7037; Dom. 3 Quadragesimae), *Videns Jacob vestimenta* (cao7858; Dom. 3 Quadragesimae), *Qui custodiebant animam meam* (cao7475; Dom. de Passione), *Dominus mecum est tamquam* (cao6521; Dom. in Palmis), *Contumelias et terrores* (cao6335; Dom. in Palmis), *Angelus domini descendit de* (cao6093; Dom. Resurrectionis), *Ego pro te rogavi Petre ut* (cao6630; Petri, Pauli), *Domine si tu es jube me* (cao6515; Petri, Pauli), *Veni electa mea et ponam* (cao7826; Assumptio Mariae), *Fidelis sermo et omni* (cao6733; Michaelis), *Beatus vir qui suffert* (cao6232; Comm. unius Mart.), *Posui adjutorium super* (cao7411; Comm. unius Conf.), *Sint lumbi vestri praecincti* (cao7675; Comm. unius Conf.), *Propter veritatem* (cao7441; Comm. Virginum).

<sup>655</sup> *Judaea et Jerusalem nolite* (cao7040; Vigilia Nat. Domini), *Hesterna die dominus natus* (cao6810; Stephani), *Videns Jacob vestimenta* (cao7858; Dom. 3 Quadragesimae), *Domine si tu es jube me* (cao6515; Petri, Pauli), *Veni electa mea et ponam* (cao7826; Assumptio Mariae), *Beatus vir qui suffert* (cao6232; Comm. unius Mart.), *Sint lumbi vestri praecincti* (cao7675; Comm. unius Conf.), *Propter veritatem* (cao7441; Comm. Virginum).

Paris 12044: ... de - vo - ra - vit fi - li - um me - um Jo - seph

Worcester: ... Jo - seph

**Transcription 75: In *Videns Jacob vestimenta* (cao7858; Dom. 3 Quadragesimae)**

It is possible that the ending in Paris 12044 is an abbreviation of the longer melisma found in Worcester F 160 and that singers of this chant would know how to extemporize towards the final of the mode without the help of notation. This is, of course, impossible to determine given the small scope of sources for comparison in this study.

### c) *Lucca 601*

Lucca 601 has 61 responsories which differ melodically in one word or phrase from Paris 12044, listed in Table 75, below. Almost half of these differences affect the goal-pitch of the phrase in question.

There are sixteen responsories in Lucca 601 which match a standard element in Paris 12044's melodies with a different standard element.<sup>656</sup> While most of these only substitute a standard element for another if it has the same goal-pitch, there are six responds which use a different goal-pitch.<sup>657</sup> Transcription 76 shows the mode 3 responsory *Egredietur dominus et proeliabitur* (cao6640; Fer. 4 Q.T. Adventus) where two different standard elements have been used to achieve two different tonal goal-pitches at the end of the first period. Paris 12044 employs j1 here, an element which contrasts the final's tonality, and therefore deviates from mode 3 convention.

Lucca 601 uses e1 which reinforces the final's tonality at the end of the first period. This setting corresponds with the most frequently chosen tonal route. Despite Lucca 601's agreement with the modal roadmap, only one other source<sup>658</sup> shows the use of a standard element in this position. All other manuscripts considered for comparison set the second

<sup>656</sup> *Virgo Israel revertere ad* (cao7903; Dom. 4 Adventus), *Egredietur dominus et proeli-* (cao6640; Fer. 4 Q.T. Adventus), *Germinaverunt campi eremi* (cao6772; Sabb. Q.T. Adventus), *Nesciens mater virgo virum* (cao7212; Octava Nat. Domini), *Intuens in caelum beatus* (cao6984; Stephani), *Hic est dies praeclarus* (cao6821; Epiphania), *Ego dixi domine miserere mei* (cao6627; Feria 3 per annum), *Plantaverat autem dominus* (cao7388; Dom. Septuagesimae), *Locutus est dominus ad Abra-* (cao7097; Dom. Quinquagesimae), *Oravit Jacob et dixit domine* (cao7334; Dom. 2 Quadragesimae), *Tamquam ad latronem existis* (cao7748; Fer. 6 in Parasceve), *Velum templi scissum est* (cao7821; Fer. 6 in Parasceve), *Jerusalem luge et exue te* (cao7032; Sabbato Sancto), *Puer meus noli timere quia* (cao7449; Laurentii), *Sicut fui cum Moyse ita ero* (cao7658; Dom. 4 Quadragesimae), *Aestimatus sum cum* (cao6057; Sabbato Sancto)

<sup>657</sup> *Egredietur dominus et proeli-* (cao6640; Fer. 4 Q.T. Adventus), *Intuens in caelum beatus* (cao6984; Stephani), *Hic est dies praeclarus* (cao6821; Epiphania), *Tamquam ad latronem existis* (cao7748; Fer. 6 in Parasceve), *Velum templi scissum est* (cao7821; Fer. 6 in Parasceve), *Jerusalem luge et exue te* (cao7032; Sabbato Sancto)

<sup>658</sup> Utrecht 406

phrase to mode 3's j1. Consequently, in the case of *Egredietur dominus et proeliabitur*, the more wide-spread melody is the one which does *not* correspond to the majority of other responds in the same mode. Lucca 601's melodic alteration may be understood as an example of what a singer or scribe might do, faced with a line of text he is uncertain of how to set. If it is no longer possible or desirable to rely solely on the singer's memory, other factors, such as the general tonal outline and recurring melodic elements in the mode take over: if the use of j1 is forgotten, e1 springs easily into its place at the end of the first period because it corresponds to most other responsories in the mode.

On seven occasions a standard element in Paris 12044 is matched by a non-standard element in Lucca 601.<sup>659</sup> More than half of these alter the goal-pitch of the element<sup>660</sup> but all usually remain within the same range and preserve the same melodic contour. Individual instances of this kind of melodic alteration may be found in the appendix.<sup>661</sup>

Non-standard elements in Paris 12044 are matched by standard elements in Lucca 601 in ten different instances.<sup>662</sup> All but one of these melodic substitutions preserves the goal-pitches found in Paris 12044, leaving the overall melodic route unaltered.

---

<sup>659</sup> *Descendit de caelis deus* (cao6410; Octava Nat. Domini), *Ecce agnus dei qui tollit* (cao6575; Nativitas Domini), *Deus qui sedes super thronum* (cao6433; Dom. per annum), *Confitebor tibi domine deus* (cao6317; Feria 6 per annum), *Derelinquat impius viam suam* (cao6406; Dom. 1 Quadragesimae), *Tu es pastor ovium princeps* (cao7787; Petri, Pauli), *Magnificavit eum in conspectu* (cao7116; Comm. unius Conf.)

<sup>660</sup> *Descendit de caelis deus* (cao6410; Octava Nat. Domini), *Ecce agnus dei qui tollit* (cao6575; Nativitas Domini), *Deus qui sedes super thronum* (cao6433; Dom. per annum), *Confitebor tibi domine deus* (cao6317; Feria 6 per annum), *Derelinquat impius viam suam* (cao6406; Dom. 1 Quadragesimae).

<sup>661</sup> Appendix: "CHAPTER\_4", in the folder "Comparison Manuscripts"

<sup>662</sup> *Lapidabant Stephanum* (cao7072; Stephani), *Sub throno dei omnes sancti* (cao7715; Nat. Innocentium), *Ponam arcum meum in nubibus* (cao7391; Dom. Quinquagesimae), *Dum staret Abraham ad illicem* (cao6563; Dom. Quinquagesimae), *Ecce odor filii mei sicut* (cao6601; Dom. 2 Quadragesimae), *Si dominus deus meus fuerit* (cao7650; Dom. 2 Quadragesimae), *Moyses famulus domini* (cao7183; Dom. 4 Quadragesimae), *Adduxi vos per desertum* (cao6030; Dom. 4 Quadragesimae), *Tenebrae factae sunt dum* (cao7760; Fer. 6 in Parasceve), *Verbera carnificum non* (cao7836; Comm. plur. Mart.).

Feast	Incipit	CAO #	Mode	P-12044	Lucca 601
Sabb. Q.T. Adventus	Ecce dominus veniet et omnes	6587	2	004r04	019 "cum eo"
Dom. 4 Adventus	Virgo Israel revertere ad	7903	8	005r05	019, 381 closing: "in salvationem"
Fer. 4 Q.T. Adventus	Egredietur dominus et proeli-	6640	3	002r07	024 "et preliabitur"
Sabb. Q.T. Adventus	Germinaverunt campi eremi	6772	1	004r02	026 "odoris Israel"
Octava Nat. Domini	Descendit de caelis deus	6410	1	022r07	032 "virginis"
Octava Nat. Domini	Nesciens mater virgo virum	7212	7	022r05	036 "latobat"
Nativitas Domini	Ecce agnus dei qui tollit	6575	7	009r06	036 "ecce de quo dicebam vobis qui post me venit ante me factus est"
Stephani	Intuens in caelum beatus	6984	4	013r10	043 "beatus Stephanus vidit"
Stephani	Lapidabant Stephanum	7072	4	013r02	044 closing: "statuas illis hoc peccatum"
Joannis Evang.	Sic eum volo manere donec	7655	8	017r05	053 closing: "tu me sequere"
Joannis Evang.	Diligebat autem eum Jesus	6454	3	017r10	055 "dilectione"
Nat. Innocentium	Ecce vidi agnum stantem supra	6617	4	020r02	059 "nomen eius et nomen patris eius scriptum"
Nat. Innocentium	Isti sunt sancti qui non	7021	8	020r11	059 "vestimenta"
Nat. Innocentium	Sub throno dei omnes sancti	7715	4	020r07	060 closing: "nostrum deus noster"
Epiphania	Hic est dies praeclarus in	6821	8	025r09	068 "annunciaverunt"
Dom. per annum	Deus qui sedes super thronum	6433	4	029r03	081, 079*, 116* "refugium pauperum"
Feria 3 per annum	Ego dixi domine miserere mei	6627	4	033r21	091 "miserere mei"
Feria 4 per annum	Paratum cor meum deus paratum	7350	5	034r04	094 "paratum cor meum"
Feria 4 per annum	Adjutor meus tibi psallam	6038	8	034r06	094 closing: "misericordia mea"
Feria 6 per annum	Confitebor tibi domine deus	6317	4	036r19	100 "in eternum"
Sabbato per annum	Domine exaudi orationem meam	6495	8	037r14	103 closing: "preces pauperum"
Dom. Septuagesimae	In principio deus creavit	6925	1	065v14	108, 108* opening: "In principio deus"
Dom. Septuagesimae	Plantaverat autem dominus	7388	4	066r01	109 "in quo posuit hominem"
Dom. Quinquagesimae	Ponam arcum meum in nubibus	7391	1	069r04	118 closing: "tecum"
Dom. Quinquagesimae	Locutus est dominus ad Abra-	7097	2	069r01	120 "tua"
Dom. Quinquagesimae	Dum staret Abraham ad illicem	6563	1	069r03	121, 120* "mambre"
Dom. 1 Quadragesimae	Dere linguat impius viam suam	6406	8	073r07	131 "iniquus cogitationes"
Dom. 2 Quadragesimae	Ecce odor filii mei sicut	6601	7	075r08	137, 136* "maris"
Dom. 2 Quadragesimae	Si dominus deus meus fuerit	7650	1	076r06	139 "ad endendum"
Dom. 2 Quadragesimae	Oravit Jacob et dixit domine	7334	8T	076r02	140 (non trans) "interram"
Dom. 3 Quadragesimae	Videns Jacob vestimenta	7858	6	079r06	148 closing: "Joseph"
Dom. 3 Quadragesimae	Tollite hinc vobiscum munera	7769	7	079r09	149 "placabilem"
Dom. 4 Quadragesimae	Septies in die laudem dixi	7639	2	081r05	154 "meus"
Dom. 4 Quadragesimae	Moses famulus domini	7183	8	083r03	158 closing: "accipere"
Dom. 4 Quadragesimae	Adduxi vos per desertum	6030	7	084r05	160 "estis me"
Dom. 4 Quadragesimae	Sicut fui cum Moysse ita ero	7658	2T	084r01	160 (not trans) closing: "manentem"
Dom. 4 Quadragesimae	Audi Israel praecepta domini	6143	2	083r01	160 closing: "lac et mel"
Dom. de Passione	Qui custodiebant animam meam	7475	1	087r06	170 opening: "Qui custodiebant"
Dom. de Passione	De ore leonis libera me	6395	2	088r04	172 "unicorum humilitatem"
Dom. in Palmis	Circumdederunt me viri	6287	2T	092r01	183 (not trans.) "viri mendaces"
Fer. 5 in Cena Dom.	In monte Oliveti oravi ad	6916	8	093r05	189 "voluntas"
Fer. 5 in Cena Dom.	Seniores populi consilium	7636	1	094r05	193 "tenerent"
Fer. 6 in Parasceve	Tamquam ad latronem existis	7748	8	096r04	196 "gladiis comprehendere me"
Fer. 6 in Parasceve	Velum templi scissum est et	7821	2	096r07	199 "cruce"
Fer. 6 in Parasceve	Tenebrae factae sunt dum	7760	7	096r06	200 "iudei"
Sabbato Sancto	Jerusalem luce et exue te	7032	5	098r04	202 "iocunditatis"
Sabbato Sancto	Aestimatus sum cum	6057	4	098r10	205 "adiutorio"
Dom. Resurrectionis	Dum transisset sabbatum Maria	6565	4	100r06	213 "alleluia"
Petri, Pauli	Tu es pastor ovium princeps	7787	8	152r04	416 "tibi"
Laurentii	Puer meus noli timere quia	7449	7	171r03	434 "dicit"
Assumptio Mariae	Quae est ista quae processit	7455	4	175r04	443 "formosa"
Michaelis	In tempore illo consurget	6942	8	194r06	469 "qui stat perfiliis vestris et veniet tempus quale non fuit ex eo ex quo gentes esse ceperunt"
Michaelis	Fidelis sermo et omni	6733	1	195r02	471 "in celis extitit"
Comm. plur. Mart.	Verbera carnicum non	7836	7	233r08	516 "fierent"
Comm. plur. Mart.	Certamen magnum habuerunt	6274	8	233v11	518 "habuerunt"
Comm. unius Mart.	Justus germinabit sicut	7060	1	229r10	522 "eternum"
Comm. unius Conf.	Posui adiutorium super	7411	1	236r05	531 "potentem"
Comm. unius Conf.	Amavit eum dominus et ornavit	6081	2	236r05	532 "et coronam vite dedit eum"
Comm. unius Conf.	Ecce vir prudens qui	6619	1	237r02	533 "edificavit domum suam"
Comm. unius Conf.	Iste homo ab adolescentia sua	7006	8	236v11	534 "adolescencia sua"
Comm. unius Conf.	Magnificavit eum in conspectu	7116	2	237r06	534 "conspectu"

Table 75: Responsories in which one word or phrase in Lucca 601

Paris 12044: *et pre-li-a-bi-tur* (goal-pitch: *jl*)

Lucca 601: *et pre-li-a-bi-tur* (goal-pitch: *el*)

**Transcription 76: In *Egredietur dominus et proeliabitur* (cao6640; Fer. 4 Q.T. Adventus)**

The respond which does change the goal-pitch, shown in Transcription 77, is the mode 7 responsory, *Ecce odor filii mei sicut* (cao6601; Dom. 2 Quadragesimae). At the end of the fourth phrase, Paris 12044 uses non-standard material to come to a brief pause after "maris" on e. Lucca 601 uses the cadential figure I9 instead, so that the phrase corresponds to one of the alternative routes at this position on the mode 7 roadmap. Once again, the use of a standard phrase brings a responsory into closer alignment with the majority of the repertory while the non-standard phrase generally deviates from the typical tonal course.

Paris 12044: *si-cut a-re-nam ma-ris* (goal-pitch: *m*)

Lucca 601: *...ma-ris* (goal-pitch: *I9*)

**Transcription 77: In *Ecce odor filii mei sicut* (cao6601; Dom. 2 Quadragesimae)**

In the eighteen occasions<sup>663</sup> where Lucca 601 has an alternative non-standard element for the one found in Paris 12044, 11<sup>664</sup> chants alter the goal-pitch. This fact provides

<sup>663</sup> *Sic eum volo manere donec* (cao7655; Joannis Evang.), *Diligebat autem eum Jesus* (cao6454; Joannis Evang.), *Paratum cor meum deus paratum* (cao7350; Feria 4 per annum), *Adjutor meus tibi psallam* (cao6038; Feria 4 per annum), *Domine exaudi orationem meam* (cao6495; Sabbato per annum), *In principio deus creavit* (cao6925; Dom. Septuagesimae), *Videns Jacob vestimenta* (cao7858; Dom. 3 Quadragesimae), *Tollite hinc vobiscum munera* (cao7769; Dom. 3 Quadragesimae), *Septies in die laudem dixi* (cao7639; Dom. 4 Quadragesimae), *Audi Israel praecepta domini* (cao6143; Dom. 4 Quadragesimae), *Qui custodiebant animam meam* (cao7475; Dom. de Passione), *Seniores populi consilium* (cao7636; Fer. 5 in Cena Dom.), *Dum transisset sabbatum Maria* (cao6565; Dom. Resurrectionis), *Certamen magnum habuerunt* (cao6274; Comm. plur. Mart.), *Justus germinabit sicut* (cao7060; Comm. unius Mart.), *Posui adjutorium super* (cao7411; Comm. unius Conf.), *Ecce vir prudens qui* (cao6619; Comm. unius Conf.), *Iste homo ab adolescentia sua* (cao7006; Comm. unius Conf.).

<sup>664</sup> *Diligebat autem eum Jesus* (cao6454; Joannis Evang.), *Paratum cor meum deus paratum* (cao7350; Feria 4 per annum), *Adjutor meus tibi psallam* (cao6038; Feria 4 per annum), *In principio deus creavit* (cao6925; Dom. Septuagesimae), *Videns Jacob vestimenta* (cao7858; Dom. 3 Quadragesimae), *Qui custodiebant animam meam* (cao7475; Dom. de Passione), *Seniores populi consilium* (cao7636; Fer. 5 in Cena Dom.), *Dum transisset sabbatum Maria* (cao6565; Dom.

yet more evidence for the theory that non-standard elements are more likely to vary in their goal-pitches. The end of *Adjutor meus tibi psallam* (cao6038; Feria 4 per annum) shown in Transcription 78, demonstrates how significant the alteration of a goal-pitch can be. While Paris 12044 concludes this responsory with a non-standard G- element, Lucca 601 alters the setting of the last two words so that the respond ends on F. Although the rest of the melody is virtually identical, the alteration of these last two words is significant enough to change the allocation of this chant from mode 8, in Paris 12044, to mode 5 in Lucca 601.

The image shows two musical staves. The top staff is for Paris 12044, with a treble clef and a key signature of one flat. The melody ends on a G note, indicated by a 'G' above the staff. The lyrics below are '\*de-us me-us mi-se-ri-oor-di-a me-a'. The bottom staff is for Lucca 601, also with a treble clef and one flat. It starts with an ellipsis '...' and then continues with the melody ending on an F note, indicated by an 'F' above the staff. The lyrics below are '...mi-se-ri-oor-di-a me-a'.

Transcription 78: In *Adjutor meus tibi psallam* (cao6038; Feria 4 per annum)

#### d) Benevento 21

Benevento 21 contains 69 responsories which differ in one word or phrase from Paris 12044's reading. These are listed in Table 76. As in Lucca 601, a high proportion (42 %) of the differences between Benevento 21 and Paris 12044 result in different goal-pitches. Most of these alterations occur when Benevento 21 matches a standard or non-standard element in Paris 12044 with a non-standard element.

---

Resurrectionis), *Certamen magnum habuerunt* (cao6274; Comm. plur. Mart.), *Ecce vir prudens qui* (cao6619; Comm. unius Conf.), *Iste homo ab adolescentia sua* (cao7006; Comm. unius Conf.).

Feast	Incipit	CAO #	Mode	P-12044	Ben 21
Dom. 3 Adventus	Docebit nos dominus vias suas	6481	2	001v01	002v "eius"
Dom. 3 Adventus	Ecce radix Jesse ascendet in	6606	8	001r07	002v abbreviated after "gloriosum"
Fer. 4 Q.T. Adventus	Clama in fortitudine qui	6292	6	002r03	003v "lude"
Dom. 4 Adventus	Modo veniet dominator dominus	7172	6	005v06	004r "dominator" in opening
Fer. 4 Q.T. Adventus	Orietur stella ex Jacob et	7338	8	002r05	004r "et erit omnis terra"
Dom. 4 Adventus	Paratus esto Israel in	7351	3	004v09	004r closing: "eloquium meum"
Sabb. Q.T. Adventus	Germinaverunt campi eremi	6772	1	004r02	004v "veniet"
Dom. 4 Adventus	Intuemini quantus sit iste	6983	3	005v04	008r "ingreditur" stripped down
Vigilia Nat. Domini	Sanctificamini hodie et	7594	7	006v01	016v closing: "in" (in "in vobis")
Nativitas Domini	Confirmatum est cor virginis	6314	1	009r09	020r "mysteria angelo narrate"
Octava Nat. Domini	Continet in gremio caelum	6333	8	022v06	021r, 037r* "herilem"
Nativitas Domini	Sancta et immaculata	7569	2T	009r02	021r, 037r* opening: "et immaculata"
Octava Nat. Domini	O regem caeli cui talia	7297	1	023v03	021r, 037r*, 038r* "in presepio"
Stephani	Lapidabant Stephanum	7072	4	013v02	026v closing: "illis hoc peccatum"
Stephani	Impii super justum jacturam	6887	7	014r02	027r "fecerunt"
Stephani	Patefactae sunt januae caeli	7358	4	014r08	027v opening a second away
Joannis Evang.	Valde honorandus est beatus	7817	2	016r01	029v "cena recubuit" (like these words in cao7001)
Nat. Innocentium	Cantabant sancti canticum	6266	1	019v06	032v "canticum novum"
Nat. Innocentium	Adoraverunt viventem in	6050	7	020r07	032v "seculorum"
Dom. per annum	Firmamentum meum et refugium	6736	1	030r08	045v "reguigium meum et liberator meus deus"
Dom. Septuagesimae	Adjutor meus esto deus ne	6037	1	067v01	045v closing: "domine"
Feria 2 per annum	Delectare in domino et dabit	6404	5	032r13	047v "cordis tui"
Sabbato per annum	Domine exaudi orationem meam	6495	8	037r14	053v closing "pauperum"
Dom. Septuagesimae	In principio deus creavit	6925	1	065v14	076r opening "In prin-[cipio]"
Dom. Septuagesimae	Dixit dominus deus non est	6473	6	066r05	076v "hominem solum"
Dom. Quinquagesimae	Per memetipsum juravi dicit	7375	6T	069r06	080v opening: "Per memetipsum iuravi"
Dom. Quinquagesimae	Dum staret Abraham ad illicem	6563	1	069v03	082r "mambre"
Dom. Quinquagesimae	Angelus domini vocavit	6098	6T	069v10	083r "eo quod timeas"
Dom. 1 Quadragesimae	Angelis suis mandavit de te	6087	1	073r03	098r opening: "mandavit"
Dom. 2 Quadragesimae	Quis igitur ille est qui	7500	1	076r02	101v "mihi"
Dom. 3 Quadragesimae	Videntes Joseph a longe	7863	8	078v12	105v "venit"
Dom. 3 Quadragesimae	Videns Jacob vestimenta	7858	6	079r06	106v closing: "meum Ioseph"
Dom. 3 Quadragesimae	Salus nostra in manu tua est	7559	2	080v08	109r "super nos"
Dom. 4 Quadragesimae	Locutus est dominus ad Moysen	7098	4	082r14	111r "dimittere populum nisi in"
Dom. 4 Quadragesimae	Cantemus domino gloriose enim	6270	8	082v04	111r "factus est"
Dom. 4 Quadragesimae	Popule meus quid feci aut	7393	7	084r03	112r "eduxi te"
Dom. 4 Quadragesimae	Audi Israel praecepta domini	6143	2	083v01	113r "Iac"
Dom. de Passione	Qui custodiebant animam meam	7475	1	087r06	116r closing: "intende"
Dom. de Passione	In proximo est tribulatio mea	6931	7	086v04	116v "et non est"
Dom. de Passione	Adjutor et susceptor meus tu	6036	4	086r03	117r "et scutabor"
Dom. in Palmis	Conclusit vias meas inimicus	6306	6	089r09	119v "in abscondito replevit et inebriavit me amaritudine..."
Dom. de Passione	Erue a fratre deus animam	6671	2	087v06	119v "unicam meam"
Fer. 5 in Cena Dom.	Eram quasi agnus innocens	6660	7	094r10	127r opening: "Eram quasi"
Sabbato Sancto	Recessit pastor noster fons	7509	7	098r12	133v "noster"
Sabbato Sancto	O vos omnes qui transitis per	7303	5	098v02	133v closing: "si est dolor sicut dolor meus"
Sabbato Sancto	Agnus dei Christus immolatus	6065	2	098v12	134r "condolens"
Michaelis	Factum est silentium in caelo	6715	1	193r08	160r "in caelo"
Michaelis	Nunc facta est salus et	7249	3	194r08	160v "quia proiectus est accusator"
Michaelis	In conspectu gentium nolite	6895	1	193v04	161r "vobis"
Petri, Pauli	Si diligis me Simon Petre	7649	6T	151v04	195r closing: "meam pono pro te"
Petri, Pauli	Domine si tu es jube me	6515	8	151v09	196r "eum"
Petri, Pauli	Surge Petre et indue te	7731	7	152v02	196v "gentes"
Petri, Pauli	Solve jubente deo terrarum	7678	7	152v06	196v closing: "celestia regna beatis"
Dom. 4 Quadragesimae	Splendida facta est facies	7695	8	083r05	218r "in eum pastor"
Laurentii	Beatus Laurentius clamavit et	6213	2	172v04	221v closing word: "tua"
Laurentii	Puer meus noli timere quia	7449	7	171v03	222r "timere quia ego sum tecum dicit"
Laurentii	In craticula te deum non	6896	4	173r05	222r closing: "confessus sum"
Assumptio Mariae	Veni electa mea et ponam in	7826	2	176r03	227v "concupivit"
Comm. plur. Mart.	Verbera carnificum non	7836	7	233r08	284v "ferent"
Comm. unius Mart.	Justus germinabit sicut	7060	1	229v10	289r "in eternum"
Comm. unius Mart.	Corona aurea super caput ejus	6341	5	230r11	289v "sanctitatis gloria"
Comm. unius Mart.	Stolam jucunditatis induit	7710	7	230r09	289v opening: "Stolam iocunditatis induit"
Comm. unius Conf.	Amavit eum dominus et ornavit	6081	2	236v05	290r "eum"
Comm. unius Conf.	Justum deduxit dominus per	7059	7	237r04	290v "dei"
Comm. unius Mart.	Beatus vir qui inventus est	6230	1	230v10	290v "macula et qui post aurum non abiit"
Comm. unius Mart.	Posuisti domine super caput	7414	2	231r02	290v closing: "seculi"
Comm. unius Conf.	Ecce sacerdos magnus qui in	6609	8	236r01	292v "dominus"
Comm. Virginum	Veni sponsa Christi accipe	7828	3	240v02	296v "fudisti et cum angelis"
Joannis Evang.	Apparuit caro suo Joanni	6113	1	017r09	304v closing melisma: "fratribus"

Table 76: Responsories which vary in one word or phrase in Benevento 21

On sixteen occasions, Benevento 21 substitutes a different standard element than that found in Paris 12044.<sup>665</sup> In most of these cases the goal-pitch is maintained. For example, Transcription 79 shows the third phrase of *Salus nostra in manu tua est* (cao7559; Dom. 3 Quadragesimae) in Paris 12044 and Benevento 21.

The image shows two musical staves. The top staff is labeled 'Paris 12044:' and shows a melodic line on a treble clef staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). Below the staff are the lyrics 'res-pi-ci-at su-per nos'. Above the staff is the label 'd10'. The bottom staff is labeled 'Benevento:' and shows a melodic line on a treble clef staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). Below the staff are the lyrics '... su-per nos'. Above the staff is the label 'd2'.

**Transcription 79: In *Salus nostra in manu tua est* (cao7559; Dom. 3 Quadragesimae)**

Both sources correspond to structural and tonal convention by cadencing on D at the end of the third phrase. While Paris 12044 selects d10 for this purposes, Benevento 21 uses the much more popular d2 to set the last two words of the phrase.

In five responsory melodies in Benevento 21, the substitution of one standard element for another results in a change in the goal-pitch of the phrase.<sup>666</sup> Please refer to the appendix for individual transcriptions of these melodic settings.<sup>667</sup>

There are ten responds in which Benevento 21's melody matches a standard element in Paris 12044 with a non-standard element.<sup>668</sup> In eight<sup>669</sup> out of these ten cases, the

<sup>665</sup> *Continet in gremio caelum* (cao6333; Octava Nat. Domini), *Impii super justum jacturam* (cao6887; Stephani), *Valde honorandus est beatus* (cao7817; Joannis Evang.), *Cantabant sancti canticum* (cao6266; Nat. Innocentium), *Firmamentum meum et refugium* (cao6736; Dom. per annum), *Quis igitur ille est qui* (cao7500; Dom. 2 Quadragesimae), *Salus nostra in manu tua est* (cao7559; Dom. 3 Quadragesimae), *Locutus est dominus ad Moysen* (cao7098; Dom. 4 Quadragesimae), *Cantemus domino gloriose enim* (cao6270; Dom. 4 Quadragesimae), *Qui custodiebant animam meam* (cao7475; Dom. de Passione), *In conspectu gentium nolite* (cao6895; Michaelis), *Splendida facta est facies* (cao7695; Dom. 4 Quadragesimae), *Beatus Laurentius clamavit* (cao6213; Laurentii), *Stolam jucunditatis induit* (cao7710; Comm. unius Mart.), *Amavit eum dominus et ornavit* (cao6081; Comm. unius Conf.), *Justum deduxit dominus per* (cao7059; Comm. unius Conf.).

<sup>666</sup> *Impii super justum jacturam* (cao6887; Stephani), *Valde honorandus est beatus* (cao7817; Joannis Evang.), *Cantabant sancti canticum* (cao6266; Nat. Innocentium), *Firmamentum meum et refugium* (cao6736; Dom. per annum), *Cantemus domino gloriose enim* (cao6270; Dom. 4 Quadragesimae).

<sup>667</sup> Appendix: "CHAPTER\_4", in the folder "Comparison Manuscripts"

<sup>668</sup> *Docebit nos dominus vias suas* (cao6481; Dom. 3 Adventus), *O regem caeli cui talia* (cao7297; Octava Nat. Domini), *Dixit dominus deus non est* (cao6473; Dom. Septuagesimae), *Popule meus quid feci aut* (cao7393; Dom. 4 Quadragesimae), *In proximo est tribulatio mea* (cao6931; Dom. de Passione), *Erue a framea deus animam* (cao6671; Dom. de Passione), *In craticula te deum non* (cao6896; Laurentii), *Corona aurea super caput ejus* (cao6341; Comm. unius Mart.), *Beatus vir qui inventus est* (cao6230; Comm. unius Mart.), *Veni sponsa Christi accipe* (cao7828; Comm. Virginum).

<sup>669</sup> *Docebit nos dominus vias suas* (cao6481; Dom. 3 Adventus), *O regem caeli cui talia* (cao7297; Octava Nat. Domini), *Dixit dominus deus non est* (cao6473; Dom. Septuagesimae), *In proximo est tribulatio mea* (cao6931; Dom. de Passione), *Erue a framea deus animam* (cao6671; Dom. de Passione), *Corona aurea super caput ejus* (cao6341; Comm. unius Mart.), *Beatus vir qui inventus est* (cao6230; Comm. unius Mart.), *Veni sponsa Christi accipe* (cao7828; Comm. Virginum).

difference in melodic setting alters the element's goal-pitch. Transcription 80 shows an example of one such alteration in the middle of the final phrase in *O regem caeli cui talia* (cao7297; Octava Nat. Domini). This mode 1 responsory uses d26 to begin the sixth phrase before ending with D1x in Paris 12044.

The image shows two musical staves. The top staff is labeled 'Paris 12044:' and contains a treble clef, a melodic line, and the lyrics '\*ia - cet in pre - se - pi - o'. The final note of the phrase is circled and labeled 'd26'. The bottom staff is labeled 'Benevento:' and contains a treble clef, a melodic line, and the lyrics '... in pre - se - pi - o'. The final note of the phrase is circled and labeled 'f'.

**Transcription 80: In *O regem caeli cui talia* (cao7297; Octava Nat. Domini)**

Benevento 21's version breaks the last phrase up with a non-standard f- element instead of ending on D by deviating on the last syllable of "*presepio*". Since this is an interior cadence, it does not appear on the modal roadmap and may be understood as a relatively minor difference between the two melodies.

There are nine responds in which non-standard elements in Paris 12044 are matched in Benevento 21 by standard elements but in these cases, Benevento 21 usually retains the goal-pitches found in Paris 12044.<sup>670</sup> Transcription 81 is an example of this sort of melodic alteration. In *Delectare in domino et dabit* (cao6404; Feria 2 per annum), the last phrase of this mode 5 respond is set to a non-standard F element in Paris 12044 and to the most frequently found closing cadence in the mode in Benevento 21.

Although F1x and the non-standard F- element are similar in contour and range, Benevento 21 is the only one of the comparison sources to use F1 instead of Paris 12044's non-standard element. It is possible that the non-standard F- element is a simplified and abbreviated version of F1x which was transmitted more widely, for some reason, than the original standard element. On the other hand, it is just as possible that the scribe of Benevento 21 based his recollection of the end of this chant on generalities about its form and pitch emphasis and decided to rely on the most frequently occurring material to meet these requirements.

<sup>670</sup> *Sanctificamini hodie* (cao7594; Vigilia Nat. Domini), *Adjutor meus esto domine* (cao6037; Dom. Septuagesimae), *Delectare in domino et dabit* (cao6404; Feria 2 per annum), *Dum staret Abraham ad illicem* (cao6563; Dom. Quinquagesimae), *O vos omnes qui transitis per* (cao7303; Sabbato Sancto), *Agnus dei Christus immolatus* (cao6065; Sabbato Sancto), *Domine si tu es jube me* (cao6515; Petri, Pauli), *Verbera carnificum non* (cao7836; Comm. plur. Mart.), *Posuisti domine super caput* (cao7414; Comm. unius Mart.)

Paris 12044:  $\text{F}^\sharp$   
cor - dis tu - i

Benevento:  $\text{F}^\sharp$   
cor - dis tu - i

**Transcription 81: In *Delectare in domino et dabit* (cao6404; Feria 2 per annum)**

Another interesting example of a non-standard element in Paris 12044 being matched by a standard element in Benevento 21 is found in the mode 7 responsory, *Verbera carnificum non* (cao7836; Comm. plur. Mart.). This is one of only two responds in Benevento 21 which alter the goal-pitch.<sup>671</sup> Transcription 82 shows the fifth phrase of *Verbera carnificum non*, which Paris 12044 sets to a non-standard g- element.

Paris 12044:  $\text{G}^\sharp$   
\*ut he - re - des fi - e - rent

Benevento:  $\text{F}^\sharp$   
... fi - e - rent

**Transcription 82: In *Verbera carnificum non* (cao7836; Comm. plur. Mart.)**

Paris 12044's use of a g- element in this position is shown to be the less frequently chosen alternative to F in mode 7. On the other hand, Benevento 21's use of f2 corresponds to the usual melodic route. And in fact, the large database which compares all responsories with one melodic difference in all eight sources reveals that Benevento 21's setting of the word "*fierent*" is the more common. The Sarum Antiphoner, Worcester F 160, Lucca 601, St. Gall 390-391 and Toledo 44.2 set this word to f2 as opposed to a non-standard g- element. This difference is yet another example of how a standard element is used to fulfill the tonal prescriptions of the six phrase respond structure.

There are 21 cases where a non-standard element in Paris 12044 is matched by another non-standard element in Benevento 21.<sup>672</sup> The majority of these alterations involve a

<sup>671</sup> *O vos omnes qui transitis per* (cao7303; Sabbato Sancto), *Verbera carnificum non* (cao7836; Comm. plur. Mart.).

<sup>672</sup> *Paratus esto Israel* (cao7351; Dom. 4 Adventus), *Clama in fortitudine qui* (cao6292; Fer. 4 Q.T. Adventus), *Modo veniet dominator dominus* (cao7172; Dom. 4 Adventus), *Germinaverunt campi eremi* (cao6772; Sabb. Q.T. Adventus), *Sancta et immaculata* (cao7569; Nativitas Domini), *Adoraverunt viventem* (cao6050; Nat. Innocentium), *Domine exaudi orationem meam* (cao6495; Sabbato per annum), *Per memetipsum juravi dicit* (cao7375; Dom. Quinquagesimae), *Angelis suis mandavit de te* (cao6087; Dom. 1 Quadragesimae), *Videntes Joseph a longe* (cao7863; Dom. 3

change in goal-pitch.<sup>673</sup> This reiterates the general tendency of alternative non-standard elements to vary in goal-pitch more than standard elements.

### e) *St. Gall 390-391*

Although Hartker's adiaSTEMATIC notation poses certain challenges for this detailed comparative study, it is possible to identify many (if not all) melodic differences restricted to one word or textual phrase. The 36 responsories in which this sort of difference takes place are listed below in Table 77. Since it is impossible to tell whether the melodic differences between St. Gall 390-391 and Paris 12044 maintain the same goal-pitches, the following discussion will focus only on the different types of melodic settings (i.e., standard vs. non-standard elements). St. Gall 390-391 contains six melodic differences which definitely qualify as the substitution of one standard element for another.<sup>674</sup>

---

Quadragesimae), *Videns Jacob vestimenta* (cao7858; Dom. 3 Quadragesimae), *Audi Israel praecepta domini* (cao6143; Dom. 4 Quadragesimae), *Recessit pastor noster fons* (cao7509; Sabbato Sancto), *Factum est silentium in caelo* (cao6715; Michaelis), *Nunc facta est salus* (cao7249; Michaelis), *Si diligis me Simon Petre* (cao7649; Petri, Pauli), *Surge Petre et indue te* (cao7731; Petri, Pauli), *Puer meus noli timere quia* (cao7449; Laurentii), *Veni electa mea et ponam* (cao7826; Assumptio Mariae), *Justus germinabit sicut* (cao7060; Comm. unius Mart.), *Ecce sacerdos magnus qui* (cao6609; Comm. unius Conf.), *Apparuit caro suo Joanni* (cao6113; Joannis Evang.).

<sup>673</sup> *Germinaverunt campi eremi* (cao6772; Sabb. Q.T. Adventus), *Sancta et immaculata* (cao7569; Nativitas Domini), *Adoraverunt viventem* (cao6050; Nat. Innocentium), *Angelis suis mandavit de te* (cao6087; Dom. 1 Quadragesimae), *Videns Jacob vestimenta* (cao7858; Dom. 3 Quadragesimae), *Recessit pastor noster fons* (cao7509; Sabbato Sancto), *Factum est silentium in caelo* (cao6715; Michaelis), *Nunc facta est salus* (cao7249; Michaelis), *Si diligis me Simon Petre* (cao7649; Petri, Pauli), *Surge Petre et indue te* (cao7731; Petri, Pauli), *Puer meus noli timere quia* (cao7449; Laurentii), *Veni electa mea et ponam* (cao7826; Assumptio Mariae), *Apparuit caro suo Joanni* (cao6113; Joannis Evang.).

<sup>674</sup> *Impetum fecerunt unanimes* (cao6885; Stephani), *Hic est dies praeclarus* (cao6821; Epiphania), *Repleatur os meum laude ut* (cao7529; Feria 5 per annum), *Una hora non potuistis* (cao7807; Fer. 5 in Cena Dom.), *Agnus dei Christus immolatus* (cao6065; Sabbato Sancto), *Tradiderunt corpora sua* (cao7772; Comm. plur. Mart.).

Feast	Incipit	CAO #	Mode	P-12044	St Gall 390 391
Dom. 3 Adventus	Egredietur virga de radice	6641	1	001r03	036, 133* opening: "Egredietur virga"
Vigilia Nat. Domini	Sanctificamini hodie et	7594	7	006v01	042 closing: "dei in vobis"
Octava Nat. Domini	Continet in gremio caelum	6333	8	022v06	049 closing: "principe pollet"
Stephani	Impii super justum jacturam	6887	7	014r02	057 "ut eum morti"
Stephani	Impetum fecerunt unanimes in	6885	1	013v07	058 closing: "meum"
Joannis Evang.	Diligebat autem eum Jesus	6454	3	017v10	063 closing: "eum permansit"
Nat. Innocentium	Ambulabunt mecum in albis	6082	2	019v04	067 opening: "Ambulabunt"
Epiphania	Hic est dies praeclarus in	6821	8	025v09	074, 081* "prophete predixerunt"
Dom. per annum	Abscondi tamquam aurum	6011	6	030v08	085 opening: "aurum"
Feria 5 per annum	Repleatur os meum laude ut	7529	8	035v02	087 closing: "derelinquas me"
Feria 5 per annum	Deus in te speravi domine non	6423	4	035r20	087 closing: "et eripe me"
Feria 4 per annum	Adjutor meus tibi psallam	6038	8	034v06	087 closing: "misericordia mea"
Dom. 2 Quadragesimae	Oravit Jacob et dixit domine	7334	8T	076v02	151 "ervue me"
Dom. 3 Quadragesimae	Videntes Joseph a longe	7863	8	078v12	153 "venit"
Dom. 3 Quadragesimae	Memento mei dum bene tibi	7144	7	079v07	154 "quia furtum"
Dom. 3 Quadragesimae	Videns Jacob vestimenta	7858	6	079v06	154 closing: "meum Joseph"
Dom. 4 Quadragesimae	Vos qui transituri estis	7916	5	083v08	161 closing: "deo vestro"
Dom. 4 Quadragesimae	Adduxi vos per desertum	6030	7	084r05	162 "estis me"
Dom. de Passione	Adjutor et susceptor meus tu	6036	4	086r03	165 "scrutabor"
Dom. de Passione	Tota die contristatus	7771	4	086v01	165 opening: "Tota die"
Dom. in Palmis	Concluit vias meas inimicus	6306	6	089v09	171 closing: "meae"
Dom. in Palmis	Viri impii dixerunt	7905	1	091r02	173, 175* "spoliis eius sortem"
Fer. 5 in Cena Dom.	Una hora non potuistis	7807	7T	094r08	180 opening: "Una hora non potuistis vigilare"
Michaelis	Te sanctum dominum in	7757	1	192v07	205 / 11 "te decet laus et honor"
Comm. unius Conf.	Sint lumbi vestri praecincti	7675	1	238r06	208 / 14 closing melisma: "a nuptiis"
Sabbato Sancto	Plange quasi virgo plebs mea	7387	5	098r06	222 / 28 "amara"
Sabbato Sancto	Agnus dei Christus immolatus	6065	2	098v12	224 / 30, 220 / 26*, 255 / 61* "condolens"
Dom. Resurrectionis	Dum transisset sabbatum Maria	6565	4	100v06	229 / 35, 239 / 45* "salome emerunt"
Petri, Pauli	Domine si tu es jube me	6515	8	151v09	281 / 87 "ad te"
Petri, Pauli	Ego pro te rogavi Petre ut	6630	4	153r03	282 / 88 closing: "fratres"
Laurentii	Puer meus noli timere quia	7449	7	171v03	291 / 97 "dicit dominus"
Assumptio Mariae	Quae est ista quae processit	7455	4	175v04	297 / 103 opening: "Que est ista que processit"
Michaelis	Numquid scis quare venerim ad	7245	1	194v08	316 / 122 less melisma "princeps vester"
Comm. plur. Mart.	Tradiderunt corpora sua	7772	1	232v05	367 / 173 closing: "perpetuas"
Comm. plur. Mart.	Propter testamentum domini et	7440	1	233v05	368 / 174 "dei"
Comm. plur. Mart.	Verbera carnificum non	7836	7	233r08	368 / 174 "fierent"

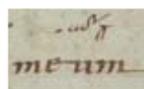
**Table 77: Responsories which vary in one word or phrase in St. Gall 390-391**

Transcription 83 shows one of these occasions at the end of the mode 1 responsory, *Impetum fecerunt unanimes* (cao6885; Stephani). Where Paris 12044 uses the closing element D3x, the cadential figure in St. Gall 390-391 over "meum" is unmistakably that of D2x in mode 1: D - E - F - E - F, E - D. In fact, St. Gall 390-391 is not alone in this standard element substitution; Karlsruhe 60 and Utrecht 406 also use D2x to end this responsory.

D3

Paris 12044: 

spi - ri - tum me - um

St. Gall 390-391: 

**Transcription 83: In *Impetum fecerunt unanimes* (cao6885; Stephani)**

Another five instances of melodic difference can be confirmed as the substitution of a non-standard element in St. Gall 390-391 for a standard element in Paris 12044.<sup>675</sup>

<sup>675</sup> *Continet in gremio caelum* (cao6333; Octava Nat. Domini), *Oravit Jacob et dixit domine* (cao7334; Dom. 2 Quadragesimae), *Memento mei dum bene tibi* (cao7144; Dom. 3 Quadragesimae),

Transcription 84 shows an example of this in the mode 7 responsory, *Memento mei dum bene tibi* (cao7144; Dom. 3 Quadragesimae). In the first half of the fourth phrase, Paris 12044 sets the words "quia furtum" to mode 7's g2. St. Gall 390-391's version shows a similar melisma on the last syllable but differs slightly in that it does not use two *climaci* at the beginning, nor the characteristic *torculus* at the end of g2 in Paris 12044's melody.

The image shows two musical transcriptions side-by-side. The top one is for Paris 12044, showing a treble clef staff with a melisma on the words 'qui - a fur - tum'. The bottom one is for St. Gall 390-391, showing a handwritten manuscript snippet for the same words 'quia furtum' with a different melisma.

**Transcription 84: In *Memento mei dum bene tibi* (cao7144; Dom. 3 Quadragesimae)**

Since there is no corresponding cadential figure in the list of standard elements in mode 7, it must be determined that St. Gall 390-391 sets these words to a non-standard element.

In at least six responsories, St. Gall 390-391 uses a standard element where Paris 12044 does not.<sup>676</sup> Transcription 85 shows one example of this type of alteration at the end of *Deus in te speravi domine non* (cao6423; Feria 5 per annum).

The image shows two musical transcriptions side-by-side. The top one is for Paris 12044, showing a treble clef staff with a final cadence on E for the words '\*et e - ri - pe me'. The bottom one is for St. Gall 390-391, showing a handwritten manuscript snippet for the same words 'et eripe me' with a different cadence.

**Transcription 85: In *Deus in te speravi domine non* (cao6423; Feria 5 per annum)**

Where Paris 12044 uses a non-standard final cadence on E, St. Gall 390-391's elaborate setting of the first two syllables of the penultimate word "*eripe*" may be interpreted as an ornamented version of mode 4's E2x. Particularly characteristic of this standard element are the *torculus* with the *oriscus* on "-pe" and the *clivis* (with the *episema*) which sets "me" which is interpreted together as: E - G - F - F, F - E. The Sarum Antiphoner, Karlsruhe 60, Utrecht 406 and Toledo 44.2 also vary from Paris 12044's melody at the end

---

*Dum transisset sabbatum Maria* (cao6565; Dom. Resurrectionis), *Puer meus noli timere quia* (cao7449; Laurentii).

<sup>676</sup> *Deus in te speravi domine non* (cao6423; Feria 5 per annum), *Adjutor meus tibi psallam* (cao6038; Feria 4 per annum), *Videntes Joseph a longe* (cao7863; Dom. 3 Quadragesimae), *Numquid scis quare venerim* (cao7245; Michaelis), *Propter testamentum domini* (cao7440; Comm. plur. Mart.), *Verbera carnificum non* (cao7836; Comm. plur. Mart.).

of this chant in similar ways. Please refer to the appendix for the transcription of these differences.<sup>677</sup>

Of the responsories in which single melodic differences which were clear enough to identify, seventeen are substitutions of one non-standard element for another.<sup>678</sup> Transcription 86 shows one instance where the number and shape of neumes in St. Gall 390-391 differ from the melody in Paris 12044: the fifth phrase of the mode 1 responsory, *Te sanctum dominum* (cao7757; Michaelis). Where Paris 12044 sets the first word "te" to a simple *clivis*, St. Gall 390-391 adds several more neumes to this syllable. On the next syllable, it is Paris 12044 which uses a longer melisma while St Gall 390-391's melodic settings uses only a *torculus* and a *pes*.

Transcription 86: In *Te sanctum dominum* (cao7757; Michaelis)

The final word in this phrase, "laus", is also set more simply in St. Gall 390-391 than in Paris 12044 and St. Gall 390-391's setting lacks the striking descent of a fifth at the end of the phrase. The comparative transcription above includes the first two words of the final phrase because St. Gall 390-391 differs from Paris 12044 once again in its setting of the first syllable of "honor" before returning to the element found in Paris 12044, D2x.

#### f) *Karlsruhe 60*

With the exception of Hartker's antiphoner, where a precise melodic comparison with other manuscripts is difficult, Karlsruhe 60 contains the fewest responsories (44) which vary in setting one word or phrase from Paris 12044 shown in Table 78. Just over half of the melodic changes in Karlsruhe 60 have the same goal-pitches as Paris 12044.

Karlsruhe 60 uses a different standard element for one in Paris 12044 in three responsories.<sup>679</sup> Only one of these responsories maintains the same goal-pitch, while the

<sup>677</sup> Appendix: "CHAPTER\_4", in the folder "Comparison Manuscripts"

<sup>678</sup> *Sanctificamini hodie* (cao7594; Vigilia Nat. Domini), *Diligebat autem eum Jesus* (cao6454; Joannis Evang.), *Ambulabunt mecum in albis* (cao6082; Nat. Innocentium), *Abscondi tamquam aurum* (cao6011; Dom. per annum), *Videns Jacob vestimenta* (cao7858; Dom. 3 Quadragesimae), *Vos qui transituri estis* (cao7916; Dom. 4 Quadragesimae), *Adduxi vos per desertum* (cao6030; Dom. 4 Quadragesimae), *Adjutor et susceptor meus tu* (cao6036; Dom. de Passione), *Tota die contristatus* (cao7771; Dom. de Passione), *Conclusit vias meas inimicus* (cao6306; Dom. in Palmis), *Viri impii praecincti* (cao7675; Comm. unius Conf.), *Plange quasi virgo plebs mea* (cao7387; Sabbato Sancto), *Domine si tu es jube me* (cao6515; Petri, Pauli), *Ego pro te rogavi Petre ut* (cao6630; Petri, Pauli), *Quae est ista quae processit* (cao7455; Assumptio Mariae).

<sup>679</sup> *Descendit de caelis missus ab* (cao6411; Nativitas Domini), *Erue a framea deus animam* (cao6671; Dom. de Passione), *Opprobrium factus sum nimis* (cao7325; Dom. in Palmis).

others change the tonal direction of the melody.<sup>680</sup> In Transcription 87, the first phrase of the responsory does not alter the goal-pitch, *Opprobrium factus sum nimis* (cao7325; Dom. in Palmis) is shown. Paris 12044 uses the most frequently found opening phrase in mode 2, C1, while Karlsruhe 60 sets this phrase, with the addition of the word "*mihī*", to C2. The Sarum Antiphoner and Utrecht 406 also include the word "*mihī*" and set the first phrase to C2. The other two responds which have a different standard element than that in Paris 12044 may be found transcribed in the appendix.<sup>681</sup>

In 21 responsories, Karlsruhe 60 substitutes a non-standard element for Paris 12044's standard element.<sup>682</sup> Over half of these alterations include a change in the goal-pitch of the phrase. Transcription 88 shows how a standard element at the beginning of *Praecursor pro nobis* (cao7421; Fer. 6 Q.T. Adventus) in Paris 12044 is reinterpreted as a non-standard element ending on a different goal-pitch in Karlsruhe 60.

---

<sup>680</sup> This is an unusual finding, since all the other (diastematic) sources usually do *not* alter the goal-pitch when substituting different standard elements.

<sup>681</sup> Appendix: "CHAPTER\_4", in the folder "Comparison Manuscripts"

<sup>682</sup> *Ecce jam venit plenitudo* (cao6596; Dom. 4 Adventus), *Praecursor pro nobis* (cao7421; Fer. 6 Q.T. Adventus), *Descendit de caelis missus ab* (cao6411; Nativitas Domini), *Intuens in caelum beatus* (cao6984; Stephani), *Impetum fecerunt unanimes* (cao6885; Stephani), *Frange esurienti panem tuum* (cao6744; Dom. 1 Quadragesimae), *Dum iret Jacob de Bersabee* (cao6547; Dom. 2 Quadragesimae), *Popule meus quid feci aut* (cao7393; Dom. 4 Quadragesimae), *Adjutor et susceptor meus tu* (cao6036; Dom. de Passione), *Erue a framaea deus animam* (cao6671; Dom. de Passione), *Ingrediēte domino in sanctam* (cao6961; Dom. in Palmis), *Una hora non potuistis* (cao7807; Fer. 5 in Cena Dom.), *O Juda qui dereliquisti* (cao7272; Fer. 5 in Cena Dom.), *Quem dicunt homines esse* (cao7467; Petri, Pauli), *Hic est vir qui non est* (cao6831; Laurentii), *Beata es virgo Maria dei* (cao6165; Assumptio Mariae), *Iste sanctus digne* (cao7009; Comm. unius Conf.), *Propter testamentum domini* (cao7440; Comm. plur. Mart.), *Iste cognovit justitiam* (cao6995; Comm. unius Mart.), *Corona aurea super caput ejus* (cao6341; Comm. unius Mart.), *Sint lumbi vestri praecincti* (cao7675; Comm. unius Conf.), *Egredietur virga de radice* (cao6641; Dom. 3 Adventus).

Feast	Incipit	CAO #	Mode	P-12044	Karlsruhe 60
Dom. 4 Adventus	Ecce jam venit plenitudo	6596	5	005r03	012v closing: "erant redimeret"
Dom. 4 Adventus	Non auferetur sceptrum de	7224	2	004v11	012v opening: "Non auferetur"
Dom. 4 Adventus	Juravi dicit dominus ut ultra	7045	8	005v01	013r "montes enim et colles suscipiant erit in"
Dom. 3 Adventus	Egredietur virga de radice	6641	1	001r03	013v opening: "Egredietur virga de radice Jesse"
Dom. 4 Adventus	Modo veniet dominator dominus	7172	6	005v06	014r opening: "Modo veniet dominator dominus"
Fer. 6 Q.T. Adventus	Praecursor pro nobis	7421	7	003r09	014v opening: "Praecursor pro nobis ingreditur"
Nativitas Domini	Descendit de caelis missus ab	6411	1	009v07	019r "in regionem nostram indutus stola purpurea" + fabrice mundi
Stephani	Intuens in caelum beatus	6984	4	013r10	024r "Beatus Stephanus"
Stephani	Impetum fecerunt unanimes in	6885	1	013v07	024v closing: "spiritum meum"
Nat. Innocentium	Adoraverunt viventem in	6050	7	020v07	028v opening: "Adoraverunt viventem in secula seculorum"
Epiphania	Videntes stellam magi gavisi	7864	4	026v04	033r "et apertis thesauris suis"
Dom. per annum	Deus qui sedes super thronum	6433	4	029v03	037r "in tribulatione quia tu solus"
Dom. per annum	A dextris est mihi dominus ne	6002	8	029v05	037r "propter hoc"
Dom. per annum	Ad te domine levavi animam	6026	2	030r14	037v (tran.) "animam meam"
Feria 4 per annum	Paratum cor meum deus paratum	7350	5	034v04	038v "cor meum cantabo"
Feria 5 per annum	Deus in te speravi domine non	6423	4	035v20	039r (mode 3) closing: "in tua justitia libera me et eripe me"
Feria 4 per annum	Adjutor meus tibi psallam	6038	8	034v06	039r (mode 5) closing: "deus meus misericordia mea"
Dom. Quinquagesimae	Dum staret Abraham ad illicem	6563	1	069v03	064v "ad radicem mambre"
Dom. 1 Quadragesimae	Frangere esurienti panem tuum	6744	1	073v05	067v "in duc in domum tuam"
Dom. 2 Quadragesimae	Dum iret Jacob de Bersabee et	6547	7	076v07	070v "locutus est eis deus dicens terram in qua dormis tibi dabo"
Dom. 2 Quadragesimae	Minor sum cunctis	7156	4	077v05	071r opening: "Minor sum cunctis"
Dom. 3 Quadragesimae	Videntes Joseph a longe	7863	8	078v12	073r "somnia torquet"
Dom. 3 Quadragesimae	Videns Jacob vestimenta	7858	6	079v06	073r closing: "Joseph"
Dom. 4 Quadragesimae	Popule meus quid feci aut	7393	7	084v03	077v "fui tibi responde mihi"
Dom. 4 Quadragesimae	Adduxi vos per desertum	6030	7	084v05	077v closing: "estis"
Dom. de Passione	Multiplicati sunt qui	7187	8	085v13	079v "et dicunt"
Dom. de Passione	Adjutor et susceptor meus tu	6036	4	086v03	080r "domine et in verbum tuum speravi declinate a me maligni et scrutabor"
Dom. de Passione	Erue a framaea deus animam	6671	2	087v06	081r closing: "unicam meam humilitatem meam"
Dom. in Palmis	Dominus mecum est tamquam	6521	7	090v04	083r "bellator fortis"
Dom. in Palmis	Opprobrium factus sum nimis	7325	2	090v05	083v opening: "Opprobrium factus sum mihi inimicis meis"
Dom. in Palmis	Ingrediente domino in sanctam	6961	2	089v08	084r opening: "Ingrediente domino in sanctam civitatem"
Fer. 5 in Cena Dom.	Una hora non potuistis	7807	7T	094v08	088r "vigilare mecum"
Fer. 5 in Cena Dom.	O Juda qui dereliquisti	7272	7	094v07	088v "sanguinem justum"
Petri, Pauli	Quem dicunt homines esse	7467	1	153v07	162r closing: "meam"
Petri, Pauli	Ego pro te rogavi Petre ut	6630	4	153v03	162v (trans) closing: "fratres tuos"
Laurentii	Hic est vir qui non est	6831	8	173v03	175v "conculcavit"
Assumptio Mariae	Beata es virgo Maria dei	6165	6	176v09	178r "nobis"
Comm. unius Conf.	Iste sanctus digne in	7009	2	237v08	191v "peregrinatione"
Comm. plur. Mart.	Propter testamentum domini et	7440	1	233v05	211v "astiterunt sancti dei in amore"
Comm. unius Mart.	Justus germinabit sicut	7060	1	229v10	214r "eternum"
Comm. unius Conf.	Vir Israelita gaude coheres	7898	4	237v04	214r opening: "Vir Israelita gaude coheres Christi"
Comm. unius Mart.	Iste cognovit justitiam et	6995	3	229v12	214v "mirabilia magna"
Comm. unius Mart.	Corona aurea super caput ejus	6341	5	230r11	214v "sanctitatis gloria"
Comm. unius Conf.	Sint lumbi vestri praecincti	7675	1	238v06	218r closing: "suum quando revertatur a nuptiis"

Table 78: Responsories which vary in one word or phrase in Karlsruhe 60

Paris 12044: C1  
Ob - pro - bri - um fac - tus sum

Karlsruhe: C2  
Op - pro - bri - um fac - tus sum (tu - lu)

Transcription 87: In *Opprobrium factus sum nimis* (cao7325; Dom. in Palmis)

As expected, the use of the non-standard element in Karlsruhe 60 leads to a divergence from the melodic norm. While G is marked as an alternative goal-pitch at the end of the first phrase, there are only seven responds which begin with a J- element (all non-standard) in the mode 7 repertory and therefore it is not included in the more frequently used tonal routes.

Paris 12044: *Pre-cursor pro nobis in-gre-di-tur* (G1, J)

Karlsruhe: *Pre-cursor pro nobis in-gre-di-tur* (J)

Transcription 88: In *Praecursor pro nobis* (cao7421; Fer. 6 Q.T. Adventus)

Karlsruhe 60 matches a non-standard element with a standard element on only three occasions, all of which alter the element's goal-pitch.<sup>683</sup> One of these instances is shown below in Transcription 89, where the second phrase in the mode 1 responsory, *Dum staret Abraham ad illicem* (cao6563; Dom. Quinquagesimae) concludes with a non-standard c-element in Paris 12044.

Paris 12044: *Dum sta-ret A-bra-ham ad il-li-cem man-bre* (H1, c)

Karlsruhe: *...ad ra-di-cem man-bre* (dl9)

Transcription 89: In *Dum staret Abraham ad illicem* (cao6563; Dom. Quinquagesimae)

Karlsruhe 60's version of this melody begins to differ from Paris 12044 in its use of the word "*radicem*" instead of "*illicem*". The melodic contour of Paris 12044's setting of "*illicem*" is preserved in the first two syllables of "*radicem*" in Karlsruhe 60 but the final syllable of this word is set to a scalar descent from G to D, while Paris 12044 uses this scale in the opposite direction on "*-bre*". Once again, the use of the standard element in Karlsruhe 60 changes the goal-pitch so that it corresponds to mode 1 convention, while Paris 12044's non-standard element is shown as the less frequently-used alternative at the end of the first period.

There are 23 responsories in Karlsruhe 60 which differ by substituting a different non-standard element for the one found in Paris 12044.<sup>684</sup> Just over half of the non-standard

<sup>683</sup> Two occasions in *Egredietur virga de radice* (cao6641; Dom. 3 Adventus), *Dum staret Abraham ad illicem* (cao6563; Dom. Quinquagesimae)

<sup>684</sup> *Non auferetur sceptrum de* (cao7224; Dom. 4 Adventus), *Juravi dicit dominus ut ultra* (cao7045; Dom. 4 Adventus), *Modo veniet dominator dominus* (cao7172; Dom. 4 Adventus), *Adoraverunt viventem* (cao6050; Nat. Innocentium), *Videntes stellam magi gavisii* (cao7864; Epiphania), *Deus qui sedes super thronum* (cao6433; Dom. per annum), *A dextris est mihi dominus ne* (cao6002; Dom. per annum), *Ad te domine levavi animam* (cao6026; Dom. per annum), *Paratum cor meum deus paratum* (cao7350; Feria 4 per annum), *Deus in te speravi domine non* (cao6423; Feria 5 per annum), *Adjutor meus tibi psallam* (cao6038; Feria 4 per annum), *Dum iret Jacob de Bersabee* (cao6547; Dom. 2 Quadragesimae), *Minor sum cunctis* (cao7156; Dom. 2 Quadragesimae),

elements in Karlsruhe 60 alter the goal-pitch.<sup>685</sup> For transcriptions of all these responsories in Karlsruhe 60 please refer to the appendix.<sup>686</sup>

### g) Utrecht 406

Utrecht 406 contains 52 responsories which vary in their setting of one word or phrase from Paris 12044. These are listed in Table 79, below. Just over two-thirds of the melodically different repertory in Utrecht 406 maintains the goal-pitch found in Paris 12044. The remaining third alters the goal-pitch of the element in question. As always, whether this difference is detectable on the modal roadmaps depends on where the element falls in the overall, six phrase structure.

There are fourteen responsories in which a standard element in Paris 12044 is matched by a different standard element in Utrecht 406.<sup>687</sup> Continuing the trend set up by most of the other sources involved in this comparison, the standard elements in Utrecht 406 which are substituted for standard elements in Paris 12044 do not incur a change in the goal-pitch. As an exception to this general rule, five responsories do employ standard elements with different goal-pitches than those in Paris 12044.<sup>688</sup> Transcription 90 shows an example of this in the second phrase of the mode 7 responsory, *Factus est mihi dominus in* (cao6716; Feria 6 per annum).

---

*Videntes Joseph a longe* (cao7863; Dom. 3 Quadragesimae), *Videns Jacob vestimenta* (cao7858; Dom. 3 Quadragesimae), *Adduxi vos per desertum* (cao6030; Dom. 4 Quadragesimae), *Multiplicati sunt qui* (cao7187; Dom. de Passione), *Dominus mecum est tamquam* (cao6521; Dom. in Palmis), *Ingrediente domino in sanctam* (cao6961; Dom. in Palmis), *Ego pro te rogavi Petre ut* (cao6630; Petri, Pauli), *Justus germinabit sicut* (cao7060; Comm. unius Mart.), *Vir Israelita gaude coheres* (cao7898; Comm. unius Conf.), *Sint lumbi vestri praecincti* (cao7675; Comm. unius Conf.).

<sup>685</sup> *Juravi dicit dominus ut ultra* (cao7045; Dom. 4 Adventus), *Modo veniet dominator dominus* (cao7172; Dom. 4 Adventus), *Deus qui sedes super thronum* (cao6433; Dom. per annum), *Deus in te speravi domine non* (cao6423; Feria 5 per annum), *Adjutor meus tibi psallam* (cao6038; Feria 4 per annum), *Dum iret Jacob de Bersabee* (cao6547; Dom. 2 Quadragesimae), *Minor sum cunctis* (cao7156; Dom. 2 Quadragesimae), *Videntes Joseph a longe* (cao7863; Dom. 3 Quadragesimae), *Videns Jacob vestimenta* (cao7858; Dom. 3 Quadragesimae), *Adduxi vos per desertum* (cao6030; Dom. 4 Quadragesimae), *Sint lumbi vestri praecincti* (cao7675; Comm. unius Conf.), *Ingrediente domino in sanctam* (cao6961; Dom. in Palmis).

<sup>686</sup> Appendix: "CHAPTER\_4", in the folder "Comparison Manuscripts"

<sup>687</sup> *Modo veniet dominator dominus* (cao7172; Dom. 4 Adventus), *Impetum fecerunt unanimes* (cao6885; Stephani), *Intuens in caelum beatus* (cao6984; Stephani), *Notas mihi fecisti domine* (cao7240; Dom. per annum), *Ego dixi domine miserere mei* (cao6627; Feria 3 per annum), *Statuit dominus supra petram* (cao7698; Feria 3 per annum), *Factus est mihi dominus* (cao6716; Feria 6 per annum), *Formavit igitur dominus* (cao6739; Dom. Septuagesimae), *Attende domine ad me et audi* (cao6137; Dom. in Palmis), *Sepulto domino signatum est* (cao7640; Sabbato Sancto), *Agnus dei Christus immolatus* (cao6065; Sabbato Sancto), *Quem dicunt homines esse* (cao7467; Petri, Pauli), *Sint lumbi vestri praecincti* (cao7675; Comm. unius Conf.), *Euge serve bone et fidelis* (cao6677; Comm. unius Conf.).

<sup>688</sup> *Modo veniet dominator dominus* (cao7172; Dom. 4 Adventus), *Notas mihi fecisti domine* (cao7240; Dom. per annum), *Factus est mihi dominus* (cao6716; Feria 6 per annum), *Attende domine ad me et audi* (cao6137; Dom. in Palmis), *Sepulto domino signatum est* (cao7640; Sabbato Sancto).

Feast	Incipit	CAO #	Mode	P-12044	Utrecht 406
Dom. 3 Adventus	Ecce radix Jesse ascendet in	6606	8	001r07	012v "populorum ipsum gentes deprecabuntur"
Dom. 4 Adventus	Juravi dicit dominus ut ultra	7045	8	005v01	015r "enim"
Dom. 4 Adventus	Modo veniet dominator dominus	7172	6	005v06	017r "dominator dominus"
Fer. 4 Q.T. Adventus	Egredietur dominus et proeli	6640	3	002r07	017r opening: "egredietur dominus et preliabitur"
Fer. 6 Q.T. Adventus	Videbunt gentes justum tuum	7854	4	003r11	017v "et vocabitur tibi"
Nativitas Domini	Quem vidistis pastores dicite	7470	4	008v01	022v "vidimus"
Stephani	Impetum fecerunt unanimes in	6885	1	013v07	026v closing: "meum"
Stephani	Intuens in caelum beatus	6984	4	013r10	027r "beatus"
Joannis Evang.	Diligebat autem eum Jesus	6454	3	017v10	029v closing: "permansit"
Nat. Innocentium	Sub altare dei audivi voces	7713	7	019v02	032r "responsum"
Nat. Innocentium	Adoraverunt viventem in	6050	7	020r07	032v "domini dei"
Octava Nat. Domini	Hic qui advenit nemo scit	6838	4T	022r01	035v "nisi ipse"
Stephani	Patefactae sunt januae caeli	7358	4	014r08	037v "sanctorum"
Epiphania	Interrogabat magos Herodes	6981	4	026r01	039r "fulgentem"
Dom. per annum	A dextris est mihi dominus ne	6002	8	029v05	044r "hoc"
Dom. per annum	Notas mihi fecisti domine	7240	8	029v07	044r "vite"
Dom. per annum	Domine ne in ira tua arguas	6501	1	029v01	044r opening: "Domine ne in ira tua"
Dom. per annum	Peccata mea domine sicut	7370	1	030v06	044v opening: "Peccata mea domine sicut sagite"
Feria 2 per annum	Benedicam dominum in omni	6237	5	032r11	046r (transposed) closing: "in ore meo"
Feria 3 per annum	Ego dixi domine miserere mei	6627	4	033r21	047v "mei"
Feria 3 per annum	Statuit dominus supra petram	7698	1	033r19	047v "pedes meo"
Feria 4 per annum	Adjutor meus tibi psallam	6038	8	034v06	048r closing: "misericordia mea"
Feria 4 per annum	Paratum cor meum deus paratum	7350	5	034v04	048r opening: "Paratum cor meum deus"
Feria 5 per annum	Deus in te speravi domine non	6423	4	035r20	048v closing: "eripe me"
Feria 6 per annum	Factus est mihi dominus in	6716	7	036v02	049v "refugium"
Dom. Septuagesimae	In principio deus creavit	6925	1	065v14	064v opening: "In principio deus"
Dom. Septuagesimae	Formavit igitur dominus	6739	7	065v16	065r closing: "viventem"
Dom. 4 Quadragesimae	Septies in die laudem dixi	7639	2	081v05	072r "meus"
Dom. 2 Quadragesimae	Erit mihi dominus in deum et	6668	1	076r08	074r "michi"
Dom. 3 Quadragesimae	Videntes Joseph a longe	7863	8	078v12	076r "venit"
Dom. 4 Quadragesimae	Cantemus domino gloriose enim	6270	8	082v04	079v "est"
Dom. 4 Quadragesimae	Moses famulus domini	7183	8	083r03	080r closing: "mereretur accipere"
Dom. 4 Quadragesimae	Vos qui transituri estis	7916	5	083v08	081r closing: "deo vestro"
Dom. in Palmis	Circumdederunt me viri	6287	2T	092r01	082r "viri mendaces sine causa"
Dom. 4 Quadragesimae	Educ de carcere animam meam	6622	2	084v10	085v closing: "domine"
Dom. in Palmis	Attende domine ad me et audi	6137	7	089r07	087r "et audi voces"
Dom. in Palmis	Opprobrium factus sum nimis	7325	2	090v05	087v opening: "Opprobrium factus sum NIMIS"
Dom. in Palmis	Contumelias et terrores	6335	7	089v06	089v "eum et pervaleamus"
Fer. 5 in Cena Dom.	Eram quasi agnus innocens	6660	7	094r10	090v "me dicentes"
Fer. 6 in Parasceve	Tamquam ad latronem existis	7748	8	096v04	094r opening: "Tamquam ad latronem existis cum gladiis comprehendere me"
Sabbato Sancto	Sepulto domino signatum est	7640	2	098r02	095v "lapidem ad hostium"
Sabbato Sancto	Agnus dei Christus immolatus	6065	2	098v12	096v "condolens"
Sabbato Sancto	Sicut ovis ad occisionem	7661	4	099r02	096v "tractaretur"
Petri, Pauli	Quem dicunt homines esse	7467	1	153r07	131r closing: "ecclesiam meam"
Petri, Pauli	Ego pro te rogavi Petre ut	6630	4	153r03	131r closing: "fratres"
Laurentii	Beatus vir Laurentius qui	6229	1	172v02	156r opening: "Beatus vir Laurentius"
Michaelis	Te sanctum dominum in	7757	1	192v07	179r "dicentes"
Comm. unius Mart.	Gloria et honore coronasti	6776	7	231r04	212v closing: "eius"
Comm. plur. Mart.	In circuitu tuo domine lumen	6891	5	233v09	215r "constituisti"
Comm. unius Conf.	Sint lumbi vestri praecincti	7675	1	238r06	216r closing: "a nuptiis"
Comm. unius Conf.	Euge serve bone et fidelis	6677	7	235v11	216v "fidelis"
Comm. Virginum	Regnum mundi et omnem ornatum	7524	5?	241v10	219r "vidi quem amavi"

Table 79: Responsories which vary in one word or phrase in Utrecht 406

Paris 12044: *g8*  
in re - fu - gi - um

Utrecht 406: *h3*  
re - fu - gi - um

Transcription 90: In *Factus est mihi dominus in* (cao6716; Feria 6 per annum)

Using *g8* here, Paris 12044's version of the melody complies with the six phrase tonal structure and the most frequently found goal-pitch at the end of the first period in mode 7. Utrecht 406's use of *h3* in this position is reflected in one of the alternative routes.

Another twelve responsories in Utrecht 406 employ a non-standard element where Paris 12044 uses a standard one.<sup>689</sup> Half of these alterations change the goal-pitch of the phrase<sup>690</sup> and the other half maintain the same tonal goal. Usually, those non-standard elements with alternate goal-pitches divert the melody from its normal modal course. For example, the standard element, e1 in third phrase position in the mode 4 chant, *Videbunt gentes justum tuum* (cao7854; Fer. 6 Q.T. Adventus), is matched by a non-standard h-element in Utrecht 406, as shown in Transcription 91.

The image shows two musical staves. The top staff is labeled 'Paris 12044:' and shows a melodic line on a five-line staff with a treble clef. The notes end on a higher pitch. Below it are the lyrics '\*[et vocabitur tibi] no - men no - vum' and the label 'e1'. The bottom staff is labeled 'Utrecht 406:' and shows a similar melodic line, but it ends on a lower pitch. Below it are the lyrics 'et vo - ca - bi - tur ti - bi no - vum' and the label 'h'.

**Transcription 91: In *Videbunt gentes justum tuum* (cao7854; Fer. 6 Q.T. Adventus)**

In using this non-standard h-element, Utrecht 406's melody deviates away from the normal cadence on E at the end of the third phrase and charts a course towards A ("h"), which is not melodically conventional. Once again, the use of a non-standard element in a respond seems to encourage more individual melodies.

There are four responsories in Utrecht 406 which match Paris 12044's non-standard material with a standard element.<sup>691</sup> In every case, the goal-pitch in Paris 12044's element is conserved in Utrecht 406's version. A transcription of these differing melodic settings may be found in the appendix.

Non-standard elements in Paris 12044 are matched by different, non-standard elements in Utrecht 406 in eighteen responsories.<sup>692</sup> Of these, ten<sup>693</sup> maintain the same

<sup>689</sup> *Egredietur dominus et proeli-* (cao6640; Fer. 4 Q.T. Adventus), *Videbunt gentes justum tuum* (cao7854; Fer. 6 Q.T. Adventus), *Quem vidistis pastores dicite* (cao7470; Nativitas Domini), *Sub dei audivi voces altare* (cao7713; Nat. Innocentium), *Patefactae sunt januae caeli* (cao7358; Stephani), *Interrogabat magos Herodes* (cao6981; Epiphania), *Cantemus domino gloriose enim* (cao6270; Dom. 4 Quadragesimae), *Educ de carcere animam meam* (cao6622; Dom. 4 Quadragesimae), *Contumelias et terrores* (cao6335; Dom. in Palmis), *Tamquam ad latronem existis* (cao7748; Fer. 6 in Parasceve), *Sicut ovis ad occisionem* (cao7661; Sabbato Sancto), *Te sanctum dominum* (cao7757; Michaelis).

<sup>690</sup> *Egredietur dominus et proeli-* (cao6640; Fer. 4 Q.T. Adventus), *Videbunt gentes justum tuum* (cao7854; Fer. 6 Q.T. Adventus), *Sub dei audivi voces altare* (cao7713; Nat. Innocentium), *Cantemus domino gloriose enim* (cao6270; Dom. 4 Quadragesimae), *Contumelias et terrores* (cao6335; Dom. in Palmis), *Tamquam ad latronem existis* (cao7748; Fer. 6 in Parasceve).

<sup>691</sup> *Adjutor meus tibi psallam* (cao6038; Feria 4 per annum), *Deus in te speravi domine non* (cao6423; Feria 5 per annum), *Moses famulus domini* (cao7183; Dom. 4 Quadragesimae), *In circuitu tuo domine lumen* (cao6891; Comm. plur. Mart.)

<sup>692</sup> *Ecce radix Jesse ascendet* (cao6606; Dom. 3 Adventus), *Juravi dicit dominus ut ultra* (cao7045; Dom. 4 Adventus), *Egredietur dominus et proeli-* (cao6640; Fer. 4 Q.T. Adventus), *Diligebat autem eum Jesus* (cao6454; Joannis Evang.), *Adoraverunt viventem* (cao6050; Nat. Innocentium), *A dextris est mihi dominus ne* (cao6002; Dom. per annum), *Domine ne in ira tua arguas*

goal-pitch as found in Paris 12044 and eight<sup>694</sup> alter the tonal goal. For individual transcriptions of each of these instances, please refer to the appendix.

### h) Toledo 44.2

Toledo 44.2 contains the most responsories which differ from Paris 12044 in their setting of one word or phrase. Table 80 lists these 75 chants. Just over one-third of these alter the goal-pitch found in Paris 12044; the other two-thirds maintain the same tonal goal.

There are twelve responsories in which a standard element in Paris 12044 is substituted for a different standard element in Toledo 44.2.<sup>695</sup> Two-thirds of these substitutions maintain the same goal-pitch. Another four responsories in Toledo 44.2 match standard elements in Paris 12044 with different standard elements with altered goal-pitches.<sup>696</sup> One such responsory is shown in Transcription 92, below.

In the mode 1 responsory *Dum staret Abraham ad illicem* (cao6563; Dom. Quinquagesimae)<sup>697</sup>, the third phrase in Paris 12044 is set to d4. This setting corresponds to the most frequently found tonal route through mode 1. As shown in the Transcription 92, Toledo 44.2 not only matches Paris 12044's d4 with f2 but also changes the words "*pueros*" and "*descententes*" with "*viros*" and "*ascententes*". It is possible that this textual difference triggered the use of the different standard elements shown here.

Toledo 44.2's use of f2 in third phrase position re-routes this melody from the most frequently found goal-pitch, D, to an alternative goal-pitch, F. Since both versions of the

(cao6501; Dom. per annum), *Paratum cor meum deus paratum* (cao7350; Feria 4 per annum), *In principio deus creavit* (cao6925; Dom. Septuagesimae), *Septies in die laudem dixi* (cao7639; Dom. 4 Quadragesimae), *Erit mihi dominus in deum* (cao6668; Dom. 2 Quadragesimae), *Videntes Joseph a longe* (cao7863; Dom. 3 Quadragesimae), *Circumdederunt me viri* (cao6287; Dom. in Palmis), *Contumelias et terrores* (cao6335; Dom. in Palmis), *Eram quasi agnus innocens* (cao6660; Fer. 5 in Cena Dom.), *Ego pro te rogavi Petre ut* (cao6630; Petri, Pauli), *Gloria et honore coronasti* (cao6776; Comm. unius Mart.), *Sint lumbi vestri praecincti* (cao7675; Comm. unius Conf.).

<sup>693</sup> *Ecce radix Jesse ascendet* (cao6606; Dom. 3 Adventus), *Diligebat autem eum Jesus* (cao6454; Joannis Evang.), *A dextris est mihi dominus ne* (cao6002; Dom. per annum), *Paratum cor meum deus paratum* (cao7350; Feria 4 per annum), *In principio deus creavit* (cao6925; Dom. Septuagesimae), *Circumdederunt me viri* (cao6287; Dom. in Palmis), *Eram quasi agnus innocens* (cao6660; Fer. 5 in Cena Dom.), *Ego pro te rogavi Petre ut* (cao6630; Petri, Pauli), *Gloria et honore coronasti* (cao6776; Comm. unius Mart.), *Sint lumbi vestri praecincti* (cao7675; Comm. unius Conf.).

<sup>694</sup> *Juravi dicit dominus ut ultra* (cao7045; Dom. 4 Adventus), *Egredietur dominus et proeli-* (cao6640; Fer. 4 Q.T. Adventus), *Adoraverunt viventem* (cao6050; Nat. Innocentium), *Domine ne in ira tua arguas* (cao6501; Dom. per annum), *Septies in die laudem dixi* (cao7639; Dom. 4 Quadragesimae), *Erit mihi dominus in deum* (cao6668; Dom. 2 Quadragesimae), *Videntes Joseph a longe* (cao7863; Dom. 3 Quadragesimae), *Contumelias et terrores* (cao6335; Dom. in Palmis).

<sup>695</sup> *Germinaverunt campi eremi* (cao6772; Sabb. Q.T. Adventus), *Lapidabant Stephanum* (cao7072; Stephani), *Hic est dies praeclarus* (cao6821; Epiphania), *Dum staret Abraham ad illicem* (cao6563; Dom. Quinquagesimae), *Angelis suis mandavit de te* (cao6087; Dom. 1 Quadragesimae), *Synagogae populorum* (cao7747; Dom. in Palmis), *Una hora non potuistis* (cao7807; Fer. 5 in Cena Dom.), *Sepulto domino signatum est* (cao7640; Sabbato Sancto), *Agnus dei Christus immolatus* (cao6065; Sabbato Sancto), *Beatam me dicent omnes* (cao6172; Assumptio Mariae), *Desiderium animae ejus* (cao6412; Comm. unius Mart.), *Sancti mei qui in isto* (cao7590; Comm. plur. Mart.).

<sup>696</sup> *Lapidabant Stephanum* (cao7072; Stephani), *Dum staret Abraham ad illicem* (cao6563; Dom. Quinquagesimae), *Una hora non potuistis* (cao7807; Fer. 5 in Cena Dom.), *Sepulto domino signatum est* (cao7640; Sabbato Sancto).

<sup>697</sup> The first and second phrases of this responsory are shown in Transcription 89, where Paris 12044 and Karlsruhe 60 are shown to vary.

melody use a standard element, it is not surprising that both would be indicated as popular melodic alternatives.

**Transcription 92: In *Dum staret Abraham ad illicem* (cao6563; Dom. Quinquagesimae)**

Toledo 44.2 matches a standard element in Paris 12044 with a non-standard element in sixteen responsories.<sup>698</sup> Half of these melodic settings change the goal-pitch.<sup>699</sup> Transcription 93 shows the fifth phrase of one of these responsories, *Beata es virgo Maria dei* (cao6165; Assumptio Mariae). In this mode 6 melodic setting, Paris 12044 uses the standard element d while Toledo 44.2 sets the phrase to a non-standard c- element. Correspondingly, D is the most frequently chosen goal-pitch for the fifth phrase, and C is an alternative.

**Transcription 93: In *Beata es virgo Maria dei* (cao6165; Assumptio Mariae)**

<sup>698</sup> *Virgo Israel revertere ad* (cao7903; Dom. 4 Adventus), *Ecce jam venit plenitudo* (cao6596; Dom. 4 Adventus), *Confirmatum est cor virginis* (cao6314; Nativitas Domini), *Videbant omnes Stephanum qui* (cao7852; Stephani), *O regem caeli cui talia* (cao7297; Octava Nat. Domini), *Nesciens mater virgo virum* (cao7212; Octava Nat. Domini), *Interrogabat magos Herodes* (cao6981; Epiphania), *Attende domine ad me et audi* (cao6137; Dom. in Palmis), *Cum appropinquaret Jesus* (non-cao; Dom. in Palmis), *Meruit esse hostia levita* (cao7147; Laurentii), *Beata es virgo Maria dei* (cao6165; Assumptio Mariae), *Benedicta et venerabilis* (cao6243; Assumptio Mariae), *Archangeli Michaelis* (cao6118; Michaelis), *Stolam jucunditatis induit* (cao7710; Comm. unius Mart.), *Desiderium animae ejus* (cao6412; Comm. unius Mart.), *Absterget deus omnem lacrimam* (cao6013; Comm. plur. Mart.).

<sup>699</sup> *Nesciens mater virgo virum* (cao7212; Octava Nat. Domini), *Cum appropinquaret Jesus* (non-cao; Dom. in Palmis), *Meruit esse hostia levita* (cao7147; Laurentii), *Beata es virgo Maria dei* (cao6165; Assumptio Mariae), *Benedicta et venerabilis* (cao6243; Assumptio Mariae), *Archangeli Michaelis* (cao6118; Michaelis), *Stolam jucunditatis induit* (cao7710; Comm. unius Mart.), *Absterget deus omnem lacrimam* (cao6013; Comm. plur. Mart.).

Feast	Incipit	CAO #	Mode	P-12044	Toledo 44.2
Sabb. Q.T. Adventus	Ecce dominus veniet et omnes	6587	2	004r04	013v (mode 1) opening: "Ecce dominus veniet et omnes sancti eis cum eo"
Sabb. Q.T. Adventus	Germinaverunt campi eremi	6772	1	004r02	013v closing: "cum eo"
Dom. 4 Adventus	Me oportet minui illum autem	7137	3	005r01	014v closing: "eius" omitted
Dom. 4 Adventus	Virgo Israel revertere ad	7903	8	005r05	014v closing: "homines in salvationem"
Dom. 4 Adventus	Ecce jam venit plenitudo	6596	5	005r03	014v closing: "redimeret"
Vigilia Nat. Domini	Judaea et Jerusalem nolite	7040	3	007v01	017r last melisma "erit" shortened
Nativitas Domini	Confirmatum est cor virginis	6314	1	009r09	019v "misteria"
Stephani	Videbant omnes Stephanum qui	7852	4	013r02	023r "concilio et intuebantur"
Stephani	Patefactae sunt januae caeli	7358	4	014r08	023r "primus"
Stephani	Stephanus autem plenus gratia	7702	4	012v05	023r closing: "faciebat prodigia signa magna in populo"
Stephani	Lapidabant Stephanum	7072	4	013v02	023r opening: "invocatem et dicentem"
Stephani	Intuens in caelum beatus	6984	4	013r10	023v "apertos"
Nativitas Domini	Benedictus qui venit in	6251	5	010v06	027r closing: added "Alleluia"
Octava Nat. Domini	O regem caeli cui talia	7297	1	023v03	027v "mundum"
Octava Nat. Domini	Nesciens mater virgo virum	7212	7	022r05	028r "ubere"
Epiphania	Interrogabat magos Herodes	6981	4	026r01	030v "illuminat mundum et nos cognovimus"
Epiphania	Hic est dies praeclarus in	6821	8	025r09	031r closing: "gaudio magno"
Epiphania	Videntes stellam magi gavis	7864	4	026v04	031v "adoraverunt eum et apertis"
Feria 4 per annum	Paratum cor meum deus paratum	7350	5	034v04	033v "deus"
Feria 4 per annum	Ne perdidisti me domine cum	7208	6	034v02	033v closing: "reserves mala mea"
Feria 5 per annum	Deus in te speravi domine non	6423	4	035r20	034v (mode 3) closing: "in tua justitia"
Sabbato per annum	Domine exaudi orationem meam	6495	8	037r14	036r closing: "preces pauperum"
Dom. 4 Quadragesimae	Septies in die laudem dixi	7639	2	081v05	063v closing: "deus meus ne perdas me"
Dom. Quinquagesimae	Per memetipsum juravi dicit	7375	6T	069r06	065v (non trans) opening: "Per memetipsum"
Dom. Quinquagesimae	Ponam arcum meum in nubibus	7391	1	069r04	065v closing: "pepigi tecum"
Dom. Quinquagesimae	Veni hodie ad fontem aquae et	7827	1	070r06	066v "fontem"
Dom. Quinquagesimae	Caecus sedebat secus viam	6260	8	070v03	066v closing: "lucem"
Dom. Quinquagesimae	Dum staret Abraham ad illicem	6563	1	069v03	067r "vidi tres viros ascendentes per viam"
Dom. 1 Quadragesimae	In jejunio et fletu orabant	6910	5	072v01	069v "sacerdotes"
Dom. 1 Quadragesimae	Tribularer si nescirem	7778	8	072v09	069v "tuas"
Dom. 1 Quadragesimae	Frange esurienti panem tuum	6744	1	073r05	070r "induc in domem tuam"
Dom. 1 Quadragesimae	Derelinquat impius viam suam	6406	8	073r07	070r "iniquus cogitationes suas"
Dom. 1 Quadragesimae	Angelis suis mandavit de te	6087	1	073r03	070r "omnibus viis tuis"
Dom. 1 Quadragesimae	Ductus est Jesus in desertum	6529	7	073v03	070r "si filius dei es dicat lapides isti"
Dom. 4 Quadragesimae	Ecce mitto angelum meum qui	6598	4	082v08	073v "vocem meam"
Dom. 4 Quadragesimae	Audi Israel praecepta domini	6143	2	083v01	074r closing: "fluentem lac et mel"
Dom. 4 Quadragesimae	Adduxi vos per desertum	6030	7	084v05	074v "obliti estis me dicit"
Dom. 4 Quadragesimae	Popule meus quid feci aut	7393	7	084r03	074v "quid molestus fui"
Dom. de Passione	Tota die contristatus	7771	4	086v01	077v opening: "Tota die"
Dom. de Passione	Adjutor et susceptor meus tu	6036	4	086r03	078r "scutabor"
Dom. in Palmis	Attende domine ad me et audi	6137	7	089r07	080v "voces"
Dom. in Palmis	Salvum me fac deus quoniam	7566	8	089v02	081r "exaudi me"
Dom. in Palmis	Cum appropinquaret Jesus	non cac	6	090r09	081v (mode 5) closing: "nomine"
Dom. in Palmis	Circumdedereunt me viri	6287	2T	092r01	082r (non trans) "viri"
Dom. in Palmis	Synagogae populorum	7747	2	090r07	083r closing: "diriges justum"
Fer. 5 in Cena Dom.	Ecce vidimus eum non habentem	6618	5	093v09	085v "nostras"
Fer. 5 in Cena Dom.	Revelabunt caeli iniquitatem	7543	1	094v09	086r "cum eis"
Fer. 5 in Cena Dom.	Una hora non potuistis	7807	7T	094r08	086r (non trans) "potuistis"
Fer. 5 in Cena Dom.	Eram quasi agnus innocens	6660	7	094r10	086r opening: "Eram"
Fer. 6 in Parasceve	Omnes amici mei dereliquerunt	7313	3	096v05	087v "tradidit me"
Fer. 6 in Parasceve	Tradiderunt me in manus	7773	6T	097r06	088r "impiorum"
Fer. 6 in Parasceve	Jesum tradidit impius summis	7035	6	097r08	088v opening: "Ihesum"
Sabbato Sancto	Sepulto domino signatum est	7640	2	098r02	089v "monumenti ponentes milites"
Sabbato Sancto	Recessit pastor noster fons	7509	7	098r12	090r opening: "noster"
Sabbato Sancto	Sicut ovis ad occisionem	7661	4	099r02	090v "occisionem"
Sabbato Sancto	Agnus dei Christus immolatus	6065	2	098v12	090v closing: "ipse lignum tunc notavit dampna"
Laurentii	Meruit esse hostia levita	7147	2	173r01	128r opening: "Meruit esse hostia levita"
Assumptio Mariae	Beata es virgo Maria dei	6165	6	176r09	130r "nobis"
Assumptio Mariae	Beatam me dicent omnes	6172	8	176r07	130r "potens"
Assumptio Mariae	Quae est ista quae processit	7455	4	175v04	130r opening: "Que est ista que"
Assumptio Mariae	Benedicta et venerabilis	6243	4	176v02	130v opening: "venerabilis"
Michaelis	Fidelis sermo et omni	6733	1	195r02	145r "extitit"
Michaelis	Archangeli Michaelis	6118	8	194v04	145v "domini"
Michaelis	In tempore illo consurget	6942	8	194v06	146r "vester"
Comm. unius Mart.	Domine praevenisti eum in	6505	8	230r01	176v "coronam"
Comm. unius Mart.	Iste sanctus pro lege dei sui	7010	5	229v08	176v opening: "Iste sanctus pro lege dei sui certavit"
Comm. unius Mart.	Stolam iocunditatis induit	7710	7	230r09	176v opening: "Stolam iocunditatis induit eum"
Comm. unius Mart.	Beatus vir qui suffert	6232	7	230v02	177r closing: "deus diligentibus se"
Comm. unius Mart.	Desiderium animae ejus	6412	4	230v04	177r closing: "et voluntate laborum eius non fraudasti NON eum domine"
Comm. plur. Mart.	Absterget deus omnem lacrimam	6013	8	232v01	179v "dolor"
Comm. plur. Mart.	Verbera carnicum non	7836	7	233v08	180r "fierent"
Comm. plur. Mart.	Sancti mei qui in isto	7590	8	233v03	180r closing: "reddam vobis"
Comm. plur. Mart.	Certamen magnum habuerunt	6274	8	233v11	181r opening: "Certamen magnum habuerunt"
Comm. unius Conf.	Ecce vir prudens qui	6619	1	237v02	184v "dolus"
Comm. unius Conf.	Magnificavit eum in conspectu	7116	2	237r06	185r closing: "glorie"

Table 80: Responsories which vary in one word or phrase in Toledo 44.2

There are only five responsories in which a non-standard element in Paris 12044 is matched by a standard element in Toledo 44.2.<sup>700</sup> Of these, three maintain the same goal-pitch in both sources.<sup>701</sup> Transcription 94 shows one of the responsories which does alter the goal-pitch in matching a non-standard element in Paris 12044. In the mode 8 responsory, *Derelinquat impius viam suam* (cao6406; Dom. 1 Quadragesimae), Paris 12044 uses a non-standard h- element to set the first half of the second phrase, while Toledo 44.2 sets the same text to g3.

The image shows two musical staves. The top staff is labeled 'Paris 12044:' and contains a melodic line for the text 'et vir i-ni-qu-us'. The final note is marked with an 'h' above it, indicating a goal-pitch. The bottom staff is labeled 'Toledo 44.2:' and contains a similar melodic line for the text '... i-ni-qu-us'. The final note is marked with a 'g3' below it, indicating a different goal-pitch.

**Transcription 94: In *Derelinquat impius viam suam* (cao6406; Dom. 1 Quadragesimae)**

Even though this goal-pitch does not figure on the roadmap since it is embedded in the middle of the second phrase, it is interesting to observe how Paris 12044's melody prolongs the contrasting tonality through the internal cessation while Toledo 44.2 anticipates the cadence on the final at the end of the phrase.

In the repertory in Toledo 44.2 which differs from Paris 12044 in one location, there are 36 responsories which exchange one non-standard element for another.<sup>702</sup> Just over half

<sup>700</sup> *Tribularer si nescirem* (cao7778; Dom. 1 Quadragesimae), *Derelinquat impius viam suam* (cao6406; Dom. 1 Quadragesimae), *Verbera carnificum non* (cao7836; Comm. plur. Mart.), *Ecce vir prudens qui* (cao6619; Comm. unius Conf.), *Magnificavit eum in conspectu* (cao7116; Comm. unius Conf.).

<sup>701</sup> *Tribularer si nescirem* (cao7778; Dom. 1 Quadragesimae), *Ecce vir prudens qui* (cao6619; Comm. unius Conf.), *Magnificavit eum in conspectu* (cao7116; Comm. unius Conf.).

<sup>702</sup> *Ecce dominus veniet et omnes* (cao6587; Sabb. Q.T. Adventus), *Me oportet minui illum autem* (cao7137; Dom. 4 Adventus), *Judaea et Jerusalem nolite* (cao7040; Vigilia Nat. Domini), *Patefactae sunt januae caeli* (cao7358; Stephani), *Intuens in caelum beatus* (cao6984; Stephani), *Videntes stellam magi gavis* (cao7864; Epiphania), *Paratum cor meum deus paratum* (cao7350; Feria 4 per annum), *Ne perdidit me domine cum* (cao7208; Feria 4 per annum), *Deus in te speravi domine non* (cao6423; Feria 5 per annum), *Septies in die laudem dixi* (cao7639; Dom. 4 Quadragesimae), *Per memetipsum juravi dicit* (cao7375; Dom. Quinquagesimae), *Caecus sedebat secus viam* (cao6260; Dom. Quinquagesimae), *Ductus est Jesus in desertum* (cao6529; Dom. 1 Quadragesimae), *Ecce mitto angelum meum qui* (cao6598; Dom. 4 Quadragesimae), *Audi Israel praecepta domini* (cao6143; Dom. 4 Quadragesimae), *Adduxi vos per desertum* (cao6030; Dom. 4 Quadragesimae), *Popule meus quid feci aut* (cao7393; Dom. 4 Quadragesimae), *Tota die contristatus* (cao7771; Dom. de Passione), *Adjutor et susceptor meus tu* (cao6036; Dom. de Passione), *Salvum me fac deus quoniam* (cao7566; Dom. in Palmis), *Circumdederunt me viri* (cao6287; Dom. in Palmis), *Ecce vidimus eum non habentem* (cao6618; Fer. 5 in Cena Dom.), *Revelabunt caeli iniquitatem* (cao7543; Fer. 5 in Cena Dom.), *Tradiderunt me in manus* (cao7773; Fer. 6 in Parasceve), *Jesum tradidit impius summis* (cao7035; Fer. 6 in Parasceve), *Sepulto domino signatum est* (cao7640; Sabbato Sancto), *Recessit pastor noster fons* (cao7509; Sabbato Sancto), *Quae est ista quae processit* (cao7455; Assumptio Mariae), *Fidelis sermo et omni* (cao6733; Michaelis), *In tempore illo consurget* (cao6942; Michaelis), *Iste sanctus pro lege dei sui* (cao7010; Comm. unius Mart.), *Stolam*

of these maintain the same goal-pitch between the two manuscripts.<sup>703</sup> For individual transcriptions of each different melodic setting, please refer to the appendix.

### *i) Responsories which Vary Melodically in One Word or Phrase in Multiple Sources*

Thus far, only the individual differences between each source and Paris 12044 have been discussed. However, many of the chants which differ in the setting of one word or phrase do so in several sources. Table 81, below, lists all the responsories which differ in the setting of one word or phrase in more than one source. In the column entitled: "Notes", the manuscripts in which differences occur are abbreviated and listed. This table is a selection of the large database detailing each difference (found in the appendix: "CHAPTER\_4", "Databases").

Almost half (42 %) of the responsories listed here set the same words or phrases differently. The remaining 58 % of responsories show that many sources have melodic differences on various words and phrases. When many sources differ from Paris 12044 in the same way, it is clear that the word or phrase in question represents the exact location of an inconsistency in transmission. In some responsories, several of the comparison sources may use an element not found in Paris 12044, indicating that the more wide-spread version of the melody is not represented by Paris 12044. For example, *Verbera carnificum non* (cao7836; Comm. plur. Mart.) is shown in Transcription 82 setting the word "*fierent*" to a non-standard g- element in Paris 12044, while Benevento 21, the Sarum Antiphoner, Worcester F 160, Lucca 601, St. Gall 390-391 and Toledo 44.2 all set this phrase to mode 7's f2. It was therefore determined that Paris 12044's non-standard g- element represents an isolated tradition.

Comparing the same responsory in different sources may also reveal several competing versions of the same melody. For example, in the mode 2 responsory *Opprobrium factus sum nimis* (cao7325; Dom. in Palmis), shown in Transcription 87, Karlsruhe 60, the Sarum Antiphoner and Utrecht 406, set the first phrase to C2, while Paris 12044, Benevento 21, Lucca 601 and Toledo 44.2 use C1. This difference is caused by the presence of the word "*mihi*" in those sources using C2i and its absence in those using C1. To isolate groups of sources from each other based upon common differences with Paris

---

*juconditatis induit* (cao7710; Comm. unius Mart.), *Beatus vir qui suffert* (cao6232; Comm. unius Mart.), *Certamen magnum habuerunt* (cao6274; Comm. plur. Mart.), *Domine exaudi orationem meam* (cao6495; Sabbato per annum), *Ponam arcum meum in nubibus* (cao7391; Dom. Quinquagesimae).<sup>703</sup> *Ecce dominus veniet et omnes* (cao6587; Sabb. Q.T. Adventus), *Me oportet minui illum autem* (cao7137; Dom. 4 Adventus), *Judaea et Jerusalem nolite* (cao7040; Vigilia Nat. Domini), *Intuens in caelum beatus* (cao6984; Stephani), *Videntes stellam magi gavis* (cao7864; Epiphania), *Paratum cor meum deus paratum* (cao7350; Feria 4 per annum), *Ne perdidit me domine cum* (cao7208; Feria 4 per annum), *Septies in die laudem dixi* (cao7639; Dom. 4 Quadragesimae), *Caecus sedebat secus viam* (cao6260; Dom. Quinquagesimae), *Ecce mitto angelum meum qui* (cao6598; Dom. 4 Quadragesimae), *Audi Israel praecepta domini* (cao6143; Dom. 4 Quadragesimae), *Tota die contristatus* (cao7771; Dom. de Passione), *Adjutor et susceptor meus tu* (cao6036; Dom. de Passione), *Circumdediderunt me viri* (cao6287; Dom. in Palmis), *Revelabunt caeli iniquitatem* (cao7543; Fer. 5 in Cena Dom.), *Tradiderunt me in manus* (cao7773; Fer. 6 in Parasceve), *In tempore illo consurget* (cao6942; Michaelis), *Beatus vir qui suffert* (cao6232; Comm. unius Mart.), *Certamen magnum habuerunt* (cao6274; Comm. plur. Mart.), *Domine exaudi orationem meam* (cao6495; Sabbato per annum), *Ponam arcum meum in nubibus* (cao7391; Dom. Quinquagesimae).

12044, please refer to the large table in the appendix which can be queried to find the exact location of each difference in every respond across all eight manuscripts.

One of the responds showing differences in the most comparison sources is the mode 4 responsory, *Intuens in caelum beatus* (cao6984; Stephani), shown in Transcription 95. In the second phrase, Karlsruhe 60, Sarum, Lucca 601 and Utrecht 406 differ from Paris 12044 and each other in their setting of the word "*beatus*". Since "*beatus*" falls at the beginning of an entire phrase, the setting of this word does not affect the goal-pitch at the end of the first period.<sup>704</sup> However, interesting facts about the transmission of this chant may still be learned from an examination of this single word. Comparing the setting of the first syllable of this word in Paris 12044 to the other sources shown here, it is clear that setting a *torculus* on C is the accepted and wide-spread way of beginning this phrase, and not what is shown in Paris 12044. The last syllable of this word shows several versions of the melisma in Paris 12044, with the Sarum Antiphoner and Utrecht 406 using almost identical material.

Two more comparison sources appear to conform to Paris 12044's version of "*beatus*", but differ slightly in the setting of other words. Toledo 44.2 uses an approximation of Paris 12044's non-standard h- element on the word "*apertos*" and Worcester F 160 sets "*virtutis*" to a different combination of note-groupings in the last phrase. In *Intuens in caelum beatus*, none of the melodic differences lead to a change in the goal-pitches at the ends of each main phrase and is representative of most of the responsories which vary in one melodic setting. In the majority of chants, the different melodic settings maintain the goal-pitches at the end of each main phrase. When a goal-pitch is altered, if one of the two versions uses a standard element, this will usually be the one to correspond to the responsory roadmap.

---

<sup>704</sup> Lucca 601 is an exception, concluding this phrase on E.

Feast	Incipit	CAO #	Mode	P-12044	Notes
Dom. per annum	A dextris est mihi dominus ne	6002	8	029v05	Karl, Worc, Utrecht
Dom. per annum	Abcondi tamquam aurum	6011	6	030v08	Sarum, Worc, Gall
Comm. plur. Mart.	Absterget deus omnem lacrimam	6013	8	232v01	Worc, Tol
Dom. per annum	Ad te domine levavi animam	6026	2	030r14	Karl, Sarum,
Dom. 4 Quadragesimae	Adduxi vos per desertum	6030	7	084v05	Karl, Luc, Gall, Tol
Dom. de Passione	Adjutor et susceptor meus tu	6036	4	086r03	Karl, Ben, Gall, Tol
Feria 4 per annum	Adjutor meus tibi psallam	6038	8	034v06	Karl, Worc, Luc, Gall, Utrecht
Nat. Innocentium	Adoraverunt viventem in	6050	7	020r07	Karl, Ben, Utrecht
Sabbato Sancto	Aestimatus sum cum	6057	4	098v10	Sarum, Worc, Luc
Sabbato Sancto	Agnus dei Christus immolatus	6065	2	098v12	Ben, Gall, Utrecht, Toledo
Comm. unius Conf.	Amavit eum dominus et ornavit	6081	2	236v05	Ben, Luc, Worc
Dom. 1 Quadragesimae	Angelis suis mandavit de te	6087	1	073r03	Ben, Tol
Michaelis	Archangeli Michaelis	6118	8	194v04	Sarum, Tol
Dom. in Palmis	Attende domine ad me et audi	6137	7	089r07	Utrecht, Tol
Comm. Virginum	Audi filia et vide et inclina	6142	1	241v06	Sarum, Worc
Dom. 4 Quadragesimae	Audi Israel praecepta domini	6143	2	083v01	Ben, Luc, Tol
Assumptio Mariae	Beata es virgo Maria dei	6165	6	176r09	Karl, Sarum, Tol
Comm. unius Mart.	Beatus vir qui suffert	6232	7	230v02	Worc, Tol
Dom. 4 Quadragesimae	Canemus domino gloriose enim	6270	8	082v04	Sarum, Ben, Utrecht
Comm. plur. Mart.	Certamen magnum habuerunt	6274	8	233v11	Luc, Tol
Dom. in Palmis	Circumdederunt me viri	6287	2T	092r01	Sarum, Luc, Utrecht, Tol
Fer. 4 Q.T. Adventus	Clama in fortitudine qui	6292	6	002r03	Sarum, Ben
Dom. in Palmis	Conclusit vias meas inimicus	6306	6	089r09	Ben, Gall
Nativitas Domini	Confirmatum est cor virginis	6314	1	009r09	Ben, Tol
Octava Nat. Domini	Continet in gremio caelum	6333	8	022v06	Ben, Gall
Dom. in Palmis	Contumelias et terrores	6335	7	089v06	Worc, Utrecht
Comm. unius Mart.	Corona aurea super caput ejus	6341	5	230r11	Karl, Ben
Feria 2 per annum	Delectare in domino et dabit	6404	5	032r13	Sarum, Worc, Ben
Dom. 1 Quadragesimae	Derelinquat impius viam suam	6406	8	073r07	Luc, Tol
Comm. unius Mart.	Desiderium animae ejus	6412	4	230v04	Sarum, Tol
Feria 5 per annum	Deus in te speravi domine non	6423	4	035r20	Karl, Sarum, Gall, Utrecht, Tol
Dom. per annum	Deus qui sedes super thronum	6433	4	029v03	Karl, Luc
Joannis Evang.	Diligebat autem eum Jesus	6454	3	017v10	Luc, Gall, Utrecht
Sabbato per annum	Domine exaudi orationem meam	6495	8	037r14	Ben, Luc, Tol
Dom. per annum	Domine ne in ira tua arguas	6501	1	029v01	Sarum, Worc, Utrecht
Petri, Pauli	Domine si tu es jube me	6515	8	151v09	Sarum, Ben, Worc, Gall
Dom. in Palmis	Dominus mecum est tamquam	6521	7	090v04	Karl, Worc
Dom. 2 Quadragesimae	Dum iret Jacob de Bersabee et	6547	7	076v07	Karl, Sarum, Worc
Dom. Quinquagesimae	Dum staret Abraham ad illicem	6563	1	069v03	Karl, Ben, Luc, Tol
Dom. Resurrectionis	Dum transisset sabbatum Maria	6565	4	100v06	Luc, Gall
Nativitas Domini	Ecce agnus dei qui tollit	6575	7	009r06	Sarum, Luc
Sabb. Q.T. Adventus	Ecce dominus veniet et omnes	6587	2	004r04	Luc, Tol
Dom. 4 Adventus	Ecce jam venit plenitudo	6596	5	005r03	Karl, Sarum, Tol
Dom. 2 Quadragesimae	Ecce odor filii mei sicut	6601	7	075v08	Sarum, Luc
Dom. 3 Adventus	Ecce radix Jesse ascendet in	6606	8	001r07	Sarum, Ben, Utrecht
Comm. unius Conf.	Ecce vir prudens qui	6619	1	237v02	Luc, Tol
Dom. 4 Quadragesimae	Educ de carcere animam meam	6622	2	084v10	Worc, Utrecht
Feria 3 per annum	Ego dixi domine miserere mei	6627	4	033r21	Sarum, Luc, Utrecht
Petri, Pauli	Ego pro te rogavi Petre ut	6630	4	153r03	Karl, Worc, Utrecht, Gall
Fer. 4 Q.T. Adventus	Egredietur dominus et proeli-	6640	3	002r07	Luc, Utrecht
Dom. 3 Adventus	Egredietur virga de radice	6641	1	001r03	Karl, Gall
Fer. 5 in Cena Dom.	Eram quasi agnus innocens	6660	7	094r10	Ben, Utrecht, Tol
Dom. de Passione	Erue a framea deus animam	6671	2	087v06	Karl, Ben
Michaelis	Factum est silentium in caelo	6715	1	193r08	Ben, Worc
Feria 6 per annum	Factus est mihi dominus in	6716	7	036v02	Sarum, Utrecht
Michaelis	Fidelis sermo et omni	6733	1	195r02	Luc, Worc, Tol
Dom. Septuagesimae	Formavit igitur dominus	6739	7	065v16	Worc, Utrecht
Dom. 1 Quadragesimae	Frange esurienti panem tuum	6744	1	073r05	Karl, Tol
Sabb. Q.T. Adventus	Germinaverunt campi eremi	6772	1	004r02	Ben, Luc, Tol
Joannis Evang.	Hic est beatissimus	6819	8	016r06	Sarum, Worc
Epiphania	Hic est dies praeclarus in	6821	8	025r09	Worc, Luc, Gall, Tol
Stephani	Impetum fecerunt unanimes in	6885	1	013v07	Karl, Gall, Utrecht
Stephani	Impii super justum jacturam	6887	7	014r02	Sarum, Ben, Gall
Comm. plur. Mart.	In circuitu tuo domine lumen	6891	5	233v09	Worc, Utrecht,
Dom. 1 Quadragesimae	In omnibus exhibeamus nos	6920	1	072v03	Sarum, Worc
Dom. Septuagesimae	In principio deus creavit	6925	1	065v14	Worc, Ben, Luc, Utrecht

Dom. de Passione	In proximo est tribulatio mea	6931	7	086v04	Sarum, Ben
Michaelis	In tempore illo consurget	6942	8	194v06	Luc, Tol
Dom. in Palmis	Ingrediente domino in sanctam	6961	2	089v08	Karl, Sarum, Worc
Epiphania	Interrogabat magos Herodes	6981	4	026r01	Utrecht, Tol
Dom. 4 Adventus	Intuemini quantus sit iste	6983	3	005v04	Sarum, Ben
Stephani	Intuens in caelum beatus	6984	4	013r10	Karl, Sarum, Worc, Luc, Utrecht, Tol
Comm. unius Mart.	Iste cognovit iustitiam et	6995	3	229v12	Karl, Sarum
Nat. Innocentium	Isti sunt sancti qui non	7021	8	020r11	Sarum, Luc
Vigilia Nat. Domini	Judaea et Jerusalem nolite	7040	3	007v01	Worc, Tol
Dom. 4 Adventus	Juravi dicit dominus ut ultra	7045	8	005v01	Karl, Utrecht
Comm. unius Mart.	Justus germinabit sicut	7060	1	229v10	Karl, Ben, Luc
Stephani	Lapidabant Stephanum	7072	4	013v02	Ben, Luc, Tol
Dom. 4 Quadragesimae	Locutus est dominus ad Moysen	7098	4	082r14	Sarum, Ben
Comm. unius Conf.	Magnificavit eum in conspectu	7116	2	237r06	Luc, Tol
Dom. 4 Adventus	Me oportet minui illum autem	7137	3	005r01	Sarum, Tol
Laurentii	Meruit esse hostia levita	7147	2	173r01	Sarum, Tol
Dom. 2 Quadragesimae	Minor sum cunctis	7156	4	077r05	Karl, Sarum
Dom. 4 Adventus	Modo veniet dominator dominus	7172	6	005v06	Karl, Ben, Utrecht
Dom. 4 Quadragesimae	Moyses famulus domini	7183	8	083r03	Sarum, Luc, Utrecht
Octava Nat. Domini	Nesciens mater virgo virum	7212	7	022r05	Luc, Tol
Octava Nat. Domini	O regem caeli cui talia	7297	1	023v03	Ben, Tol
Fer. 6 in Parasceve	Omnes amici mei dereliquerunt	7313	3	096r05	Sarum, Tol
Dom. in Palmis	Opprobrium factus sum nimis	7325	2	090r05	Karl, Sarum, Utrecht
Dom. 2 Quadragesimae	Oravit Jacob et dixit domine	7334	8T	076v02	Luc, Gall
Fer. 4 Q.T. Adventus	Orietur stella ex Jacob et	7338	8	002r05	Worc, Ben
Feria 4 per annum	Paratum cor meum deus paratum	7350	5	034v04	Karl, Luc, Utrecht, Tol
Stephani	Patefactae sunt januae caeli	7358	4	014r08	Sarum, Worc, Ben, Utrecht, Tol
Dom. per annum	Peccata mea domine sicut	7370	1	030v06	Worc, Utrecht
Dom. Quinquagesimae	Per memetipsum juravi dicit	7375	6T	069r06	Ben, Tol
Sabbato Sancto	Plange quasi virgo plebs mea	7387	5	098r06	Sarum, Gall
Dom. Septuagesimae	Plantaverat autem dominus	7388	4	066r01	Worc, Luc
Dom. Quinquagesimae	Ponam arcum meum in nubibus	7391	1	069r04	Sarum, Worc, Luc, Tol
Dom. 4 Quadragesimae	Popule meus quid feci aut	7393	7	084r03	Karl, Ben, Tol
Comm. unius Conf.	Posui adjutorium super	7411	1	236r05	Luc, Worc
Comm. plur. Mart.	Propter testamentum domini et	7440	1	233v05	Karl, Gall
Laurentii	Puer meus noli timere quia	7449	7	171v03	Ben, Luc, Gall
Assumptio Mariae	Quae est ista quae processit	7455	4	175v04	Luc, Gall, Tol
Petri, Pauli	Quem dicunt homines esse	7467	1	153r07	Utrecht, Karl
Nativitas Domini	Quem vidistis pastores dicite	7470	4	008v01	Sarum, Utrecht
Dom. de Passione	Qui custodiebant animam meam	7475	1	087r06	Worc, Ben, Luc
Sabbato Sancto	Recessit pastor noster fons	7509	7	098r12	Ben, Tol
Comm. Virginum	Regnum mundi et omnem ornatum	7524	5?	241v10	Sarum, Utrecht
Dom. 3 Quadragesimae	Salus nostra in manu tua est	7559	2	080v08	Worc, Ben
Vigilia Nat. Domini	Sanctificamini hodie et	7594	7	006v01	Ben, Gall
Fer. 5 in Cena Dom.	Seniores populi consilium	7636	1	094v05	Worc, Luc
Dom. 4 Quadragesimae	Septies in die laudem dixi	7639	2	081v05	Sarum, Luc, Utrecht, Tol
Sabbato Sancto	Sepulto domino signatum est	7640	2	098r02	Utrecht, Tol
Dom. 2 Quadragesimae	Si dominus deus meus fuerit	7650	1	076r06	Worc, Luc
Joannis Evang.	Sic eum volo manere donec	7655	8	017r05	Worc, Luc
Sabbato Sancto	Sicut ovis ad occisionem	7661	4	099r02	Worc, Utrecht, Toledo
Comm. unius Conf.	Sint lumbi vestri praecincti	7675	1	238r06	Karl, Sarum, Worc, Utrecht, Gall
Dom. 4 Quadragesimae	Splendida facta est facies	7695	8	083r05	Sarum, Ben
Feria 3 per annum	Statuit dominus supra petram	7698	1	033r19	Sarum, Utrecht
Comm. unius Mart.	Stolam jucunditatis induit	7710	7	230r09	Ben, Tol
Nat. Innocentium	Sub altare dei audivi voces	7713	7	019v02	Sarum, Utrecht
Fer. 6 in Parasceve	Tamquam ad latronem existis	7748	8	096v04	Luc, Utrecht
Michaelis	Te sanctum dominum in	7757	1	192v07	Worc, Utrecht, Gall
Dom. 3 Quadragesimae	Tollite hinc vobiscum munera	7769	7	079v09	Sarum, Luc
Dom. de Passione	Tota die contristatus	7771	4	086v01	Sarum, Gall, Tol
Comm. plur. Mart.	Tradiderunt corpora sua	7772	1	232v05	Worc, Gall
Fer. 5 in Cena Dom.	Una hora non potuistis	7807	7T	094r08	Karl, Worc, Gall, Tol
Assumptio Mariae	Veni electa mea et ponam in	7826	2	176r03	Ben, Worc
Comm. Virginum	Veni sponsa Christi accipe	7828	3	240v02	Sarum, Ben
Comm. plur. Mart.	Verbera carificum non	7836	7	233r08	Sarum, Ben, Luc, Worc, Gall, Tol
Dom. 3 Quadragesimae	Videns Jacob vestimenta	7858	6	079r06	Karl, Worc, Ben, Luc, Gall
Dom. 3 Quadragesimae	Videntes Joseph a longe	7863	8	078v12	Karl, Ben, Gall, Utrecht
Epiphania	Videntes stellam magi gavisi	7864	4	026v04	Karl, Sarum, Worc, Tol
Comm. unius Conf.	Vir Israelita gaude coheres	7898	4	237v04	Sarum, Karl
Dom. 4 Adventus	Virgo Israel revertere ad	7903	8	005r05	Luc, Tol
Dom. 4 Quadragesimae	Vos qui transituri estis	7916	5	083v08	Gall, Utrecht

**Table 81: Responsories which vary in one melodic phrase or word in more than one comparison manuscript**

	D1	f1
P 12044:		
	In - tu - ens in ce - lum	be - a - tus Ste - pha - nus
Karls:		
	In - tu - ens in ce - lum	be - a - tus Ste - pha - nus
Sarum:		
	...	...be - a - tus Ste - pha - nus
Lucca:		
	...	...be - a - tus Ste - pha - nus
Utrecht:		
	...	be - a - tus Ste - pha - nus
	el	k
P 12044:		
	vi - dit glo - ri - am de - i et a - it	*ec - ce vi - de - o
	h	g2
P 12044:		
	ce - los a - per - tos	et fi - li - um ho - mi - nis
Toledo:		
	ce - los a - per - tos	
	d3	E1
P 12044:		
	stan - tem a dex - tris	vir - tu - tis de - i
Worc.:		
	...	...vir - tu - tis de - i

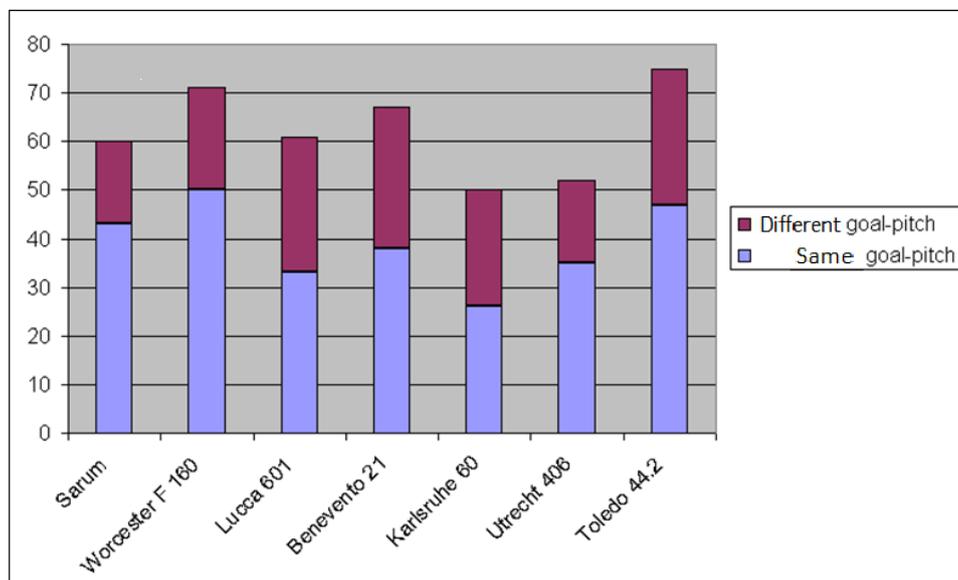
Transcription 95: *Intuens in caelum beatus* (cao6984; Stephani) in Paris 12044

## j) Summary

The most frequently found type of difference between the repertory in Paris 12044 and that in the eight manuscripts chosen for comparison is in the melodic setting of one word or phrase. This type of difference characterizes over half of all responds which have differences from Paris 12044 in each comparison source; out of the 406 responds chosen for comparison, 246 differ from Paris 12044 in this way in at least one comparison manuscript. These melodic differences usually occur on one or several words, but some differences may extend to set several consecutive elements in a respond.

The different melodic settings of words or phrases in the comparison sources may be categorized according to four types: the substitution of one standard element for another, the matching of a standard element in Paris 12044 with a non-standard element in the source compared, the matching of a non-standard element in Paris 12044 with a standard element in the source compared and the substitution of one non-standard element for another. In addition to this, each melodic difference has been examined to determine whether the goal-pitch of the element in Paris 12044 is maintained in the comparison source or not.

Melodic differences in the comparison sources maintain the same goal-pitch as Paris 12044 more than half the time. Figure 15, below, shows the number of responsories which vary from Paris in each comparison source, divided into two categories: those which change the goal-pitch and those which do not. (Since St. Gall 390-391 is notated in unheightened neumes, it is impossible to be sure in every case whether the goal-pitch is altered or not and so this source is not involved in this type of comparison.)

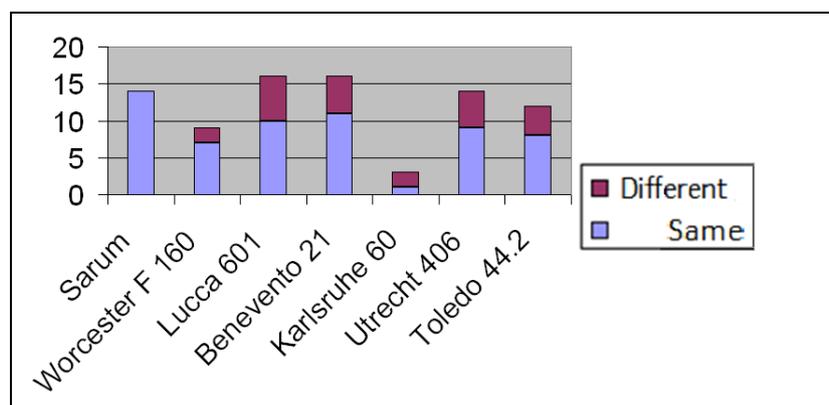


**Figure 15: Number of responsories which differ melodically in one location: different vs. same goal-pitches**

It is clear that although the absolute number of responsories may vary between sources, the proportion of those which alter the goal-pitch remains between 20 % and 40 % percent. These results show that the overall tonal structure of a responsory is usually maintained between sources, even when certain words or phrases are set to different material. From this evidence it may be concluded that it was more important to the singer

and scribe to construct a melody according to structural norms than to recall each melody perfectly.

Breaking down each type of melodic difference in the seven diastematic sources reveals an interesting connection between the use of standard elements and the stability of the goal-pitch across different chant traditions. Figure 16 shows the number of responsories which substitute different standard elements for those in Paris 12044 according to each comparison source.

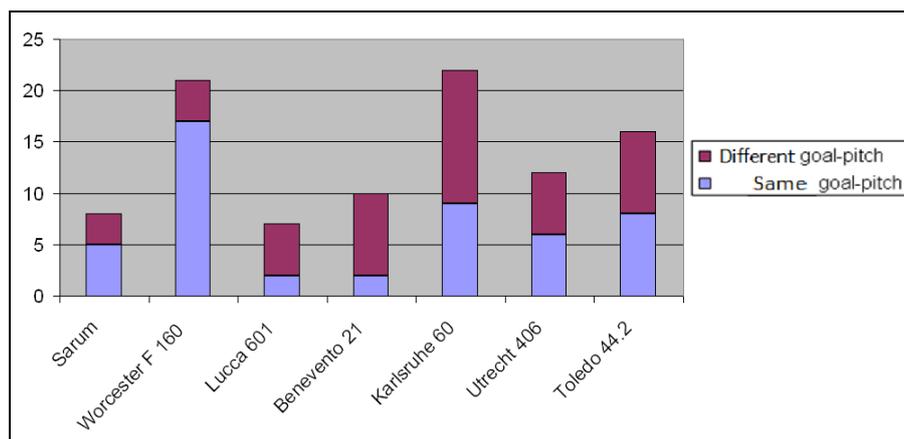


**Figure 16: Number of responsories where standard elements in Paris 12044 are exchanged for different standard elements in the comparison sources: different vs. same goal-pitches**

Regardless of the total number of responsories each source contains which substitute one standard element for a different one in Paris 12044, it is clear that most substitutions take place without altering the goal-pitch. The one exception to this rule is Karlsruhe 60, where two out of the three responsories use a different goal-pitch at the end of their standard element substitution. However, since this source has so few instances of this type of difference overall, it is not appropriate to allow this reading to influence the general conclusions.

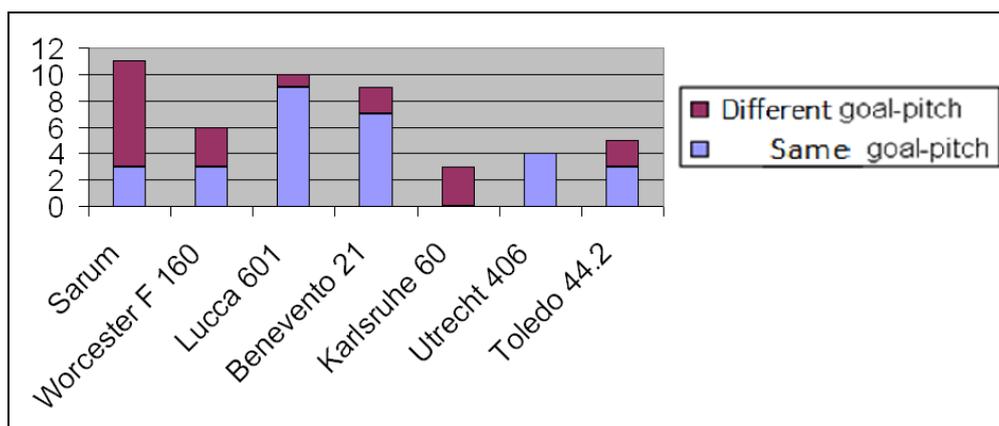
The number of melodic differences which lead to a different goal-pitch increases significantly when non-standard elements in the comparison sources match standard elements in Paris 12044. Figure 17 shows the number of occasions where a standard element in Paris 12044 is matched by a non-standard element in each comparison manuscript, divided into those matchings which maintain the same goal-pitch and those do not.

With the exception of Worcester F 160, the goal-pitches are shown to be less stable when a standard element is matched by a non-standard element. Of course, not all of these elements are used at the ends of the six main phrases, and therefore not all of these different goal-pitches will appear as a divergence from Paris 12044's melody on the modal roadmap.



**Figure 17: Number of responsories where standard elements in Paris 12044 are exchanged for non-standard elements in the comparison sources: different vs. same goal-pitches**

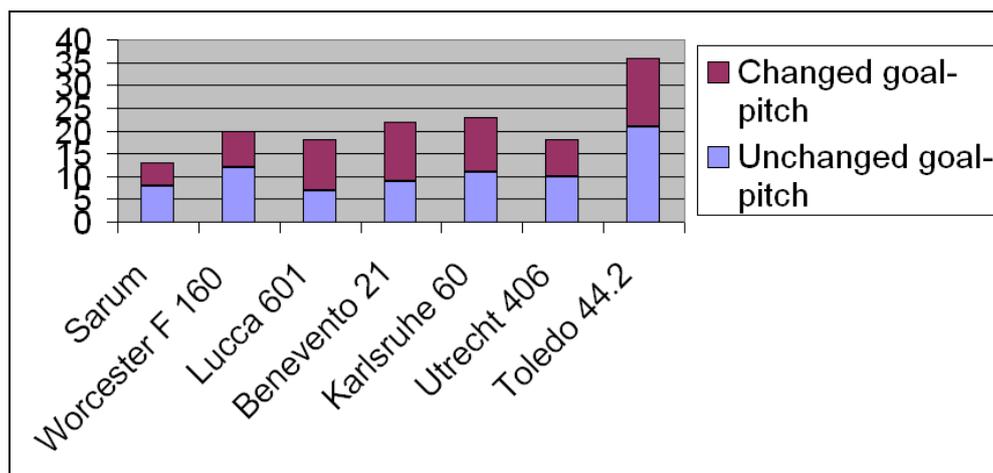
In cases where a non-standard element is matched by a standard element in the comparison sources, it is difficult to make any kind of predictions as to whether the goal-pitch will change or remain the same. Figure 18 shows the varying results of this analysis according to source.



**Figure 18: Number of responsories where non-standard elements in Paris 12044 are exchanged for standard elements in the comparison sources: different vs. same goal-pitches**

The Sarum Antiphoner and Karlsruhe 60 seem to indicate that a standard element in the place of a non-standard one in Paris 12044 results in an altered goal-pitch most, if not all, of the time. However, Lucca 601, Benevento 21 and Utrecht 406 show the opposite; most standard elements matching non-standard elements maintain the same goal-pitch. Perhaps Worcester F 160 or Toledo 44.2 best represent the situation in their even splits between changed and unchanged goal-pitches.

When non-standard elements in Paris 12044 are reinterpreted as different, non-standard elements in the comparison sources, the likelihood that the element's goal-pitch will be altered is high. Figure 19 has a visual representation of these findings.



**Figure 19: Number of responsories where non-standard elements in Paris 12044 are exchanged for different non-standard elements in the comparison sources: unchanged vs. changed goal-pitches**

In Figure 5, the proportion of changed goal-pitches is much larger than in the figures which show the other types of melodic differences. In Lucca 601, Benevento 21 and Karlsruhe 60, there are actually more non-standard elements which change the goal-pitch in Paris 12044 than those that maintain it. To sum up, the results of this comparison indicates that the more non-standard elements a responsory melody has, the more likely it is to vary in goal-pitch from one source to another.

Examining the use of standard vs. non-standard elements in each of the sources chosen for comparison with Paris 12044 brings an interesting relationship between standard material and the responsory roadmap to light: the goal-pitch of a standard element is more likely to match melodic conventions than the goal-pitch of a non-standard element. This is illustrated clearly in the transcriptions above which compare the use of standard and non-standard material.<sup>705</sup> Taking this tendency into consideration, it is not surprising that most of the standard elements substitutions maintain the same goal-pitch, since it is most likely to correspond to the main route in the first place.

The results of this comparison show that most differences do not lead to a change in the route of the respond melody. Those which do alter the goal-pitch are usually non-standard elements matching standard or non-standard elements in Paris 12044. Non-standard elements in Paris 12044 are the most likely to be substituted with other material (usually also non-standard) in the comparison sources. Although the responsory roadmaps were drawn up using exclusively Paris 12044 data, the correlation between the use of standard material and the tendency to follow the main tonal route along the roadmap also applies to the sources chosen for comparison.

#### iv. Multiple Elements Different

This section explores responsories in the eight comparison manuscript which differ in several places from those in Paris 12044. They are listed according to the sources that

<sup>705</sup> See Transcription 66, Transcription 68, Transcription 73, Transcription 74, Transcription 77, Transcription 82, Transcription 88, Transcription 89, Transcription 91, Transcription 93 and Transcription 94

contain them and some example transcriptions are discussed. Results show that the more standard elements make up a respond (in any source), the more likely it is to correspond to modal convention. When a standard element is matched by a non-standard element in another source, the goal-pitch of the non-standard element usually causes a melodic shift away from the main routes outlined on the roadmap.

In the Sarum Antiphoner, Worcester F 160, Lucca 601, Benevento 21, St. Gall 390-391, Karlsruhe 60, Utrecht 406 and Toledo 44.2, there are 132 responds which vary in several locations from Paris 12044. These responds and the sources containing them have been analysed and categorized in the same way as those responds which differ only once from the version in Paris 12044. The focus is on four types of differences: 1. a *standard* element in Paris 12044 substituted for *another* standard element in the comparison source, 2. a *standard* element in Paris 12044 substituted for a *non-standard* element in the comparison source, 3. a *non-standard* element in Paris 12044 substituted for a *standard* element in the comparison source and, finally, 4. a *non-standard* element in Paris 12044 substituted for *another* non-standard element in the comparison source. The proportion of elements which maintain the same goal-pitch as Paris 12044 is the highest when standard elements are matched with other standard elements. Goal-pitches are most likely to be instable when a non-standard element is matched by a different non-standard element. In cases where a standard element and a non-standard element are used in the same position, it is more likely that the standard element will correspond to the usual melodic goals.

### a) *The Sarum Antiphoner*

There are 27 responsories which differ from Paris 12044 more than once in the Sarum Antiphoner. Table 82 lists these chants according to feast, textual incipit, CAO number, mode, folios (in Paris 12044 and the Sarum Antiphoner) and the words or phrases during which the different melodies takes place.

These 27 responsories contain a total of 65 different elements. Over 67 % of these elements maintain the goal-pitch found in Paris 12044. The remaining 21 instances of melodic difference alter the goal-pitch.

There are 26 occasions where the Sarum Antiphoner substitutes a different standard element for the one found in Paris 12044. Since responds composed of standard elements are more likely to correspond well with the usual melodic outline, substitutions with other standard elements will generally not alter goal-pitches; indeed, the same goal-pitch is maintained in over 80 % of these substitutions.<sup>706</sup> Rare exceptions occur in two

---

<sup>706</sup> *Constantes estote videbitis* (cao6328; Vigilia Nat. Domini), *Sub throno dei omnes sancti* (cao7715; Nat. Innocentium), twice in *Diligam te domine virtus mea* (cao6453; Dom. per annum), *Igitur perfecti sunt caeli* (cao6879; Dom. Septuagesimae), *Locutus est dominus ad Abra-* (cao7097; Dom. Quinquagesimae), *Educ de carcere animam meam* (cao6622; Dom. 4 Quadragesimae), twice in *Adduxit eos dominus in* (cao6032; Dom. 4 Quadragesimae), *Revelabunt caeli iniquitatem* (cao7543; Fer. 5 in Cena Dom.), twice in *Tamquam ad latronem existis* (cao7748; Fer. 6 in Parasceve), *Quae est ista quae processit* (cao7455; Assumptio Mariae), twice in *In conspectu gentium nolite* (cao6895; Michaelis), twice in *Domine praevenisti eum* (cao6505; Comm. unius Mart.), twice in *Propter testamentum domini* (cao7440; Comm. plur. Mart.), *Magnificavit eum in conspectu* (cao7116; Comm. unius Conf.), *Propter veritatem* (cao7441; Comm. Virginum).

responsories<sup>707</sup>, one of which is shown in Transcription 96. In this mode 1 responsory, *Igitur perfecti sunt caeli* (cao6879; Dom. Septuagesimae), standard elements are used in the same position in Paris 12044 and the Sarum Antiphoner to achieve different tonal goals.

Feast	Incipit	CAO	Mode	P-12044	Sarum
Vigilia Nat. Domini	Constantes estote videbitis	6328	8	006v04	043 opening: "videbitis" and "nolite timere"
Nat. Innocentium	Sub throno dei omnes sancti	7715	4	020v07	068 opening: "Sub throno dei" and closing: "nostrum deus noster"
Dom. per annum	Diligam te domine virtus mea	6453	4	030v06	104 "virtus mea", "meum"
Feria 2 per annum	Benedicam dominum in omni	6237	5	032r11	111 "tempore" and "in ore meo"
Feria 4 per annum	Adjutor meus tibi psallam	6038	8	034v06	117 "psallam" and closing: "misericordia mea"
Feria 5 per annum	Repleatur os meum laude ut	7529	8	035v02	119 "glorie tue" "magnificentia tua" "mea"
Dom. Septuagesimae	Igitur perfecti sunt caeli et	6879	1	067r04	128 "celi et terra et" "et requieuit" "quod patrarat"
Dom. Quinquagesimae	Locutus est dominus ad Abra-	7097	2	069v01	142 "tua" "crescere"
Dom. 3 Quadragesimae	Loquens Joseph fratribus suis	7102	1	080v06	175 opening: "Loquens" "et dixit pax vobis"
Dom. 4 Quadragesimae	Educ de carcere animam meam	6622	2	084v10	179 "carcere" and closing: "domine"
Dom. 4 Quadragesimae	Adduxit eos dominus in	6032	1	083v03	187 "nascentiis" "de petra" "de firma petra"
Dom. in Palmis	Contumelias et terrores	6335	7	089v06	213 "Contumelias" "decipiamus eam" "illi"
Fer. 5 in Cena Dom.	Revelabunt caeli iniquitatem	7543	1	094v09	219 "luda" "nolumus"
Fer. 6 in Parasceve	Tamquam ad latronem existis	7748	8	096v04	225 "cum gladiis" "eram"
Petri, Pauli	Ego pro te rogavi Petre ut	6630	4	153v03	442 opening: "Ego pro te" and closing: "tuos"
Petri, Pauli	Quodcumque ligaveris super	7503	8T	152v09	446 (mode 1) opening: "Quodcumque" "super terram" "celis"
Laurentii	Gaudeo plane quia hostia	6763	8	172v09	485 "sanctum tuum" and closing: "interrogatus Christum confessus sum assatus gratias ago"
Assumptio Mariae	Quae est ista quae processit	7455	4	175v04	494 "formosa" "viderunt eam"
Michaelis	In conspectu gentium nolite	6895	1	193v04	556 word substitution: "timere" instead of "metuere"; two mid-phrases: "timere" "vestris"
Comm. unius Mart.	Domine praevenisti eum in	6505	8	230v01	637 "eius" closing: "coronam delapide precioso"
Comm. plur. Mart.	O veneranda martyrum gloriosa	7300	6	234v04	645 "corporibus" "meruerunt"
Comm. plur. Mart.	Propter testamentum domini et	7440	1	233v05	647 opening: "Propter testamentum domini", "et leges paternas sancti dei perstiterunt" and closing: "in eis"
Comm. unius Conf.	Juravit dominus et non	7046	8	236v03	652 "eum" "eternum"
Comm. unius Conf.	Magnificavit eum in conspectu	7116	2	237v06	653 "conspectu" closing: "glorie"
Comm. unius Conf.	Iste homo ab adolescentia sua	7006	8	236v11	654 "adolescentia sua" "illuminare"
Comm. Virginum	Propter veritatem et	7441	1	241r10	663 "mansuetudinem" closing: "dextera tua"
Comm. Virginum	Haec est virgo sapiens quam	6809	7	241r14	664 "dominus" "venit" "domino introivit cum"

**Table 82: Responsories in the Sarum Antiphoner which differ in several melodic settings from Paris 12044**

Paris 12044's melody is conventional and belongs to the most frequently found melodic group in mode 1. Sarum's version substitutes d23 for the two standard c- elements in Paris 12044, as shown in Transcription 96, above. In the first instance, the element c1 in Paris 12044 is understood to be a small cessation on C in the middle of the second phrase. Sarum's use of d23 in this position therefore does not alter the melodic outline as such, since the element falls between the first and second phrase.

<sup>707</sup> *Igitur perfecti sunt caeli* (cao6879; Dom. Septuagesimae) and *Gaudeo plane quia hostia* (cao6763; Laurentii)

The image shows a musical transcription of the Latin text "Igitur perfecti sunt caeli et terra et omnis creatura eorum" and "et requievit in seculo opere re quod patrat". It compares the Paris 12044 version (top) and the Sarum Antiphoner version (bottom). The Paris version uses standard melodic elements: H1, c1, d6, d12, f1, c5, f9, h, and D2. The Sarum version uses non-standard elements: d23 (C1), d23, h, and D6. Circles highlight differences in the Sarum version, such as the use of d23 instead of c1 and the abbreviation of the h element.

**Transcription 96: *Igitur perfecti sunt caeli* (cao6879; Dom. Septuagesimae)**

The second time Sarum uses d23, (on "*et requievit*", the fifth phrase), its melodic outline is, indeed, altered from Paris 12044's version. The most frequently found goal-pitch in fifth phrase position according to the mode 1 roadmap is C, while D is shown as one of the less popular alternatives. In the sixth phrase position, the final two elements vary from Paris 12044 once again. First, the non-standard h- element in Paris 12044 is abbreviated slightly in Sarum's version, as indicated in the transcription with circles. The final element is approached differently in Paris 12044 and the Sarum Antiphoner and have therefore been given different labels, even though the final cadential figure is identical.

On eight occasions, a standard element in Paris 12044 is matched by a non-standard element in the Sarum Antiphoner.<sup>708</sup> The majority of these (five) also redirect the goal-pitch away from the main tonal routes.<sup>709</sup> In another eleven instances, non-standard elements in Paris 12044 are set to standard material in the Sarum Antiphoner.<sup>710</sup> The majority of these

<sup>708</sup> *Locutus est dominus ad Abra-* (cao7097; Dom. Quinquagesimae), *Adduxit eos dominus* (cao6032; Dom. 4 Quadragesimae), *Contumelias et terrores* (cao6335; Dom. in Palmis), *Quodcumque ligaveris super* (cao7503; Petri, Pauli), *Quae est ista quae processit* (cao7455; Assumptio Mariae), twice in *O veneranda martyrum gloriosa* (cao7300; Comm. plur. Mart.), *Propter testamentum domini* (cao7440; Comm. plur. Mart.)

<sup>709</sup> *Locutus est dominus ad Abra-* (cao7097; Dom. Quinquagesimae), *Contumelias et terrores* (cao6335; Dom. in Palmis), *Quae est ista quae processit* (cao7455; Assumptio Mariae), twice in *O veneranda martyrum gloriosa* (cao7300; Comm. plur. Mart.).

<sup>710</sup> *Diligam te domine virtus mea* (cao6453; Dom. per annum), twice in *Repleatur os meum laude ut* (cao7529; Feria 5 per annum), *Propter testamentum domini* (cao7440; Comm. plur. Mart.), *Juravit dominus et non* (cao7046; Comm. unius Conf.), *Magnificavit eum in conspectu* (cao7116;

differences (six) also end on a different goal-pitch.<sup>711</sup> Please refer to the appendix for transcriptions of these differences.

There are twenty instances where a non-standard element in Paris 12044 is matched by a different non-standard element in the Sarum Antiphoner. In fifteen cases, the Sarum Antiphoner ends on the same goal-pitch as used in Paris 12044.<sup>712</sup> The remaining five cases of melodic differences set the melody in the Sarum Antiphoner on a different melodic course from that found in Paris 12044.<sup>713</sup> Please refer to the appendix for transcriptions of these melodic differences.

## b) Worcester F 160

There are 28 responsories with several melodic differences from Paris 12044 in Worcester F 160. These are listed in Table 83. Together, the individual different melodic passages between Worcester F 160 and Paris 12044 total 69, 47 (or 68 %) of which maintain the same goal-pitch.

A standard element in Paris 12044 is substituted for different standard element in Worcester F 160 on 23 occasions,<sup>714</sup> only three<sup>715</sup> of which alter the goal-pitch of the element. In the mode 4 responsory, *Desiderium animae ejus* (cao6412; Comm. unius Mart.), Worcester F 160's differences demonstrate how the use of a different standard element may change or maintain the tonal direction shown in Paris 12044. Transcription 97, below, shows Worcester F 160's different elements in parallel with Paris 12044's entire melody. (Benevento 21 alters the same passages in this respond in similar, but not identical ways.

---

Comm. unius Conf.), *Iste homo ab adolescentia sua* (cao7006; Comm. unius Conf.), *Propter veritatem* (cao7441; Comm. Virginum), three times in *Haec est virgo sapiens quam* (cao6809; Comm. Virginum)  
<sup>711</sup> *Propter testamentum domini* (cao7440; Comm. plur. Mart.), *Iste homo ab adolescentia sua* (cao7006; Comm. unius Conf.), *Propter veritatem* (cao7441; Comm. Virginum), three times in *Haec est virgo sapiens quam* (cao6809; Comm. Virginum).

<sup>712</sup> *Constantes estote videbitis* (cao6328; Vigilia Nat. Domini), *Sub throno dei omnes sancti* (cao7715; Nat. Innocentium), *Adjutor meus tibi psallam* (cao6038; Feria 4 per annum), twice in *Loquens Joseph fratribus suis* (cao7102; Dom. 3 Quadragesimae), *Educ de carcere animam meam* (cao6622; Dom. 4 Quadragesimae), *Contumelias et terrores* (cao6335; Dom. in Palmis), *Revelabunt caeli iniquitatem* (cao7543; Fer. 5 in Cena Dom.), *Tamquam ad latronem existis* (cao7748; Fer. 6 in Parasceve), twice in *Ego pro te rogavi Petre ut* (cao6630; Petri, Pauli), *Quodcumque ligaveris super* (cao7503; Petri, Pauli), *In conspectu gentium nolite* (cao6895; Michaelis), *Juravit dominus et non* (cao7046; Comm. unius Conf.) and *Haec est virgo sapiens quam* (cao6809; Comm. Virginum).

<sup>713</sup> *Diligam te domine virtus mea* (cao6453; Dom. per annum), *Adjutor meus tibi psallam* (cao6038; Feria 4 per annum), *Repleatur os meum laude ut* (cao7529; Feria 5 per annum), *Contumelias et terrores* (cao6335; Dom. in Palmis), and *Iste homo ab adolescentia sua* (cao7006; Comm. unius Conf.).

<sup>714</sup> Twice in *Egredietur dominus et proeli-* (cao6640; Fer. 4 Q.T. Adventus), twice in *Paratus esto Israel* (cao7351; Dom. 4 Adventus), *Intuemini quantus sit iste* (cao6983; Dom. 4 Adventus), twice in *Quem vidistis pastores dicite* (cao7470; Nativitas Domini), twice in *O regem caeli cui talia* (cao7297; Octava Nat. Domini), *Continet in gremio caelum* (cao6333; Octava Nat. Domini), twice in *Hodie in Jordane baptizato* (cao6849; Epiphania), *Repleatur os meum laude ut* (cao7529; Feria 5 per annum), *Confitebor tibi domine deus* (cao6317; Feria 6 per annum), *Dixit dominus ad Noe finis* (cao6472; Dom. Quinquagesimae), *Abcondite eleemosynam* (cao6012; Dom. 1 Quadragesimae), *O Juda qui dereliquisti* (cao7272; Fer. 5 in Cena Dom.), *Quodcumque ligaveris super* (cao7503; Petri, Pauli), *Strinxerunt corporis membra* (cao7711; Laurentii), *Stetit angelus juxta aram* (cao7707; Michaelis), twice in *Desiderium animae ejus* (cao6412; Comm. unius Mart.), and *Magnificavit eum in conspectu* (cao7116; Comm. unius Conf.).

<sup>715</sup> *Egredietur dominus et proeli-* (cao6640; Fer. 4 Q.T. Adventus), *Repleatur os meum laude ut* (cao7529; Feria 5 per annum), and *Desiderium animae ejus* (cao6412; Comm. unius Mart.)

Please refer to the appendix for a transcription of Benevento 21's melodic differences.) There are two occasions in *Desiderium animae ejus* where Worcester F 160's melody substitutes one standard element for another in Paris 12044 without altering the goal pitch of the phrase and two occasions where the goal-pitches do change slightly. At the end of the first period, Paris 12044 uses f2 instead of cadencing on the final, E, in order to create a sense of continuity into the next period.<sup>716</sup>

Feast	Incipit	CAO	Mode	P-12044	Worcester F 160
Fer. 4 Q.T. Adventus	Egredietur dominus et proeli-	6640	3	002r07	014 / 007r "dominus et preliabitur" "orientem"
Dom. 4 Adventus	Paratus esto Israel in	7351	3	004v09	014 / 007r "quoniam" and different words in closing: different melody
Dom. 4 Adventus	Intuemini quantus sit iste	6983	3	005v04	024 / 012r "ipse est" "habent"
Nativitas Domini	Quem vidistis pastores dicite	7470	4	008v01	030 / 015r opening and "salvatore" instead of "collaudantes"
Octava Nat. Domini	O regem caeli cui talia	7297	1	023v03	030 / 015r opening: "O regem caeli" and closing: presepio et in nubibus tonat"
Octava Nat. Domini	Confinet in gremio caelum	6333	8	022v06	050 / 025r "regentem" "principe pollet"
Epiphania	Hodie in Jordane baptizato	6849	3	025v05	053 / 026v "lordane" "complacui"
Feria 4 per annum	Paratum cor meum deus paratum	7350	5	034v04	066 / 033r "deus" "cor" "cantabo"
Feria 5 per annum	Repleatur os meum laude ut	7529	8	035v02	067 / 033v "glorie tue", "tua", "cum defecerit virtus mea" and closing: "derelinquas me"
Feria 6 per annum	Confitebor tibi domine deus	6317	4	036r19	069 / 034v "honorificabo" "quia misericordia tua domine"
Dom. Quinquagesimae	Dixit dominus ad Noe finis	6472	6T	069r02	076 / 038r "carnis venit coram" "et ego disperdam eos cum terra"
Dom. 1 Quadragesimae	Abscondite eleemosynam in	6012	8	072v05	086 / 043r "et ipsa orat" "elemosina"
Dom. 4 Quadragesimae	Locutus est dominus ad Moysen	7098	4	082r14	100 / 050r "pharaoni" "populum" "dimittere populum"
Dom. 4 Quadragesimae	Vos qui transuri estis	7916	5	083v08	102 / 051r "transuri estis" "altare domino" closing: "deo vestro"
Fer. 5 in Cena Dom.	O Juda qui dereliquisti	7272	7	094v07	120 / 060r slight variation "luda" and "pacis"
Sabbato Sancto	Plange quasi virgo plebs mea	7387	5	098v06	125 / 062v "virgo" "magna"
Petri, Pauli	Quodcumque ligaveris super	7503	8T	152v09	280 / 206r (mode 1) "super terram" "in celis"
Laurentii	Strinxerunt corporis membra	7711	2	172r13	348 / 239r "membra" "craticulam"
Michaelis	Stetit angelus juxta aram	7707	7	193r10	380 / 255r "turibulum" closing: "in conspectu"
Michaelis	In tempore illo consurget	6942	8	194v06	382 / 256r "Michael princeps vester" "tempus" closing: "illud"
Michaelis	Archangeli Michaelis	6118	8	194v04	383 / 256v opening: "Archangeli Michaelis interven..." "suffulti te domine"
Comm. unius Conf.	Ecce vir prudens qui	6619	1	237v02	390 / 260r opening: "vir prudens qui edificavit" and closing: "in sacerdotem sibi"
Comm. unius Conf.	Iste sanctus digne in	7009	2	237v08	391 / 260v (mode 1) "constitutus" closing: "conversatus est"
Comm. unius Mart.	Desiderium animae ejus	6412	4	230v04	416 / 273r "eius tribuisti ei domine" "labiorum eius non fraudasti" closing: "eum"
Comm. unius Mart.	Iste sanctus pro lege dei sui	7010	5	229v08	416 / 273r "sui" "mortem et a" and word substitution of "a ubis" and not "a mortem"
Comm. unius Conf.	Iste homo ab adolescentia sua	7006	8	236v11	426 / 278r "sua" "illuminare"
Comm. unius Conf.	Magnificavit eum in conspectu	7116	2	237v06	427 / 278v (mode 1) "conspectu regum" and closing: "glorie"
Comm. Virginum	Regnum mundi et omnem ornatum	7524	5	241v10	432 / 281r (mode 6) "omnem ornatum" "vidi quem amavi"

**Table 83: Responsories in Worcester F 160 which differ in several melodic settings from Paris 12044**

<sup>716</sup> Please see the discussion of f1 and f2 in Mode 4 in Chapter III B.

**Transcription 97: In *Desiderium animae ejus* (cao6412;Comm. unius Mart.)**

Contrastingly, Worcester F 160 sets "eius" to e5, which satisfies the requirements of the six phrase structure, which prescribes a cadence on the final at the end of the first period. The next phrase is elongated and more ornamented in Worcester F 160 than it is in Paris 12044, but both these melodic settings are frequently used in mode 4 in this phrase position, as f2 and f1.

At the end of the second period, Paris 12044 uses e1 which, although contradicting the restrictions imposed by the six phrase tonal structure, represents the most frequently chosen tonal route. Paris 12044's melody continues its usual course by using d4 in fifth phrase position, which is also shown on the roadmap as the most popular goal-pitch in this position. Worcester F 160, on the other hand, collapses these three phrases into two, using f3 and E1x and ending on "eum" instead of "domine". In doing so, Worcester F 160 regroups the text so that the word "labiorum" does not end the phrase as it does in Paris 12044. Perhaps Worcester F 160 singer / scribe knew that after cadencing with f3 at the end of the second period, the text would not be long enough to support another phrase before the concluding E1x element, and therefore skipped the fifth musical phrase entirely. Had this version included the word "domine", perhaps the text would have been broken up as it was in Paris 12044 and the melodic difference would not have occurred.

In eleven cases, a standard element in Paris 12044 is matched by a non-standard element in Worcester F 160.<sup>717</sup> On only two occasions does this type of difference cause an

<sup>717</sup> *Continet in gremio caelum* (cao6333; Octava Nat. Domini), three times in *Locutus est dominus ad Moysen* (cao7098; Dom. 4 Quadragesimae), *Vos qui transituri estis* (cao7916; Dom. 4 Quadragesimae), *O Juda qui dereliquisti* (cao7272; Fer. 5 in Cena Dom.), *Strinxerunt corporis membra* (cao7711; Laurentii), twice in *Ecce vir prudens qui* (cao6619; Comm. unius Conf.), and twice in *Desiderium animae ejus* (cao6412; Comm. unius Mart.)

alteration of goal-pitch.<sup>718</sup> Please refer to the appendix for transcriptions. There are nine instances where a non-standard element in Paris 12044 is set to a standard element in Worcester F 160; an example of this is found in Transcription 98, below.<sup>719</sup> In the majority of cases where a non-standard element in Paris 12044 is matched by a standard element in Worcester F 160, the goal-pitch is not altered.<sup>720</sup>

A non-standard element in Paris 12044 is matched by a different non-standard element in Worcester F 160 on 26 occasions.<sup>721</sup> More than half of these (14) redirect the element towards a different goal-pitch.<sup>722</sup> This demonstrates that non-standard material tend to be instable in their transmission. As an example of this instability, Transcription 98 shows *Dixit dominus ad Noe finis* (cao6472; Dom. Quinquagesimae) in Paris 12044 and the differences found in Worcester F 160. In both sources, this respond is transcribed in mode 6 transposed, but the labels in this analysis correspond to their untransposed goal-pitches.

At the end of the first period in *Dixit dominus ad Noe finis*, Paris 12044 closes with a non-standard f- element, a tonal goal reflected in the main melodic route of mode 6. Worcester F 160, however, ends on a non-standard d- element which is not even shown as an alternative goal-pitch in this position on the roadmap. With its use of f1, Worcester F 160 becomes more conventional in the third phrase, while Paris 12044 uses a non-standard element to the same tonal effect.

The third and final different melody in Worcester F 160 takes place in the fifth phrase position, where it uses a non-standard d- element instead of Paris 12044's non-standard cadence on E. In this position, Worcester F 160's melody agrees with the majority of

<sup>718</sup> *Vos qui transituri estis* (cao7916; Dom. 4 Quadragesimae) and *Desiderium animae ejus* (cao6412; Comm. unius Mart.)

<sup>719</sup> *Paratus esto Israel* (cao7351; Dom. 4 Adventus), *Repleatur os meum laude ut* (cao7529; Feria 5 per annum), *Dixit dominus ad Noe finis* (cao6472; Dom. Quinquagesimae), *Abscondite eleemosynam in* (cao6012; Dom. 1 Quadragesimae), *Quodcumque ligaveris super* (cao7503; Petri, Pauli), *Ecce vir prudens qui* (cao6619; Comm. unius Conf.), *Propter testamentum domini* (cao7440; Comm. plur. Mart.), *Iste homo ab adolescentia sua* (cao7006; Comm. unius Conf.) and *Magnificavit eum in conspectu* (cao7116; Comm. unius Conf.).

<sup>720</sup> *Paratus esto Israel* (cao7351; Dom. 4 Adventus), *Repleatur os meum laude ut* (cao7529; Feria 5 per annum), *Dixit dominus ad Noe finis* (cao6472; Dom. Quinquagesimae), *Abscondite eleemosynam in* (cao6012; Dom. 1 Quadragesimae), *Quodcumque ligaveris super* (cao7503; Petri, Pauli) and *Magnificavit eum in conspectu* (cao7116; Comm. unius Conf.).

<sup>721</sup> *Egredietur dominus et proeli-* (cao6640; Fer. 4 Q.T. Adventus), *Intuemini quantus sit iste* (cao6983; Dom. 4 Adventus), twice in *Paratum cor meum deus paratum* (cao7350; Feria 4 per annum), twice in *Repleatur os meum laude ut* (cao7529; Feria 5 per annum), *Confitebor tibi domine deus* (cao6317; Feria 6 per annum), twice in *Dixit dominus ad Noe finis* (cao6472; Dom. Quinquagesimae), twice in *Vos qui transituri estis* (cao7916; Dom. 4 Quadragesimae), twice in *Plange quasi virgo plebs mea* (cao7387; Sabbato Sancto), *Stetit angelus juxta aram* (cao7707; Michaelis), four times in *In tempore illo consurget* (cao6942; Michaelis), twice in *Archangeli Michaelis* (cao6118; Michaelis), *Ecce vir prudens qui* (cao6619; Comm. unius Conf.), twice in *Iste sanctus digne in* (cao7009; Comm. unius Conf.), twice in *Iste sanctus pro lege dei sui* (cao7010; Comm. unius Mart.) and *Iste homo ab adolescentia sua* (cao7006; Comm. unius Conf.).

<sup>722</sup> *Egredietur dominus et proeli-* (cao6640; Fer. 4 Q.T. Adventus), *Repleatur os meum laude ut* (cao7529; Feria 5 per annum), twice in *Dixit dominus ad Noe finis* (cao6472; Dom. Quinquagesimae), *Plange quasi virgo plebs mea* (cao7387; Sabbato Sancto), *Stetit angelus juxta aram* (cao7707; Michaelis), three times in *In tempore illo consurget* (cao6942; Michaelis), *Archangeli Michaelis* (cao6118; Michaelis), *Ecce vir prudens qui* (cao6619; Comm. unius Conf.), *Iste sanctus digne in* (cao7009; Comm. unius Conf.), *Iste sanctus pro lege dei sui* (cao7010; Comm. unius Mart.) and *Iste homo ab adolescentia sua* (cao7006; Comm. unius Conf.).

responds in the mode. Paris 12044 comes to a brief cessation point on E, a pitch not even included in the pentatonic system underlying the mode.

Worcester F 160 is not the only comparison manuscript to differ from Paris 12044's reading in these three locations. As shown in the comparative table which displays the differences with Paris 12044 in all sources, Lucca 601, Benevento 21 and Toledo 44.2 all show differences in these positions. While these sources all show f1 in third phrase position like Worcester F 160, their melodic differences on "*carnis*" and "*et ego disperdam eos*" show different goal-pitches yet again. Please refer to the index for their transcriptions.

Paris: *Di-xit do-mi-nus ad No-e* *fi-nis u-ni-uer-se car-nis*

Worc.: ... *...car-nis*

Paris: *ve-nit co-ran-me* *re-ple-ta est ter-ra* *i-ni-qui-ta-te e-o-rum*

Worc.: *ve-nit co-ran-me* ...

Paris: *\*et e-go dis-per-dam e-os* *cum ter-ra*

Worc.: *et e-go dis-per-dam e-os* ...

Transcription 98: In *Dixit dominus ad Noe finis* (cao6472;Dom. Quinquagesimae)

### c) *Lucca 601*

There are 26 responsories in Lucca 601 which differ in several locations, listed in Table 84. Altogether, there are 65 instances of melodic difference, 36 (55 %) of which maintain the same goal-pitch as found in Paris 12044. The remaining 45 % which alter it is a relatively high proportion of all melodic differences which few of the sources chosen for comparison share, as shown in Figure 1.

There are 25 occasions where a standard element in Paris 12044 is matched by a different standard element in Lucca 601.<sup>723</sup> The fact that a relatively high proportion of these standard element substitutions (eleven)<sup>724</sup> also alter the goal-pitch sets this source apart from most of the other comparison manuscripts.<sup>725</sup> Several responsories in Table 84 include both several standard element substitutions which alter and maintain the goal pitch in Paris 12044.

Feast	Incipit	CAO #	Mode	P-12044	Lucca 601
Dom. 3 Adventus	Ecce veniet dominus princeps	6612	5	001r05	015 opening and closing stripped down
Dom. 3 Adventus	Ecce radix Jesse ascendet in	6606	8	001r07	015, 380 "populum", "deprecabuntur", closing: "gloriosum"
Octava Nat. Domini	Beata et venerabilis virgo	6167	2T	022v08	035 "Beata", "virgo", "presepio", "fulgebat"
Joannis Evang.	Iste est Joannes qui supra	7001	1	017r07	053 "domini" and "apostolus"
Nat. Innocentium	Vidi sub altare dei animas	7879	8	020v05	060 opening: "Vidi... dei" and closing: "qui effusus est"
Epiphania	Reges Tharsis et insulae	7523	2	026r08	071 opening: "Reges Tharsis" and closing: "deo adducent"
Dom. Septuagesimae	Igitur perfecti sunt caeli et	6879	1	067r04	112 "septimo" "requievit"
Dom. Quinquagesimae	Dixit dominus ad Noe finis	6472	6T	069r02	116 (not trans) "venit coram me" closing: "disperdam eos cum terra"
Dom. 1 Quadragesimae	Angelis suis mandavit de te	6087	1	073r03	130, 126* "Angelis suis mandavit de te ut custodiant te" and "viis tuis"
Dom. 2 Quadragesimae	Quis igitur ille est qui	7500	1	076r02	138 "venationem attulit mihi" and "venires"
Dom. 3 Quadragesimae	Extrahentes Joseph de lacu	6707	1	079r04	147 "Israhelitis" "puteum" "sua"
Dom. 4 Quadragesimae	Educ de carcere animam meam	6622	2	084v10	163 "carcere animam" closing: "tuo domine"
Dom. in Palmis	Dixerunt impii apud se non	6464	1	090v06	179 "operibus nostris" and "nostris"
Petri, Pauli	Domine si tu es jube me	6515	8	151v09	414 "ad te" and "eum"
Petri, Pauli	Ego pro te rogavi Petre ut	6630	4	153r03	417 "tua et" and closing: "fratres"
Assumptio Mariae	Beata es virgo Maria dei	6165	6	176r09	445 "Maria" and "nobis ad"
Michaelis	Stetit angelus juxta aram	7707	7	193r10	466 "fumus" and "angeli in conspectu"
Comm. plur. Mart.	Propter testamentum domini et	7440	1	233v05	517 opening: "Propter testamentum domini" and "in eis"
Comm. unius Mart.	Iste sanctus pro lege dei sui	7010	5	229v08	522 opening: "Iste sanctus" "sui"
Comm. unius Mart.	Gloria et honore coronasti	6776	7	231r04	526 "coronasti eum domine" and "tuarum omnia subiecisti sub pedibus"
Comm. unius Mart.	Posuisti domine super caput	7414	2	231r02	526 opening: "Posuisti domine super caput eius", "precioso" closing: "seculum seculi"
Comm. unius Conf.	Sint lumbi vestri praecincti	7675	1	238r06	535 "praecincti", "vestris et vos simile hominibus" "suum quando revertatur a"
Comm. Virginum	Veni sponsa Christi accipe	7828	3	240v02	542 opening: "Veni sponsa Christi" and "fudisti"
Comm. Virginum	Haec est virgo sapiens quam	6809	7	241r14	544 "dominus" "venit" "domino introivit"
Comm. Virginum	Propter veritatem et	7441	1	241r10	545 "iustitiam" and closing: "dextera tua"
Comm. Virginum	Haec est virgo prudens quam	6806	1	241r08	545 "sponso" and "eo"

**Table 84: Responsories in Lucca 601 which differ in several melodic settings from Paris 12044**

One such chant, *Iste est Joannes* (cao7001; Joannis Evang.), is shown in Transcription 99. Where Paris 12044 uses mode 1's c1 at the end of the first period, Lucca 601 sets the same text to d7. While both goal-pitches appear as options in alternative melodic outlines, D is the most popular goal-pitch in this position, (also corresponding with the six phrase structural system).

<sup>723</sup> *Beata et venerabilis virgo* (cao6167; Octava Nat. Domini), twice in *Iste est Joannes qui supra* (cao7001; Joannis Evang.), twice in *Reges Tharsis et insulae* (cao7523; Epiphania), twice in *Igitur perfecti sunt caeli* (cao6879; Dom. Septuagesimae), *Dixit dominus ad Noe finis* (cao6472; Dom. Quinquagesimae), three times in *Quis igitur ille est qui* (cao7500; Dom. 2 Quadragesimae), *Extrahentes Joseph de lacu* (cao6707; Dom. 3 Quadragesimae), *Educ de carcere animam meam* (cao6622; Dom. 4 Quadragesimae), *Dixerunt impii apud se non* (cao6464; Dom. in Palmis), *Propter testamentum domini* (cao7440; Comm. plur. Mart.), *Gloria et honore coronasti* (cao6776; Comm. unius Mart.), *Posuisti domine super caput* (cao7414; Comm. unius Mart.), twice in *Sint lumbi vestri praecincti* (cao7675; Comm. unius Conf.), twice in *Veni sponsa Christi accipe* (cao7828; Comm. Virginum), twice in *Propter veritatem* (cao7441; Comm. Virginum) and twice in *Haec est virgo prudens quam* (cao6806; Comm. Virginum)

<sup>724</sup> *Iste est Joannes qui supra* (cao7001; Joannis Evang.), *Igitur perfecti sunt caeli* (cao6879; Dom. Septuagesimae), three times in *Quis igitur ille est qui* (cao7500; Dom. 2 Quadragesimae), *Extrahentes Joseph de lacu* (cao6707; Dom. 3 Quadragesimae), *Gloria et honore coronasti* (cao6776; Comm. unius Mart.), *Veni sponsa Christi accipe* (cao7828; Comm. Virginum), *Propter veritatem* (cao7441; Comm. Virginum), twice in *Haec est virgo prudens quam* (cao6806; Comm. Virginum).

<sup>725</sup> Karlsruhe 60 also has a high proportion of standard element substitutions where the goal-pitch is altered; see discussion below.

In the second standard phrase substitution, the goal-pitch in the fourth phrase position remains unchanged, as Lucca 601 uses d13 and Paris 12044 has d3. While D is *not* the most frequently occurring goal-pitch in this position, it is indicated as an alternative to the more popular F. Since Lucca 601's version uses only standard elements, it is natural that these goal-pitches would appear as popular tonal alternatives whether or not they differ from Paris 12044's goal-pitches.

G1 c1

Paris: I - ste est io - han - nes qui su - pra pec - tus do - mi - ni

d7

Lucca: ... pec - tus do - mi - ni

d9 d3

Paris: in ce - na re - cu - bu - it \*be - a - tus a - po - sto - lus...

d13

Lucca: ... a - pos - to - lus...

**Transcription 99: In *Iste est Joannes* (cao7001; Joannis Evang.)**

There are nine occasions<sup>726</sup> where a standard element in Paris 12044 is substituted for a non-standard element in Lucca 601, three<sup>727</sup> of which alter the goal-pitch. In another eight instances,<sup>728</sup> standard elements are found in Lucca 601 where non-standard elements are used in Paris 12044. Half of these instances alter the goal-pitch<sup>729</sup> and half maintain it.

Transcription 100 shows the mode 7 responsory *Stetit angelus juxta aram* (cao7707; Michaelis), where two instances of this sort of melodic difference takes place. In Paris

<sup>726</sup> twice in *Vidi sub altare dei animas* (cao7879; Nat. Innocentium), *Angelis suis mandavit de te* (cao6087; Dom. 1 Quadragesimae), *Extrahentes Joseph de lacu* (cao6707; Dom. 3 Quadragesimae), *Educ de carcere animam meam* (cao6622; Dom. 4 Quadragesimae), *Ego pro te rogavi Petre ut* (cao6630; Petri, Pauli), *Beata es virgo Maria dei* (cao6165; Assumptio Mariae), *Gloria et honore coronasti* (cao6776; Comm. unius Mart.) and *Sint lumbi vestri praecincti* (cao7675; Comm. unius Conf.).

<sup>727</sup> *Ego pro te rogavi Petre ut* (cao6630; Petri, Pauli), *Beata es virgo Maria dei* (cao6165; Assumptio Mariae) and *Extrahentes Joseph de lacu* (cao6707; Dom. 3 Quadragesimae)

<sup>728</sup> *Dixerunt impii apud se non* (cao6464; Dom. in Palmis), *Domine si tu es jube me* (cao6515; Petri, Pauli), *Ego pro te rogavi Petre ut* (cao6630; Petri, Pauli), twice in *Stetit angelus juxta aram* (cao7707; Michaelis), *Iste sanctus pro lege dei sui* (cao7010; Comm. unius Mart.), and twice in *Haec est virgo sapiens quam* (cao6809; Comm. Virginum)

<sup>729</sup> Twice in *Stetit angelus juxta aram* (cao7707; Michaelis) and once in *Haec est virgo sapiens quam* (cao6809; Comm. Virginum).

12044, different non-standard h- elements begin the fifth and sixth main phrases, setting "*et ascendit fumus*" and "*de manu angeli*" respectively. This non-standard material is matched by the standard elements g3 and k2 in Lucca 601. However, these alterations do not lead to any change in the goal-pitches of the main phrases, which correspond to the usual route for this mode. This example is a reminder that not all alterations to the goal-pitch of the element actually change the overall melodic route.

Therefore the proportion of different elements which show goal-pitch alteration is actually higher than the proportion of responds which will reflect this difference, plotted on the roadmap.

Lucca 601 matches 23 non-standard elements in Paris 12044 with different, non-standard elements.<sup>730</sup> Almost half of these (eleven) also alter the goal-pitch.<sup>731</sup> For transcriptions of all these different melodic settings, please refer to the appendix.<sup>732</sup>

---

<sup>730</sup> *Ecce veniet dominus princeps* (cao6612; Dom. 3 Adventus), twice in *Ecce radix Jesse ascendet* (cao6606; Dom. 3 Adventus), three times in *Beata et venerabilis virgo* (cao6167; Octava Nat. Domini), twice in *Dixit dominus ad Noe finis* (cao6472; Dom. Quinquagesimae), twice in *Angelis suis mandavit de te* (cao6087; Dom. 1 Quadragesimae), *Extrahentes Joseph de lacu* (cao6707; Dom. 3 Quadragesimae), *Educ de carcere animam meam* (cao6622; Dom. 4 Quadragesimae), *Domine si tu es jube me* (cao6515; Petri, Pauli), *Beata es virgo Maria dei* (cao6165; Assumptio Mariae), *Propter testamentum domini* (cao7440; Comm. plur. Mart.), *Iste sanctus pro lege dei sui* (cao7010; Comm. unius Mart.), twice in *Gloria et honore coronasti* (cao6776; Comm. unius Mart.), twice in *Posuisti domine super caput* (cao7414; Comm. unius Mart.), twice in *Sint lumbi vestri praecincti* (cao7675; Comm. unius Conf.) and *Haec est virgo sapiens quam* (cao6809; Comm. Virginum).

<sup>731</sup> *Ecce radix Jesse ascendet* (cao6606; Dom. 3 Adventus), twice in *Beata et venerabilis virgo* (cao6167; Octava Nat. Domini), twice in *Dixit dominus ad Noe finis* (cao6472; Dom. Quinquagesimae), *Angelis suis mandavit de te* (cao6087; Dom. 1 Quadragesimae), *Extrahentes Joseph de lacu* (cao6707; Dom. 3 Quadragesimae), *Educ de carcere animam meam* (cao6622; Dom. 4 Quadragesimae), *Domine si tu es jube me* (cao6515; Petri, Pauli), *Sint lumbi vestri praecincti* (cao7675; Comm. unius Conf.) and *Haec est virgo sapiens quam* (cao6809; Comm. Virginum).

<sup>732</sup> Appendix: "CHAPTER\_4", in the folder "Comparison Manuscripts", "Lucca\_601"

Paris: ...\*et as - cen - dit fu - mus a - ro - ma - tum

Lucca: ... ..  
..fu - mus...

Paris: de ma - nu an - ge - li in con - spec - tu do - mi - ni

Lucca: ... ..  
..an - ge - li ...

Transcription 100: In *Stetit angelus juxta aram* (cao7707; Michaelis)

#### d) Benevento 21

In Benevento 21, there are 39 responsories which differ in multiple locations from Paris 12044. As shown in Table 85, many of these responsories include more than two melodic differences, amounting to 99 different passages in total. While 59 % of these maintain the same goal-pitch as found in Paris 12044, the remaining 40 differences do show altered goal-pitches, the majority of which take place when Benevento 21 uses a non-standard element in place of either a standard or non-standard element in Paris 12044.

Very rarely does Benevento 21 alter the goal-pitch in Paris 12044's standard material when matching it with different standard elements. Out of 39 instances where this type of difference occurs,<sup>733</sup> there are only 6<sup>734</sup> in which the goal-pitch is changed.

<sup>733</sup> *Videbunt gentes justum tuum* (cao7854; Fer. 6 Q.T. Adventus), twice in *Rorate caeli desuper et nubes* (cao7553; Sabb. Q.T. Adventus), *Angelus ad pastores ait* (cao6088; Octava Nat. Domini), twice in *Intuens in caelum beatus* (cao6984; Stephani), *Diligam te domine virtus mea* (cao6453; Dom. per annum), three times in *Quam magna multitudo* (cao7459; Feria 2 per annum), twice in *Deus in te speravi domine non* (cao6423; Feria 5 per annum), twice in *Dixit dominus ad Adam* (cao6471; Dom. Septuagesimae), *Dixit dominus ad Noe finis* (cao6472; Dom. Quinquagesimae), *Ponam arcum meum in nubibus* (cao7391; Dom. Quinquagesimae), *Caecus sedebat secus viam* (cao6260; Dom. Quinquagesimae), *Abscondi tamquam aurum* (cao6011; Dom. per annum), *In circuitu tuo domine lumen* (cao6891; Comm. plur. Mart.), *Michael et angeli ejus* (cao7151; Michaelis), twice in *Quem dicunt homines esse* (cao7467; Petri, Pauli), twice in *Levita Laurentius bonum opus* (cao7089; Laurentii), twice in *Absterget deus omnem lacrimam* (cao6013; Comm. plur. Mart.), twice in *Viri sancti gloriosum* (cao7906; Comm. plur. Mart.), *Tradiderunt corpora sua* (cao7772; Comm. plur. Mart.), three times in *Propter testamentum domini* (cao7440; Comm. plur. Mart.), *Desiderium animae ejus* (cao6412; Comm. unius Mart.), three times in *Domine praevenisti eum* (cao6505; Comm. unius Mart.), twice in *Magnificavit eum in conspectu* (cao7116; Comm. unius Conf.), and once in *Sint lumbi vestri praecincti* (cao7675; Comm. unius Conf.).

Feast	Incipit	CAO #	Mode	P-12044	Ben 21
Fer. 6 Q.T. Adventus	Videbunt gentes iustum tuum	7854	4	003r11	004v opening: "Videbunt gentes iustum" and "reges"
Sabb. Q.T. Adventus	Rorate caeli desuper et nubes	7553	2	003v14	005r "apperiatur" and closing: "salvatorem"
Vigilia Nat. Domini	Judaea et Jerusalem nolite	7040	3	007v01	017r, 017v opening a second off, "erit" melisma
Octava Nat. Domini	Angelus ad pastores ait	6088	7	023v05	022r "quod erit omni populo" recit instead of melismas, "salvator", "in civitate David"
Stephani	Intuens in caelum beatus	6984	4	013r10	026r opening "Intuens", "beatus", "et dixit" (instead of "ait") and closing: "a dextris virtutis"
Dom. per annum	Diligam te domine virtus mea	6453	4	030v06	045r "dominus" and "meus"
Feria 2 per annum	Quam magna multitudo	7459	1	032v09	046r "dulcedinis" and closing: "abscondisti timentibus te"
Feria 4 per annum	Adjutor meus tibi psallam	6038	8	034v06	049r opening: "Adjutor meus tibi psallam quia deus susceptor meus" and ending: "misericordia mea"
Feria 5 per annum	Deus in te speravi domine non	6423	4	035v20	050r very opening: "Deus", "domine" "libera me et eripe me"
Dom. Septuagesimae	Dixit dominus ad Adam de	6471	7	066v01	076v "ad Adam", "est" and closing: "paradysi ne comedas in qua ho-- comederis morte morieris"
Dom. Quinquagesimae	Dixit dominus ad Noe finis	6472	6T	069v02	079r opening: "Dixit dominus ad Noe finis universe carnis venit coram" and "et ego disperdam eos cum terra"
Dom. Quinquagesimae	Ponam arcum meum in nubibus	7391	1	069v04	080v "ad Noe" and "tecum"
Dom. Quinquagesimae	Caecus sedebat secus viam	6260	8	070v03	083v "domino" and closing: "ut videam lucem"
Dom. 1 Quadragesimae	Ecce nunc tempus acceptabile	6600	4	072v07	095v opening a second off and "multis"
Dom. 1 Quadragesimae	In omnibus exhibeamus nos	6920	1	072v03	095v opening words left out, and "pacia", "non vituperetur"
Dom. per annum	Abscondi tamquam aurum	6011	6	030v08	096r "aurum" and "peccata mea"
Dom. 1 Quadragesimae	Abscondite eleemosynam in	6012	8	072v05	097r "orat" and "aqua"
Dom. 2 Quadragesimae	Minor sum cunctis	7156	4	077v05	103r "domine Abraham" and "contremit"
Dom. 3 Quadragesimae	Dixit Ruben fratribus suis	6479	8	080v05	107r "in puerum", "audistis", "eius exquiritur"
Dom. in Palmis	Insurrexerunt in me viri	6973	3	090v02	120v "interficere" and "spuere"
Comm. plur. Mart.	In circuitu tuo domine lumen	6891	5	233v09	156r "constituisti" and "sanctum"
Michaelis	Fidelis sermo et omni	6733	1	195v02	160v "diabolo", "antiquo" different words and music at closing: "passus est --"
Michaelis	Michael et angeli ejus	7151	7	194v06	160v "eius pugnabant cum diabolo" and closing: "hostis antiquus victus est ab eis"
Michaelis	Numquid scis quare venerim ad	7245	1	194v08	161v "venerim ad te et nunc revertar ut prelier" and "princeps vester erit"
Petri, Pauli	Petre amas me tu scis domine	7382	4	153v03	195r "domine" and closing: "amote pasce oves meas"
Petri, Pauli	Quem dicunt homines esse	7467	1	153v07	195v "suis" and "meam"
Petri, Pauli	Ego pro te rogavi Petre ut	6630	4	153v03	196r "Ego pro te" and closing: "fratres tuos"
Laurentii	Levita Laurentius bonum opus	7089	2	171v01	222r "operatus est" and closing: "dedit pauperibus"
Assumptio Mariae	Quae est ista quae processit	7455	4	175v04	227r "dixerunt" adn "eam"
Comm. plur. Mart.	Absterget deus omnem lacrimam	6013	8	232v01	284r "iam" and "priora"
Comm. plur. Mart.	Viri sancti gloriosum	7906	8	232v03	284v "pro domino", "in vita", "eum"
Comm. plur. Mart.	Tradiderunt corpora sua	7772	1	232v05	284v "supplicia" and closing: "perpetuas"
Comm. plur. Mart.	Propter testamentum domini et	7440	1	233v05	285v opening: "Propter testamentum" "paternas" word insertion: "ad fr--runt" "in amore" "in eis"
Comm. unius Mart.	Desiderium animae ejus	6412	4	230v04	289r "anime eius tribuisti ei" and closing: "eius non fraudasti eum"
Comm. unius Mart.	Domine praevenisti eum in	6505	8	230v01	289r "eius" and closing: "coronam delapide precioso"
Comm. unius Conf.	Juravit dominus et non	7046	8	236v03	293r "eum" and "eternum"
Comm. unius Conf.	Iste homo ab adolescentia sua	7006	8	236v11	293v "sua patim meruit infirmos" and "illuminare"
Comm. unius Conf.	Magnificavit eum in conspectu	7116	2	237v06	294r opening: "Magnificavit eum" word insertion: "dominus", "conspectu" closing: "coronam glorie"
Comm. unius Conf.	Sint lumbi vestri praecincti	7675	1	238v06	294v "praecincti", "vestris", "dominus suum", "revertatur" and longer melisma on "a"

**Table 85: Responsories in Benevento 21 which differ in several melodic settings from Paris 12044**

The mode 4 responsory, *Deus in te speravi domine non* (cao6423; Feria 5 per annum), shown in Paris 12044 and Benevento 21 in Transcription 101, includes two of the six instances of standard element substitution altering the goal-pitch, as well as some examples of non-standard element substitution (altering goal-pitch) and the use of standard elements where Paris 12044 uses non-standard material (with altered and unaltered goal-pitch).

Where Paris 12044 uses d5 to conclude its second and third phrases, Benevento 21 uses e1 and e3. In both phrase positions, Paris 12044's goal-pitch, D, is a secondary alternative to the most conventional goal-pitch, E. Therefore, in these phrase positions, Benevento 21's version corresponds more closely to the main route than Paris 12044's version.

<sup>734</sup> Twice in *Deus in te speravi domine non* (cao6423; Feria 5 per annum), *Dixit dominus ad Adam de* (cao6471; Dom. Septuagesimae), *Viri sancti gloriosum* (cao7906; Comm. plur. Mart.), *Propter testamentum domini* (cao7440; Comm. plur. Mart.), and *Desiderium animae ejus* (cao6412; Comm. unius Mart.).

The image shows a musical transcription for the responsory "In Deus in te speravi domine non". It consists of two systems of vocal parts, Soprano (P) and Bass (B). The lyrics are: "De - us in te spe - ra - vi do - mi - ne non con - fun - dar in e - ter - num". The transcription includes goal-pitch labels above the notes: C, d5, d, d5, g, d, E, e4, E1. The notes are written on a five-line staff with a treble clef for Soprano and a bass clef for Bass. The lyrics are written below the notes.

**Transcription 101: In *Deus in te speravi domine non* (cao6423; Feria 5 per annum)**

There are 23 occasions where a standard element in Paris 12044 is matched by a non-standard element in Benevento 21.<sup>735</sup> More than 40 % of these also alter Paris 12044's goal-pitches.<sup>736</sup> The fact that instable goal-pitches result from different non-standard elements is underlined once more by this finding. Please refer to the appendix for their individual transcriptions.<sup>737</sup>

Non-standard elements in Paris 12044 are matched by standard elements in Benevento 21 on twelve occasions.<sup>738</sup> Half of these alter Paris 12044's goal-pitch,<sup>739</sup> while the other half maintain it. In Transcription 101, two examples of this sort of melodic

<sup>735</sup> Twice in *Angelus ad pastores ait* (cao6088; Octava Nat. Domini), three times in *Intuens in caelum beatus* (cao6984; Stephani), *Dixit dominus ad Adam de* (cao6471; Dom. Septuagesimae), twice in *In omnibus exhibeamus nos* (cao6920; Dom. 1 Quadragesimae), twice in *Abscondite eleemosynam in* (cao6012; Dom. 1 Quadragesimae), *Dixit Ruben fratribus suis* (cao6479; Dom. 3 Quadragesimae), *Michael et angeli ejus* (cao7151; Michaelis), twice in *Numquid scis quare venerim* (cao7245; Michaelis), twice in *Petre amas me tu scis domine* (cao7382; Petri, Pauli), twice in *Quae est ista quae processit* (cao7455; Assumptio Mariae), *Viri sancti gloriosum* (cao7906; Comm. plur. Mart.), twice in *Desiderium animae ejus* (cao6412; Comm. unius Mart.), and twice in *Sint lumbi vestri praecincti* (cao7675; Comm. unius Conf.).

<sup>736</sup> Twice in *Angelus ad pastores ait* (cao6088; Octava Nat. Domini), twice in *Intuens in caelum beatus* (cao6984; Stephani), *Michael et angeli ejus* (cao7151; Michaelis), *Numquid scis quare venerim* (cao7245; Michaelis), *Petre amas me tu scis domine* (cao7382; Petri, Pauli), and twice in *Desiderium animae ejus* (cao6412; Comm. unius Mart.).

<sup>737</sup> Appendix: "CHAPTER\_4", in the folder "Comparison Manuscripts", "Benevento\_21"

<sup>738</sup> *Deus in te speravi domine non* (cao6423; Feria 5 per annum), twice in *Dixit dominus ad Noe finis* (cao6472; Dom. Quinquagesimae), *Ponam arcum meum in nubibus* (cao7391; Dom. Quinquagesimae), twice in *Caecus sedebat secus viam* (cao6260; Dom. Quinquagesimae), *Minor sum cunctis* (cao7156; Dom. 2 Quadragesimae), *Fidelis sermo et omni* (cao6733; Michaelis), *Tradiderunt corpora sua* (cao7772; Comm. plur. Mart.), *Propter testamentum domini* (cao7440; Comm. plur. Mart.) and twice in *Iste homo ab adolescentia sua* (cao7006; Comm. unius Conf.).

<sup>739</sup> *Dixit dominus ad Noe finis* (cao6472; Dom. Quinquagesimae), twice in *Caecus sedebat secus viam* (cao6260; Dom. Quinquagesimae), *Fidelis sermo et omni* (cao6733; Michaelis), *Propter testamentum domini* (cao7440; Comm. plur. Mart.) and *Iste homo ab adolescentia sua* (cao7006; Comm. unius Conf.).

difference are shown on the text "*libera me*", to which Paris 12044 sets a non-standard d-element and Benevento 21 sets to e4. In the final phrase, Paris 12044's non-standard element is matched by Benevento 21's E1x.

The change of goal-pitch in the first instance is unusual in that the *standard* element re-routes the melody to the *alternative* goal-pitch, while Paris 12044's non-standard element brings it to the more frequently chosen D. This acts as a counter-example to the findings which assert that most standard elements bring the melody into closer correspondence with the main melodic route. Cases where general tendencies are not borne out are useful in their reminder that this comparison shows tendencies rather than an accurate representation of each and every melodic difference.

Benevento 21 matches Paris 12044's non-standard elements with non-standard material of its own on 39 occasions.<sup>740</sup> Almost half of these differences include a change in goal-pitch,<sup>741</sup> including the instance shown in Transcription 6, where the first half of the third phrase is set to a non-standard d- element (on "*non confundar*") in Paris 12044 and a non-standard e- element in Benevento 21. For other instances of this sort of difference, please refer to the appendix.<sup>742</sup>

#### e) *St. Gall 390-391*

There are seven responsories in which multiple passages differ from Paris 12044 in *St. Gall 390-391* and these are shown in Table 86. This limited number is due to the fact that Hartker's Antiphoner is notated with unheightened neumes. Without the usual information about pitch, it is sometimes difficult to tell the difference between a respond which sets several sections to different melodic figures and a completely different respond melody. The cases in Table 86 have been deciphered as eighteen instances of multiple melodic difference.

<sup>740</sup> twice in *Judaea et Jerusalem nolite* (cao7040; Vigilia Nat. Domini), *Diligam te domine virtus mea* (cao6453; Dom. per annum), twice in *Adjutor meus tibi psallam* (cao6038; Feria 4 per annum), three times in *Deus in te speravi domine non* (cao6423; Feria 5 per annum), twice in *Dixit dominus ad Adam de* (cao6471; Dom. Septuagesimae), twice in *Dixit dominus ad Noe finis* (cao6472; Dom. Quinquagesimae), twice in *Ecce nunc tempus acceptabile* (cao6600; Dom. 1 Quadragesimae), *Abscondi tamquam aurum* (cao6011; Dom. per annum), *Minor sum cunctis* (cao7156; Dom. 2 Quadragesimae), twice in *Dixit Ruben fratribus suis* (cao6479; Dom. 3 Quadragesimae), twice in *Insurrexerunt in me viri* (cao6973; Dom. in Palmis), *In circuitu tuo domine lumen* (cao6891; Comm. plur. Mart.), *Fidelis sermo et omni* (cao6733; Michaelis), three times in *Michael et angeli ejus* (cao7151; Michaelis), three times in *Numquid scis quare venerim* (cao7245; Michaelis), twice in *Petre amas me tu scis domine* (cao7382; Petri, Pauli), twice in *Ego pro te rogavi Petre ut* (cao6630; Petri, Pauli), twice in *Juravit dominus et non* (cao7046; Comm. unius Conf.), twice in *Iste homo ab adolescentia sua* (cao7006; Comm. unius Conf.), *Magnificavit eum in conspectu* (cao7116; Comm. unius Conf.) and twice in *Sint lumbi vestri praecincti* (cao7675; Comm. unius Conf.).

<sup>741</sup> *Judaea et Jerusalem nolite* (cao7040; Vigilia Nat. Domini), *Diligam te domine virtus mea* (cao6453; Dom. per annum), twice in *Adjutor meus tibi psallam* (cao6038; Feria 4 per annum), twice in *Deus in te speravi domine non* (cao6423; Feria 5 per annum), *Dixit dominus ad Adam de* (cao6471; Dom. Septuagesimae), twice in *Dixit dominus ad Noe finis* (cao6472; Dom. Quinquagesimae), twice in *Insurrexerunt in me viri* (cao6973; Dom. in Palmis), *In circuitu tuo domine lumen* (cao6891; Comm. plur. Mart.), twice in *Michael et angeli ejus* (cao7151; Michaelis), *Numquid scis quare venerim* (cao7245; Michaelis), *Petre amas me tu scis domine* (cao7382; Petri, Pauli), *Iste homo ab adolescentia sua* (cao7006; Comm. unius Conf.) and twice in *Sint lumbi vestri praecincti* (cao7675; Comm. unius Conf.).

<sup>742</sup> Appendix: "CHAPTER\_4", in the folder "Comparison Manuscripts", "Benevento\_21"

Feast	Incipit	CAO	Mode	P-12044	St Gall 390 391
Epiphania	In columbae specie spiritus	6892	2	025r07	075, 079* opening: "In columbe specie" and "bene complacuit"
Dom. 4 Quadragesimae	Educ de carcere animam meam	6622	2	084v10	147 opening modified: "Educ de carcere animam" and "confeatur nomini tuo"
Dom. 4 Quadragesimae	Ecce mitto angelum meum qui	6598	4	082v08	160 "voce meam" and "affligam et precet te angelus"
Fer. 5 in Cena Dom.	Revelabunt caeli iniquitatem	7543	1	094v09	182 "Jude et terra" and "eis qui"
Comm. unius Conf.	Justum deduxit dominus per	7059	7	237r04	207 / 13 opening: "Iustum", "vias rectas", "regnum", "sanctorum honestavit illum"
Michaelis	Docebo te quae ventura sunt	6482	7	194r10	316 / 122 "tuo" and "princeps vester"
Comm. plur. Mart.	In circuitu tuo domine lumen	6891	5	233v09	368 / 174 "constituisti" and "mansiones"

**Table 86: Responsories in St. Gall 390-391 which differ in several melodic settings from Paris 12044**

St. Gall 390-391 substitutes a different standard element from the one used in Paris 12044 on four occasions.<sup>743</sup> Non-standard elements in St. Gall 390-391 match standard element in Paris 12044 on a further four occasions, three of which take place in *Justum deduxit dominus* (cao7059; Comm. unius Conf.).<sup>744</sup>

In five cases, a non-standard element in Paris 12044 is found as a standard element in St. Gall 390-391.<sup>745</sup> The mode 2 responsory *In columbe specie* (cao6892; Epiphania) shows two of these instances in Transcription 102. Even though it is usually difficult to be sure of whether the goal-pitch is altered or maintained in a melodic difference in this adiastematic source, it is clear here that both standard elements in St. Gall 390-391 conserve the goal-pitches of the non-standard element in Paris 12044.

<sup>743</sup> *Educ de carcere animam meam* (cao6622; Dom. 4 Quadragesimae), twice in *Justum deduxit dominus per* (cao7059; Comm. unius Conf.) and *In circuitu tuo domine lumen* (cao6891; Comm. plur. Mart.)

<sup>744</sup> Please refer to the appendix file in "CHAPTER\_4", "Comparison Manuscripts" under "St\_Gall\_390\_391" for the image of St. Gall 390-391's notation in parallel with a transcription of Paris 12044's melody. The final instance of this kind of difference takes place in *Docebo te quae ventura sunt* (cao6482; Michaelis).

<sup>745</sup> Twice in *In columbae specie spiritus* (cao6892; Epiphania), twice in *Ecce mitto angelum meum qui* (cao6598; Dom. 4 Quadragesimae) and *In circuitu tuo domine lumen* (cao6891; Comm. plur. Mart.)

The image displays two musical examples comparing Paris 12044 and St. Gall 390-391. The first example shows the Paris manuscript with a treble clef and a melodic line for the text 'In co-lum-be spe-ci-e spi-ri-tus sanc-tus vi-sus est...'. Above the staff are three goal-pitch elements: 'F', 'c6', and 'd'. Below the staff, the corresponding St. Gall manuscript is shown with a large red initial 'R' and the text 'In columbe specie spiritus sanctus visus est'. The second example shows the Paris manuscript for the text 'in quo mi-chi be-ne com-pla-cu-it ip-sum au-di-te.'. Above the staff are two goal-pitch elements: 'd' and 'D'. Below the staff, the corresponding St. Gall manuscript is shown with the text 'mibi bene complacuit'.

Transcription 102: In *In columbe specie* (cao6892; Epiphania)

At the end of the first period, Paris 12044 concludes on the final of the mode, D, with a non-standard element. St. Gall 390-391's neumes indicate d1 here - the most frequently used element in this position - instead of Paris 12044's non-standard material. In the fifth phrase position, Paris 12044 has another non-standard d- element which St. Gall 390-391 matches with d2. Although D is not the most popular goal-pitch in this phrase position, it is indicated as one of the less frequently found alternatives.

There are five instances in which St. Gall 390-391 matches non-standard material in Paris 12044 with differently shaped elements which could not be clearly recognized as any of the standard elements in the mode in question.<sup>746</sup> Please refer to the appendix for the images of these cases.<sup>747</sup>

#### f) *Karlsruhe 60*

The 21 responsories which differ in several melodic settings in Karlsruhe 60 are listed in Table 87. These account for a total of 48 occasions of melodic difference. With the exception of the admittedly less accurate data from St. Gall 390-391, this is the lowest number of melodic differences found in any of the comparison sources. This shows, once again, that the tradition represented by Karlsruhe 60 is relatively similar to that of Paris 12044. However, the amount of tonal instability between Paris 12044 and Karlsruhe 60 is relatively large in the responds which do vary. Just under 45 % of the melodic differences between Karlsruhe 60 and Paris 12044 do not share the same goal-pitch.

<sup>746</sup> *Educ de carcere animam meam* (cao6622; Dom. 4 Quadragesimae), *Ecce mitto angelum meum qui* (cao6598; Dom. 4 Quadragesimae), twice in *Revelabunt caeli iniquitatem* (cao7543; Fer. 5 in Cena Dom.) and *Docebo te quae ventura sunt* (cao6482; Michaelis).

<sup>747</sup> Appendix: "CHAPTER\_4", in the folder "Comparison Manuscripts", "St\_Gall\_390\_391"

There are seven cases<sup>748</sup> where a standard element in Paris 12044 is matched by a different standard element in Karlsruhe 60, four of which show different goal-pitches.<sup>749</sup> Transcription 103 shows one such substitution at the end of the first period of the mode 4 responsory, *Adjutor et susceptor meus tu* (cao6036; Dom. de Passione). Please refer to the appendix<sup>750</sup> for other transcriptions of these differences in Karlsruhe 60.

On ten occasions, standard material in Paris 12044 is substituted with non-standard elements in Karlsruhe 60.<sup>751</sup> The goal-pitch is altered in four instances of melodic difference.<sup>752</sup> Transcription 103 contains an example of Karlsruhe 60's use of a non-standard element where Paris 12044 uses a standard element in third phrase position.

Feast	Incipit	CAO	Mode	P-12044	Karlsruhe 60
Vigilia Nat. Domini	Sanctificamini hodie et	7594	7	006v01	017r "quia die crastina" and "maniestatem dei in vobis"
Stephani	Patefactae sunt januae caeli	7358	4	014r08	025r "in numero sanctorum" and "coronatus"
Dom. 3 Quadragesimae	Tollite hinc vobiscum munera	7769	7	079v09	073v "placabilem" and "et eum quem"
Dom. 4 Quadragesimae	Ecce mitto angelum meum qui	6598	4	082v08	076v "vocem meam" and closing: "et precedet te angelus meus"
Dom. 4 Quadragesimae	Vos qui transituri estis	7916	5	083v08	077r (mode 8) "de lapidibus quos ferrum non tetigit" and closing: "deo vestro"
Dom. in Palmis	Circumdederunt me viri	6287	2T	092r01	079r "viri mendaces" and closing: "vindica me"
Dom. de Passione	Adjutor et susceptor meus tu	6036	4	086r03	080r "domine" and "et in verbum tuum speravi" and "declinate ame maligni et scrutabor"
Dom. in Palmis	In die qua invocavi te domine	6899	1	089r02	082v "timere" and closing: "meus"
Fer. 6 in Parasceve	Jesum tradidit impius summis	7035	6	097r08	091r (mode 8) "sacerdotum et senioribus" and "sequebatur alonge ut videret finem"
Petri, Pauli	Domine si tu es jube me	6515	8	151v09	161v "venire ad te", "eum" "fidei"
Laurentii	Quo progredieris sine filio	7502	8	171v05	174v "ministro" and "offerre"
Laurentii	Strinxerunt corporis membra	7711	2	172r13	174v "crauculam" and "Christi"
Michaelis	Stetit angelus juxta aram	7707	7	193r10	185v "turibulum aureum" and "angeli in conspectu"
Michaelis	Numquid scis quare venerim ad	7245	1	194v08	186v "ad te et nunc" and closing: "princeps vester erit adiutor"
Michaelis	Docebo te quae ventura sunt	6482	7	194r10	187r "populo tuo" and closing: "princeps vester"
Comm. plur. Mart.	Certamen magnum habuerunt	6274	8	233v11	211r "dei" and "coronas"
Comm. plur. Mart.	Verbera carnificum non	7836	7	233r08	211r opening: "Verbera carnificum" and "fierent"
Comm. plur. Mart.	In circuitu tuo domine lumen	6891	5	233v09	211v "constituisti" and "mansiones"
Comm. unius Conf.	Posui adjutorium super	7411	1	236r05	217v "potentem" and "mea"
Comm. Virginum	Haec est virgo sapiens quam	6809	7	241r14	220r "venit" and "domino"
Comm. Virginum	Regnum mundi et omnem ornatum	7524	5	241v10	220v "omnem" and "quem vidi quem amavi"

**Table 87: Responsories in Karlsruhe 60 which differ in several melodic settings from Paris 12044**

Here, Paris 12044 joins the majority of responds in this mode in its use of a standard e- element. Karlsruhe 60 sets the same text to similar material but ultimately ends on F with a rare cadential figure. The goal-pitch F does not correspond to the main route on the mode 4 roadmap. Once again, a non-standard element leads the respond away from the usual melodic outline.

<sup>748</sup> Twice in *Patefactae sunt januae caeli* (cao7358; Stephani), *Adjutor et susceptor meus tu* (cao6036; Dom. de Passione), *Strinxerunt corporis membra* (cao7711; Laurentii), *Docebo te quae ventura sunt* (cao6482; Michaelis), *Certamen magnum habuerunt* (cao6274; Comm. plur. Mart.) and *Posui adjutorium super* (cao7411; Comm. unius Conf.).

<sup>749</sup> *Patefactae sunt januae caeli* (cao7358; Stephani), *Adjutor et susceptor meus tu* (cao6036; Dom. de Passione), *Docebo te quae ventura sunt* (cao6482; Michaelis), *Posui adjutorium super* (cao7411; Comm. unius Conf.).

<sup>750</sup> Appendix: "CHAPTER\_4", in the folder "Comparison Manuscripts", "Karlsruhe\_60"

<sup>751</sup> *Sanctificamini hodie* (cao7594; Vigilia Nat. Domini), *Vos qui transituri estis* (cao7916; Dom. 4 Quadragesimae), twice in *Adjutor et susceptor meus tu* (cao6036; Dom. de Passione), twice in *In die qua invocavi te domine* (cao6899; Dom. in Palmis), *Strinxerunt corporis membra* (cao7711; Laurentii), *Numquid scis quare venerim* (cao7245; Michaelis), *Certamen magnum habuerunt* (cao6274; Comm. plur. Mart.), *In circuitu tuo domine lumen* (cao6891; Comm. plur. Mart.).

<sup>752</sup> *Adjutor et susceptor meus tu* (cao6036; Dom. de Passione), *Strinxerunt corporis membra* (cao7711; Laurentii), *Numquid scis quare venerim* (cao7245; Michaelis), *Certamen magnum habuerunt* (cao6274; Comm. plur. Mart.)

Almost all of the eight occasions where non-standard material in Paris 12044 is matched by standard elements in Karlsruhe 60 also differ in goal-pitch.<sup>753</sup> While some of these differences do not affect the respond's overall usual melodic course,<sup>754</sup> others 'correct' way-faring Paris 12044 melodies, returning to the main tonal route. Please refer to the appendix<sup>755</sup> for individual transcriptions.

**Transcription 103: In *Adjutor et susceptor meus tu* (cao6036; Dom. de Passione)**

There are 23 non-standard elements in Paris 12044 which are set to different, non-standard material in Karlsruhe 60.<sup>756</sup> The majority of these maintain the same goal-pitch as

<sup>753</sup> *Ecce mitto angelum meum qui* (cao6598; Dom. 4 Quadragesimae), twice in *Stetit angelus juxta aram* (cao7707; Michaelis), *Numquid scis quare venerim* (cao7245; Michaelis), *Verbera carnificum non* (cao7836; Comm. plur. Mart.), twice in *Haec est virgo sapiens quam* (cao6809; Comm. Virginum) and *Quo progredieris sine filio* (cao7502; Laurentii), which is the only respond in which the difference does not alter the goal-pitch in Karlsruhe 60.

<sup>754</sup> Karlsruhe 60 shows the same alterations in the fifth and sixth phrases as Lucca 601, shown in Transcription 100.

<sup>755</sup> Appendix: "CHAPTER\_4", in "Comparison Manuscripts" and "Databases".

<sup>756</sup> Twice in *Sanctificamini hodie* (cao7594; Vigilia Nat. Domini), twice in *Tollite hinc vobiscum munera* (cao7769; Dom. 3 Quadragesimae), *Ecce mitto angelum meum qui* (cao6598; Dom. 4 Quadragesimae), twice in *Vos qui transituri estis* (cao7916; Dom. 4 Quadragesimae), twice in *Circumdederunt me viri* (cao6287; Dom. in Palmis), *Adjutor et susceptor meus tu* (cao6036; Dom. de Passione), twice in *Jesum tradidit impius summis* (cao7035; Fer. 6 in Parasceve), three times in

Paris 12044; only seven responds, with one instance each, have an altered goal-pitch.<sup>757</sup> Please see appendix for transcriptions.<sup>758</sup>

### g) Utrecht 406

In Utrecht 406, there are 25 responsories which differ in several melodic settings from Paris 12044. These chants contain 60 instances of difference altogether. Table 88 lists these responds and the words or phrases during which the varying settings occur. The majority (63 %) of melodic differences do not lead to an altered goal-pitch. Melodic difference alters the goal-pitch of the element on 22 separate occasions.

Feast	Incipit	CAO	Mode	P-12044	Utrecht 406
Dom. 4 Adventus	Canite tuba in Sion vocate	6265	1	004v07	014v "Sion vocate" and closing: "adveniet"
Dom. 4 Adventus	Ecce iam venit plenitudo	6596	5	005r03	015r opening: "Ecce iam venit plenitudo" and closing: "redimeret"
Sabb. Q.T. Adventus	Germinaverunt campi eremi	6772	1	004r02	018r opening: "Germinaverunt campi" and closing: "cum eo"
Stephani	Hesterna die dominus natus	6810	7	014r06	025v "mundum" and closing: "ingredere in celum"
Joannis Evang.	Apparuit caro suo Joanni	6113	1	017r09	028r opening: "Apparuit" and "Jesus Christus" and "et epuleris" and closing: "meo cum fratribus tuis"
Joannis Evang.	Hic est discipulus qui	6822	7	016r04	029r "scimus" and "verum est" and closing: "testemonium eius"
Dom. per annum	Deus qui sedes super thronum	6433	4	029v03	044r "equitatem" and closing: "consideras"
Dom. per annum	Ad te domine levavi animam	6026	2	030r14	044v opening: "Ad te domine levavi" and "animam meam"
Feria 5 per annum	Repleatur os meum laude ut	7529	8	035v02	049r "meum laude" and closing: "mea deus ne derelinquas me"
Dom. 3 Quadragesimae	Dixit Judas fratribus suis	6477	7	079r02	076r "venite" and closing: "frater noster est"
Dom. 3 Quadragesimae	Iste est frater vester	6999	7	060r02	076v "tibi" and "erumpebant"
Dom. 4 Quadragesimae	Ecce mitto angelum meum qui	6598	4	062v06	080r "vocem meam" and "affligam"
Dom. 4 Quadragesimae	Attendite popule meus legem	6138	8	063r08	080v "popule" and "meam"
Dom. in Palmis	Viri impii dixerunt	7905	1	091r02	089r "eum" and "euis"
Dom. in Palmis	Dixerunt impii apud se non	6464	1	090v06	089r "operibus" and "nostris"
Fer. 5 in Cena Dom.	Ecce vidimus eum non habentem	6618	5	093v09	092r "portavit" and "livore"
Petri, Pauli	Domine si tu es jube me	6515	8	151v09	130v "te super" and "extendens manum" and "eum"
Assumptio Mariae	Stirps Jesse virgam produxit	7709	2	174v06	150r transposed "virgam", "flore" and closing: "almus"
Assumptio Mariae	Ista est speciosa inter	6994	2T	176v04	160v opening: "Iste est" and "ortis"
Michaelis	Stetit angelus juxta aram	7707	7	193r10	180r "templi" and "angeli in"
Michaelis	In tempore illo consurget	6942	8	194v06	180v "Michael qui stat" and "veniet tempus"
Comm. plur. Mart.	Tradiderunt corpora sua	7772	1	232v05	214v "supplicia" and closing: "perpetuas"
Comm. Virginum	Veni sponsa Christi accipe	7828	3	240v02	219r "fudisti" and "angelis"
Assumptio Mariae	Veni electa mea et ponam in	7826	2	176r03	219r "ponam in te" and "concupivit"
Comm. Virginum	Haec est virgo sapiens quam	6809	7	241r14	219r "venit" and "domino"

**Table 88: Responsories in Utrecht 406 which differ in several melodic settings from Paris 12044**

Utrecht 406 substitutes a different standard element for the one found in Paris 12044 in seventeen instances.<sup>759</sup> Only three of these alter the goal-pitch of the element in

*Domine si tu es jube me* (cao6515; Petri, Pauli), *Quo progredieris sine filio* (cao7502; Laurentii), *Numquid scis quare venerim* (cao7245; Michaelis), *Docebo te quae ventura sunt* (cao6482; Michaelis), *Verbera carnificum non* (cao7836; Comm. plur. Mart.), *In circuitu tuo domine lumen* (cao6891; Comm. plur. Mart.), *Posui adiutorium super* (cao7411; Comm. unius Conf.) and twice in *Regnum mundi et omnem ornatum* (cao7524; Comm. Virginum)

<sup>757</sup> *Tollite hinc vobiscum munera* (cao7769; Dom. 3 Quadragesimae), *Vos qui transitori estis* (cao7916; Dom. 4 Quadragesimae), *Jesum tradidit impius summis* (cao7035; Fer. 6 in Parasceve), *Numquid scis quare venerim* (cao7245; Michaelis), *Docebo te quae ventura sunt* (cao6482; Michaelis), *In circuitu tuo domine lumen* (cao6891; Comm. plur. Mart.), *Regnum mundi et omnem ornatum* (cao7524; Comm. Virginum).

<sup>758</sup> Appendix: "CHAPTER\_4", in the folder "Comparison Manuscripts", "Karlsruhe\_60"

<sup>759</sup> *Canite tuba in Sion vocate* (ca6265; Dom. 4 Adventus), *Germinaverunt campi eremi* (cao6772; Sabb. Q.T. Adventus), twice in *Apparuit caro suo Joanni* (cao6113; Joannis Evang.), *Hic est discipulus qui* (cao6822; Joannis Evang.), *Repleatur os meum laude ut* (cao7529; Feria 5 per annum), *Dixit Judas fratribus suis* (cao6477; Dom. 3 Quadragesimae), *Iste est frater vester* (cao6999; Dom. 3 Quadragesimae), twice in *Attendite popule meus legem* (cao6138; Dom. 4 Quadragesimae), *Dixerunt impii apud se non* (cao6464; Dom. in Palmis), *Ecce vidimus eum non habentem* (cao6618; Fer. 5 in Cena Dom.), *Stetit angelus juxta aram* (cao7707; Michaelis), *In tempore illo consurget* (cao6942; Michaelis), *Tradiderunt corpora sua* (cao7772; Comm. plur. Mart.), twice in *Veni sponsa Christi accipe* (cao7828; Comm. Virginum).

question.<sup>760</sup> On seven occasions,<sup>761</sup> a standard element in Paris 12044 is matched by a non-standard element in Utrecht 406 and again, only three instances<sup>762</sup> alter the goal-pitch found in Paris 12044's melody. Non-standard material in Paris 12044 is matched by standard material in another nine instances.<sup>763</sup> In five<sup>764</sup> out of these nine cases, the goal-pitch is altered to bring the melody in Utrecht 406 in closer correspondence to convention.

There are 29 instances<sup>765</sup> of non-standard material in Paris 12044 being matched with equally non-standard melodies in Utrecht 406, eleven<sup>766</sup> (38 %) of which also alter the goal-pitch.

Transcription 104 shows two examples of different non-standard material in the mode 4 responsory, *Ecce mitto angelum meum* (cao6598; Dom. 4 Quadragesimae). In the first instance, Paris 12044 sets the beginning of the fourth phrase to a non-standard e- element. Utrecht 406 is similar to Paris 12044 in its setting of the word "vocem", but uses the characteristic cadential figure on E to bring this short element to an abrupt kind of close which is not found in other responsories in the mode and therefore considered non-standard. Both melodies proceed to a non-standard element to conclude the fourth phrase, not shown in the transcription included here.

---

<sup>760</sup> *Hic est discipulus qui* (cao6822; Joannis Evang.), *Attendite popule meus legem* (cao6138; Dom. 4 Quadragesimae), *Veni sponsa Christi accipe* (cao7828; Comm. Virginum).

<sup>761</sup> *Canite tuba in Sion vocate* (cao6265; Dom. 4 Adventus), *Ecce jam venit plenitudo* (cao6596; Dom. 4 Adventus), *Deus qui sedes super thronum* (cao6433; Dom. per annum), *Repleatur os meum laude ut* (cao7529; Feria 5 per annum), *Viri impii dixerunt* (cao7905; Dom. in Palmis), *Stirps Jesse virgam produxit* (cao7709; Assumptio Mariae), *Stetit angelus juxta aram* (cao7707; Michaelis).

<sup>762</sup> *Canite tuba in Sion vocate* (cao6265; Dom. 4 Adventus), *Deus qui sedes super thronum* (cao6433; Dom. per annum) and *Viri impii dixerunt* (cao7905; Dom. in Palmis).

<sup>763</sup> *Repleatur os meum laude ut* (cao7529; Feria 5 per annum), twice in *Ecce mitto angelum meum qui* (cao6598; Dom. 4 Quadragesimae), *Ecce vidimus eum non habentem* (cao6618; Fer. 5 in Cena Dom.), *Stetit angelus juxta aram* (cao7707; Michaelis), *In tempore illo consurget* (cao6942; Michaelis), *Tradiderunt corpora sua* (cao7772; Comm. plur. Mart.) and twice in *Haec est virgo sapiens quam* (cao6809; Comm. Virginum).

<sup>764</sup> *Ecce mitto angelum meum qui* (cao6598; Dom. 4 Quadragesimae), *Ecce vidimus eum non habentem* (cao6618; Fer. 5 in Cena Dom.), *Stetit angelus juxta aram* (cao7707; Michaelis), *In tempore illo consurget* (cao6942; Michaelis), twice in *Haec est virgo sapiens quam* (cao6809; Comm. Virginum).

<sup>765</sup> Twice in *Ecce jam venit plenitudo* (cao6596; Dom. 4 Adventus), *Germinaverunt campi eremi* (cao6772; Sabb. Q.T. Adventus), twice in *Hesterna die dominus natus* (cao6810; Stephani), three times in *Apparuit caro suo Joanni* (cao6113; Joannis Evang.), *Hic est discipulus qui* (cao6822; Joannis Evang.), *Deus qui sedes super thronum* (cao6433; Dom. per annum), twice in *Ad te domine levavi animam* (cao6026; Dom. per annum), *Dixit Judas fratribus suis* (cao6477; Dom. 3 Quadragesimae), *Viri impii dixerunt* (cao7905; Dom. in Palmis), *Dixerunt impii apud se non* (cao6464; Dom. in Palmis), four times in *Domine si tu es jube me* (cao6515; Petri, Pauli), twice in *Stirps Jesse virgam produxit* (cao7709; Assumptio Mariae), twice in *Ista est speciosa inter* (cao6994; Assumptio Mariae), *In tempore illo consurget* (cao6942; Michaelis) and three times in *Veni electa mea et ponam* (cao7826; Assumptio Mariae).

<sup>766</sup> Twice in *Hesterna die dominus natus* (cao6810; Stephani), *Apparuit caro suo Joanni* (cao6113; Joannis Evang.), twice in *Ad te domine levavi animam* (cao6026; Dom. per annum), *Ista est speciosa inter* (cao6994; Assumptio Mariae), *In tempore illo consurget* (cao6942; Michaelis) and three times in *Veni electa mea et ponam* (cao7826; Assumptio Mariae).

Paris: e2  
\*ob-ser-va et au-di vo-cem me-am...

Utrecht: e  
...vo-cem me-am...

Paris: d E  
et af-fli-gen-tes te af-fli-gam et pre-oe-det te an-ge-lus me-us

Utrecht: f  
af-fli-gam

Transcription 104: In *Ecce mitto angelum meum* (cao6598; Dom. 4 Quadragesimae)

In the fifth phrase, Paris 12044 uses non-standard material to conclude on D, the most frequently-found goal-pitch at the end of this phrase. Here, Utrecht 406 cadences on F, also using non-standard material for mode 4, as F is not shown even as an alternative goal-pitch on the mode 4 roadmap in fifth phrase position.

### h) Toledo 44.2

There are nineteen responsories in Toledo 44.2 which differ in several melodic settings from Paris 12044, listed in Table 89. These responsories contain a total of 52 separate occasions of melodic difference. Most of these differences (39) do *not* alter the goal-pitch of the element found in Paris 12044. The remaining thirteen (25 %) do re-route the melodic progression.

Standard elements in Paris 12044 are matched by different standard elements in Toledo 44.2 nineteen times,<sup>767</sup> only four<sup>768</sup> of which also alter the goal-pitch. In Transcription 105, the mode 1 respond, *In principio erat verbum* (cao6926; Octava Nat. Domini), contains examples of how one location in a respond may be set to different standard elements in Paris 12044 and Toledo 44.2.

<sup>767</sup> *Sancta et immaculata* (cao7569; Nativitas Domini), three times in *Continet in gremio caelum* (cao6333; Octava Nat. Domini), three times in *In principio erat verbum* (cao6926; Octava Nat. Domini), twice in *Tria sunt munera pretiosa* (cao7777; Epiphania), *Locutus est dominus ad Abrah-* (cao7097; Dom. Quinquagesimae), *Dixit dominus ad Noe finis* (cao6472; Dom. Quinquagesimae), *Opprobrium factus sum nimis* (cao7325; Dom. in Palmis), twice in *Strinxerunt corporis membra* (cao7711; Laurentii), three times in *Gaudeo plane quia hostia* (cao6763; Laurentii), *Archangeli Michaelis* (cao6118; Michaelis) and *Gloria et honore coronasti* (cao6776; Comm. unius Mart.).

<sup>768</sup> *In principio erat verbum* (cao6926; Octava Nat. Domini), twice in *Tria sunt munera pretiosa* (cao7777; Epiphania) and *Gaudeo plane quia hostia* (cao6763; Laurentii).

Feast	Incipit	CAO #	Mode	P-12044	Toledo 44.2
Nativitas Domini	Sancta et immaculata	7569	2T	009r02	018v (non trans) "immaculata" "virginitas"
Nativitas Domini	Ecce agnus dei qui tollit	6575	7	009r06	019r "ecce" melisma simplified and closing: "calciamenti solvere"
Stephani	Hesternae die dominus natus	6810	7	014r06	024v "terris", "mundum", "ingrederetur"
Octava Nat. Domini	Continet in gremio caelum	6333	8	022r06	027v "regentem", "genitrix", "comitantur" and closing: "principe pollet"
Octava Nat. Domini	In principio erat verbum et	6926	1	023r01	028r "deum et deus erat verbum" and closing: "apud deum"
Epiphania	Tria sunt munera pretiosa	7777	1	026r06	031r "preciosa", "domino", "confidera"
Dom. Quinquagesimae	Locutus est dominus ad Abra-	7097	2	069r01	066r "tua et vade" and "crescere"
Dom. Quinquagesimae	Dixit dominus ad Noe finis	6472	6T	069r02	066v (non trans) "universe carnis venit coram me" and "et ego disperdam eos cum terram"
Dom. de Passione	Dicebat dominus principibus	non cao	1	086v10	078r "dei audit" and closing: "ego autem a deo processit"
Dom. in Palmis	Opprobrium factus sum nimis	7325	2	090r05	081v opening: "factus" and "viderunt me"
Fer. 6 in Parasceve	Tenebrae factae sunt dum	7760	7	096r06	088v "magna" and "exivit"
Laurentii	Strinxerunt corporis membra	7711	2	172r13	127v "membra", "craticulam", "Christi intercede pro nobis"
Laurentii	Gaudeo plane quia hostia	6763	8	172r09	128r "negavi nomen sanctum tuum interrogatus Christum confessum sum assatus gratias ago"
Assumptio Mariae	Stirps Jesse virgam produxit	7709	2	174r06	137v "produxit virga que florem" and closing melisma shortened: "almus"
Michaelis	Michael et angeli ejus	7151	7	194r06	145v "pugnabant" and "diabolo et ille antiquus victus est ab eis"
Michaelis	Archangeli Michaelis	6118	8	194r04	145v opening: "Archangeli" and "domini"
Comm. unius Mart.	Gloria et honore coronasti	6776	7	231r04	177r "eum" and closing: "pedibus eum"
Comm. Virginum	Veni sponsa Christi accipe	7828	3	240r02	188r opening: "Christi" and "tibi"

**Table 89: Responsories in Toledo 44.2 which differ in several melodic settings from Paris 12044**

At the end of the first period, Paris 12044 uses c1 while Toledo 44.2 has d23. Usually D, the final, is the goal-pitch most frequently found at the end of the second phrase (in keeping with the six phrase structure) while C is shown as a less popular alternative in this position. For the third phrase, Paris 12044 sets the text to d11 while Toledo 44.2 uses d4. This time, the difference in melody is not reflected in the goal-pitch. Both sources cadence on D, the most goal-pitch found most often in this position. In these two versions of *In principio erat verbum*, the standard elements (whether they have different goal-pitches or not) are used in such a way that the melodies may still be easily plotted on the roadmap.

There are eight standard elements which are matched by non-standard elements in Toledo 44.2.<sup>769</sup> Most of these (five) maintain the same goal-pitch as found in Paris 12044.<sup>770</sup> Only three non-standard elements in Paris 12044 are matched by standard elements in Toledo 44.2, two of which also alter the goal-pitch.<sup>771</sup>

<sup>769</sup> *Locutus est dominus ad Abra-* (cao7097; Dom. Quinquagesimae), *Opprobrium factus sum nimis* (cao7325; Dom. in Palmis), *Strinxerunt corporis membra* (cao7711; Laurentii), *Gaudeo plane quia hostia* (cao6763; Laurentii), *Stirps Jesse virgam produxit* (cao7709; Assumptio Mariae), *Michael et angeli ejus* (cao7151; Michaelis), *Archangeli Michaelis* (cao6118; Michaelis) and *Veni sponsa Christi accipe* (cao7828; Comm. Virginum).

<sup>770</sup> *Opprobrium factus sum nimis* (cao7325; Dom. in Palmis), *Stirps Jesse virgam produxit* (cao7709; Assumptio Mariae), *Michael et angeli ejus* (cao7151; Michaelis), *Archangeli Michaelis* (cao6118; Michaelis) and *Veni sponsa Christi accipe* (cao7828; Comm. Virginum).

<sup>771</sup> *Ecce agnus dei qui tollit* (cao6575; Nativitas Domini), *Continet in gremio caelum* (cao6333; Octava Nat. Domini) and *Gaudeo plane quia hostia* (cao6763; Laurentii).

Paris: *In prin-ci-pi-o e-rat ver-bum et ver-bum e-rat a-pud de-um*

Tol.: ...  
...de-um

Paris: *et de-us e-rat ver-bum \*hoc e-rat in prin-ci-pi-o*

Tol.: *et de-us e-rat ver-bum*

**Transcription 105: In *In principio erat verbum* (cao6926; Octava Nat. Domini)**

Finally, 22 non-standard elements in Paris 12044 are found as different non-standard elements in Toledo 44.2.<sup>772</sup> Most of these melodic differences have the goal-pitch found in Paris 12044; only four non-standard elements in Toledo 44.2 alter the goal-pitch in Paris 12044.<sup>773</sup> For transcriptions of all these melodic differences, please refer to the appendix.<sup>774</sup>

### *i) Responsories which have Multiple Different Melodic Settings in More than One Source*

There are 42 responsories which set several passages differently from Paris 12044 in more than one of the sources chosen for comparison. Table 90 lists these chants according to feast, CAO number, mode, folio number in Paris 12044 and the comparison sources in which these differences in melody take place. In the interest of space, example transcriptions of responds in this list are not included here; please refer to the appendix<sup>775</sup> for individual transcriptions of melodic differences with Paris 12044.

<sup>772</sup> *Sancta et immaculata* (cao7569; Nativitas Domini), *Ecce agnus dei qui tollit* (cao6575; Nativitas Domini), three times in *Hesterna die dominus natus* (cao6810; Stephani), *Tria sunt munera pretiosa* (cao7777; Epiphania), twice in *Dixit dominus ad Noe finis* (cao6472; Dom. Quinquagesimae), *Dixit dominus ad Noe finis* (cao6472; Dom. Quinquagesimae), three times in *Dicebat dominus principibus* (non-cao; Dom. de Passione), twice in *Tenebrae factae sunt dum* (cao7760; Fer. 6 in Parasceve), *Gaudeo plane quia hostia* (cao6763; Laurentii), twice in *Stirps Jesse virgam produxit* (cao7709; Assumptio Mariae), three times in *Michael et angeli ejus* (cao7151; Michaelis), *Gloria et honore coronasti* (cao6776; Comm. unius Mart.), *Veni sponsa Christi accipe* (cao7828; Comm. Virginum).

<sup>773</sup> Twice in *Hesterna die dominus natus* (cao6810; Stephani), *Dixit dominus ad Noe finis* (cao6472; Dom. Quinquagesimae), *Michael et angeli ejus* (cao7151; Michaelis).

<sup>774</sup> Appendix: "CHAPTER\_4", in the folder "Comparison Manuscripts", "Toledo\_44.2"

<sup>775</sup> Appendix: "CHAPTER\_4", in the folders "Comparison Manuscripts" and "Databases"

Using the complete comparison database of all differing responds in the appendix<sup>776</sup>, it can be determined that just over half (56 %) of the differences take place on the same word or phrase in the several manuscripts which differ. The remaining different melodic passages could be found in only one comparison source. Both kinds of difference may take place in the same respond. To chose just one example from the comparative chart, in the responsory, *Abscondite eleemosynam* (cao6012; Dom. 1 Quadragesimae) both Worcester F 160 and Benevento 21 set the text "*et ipsa orat*" differently from Paris 12044. In addition to this common difference from Paris 12044, Worcester F 160 sets the word "*elemosina*" to a different melody while Benevento 21 differs from Paris 12044 in the setting of the word, "*aqua*". Therefore Worcester F 160 and Benevento 21 have one difference from Paris 12044 in common and one difference with Paris 12044 which is individual.

The feast for Michael the Archangel is the best represented by the responsories in Table 90 with six chants in total. Responsories for the Commons of Martyrs, Confessors and Virgins are also found to vary from Paris 12044's melodies frequently.

---

<sup>776</sup> Appendix: "CHAPTER\_4", in the folder "Databases" the file entitled: "All\_Differences\_in\_Responds\_compared.mdb"

Feast	Incipit	CAO	Mode	P-12044	Notes
Dom. 1 Quadragesimae	Abscondite eleemosynam in	6012	8	072v05	Worc, Ben
Feria 4 per annum	Adjutor meus tibi psallam	6038	8	034v06	Sarum, Ben
Michaelis	Archangeli Michaelis	6118	8	194v04	Worc, Tol
Octava Nat. Domini	Continet in gremio caelum	6333	8	022v06	Worc, Tol
Comm. unius Mart.	Desiderium animae ejus	6412	4	230v04	Ben, Worc
Dom. per annum	Diligam te domine virtus mea	6453	4	030r06	Sarum, Ben
Dom. in Palmis	Dixerunt impii apud se non	6464	1	090v06	Utrecht, Luc
Dom. Quinquagesimae	Dixit dominus ad Noe finis	6472	6T	069r02	Worc, Ben, Luc, Tol
Michaelis	Docebo te quae ventura sunt	6482	7	194r10	Gall, Karl
Comm. unius Mart.	Domine praevenisti eum in	6505	8	230r01	Sarum, Ben
Petri, Pauli	Domine si tu es jube me	6515	8	151v09	Luc, Utrecht, Karl
Dom. 4 Quadragesimae	Ecce mitto angelum meum qui	6598	4	082v08	Karl, Gall, Utrecht
Dom. 4 Quadragesimae	Educ de carcere animam meam	6622	2	084v10	Sarum, Luc, Gall
Petri, Pauli	Ego pro te rogavi Petre ut	6630	4	153r03	Sarum, Ben, Luc
Laurentii	Gaudeo plane quia hostia	6763	8	172v09	Sarum, Tol
Comm. unius Mart.	Gloria et honore coronasti	6776	7	231r04	Luc, Tol
Comm. Virginum	Haec est virgo sapiens quam	6809	7	241r14	Karl, Sarum, Luc, Utrecht
Stephani	Hesterna die dominus natus	6810	7	014r06	Utrecht, Tol
Dom. Septuagesimae	Igitur perfecti sunt caeli et	6879	1	067r04	Sarum, Luc
Comm. plur. Mart.	In circuitu tuo domine lumen	6891	5	233v09	Karl, Ben, Gall
Michaelis	In tempore illo consurget	6942	8	194v06	Worc, Utrecht
Comm. unius Conf.	Iste homo ab adolescentia sua	7006	8	236v11	Sarum, Ben, Worc
Comm. unius Mart.	Iste sanctus pro lege dei sui	7010	5	229v08	Luc, Worc
Comm. unius Conf.	Juravit dominus et non	7046	8	236r03	Sarum, Ben
Dom. Quinquagesimae	Locutus est dominus ad Abra-	7097	2	069v01	Sarum, Tol
Comm. unius Conf.	Magnificavit eum in conspectu	7116	2	237r06	Sarum, Ben, Worc
Michaelis	Michael et angeli ejus	7151	7	194r06	Ben, Tol
Michaelis	Numquid scis quare venerim ad	7245	1	194v08	Karl, Ben
Comm. plur. Mart.	Propter testamentum domini et	7440	1	233v05	Sarum, Ben, Luc
Comm. Virginum	Propter veritatem et	7441	1	241r10	Sarum, Luc
Assumptio Mariae	Quae est ista quae processit	7455	4	175v04	Sarum, Ben
Petri, Pauli	Quodcumque ligaveris super	7503	8T	152v09	Sarum, Worc
Comm. Virginum	Regnum mundi et omnem ornam	7524	5	241v10	Karl, Worc
Feria 5 per annum	Repleatur os meum laude ut	7529	8	035v02	Sarum, Worc, Utrecht
Fer. 5 in Cena Dom.	Revelabunt caeli iniquitatem	7543	1	094v09	Sarum, Gall
Comm. unius Conf.	Sint lumbi vestri praecincti	7675	1	238r06	Ben, Luc
Michaelis	Stetit angelus juxta aram	7707	7	193r10	Karl, Luc, Worc, Utrecht
Assumptio Mariae	Stirps Jesse virgam produxit	7709	2	174v06	Utrecht, Tol
Laurentii	Strinxerunt corporis membra	7711	2	172r13	Karl, Worc, Tol
Comm. plur. Mart.	Tradiderunt corpora sua	7772	1	232v05	Ben, Utrecht
Comm. Virginum	Veni sponsa Christi accipe	7828	3	240v02	Luc, Utrecht, Tol
Dom. 4 Quadragesimae	Vos qui transituri estis	7916	5	083v08	Karl, Worc

**Table 90: Responsories which have multiple differences in melodic settings in more than one source**

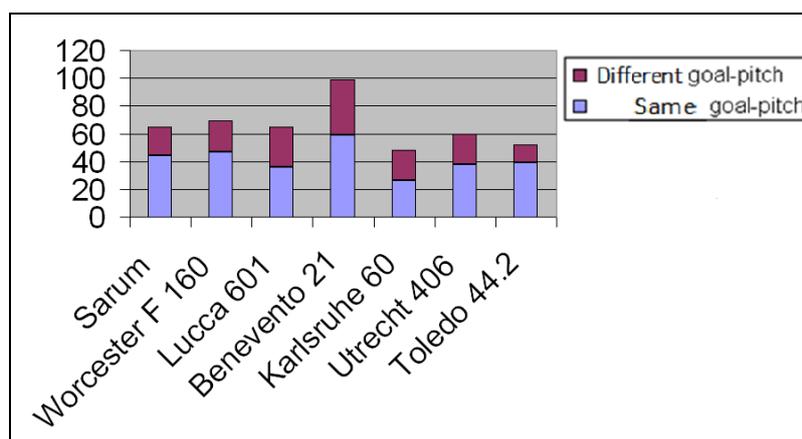
### j) Summary

In the manuscripts chosen for comparison, there are 132 responsories in which multiple melodic differences are found, making this the second-most frequent kind of difference overall. These responsories have been divided into four analytical categories, similar to the way the responds with only one melodic difference were presented in the previous section of this chapter (i.e., Chapter IV One Melodic Element Different). These categories are: the substitution of one standard element for another, the matching of a standard element in Paris 12044 with a non-standard element in the comparison source, the matching of a non-standard element in Paris 12044 with a standard element in the comparison source and the substitution of one non-standard element for another between the two sources in question. Each of these categories has been analysed according to the

proportion of differences which maintain the same goal-pitch as Paris 12044 vs. those which alter the tonal goal of the element / phrase.

The melodic differences examined in this section usually conserve the goal-pitch found in Paris 12044, thereby also preserving the tonal 'route' of the respond, were it to be plotted on the modally appropriate roadmap.

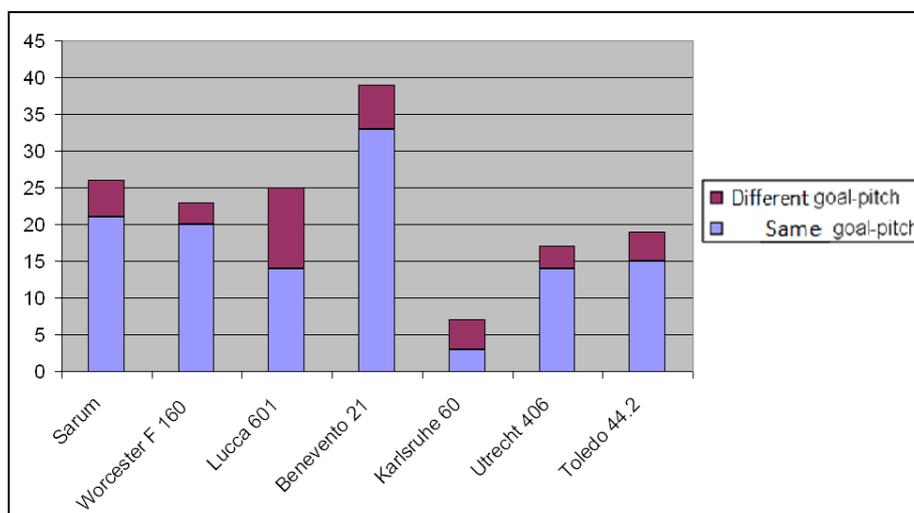
Figure 20 shows the number of melodic differences which occur in several locations throughout a single chant in the seven diastematic sources involved in this comparison.



**Figure 20: Number of melodic differences in seven diastematic comparison sources: changed vs. unchanged goal-pitches**

In every source, the differences with unchanged goal-pitches clearly out-number those which alter the goal-pitch of the element in question. Benevento 21 clearly has the highest number of different passages, while Karlsruhe 60 has the fewest.

As noted in the discussion of each comparison manuscript, the substitution of one standard element for a different standard element in Paris 12044 usually does not bring about a change in the goal-pitch. This is because the use of a standard element in a certain position is most likely to lead to one of the most frequently found tonal goals.

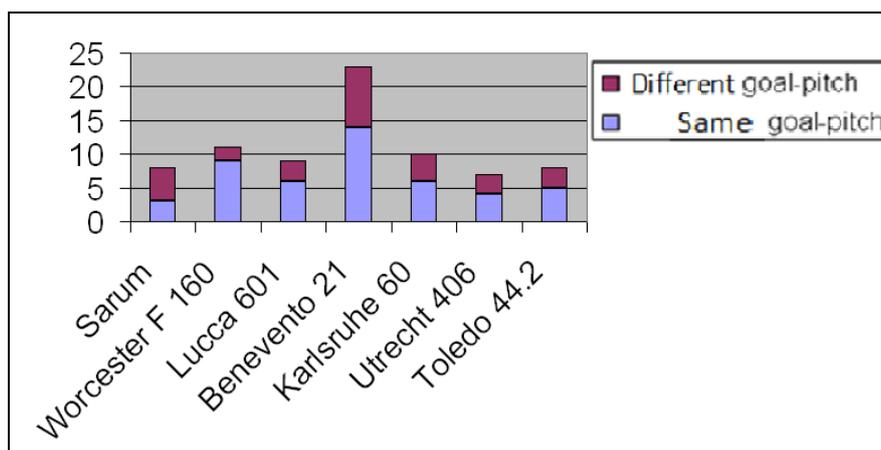


**Figure 21: Number of melodic differences in which a standard element in Paris 12044 is matched by another standard element in the seven diastematic sources: different vs. same goal-pitches**

If a standard element with a conventional goal-pitch is matched by a different standard element in a different source, its goal-pitch will usually be maintained so that it follows the same tonal route. If the goal-pitch is altered, it usually shifts the tonal goal from one frequently-used goal-pitch (in the given position) to another. It is very unusual for a standard element to have a goal-pitch which is *not* marked on the responsory roadmap. Figure 21 shows the number of standard element substitutions in responds which differ from those in Paris 12044 in more than one location, according to comparison source. Out of a total of 156 instances in all comparison sources where standard material is used differently, 36 (23 %) differ in goal-pitch from Paris 12044.

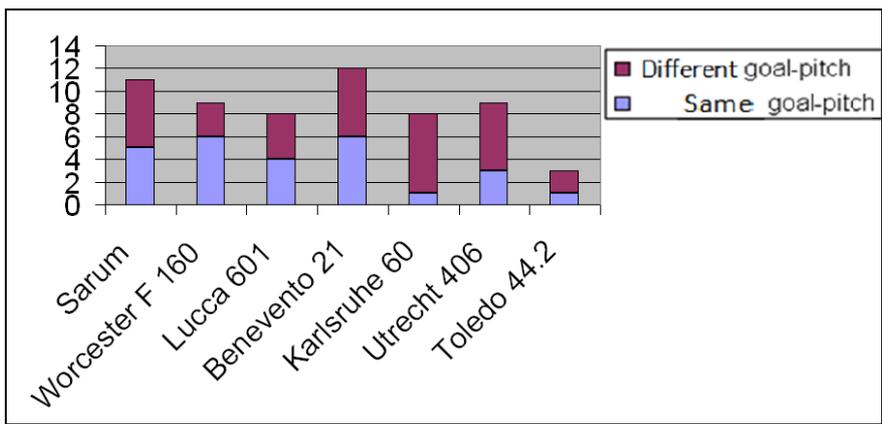
When a comparison source matches a standard element in Paris 12044 with a non-standard element in the same position, the likelihood of an altered goal-pitch increases slightly, as shown in Figure 22.

The likelihood of an instable goal-pitch increases significantly when a non-standard element in Paris 12044 is matched by a standard element in one of the comparison sources. The number of times this sort of difference takes place is shown in Figure 23, dividing the individual instances between those which maintain Paris 12044's goal-pitch and those which alter it.



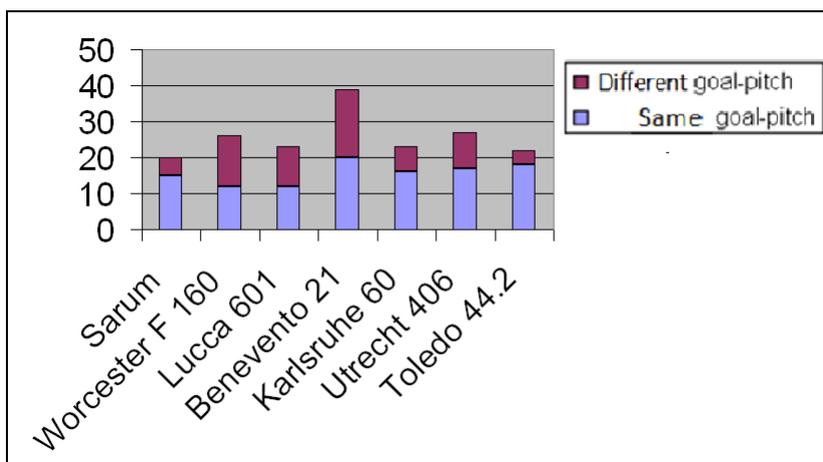
**Figure 22: Number of melodic differences in which a standard element in Paris 12044 is substituted for a non-standard element in the seven diastematic sources: changed vs. unchanged goal-pitches**

Although this sort of melodic difference is the rarest, (Benevento 21 contains the highest number of occurrences with 12), it shows the highest proportion of melodic differences which alter the goal-pitch in most sources. In many of these cases (as illustrated in Transcription 101 and Transcription 103), the goal-pitch of the non-standard element in Paris 12044 does not correspond to convention, while the standard element used in its place in the comparison source re-routes the melody onto a more popular course for its mode.



**Figure 23: Number of melodic differences in which a non-standard element in Paris 12044 is substituted for a standard element in the seven diastematic sources: different vs. same goal-pitches**

The number of times a non-standard element in Paris 12044 is matched by a different non-standard element in a comparison source is slightly higher than the number of times a standard element is matched by another standard one. Proportionately, however, more of the different material alters the goal-pitch in Paris 12044. Out of a total of 180 instances of this type of melodic difference, 70 (38 %) alter the goal-pitch.



**Figure 24: Number of melodic differences in which a non-standard element in Paris 12044 is substituted for another non-standard element in the seven diastematic sources: different vs. same goal-pitches**

Non-standard elements often lead melodies away from their usual tonal goals. Once a respond deviates from the melodic norm in using a non-standard element, there are fewer tonal restrictions or guidelines to follow and differences in the melody in other sources are more likely to alter the goal-pitch.

The figures above display results which are similar to the results of the previous section of this chapter, where responds with only one melodic difference are examined. Despite the fact that the differences addressed in this section appear together with other differences in a single respond, each instance of melodic difference has been analysed individually. Therefore, the results of this individual analysis naturally show the same tendencies as isolated differences.

To sum up, the differences found in the eight comparison manuscripts are consistent with Paris 12044 in their goal-pitches 64 % of the time. The most common types of differences are: a standard element being matched by another standard element or a non-standard element being matched by a different non-standard element. When a difference in a responsory (in *any* of the sources examined) is considered to be a standard element, it is less likely to cause the phrase to deviate from the main tonal routes. When the melodic difference does *not* show standard material, it is more likely to have an instable tonal goal. The responsory roadmaps, based exclusively on responsory data in Paris 12044, also reflect the correlation between standard material and the main tonal route in the eight sources chosen for comparison.

## v. Melodies Varied Substantially Throughout

In the comparison of 406 responsories in Paris 12044 with those in the Sarum Antiphoner, Worcester F 160, Lucca 601, Benevento 21, St. Gall 390-391, Karlsruhe 60, Utrecht 406 and Toledo 44.2, the mostly rarely encountered difference is that of melodic *variation* throughout the chant. These responsories distinguish themselves from those set to entirely different melodies by maintaining the same melodic skeleton, while differing significantly on the level of individual pitches and surface detail. Textual differences of all kinds may also be found in these responds. However, when it differs, the text generally maintains the same melodic contour and direction, which stem from a common melodic ancestry. In some cases, these responsories are set to different modes. However, the goal-pitches at the end of phrases usually remain the same relative to the final of the mode, and phrase ambitus may be extended or contracted. Each manuscript chosen for comparison will now be examined with respect to its responsories which vary from the version found in Paris 12044. In the present discussion, the most representative and interesting variants are shown as examples in parallel transcription with Paris 12044. For a transcription of each variant responsory, please refer to the appendix.<sup>777</sup>

### a) *Sarum Antiphoner*

The Sarum Antiphoner contains four melodically variant responsories. Table 91 lists these chants according to their feasts, incipits, CAO number, mode (in Paris 12044), corresponding folio in Paris 12044, and lists the type of variation. The three responsories listed here, noted as "slightly" varied throughout, mainly show differences between the two versions exist in additional notes, altered cadential figures and the elaboration of existing melismas.

Feast	Incipit	CAO #	Mode	P-12044	Sarum
Joannis Evang.	Apparuit caro suo Joanni	6113	1	017r09	064 slightly varied throughout
Epiphania	In columbae specie spiritus	6892	2	025r07	087 slightly varied throughout
Dom. Quinquagesimae	Dixit dominus ad Noe finis	6472	6T	069r02	136 (mode 8) slightly varied throughout
Laurentii	Gaudeo plane quia hostia	6763	8	172v09	485 second half varied

**Table 91: Responsories in the Sarum Antiphoner which vary from Paris 12044 throughout**

*Dixit dominus ad Noe* (cao6472; Dom. Quinquagesimae), listed third in the table above, is shown in parallel transcription with the version found in Paris 12044 in

<sup>777</sup> Appendix: "CHAPTER\_4", "Comparison Manuscripts" and "Databases"

Transcription 106. This respond demonstrates how Sarum's changes throughout the melody can culminate as an entire melodic variant. In Transcription 1, Paris 12044's transposed mode 6 reading has been transcribed at pitch, but the letter labels which have been given to it refer to the goal-pitch in a non-transposed mode 6. However, Sarum's version of this responsory is set in mode 8, implying that most of the melody and goal-pitches have been shifted up one tone.

In the first period, the melodies in Paris 12044 and Sarum do not differ significantly. This begins to change with "*venit coram me*", where Sarum uses the most common g- element in mode 8, g1, while Paris 12044 sets the same text to a non-standard f- element in mode 6. In setting the next few words, "*repleta est terra*" Paris 12044 and Sarum regain their similarity; the melodic element in Paris 12044 is another mode 6 non-standard f- element and the same melody transposed up one tone in Sarum resembles mode 8's g15. In both sources, the second period ends with a non-standard element which contrasts the final of the mode. The text of the fifth phrase, "*et ego disperdam eos*", is set slightly differently in each manuscript, although a similar melodic direction is clearly maintained. In Paris 12044's mode 6 version, this element is a non-standard e- element but Sarum uses mode 8's g11, with its characteristic melisma near this end (i.e., "*eos*") in this position. The final phrase of this responsory is set to mode 6's F3x in Paris 12044 and a variation of mode 8's G1x in the Sarum Antiphoner; both these elements share the same cadential gesture.

Paris 12044: *H* *f*  
Di-xit do-mi-nus ad No-e fi-nis u-ni-ver-se car-nis

Sarum:  
Di-xit do-mi-nus ad No-e fi-nis u-ni-ver-se car-nis

Paris 12044: *f* *f* *h*  
ve-nit co-ran-me re-ple-ta est ter-ra i-ni-qui-ta-te e-o-rum

Sarum:  
ve-nit co-ran-me re-ple-ta est ter-ra i-ni-qui-ta-te e-o-rum

Paris 12044: *e* *F3*  
\*et e-go dis-per-dam e-os cum ter-ra

Sarum:  
et e-go dis-per-dam e-os cum ter-ra

Transcription 106: *Dixit dominus ad Noe* (cao6472; Dom. Quinquagesimae)

In the 41 manuscripts which include this responsory in the CANTUS database, *Dixit dominus ad Noe* (cao6472; Dom. Quinquagesimae) is found as many times set in mode 6 as

in mode 8.<sup>778</sup> In mode 6, however, the component melodic elements do not recur often enough to be considered standard. If slightly altered versions of these elements are transposed into mode 8, however, they can be recognized as standard elements, as shown by Sarum's version in Transcription 106. In this study, the only manuscript to set this responsory in mode 8 is the Sarum Antiphoner. Worcester F 160, Lucca 601, Benevento 21 and Toledo 44.2 all contain the version found in Paris 12044, whether transposed up a fifth or not. St. Gall 390-391 and Karlsruhe 60 do not include this chant for comparison. Through the process of oral transmission and recall, it is possible that the mode 6 version was altered and transposed into mode 8, since its melodic elements are more often found in this mode. In this form, it could be more easily remembered in the patterns of melodic elements which make up formulaic chants. On the other hand, it is not impossible that the mode 8 version of this chant was misremembered in a transposed mode 6 and was consequently allocated the standard verse tone for mode 6. The CANTUS database's list of sources in which it is found in mode 6 or mode 8 does not appear to be divided along regional or liturgical lines.<sup>779</sup>

### b) Worcester F 160

Worcester F 160 contains only two responds which use slight variants from Paris 12044. Table 92 lists these according to their feasts and modes.

Feast	Incipit	CAO #	Mode	P-12044	Worcester F 160
Nat. Innocentium	Adoraverunt viventem in	6050	7	020r07	046 / 023r slightly varied
Feria 2 per annum	Benedicam dominum in omni	6237	5	032r11	063 / 031v slightly varied

**Table 92: Responsories in Worcester F 160 which vary from Paris 12044 throughout**

The responsory, *Benedicam dominum* (cao6237; Feria 2 per annum) is shown below in parallel with Paris 12044, in Transcription 107. The slight differences to this respond's melody occur in Worcester F 160 during the words "*omni tempore*" and on the penultimate melisma on "*ore*" in the last phrase. Concluding on the word, "*tempore*", Worcester F 160 does not cadence on D like Paris 12044, but returns instead to the final of the mode, F, by re-working the cadential figure. On "*ore*", Worcester F 160 uses a different melismatic gesture which is not found as a standard element in mode 5 (for the Paris 12044 repertory). These, however, are very subtle variations. Most of the responsories which vary from Paris 12044 in Worcester F 160 do so in only one location in the chant, as discussed in section One Melodic Element Different of this Chapter.

<sup>778</sup> <http://bach.music.uwo.ca/cantus>

<sup>779</sup> Manuscripts in CANTUS which show this chant in mode 6 (listed in CANTUS sigla): B-TO 63, B-TO 64, D-MZb A, E-Tc 44.1, E-Tc 44.2, F-AS 465, F-CA 38, F-Pn lat. 1085, F-Pn lat. 1090, F-Pn lat. 12044, F-VAL 114, GB-WO F.160, I-BV 19, I-FI Conv.sopp.560, I-MC 542, I-MZ 15/79, SI-Lna 17. Manuscripts in CANTUS which show this chant in mode 8: A-KN 1010, A-KN 1011, A-KN 1013, A-KN 1015, A-KN 1017, A-VOR 287, CH-Fco 2, D-Ma 12o Cmm 1, GB-AB 20541 E, GB-Cu Mm.ii.9, H-Bu lat. 118, I-Ac 693, I-Ac 694, I-Ad 5, I-Far, I-Nn vi.E.20, I-PCsa 65, I-Rv C.5, I-Rvat lat. 8737, US-Cn 24.

Paris 12044: Be - ne - di - cam do - mi - num in om - ni tem - po - re

Worcester F 160: Be - ne - di - cam do - mi - num in om - ni tem - po - re

Paris 12044: \*sem - per laus e - ius in o - re me - o

Worcester F 160: sem - per laus e - ius in o - re me - o

Transcription 107: *Benedicam dominum* (cao6237; Feria 2 per annum)

c) *Lucca 601*

There are four responsories which vary entirely or in part from those found in Paris 12044. These are listed in Table 93, below.

Feast	Incipit	CAO #	Mode	P-12044	Lucca 601
Joannis Evang.	Ecce puer meus quem elegi	6603	7	017v08	054 variation throughout
Epiphania	In columbae specie spiritus	6892	2	025r07	068, 066* varied throughout and closing occurs earlier
Dom. 4 Quadragesimae	Vos qui transituri estis	7916	5	083v08	161, 552* varied and different melody throughout
Michaelis	Factum est silentium in caelo	6715	1	193r08	465 small variation throughout the first half

Table 93: Responsories in Lucca 601 which vary from Paris 12044 throughout

An interesting example of two distinctly different versions of a responsory with the same underlying melodic skeleton is shown in *Vos qui transituri* (cao7916; Dom. 4 Quadragesimae) in Transcription 108. Lucca 601's more ornamented approach is especially clear in the opening passage, where "*Vos qui transituri estis*" is set to several scalar passages not found in the Paris 12044 version. Continuing on to subsequent elements, a close reading of the two versions reveals the same melodic contours and pitch emphasis, while the surface details differ significantly. Although they almost never use the same melodic elements or cadential figures, the two versions usually have the same goal-pitches at their cadence points.

One of the most significant variances in these two readings of *Vos qui transituri* (cao7916; Dom. 4 Quadragesimae) is in the melismatic setting of the last two words, "*deo vestro*". Lucca 601 sets "*de-*" of "*deo*" with five alternating scalar descents from d to a and c to G while Paris 12044's melisma on this syllable is not as extensive, although both versions of the melisma take place within approximately the same ambitus.

The final word, "*vestro*" is set to mode 5's F2x in Paris 12044, while Sarum's version uses mode 8's G5x. In this way, the determination of the mode of the chant is achieved at the end of the last melodic element in each source. Since Paris 12044's final cadence is on F, a standard mode 5 verse tone accompanies *Vos qui transituri* in this source. Lucca 601

matches a standard mode 8 verse tone to this chant because it ends on a G with mode 8's G5x.

The sort of melodic variation Lucca 601 displays in Transcription 108 is not, however, dependent on its different modal association. Of the manuscripts involved in this study, several of which set this respond in mode 8<sup>780</sup>, Lucca 601 is the only source to contain such a melodically variant reading from Paris 12044. The CANTUS database includes thirteen sources which transcribe this chant in mode 5<sup>781</sup>, four which set it in mode 7<sup>782</sup> and nineteen which set it in mode 8<sup>783</sup>. Further study is needed to understand if and how these two versions of the melody coexisted.

The responsory, *In columbae specie spiritus* (cao6892; Epiphania) is shown in Transcription 109. Here, Paris 12044 is shown parallel with both the version found in Lucca 601 and the Sarum Antiphoner. Although it is immediately apparent that the same melodic line is found in all three versions, it is interesting to compare how both Lucca 601 and the Sarum Antiphoner compare to Paris 12044. In the first segment of the first phrase, Paris 12044 and Lucca 601 set the syllables of "*columbe*" in the same way, while Sarum uses the same melody but a different syllable placement. At the word "*specie*", however, Sarum and Lucca 601 become similar in their text setting, an agreement which is maintained through to the end of the second period. Paris 12044's version, although based on the same melody line, concludes its third phrase on E, while Sarum and Lucca 601 cadence on the final, D. At the end of the fourth phrase, where a cadence with a contrasting goal-pitch is usually placed, Lucca 601 and Paris 12044 both continues on past the contrasting pitch C (found Sarum) at the end of "*dilectus*" and cadence on the final, D. Lucca 601's version differs the most obviously from the other two readings in the last period of this responsory, where it does not include the final text "*ipsum audite*" but instead, closes with "*bene complacuit*". Here Lucca 601 begins its fifth phrase like Paris 12044 with a featured leap of the fourth D - A ("h") and then uses the closing element found in at the end of the sixth phrase in Paris 12044 to set its final word "*complacuit*".

---

<sup>780</sup> Toledo 44.2, Worcester F 160 and Karlsruhe 60

<sup>781</sup> Manuscripts in CANTUS which have *Vos qui transituri estis* (cao7916; Dom. 4 Quadragesimae) in mode 5: A-KN 1010, A-KN 1011, A-KN 1013, A-KN 1015, A-KN 1017, A-Wn 1799, F-Pn lat. 12044, F-VAL 114, I-PCsa 65, F-Pn n.a.lat. 1411, I-MC 542, F-Pn lat. 1090, NL-Uu 406

<sup>782</sup> Manuscripts in CANTUS which have *Vos qui transituri estis* (cao7916; Dom. 4 Quadragesimae) in mode 7: CH-E 611, A-Gu 29, A-LIs 290, A-SF XI 480

<sup>783</sup> Manuscripts in CANTUS which have *Vos qui transituri estis* (cao7916; Dom. 4 Quadragesimae) in mode 8: D-MZb B, SI-Lna 17, I-Rvat lat. 8737, I-Rv C.5, US-Cn 24, CH-Fco 2, A-VOR 287, D-Ma 12o Cmm 1, I-Far, D-SI HB.I.55, E-Tc 44.1, E-Tc 44.2, I-Nn vi.E.20, I-MZ 15/79, GB-WO F.160, I-Ac 693, I-Ac 694, I-Ad 5, D-KA Aug. LX, I-Rvat SP B.79

Paris 12044:  $\text{G}$   $\text{g1}$   $\text{g}$   
 Vos qui tran-si-tu-ri es-tis Ior-da-nem ae-di-fi-ca-te

L:  
 Vos qui tran-si-tu-ri es-tis Ior-da-nem e-di-fi-ca-re

P 12044:  $\text{e}$   $\text{d}$   $\text{c}$   
 al-ta-re do-mi-no de la-pi-di-bus quos fer-rum non te-ti-git

L:  
 al-ta-re do-mi-no de la-pi-di-bus quos fer-rum non te-ti-git

Paris 12044:  $\text{e}$   $\text{g}$   
 et of-fer-te su-per il-lud ho-lo-caus-ta

L:  
 et of-fer-te su-per il-lud ho-lo-caus-ta

Paris 12044:  $\text{g}2$   $\text{g}2$   
 et hos-ti-as pa-ci-fi-cas

L:  
 et hos-ti-as pa-ci-fi-cas

Paris 12044:  $\text{F}2$   
 \*de-o ves-tro

L:  
 de-o ves-tro

Transcription 108: *Vos qui transitori estis* (cao7916; Dom. 4 Quadragesimae)

Paris 12044: In co-lum-be spe-ci-e spi-ri-tus sanc-tus vi-sus est

Sarum: In co-lum-be spe-ci-e spi-ri-tus sanc-tus vi-sus est

Lucca 601: In co-lum-be spe-ci-e spi-ri-tus sanc-tus vi-sus est

Paris 12044: pa-ter-na vox au-di-ta est hic est fi-li-us me-us di-lec-tus

Sarum: Pa-ter-na vox au-di-ta est Hic est fi-li-o me-us di-lec-tus

Lucca 601: pa-ter-na vox au-di-ta est hic est fi-li-us me-us di-lec-tus

Paris 12044: in quo mi-chi be-ne com-pla-cu-it ip-sum au-di-te.

Sarum: in quo mi-chi be-ne com-pla-cu-it ip-sum au-di-te

Lucca 601: in quo mi-chi be-ne com-pla-cu-it

Transcription 109: *In columbae specie spiritus* (cao6892; Epiphania)

While Sarum's version of this chant corresponds the most closely with the tonal six phrase respond structure system in its arrangements of cadences to contrast and reinforce the final's, the other two sources vary from these norms and present different versions of this nevertheless highly formulaic chant.

#### d) Benevento 21

There are five responsories which have variant melodies in Benevento 21, listed below in Table 94. The first and last responsories listed here vary after a similar opening to that in Paris 12044, while the remaining three responsories vary throughout.

Feast	Incipit	CAO #	Mode	P-12044	Ben 21
Nativitas Domini	Benedictus qui venit in	6251	5	010v06	021v, 37r* slight variations throughout after opening
Epiphania	Hic est dies praeclarus in	6821	8	025r09	041r varying melody throughout
Dom. 2 Quadragesimae	Surge pater comede de	7730	7	075v06	101v, 101r* varied throughout
Dom. in Palmis	Circumdede runt me viri	6287	2T	092r01	131r varied throughout
Laurentii	Gaudeo plane quia hostia	6763	8	172v09	221v second half varied throughout

**Table 94: Responsories in Benevento 21 which vary from Paris 12044 throughout**

A typical place for a significant melodic variant to occur in a respond is in a melisma. In the first example of a variant responsory in Benevento 21, Transcription 110 shows how Benevento 21's mode 2 (transposed) responsory, *Circumdede runt me viri* (cao6287; Dom. in Palmis), differs in its melismatic passages from Paris 12044's reading. The first of these occurs on the third word of the chant, "*viri*". Here, Paris 12044's long melisma on the first syllable of the word is reduced to a scalar ascent from a to e in Benevento 21. The two sources then use different goal-pitches at the end of their first periods at "*medaces*".

The second variation of a melismatic passage occurs at the end of this chant on the word "*vindica*". Once again, Paris 12044's long melisma is shortened in Benevento 21's version which seems to be reduced to only the outline of the complicated figures in Paris 12044.

Apart from these variations in melismatic sections, the two versions of *Circumdede runt me viri* vary throughout with respect to surface detail and syllable settings. Not one melodic element is identical between sources. Nonetheless, it is clear that these two versions share the same melodic skeleton and divide the text into similar semantic units.

Several of the variant responsories in Benevento 21 also have textual differences. As discussed in section "Textual Differences" of this chapter, textual differences can inspire variations in the melodic setting. In Transcription 111, two versions of *Gaudeo plane quia hostia Christi* (cao6763; Laurentii) show how additional text can trigger a melodic change.

Paris 12044 and Benevento 21 share the same melody throughout their first periods and differ only slightly in their interpretation of the cadential figure on "*negavi*". Next, Benevento 21 inserts the text "*nomen sanctum eius*" where Paris 12044 continues the text as it is found in the CAO with the phrase "*interrogatus Christum*". The melodic material which sets these extra words in Benevento 21 is essentially a reiteration of the preceding melody on "*non negavi*", so it might be expected that Benevento 21's version of *Gaudeo plane qui hostia* would continue in the same vein as Paris 12044 at "*interrogatus Christum*". However, from this point to the end, the two versions differ in cadential goal-pitches and text setting. Benevento 21 is not the only source involved in this study to have this extra text; it is also found in the Sarum Antiphoner (with the identical melodic implications), as discussed in section "Textual Differences" of this chapter and shown in Transcription 108 of that section.

	D	e	d
Paris 12044:			
	Cir-cum - de - de - runt me vi - ri men - da - ces		
Benevento 21:			
	Cir-cum - de - de - runt me vi - ri men - da - ces		
	e	e	d
Paris 12044:			
	si - ne cau - sa fla - gel - lis ci - ci - de - runt me		
Benevento 21:			
	si - ne cau - sa fla - gel - lis ci - ci - de - runt me		
	d	c6	D
Paris 12044:			
	*sed tu do - mi - ne de - fen - sor vi - di - ca me		
Benevento 21:			
	sed tu do - mi - ne de - fen - sor vi - di - ca me		

Transcription 110: Circumdede runt me viri (cao6287; Dom. In Palmis)

	F1	g	h1
Paris 12044:			
	Gau - de - o pla - ne qui - a hos - ti - a Chris - ti ef - fi - ci me - ru - i		
Benevento 21:			
	Gau - de - o pla - ne qui - a hos - ti - a Chris - ti ef - fi - ci me - ru - i		
	g2		
Paris 12044:			
	*ac - cu - sa - tus non ne - ga - vi		
Benevento 21:			
	ac - cu - sa - tus non ne - ga - vi	no - men sanc - tum e - ius	
		h2	f
	G3		
Paris 12044:			
	in - ter - ro - ga - tus Chris - tum con - fes - sus sum as - sa - tus gra - ti - as a - go		
Benevento 21:			
	in - ter - ro - ga - tus Chris - tum con - fes - sus sum	as - sa - tus gra - ti - as	a - go

Transcription 111: *Gaudeo plane quia hostia Christi* (cao6763; Laurentii)

e) *St. Gall 390-391*

In Hartker's antiphoner, it is difficult to distinguish between a responsory which varies and one which sets its text to an entirely different melody because of its adialematic notation. Therefore, even though it is quite possible that some responds are simply varied in some sections and similar to Paris 12044 in others, all melodic differences greater than clearly isolated occasions are classified as (potentially) entirely different melodies and are discussed in the next section of this chapter.

f) *Karlsruhe 60*

Karlsruhe 60 represents the closest liturgical tradition to that of Paris 12044, as demonstrated by the high number of responsories it includes for comparison and the relatively low number which differ from Paris 12044. However, small variants in some melodies have been found; Table 95 lists these four chants.

Feast	Incipit	CAO #	Mode	P-12044	Karlsruhe 60
Sabb. Q.T. Adventus	Germinaverunt campi eremi	6772	1	004r02	014v varied / transposed throughout
Sabbato Sancto	O vos omnes qui transitis per	7303	5	098v02	092r (mode 8) variation throughout
Assumptio Mariae	Super salutem et omnem	7726	3	175v06	178r second half of chant varied
Comm. unius Mart.	Desiderium animae ejus	6412	4	230v04	214r variation melody throughout, except for opening

**Table 95: Responsories in Karlsruhe 60 which vary from Paris 12044 throughout**

An interesting example of the way a responsory might vary in Karlsruhe 60 is found in Transcription 112, which shows *Desiderium animae ejus* (cao6412; Comm. unius Mart.) in parallel transcription with Paris 12044. With the exception of the small cessation at the end of the first word, "*Desiderium*", and the last pitch of the chant, Karlsruhe 60's version never cadences on the same pitch as Paris 12044. Despite this, it is clear that both versions are based on, or are ornamented versions of, a single underlying melodic line.

The transcription shows two lines of music. The first line is for the text "De-si-de-ri-um a-ni-me e-i-us tri-bu-is-ti e-i do-mi-ne". Above the first two phrases are mode indicators: D2 and E2. The second line is for the text "\*et vo-lun-ta-te la-bi-o-rum e-i-us non fru-da-sti e-um do-mi-ne". Above the first two phrases are mode indicators: e1 and d4, and above the final phrase is E1. Circles highlight differences in the final notes of the first word and the end of the second line.

**Transcription 112: *Desiderium animae ejus* (cao6412; Comm. unius Mart.)**

The opening word is set identically in both manuscripts, with the small exception of Karlsruhe 60's avoidance of the E in the final *torculus* on "-um" of "*Desiderium*" as described in section "Cadential 'House Styles'" of this chapter. After this word, the two sources diverge

to set "*anime eius*" differently; Paris 12044 uses mode 4's f2 for this text, while Karlsruhe 60 does not use a melodic pause here but instead, anticipates the recitation passage on the next word, "*tribuisti*" with its a - c - a) *torculus*. The characteristic cadential *pes* in Paris 12044 at the end of the word "*domine*" is reversed in Karlsruhe 60 (shown by the circles in Transcription 112) so that it cadences on the final.<sup>784</sup> The two versions seem to unify once more at the repetenda, where "*voluntate labiorum*" is set to similar recitational passages, before the cadences take them in different directions once more. While Paris 12044 clearly cadences on E at the end of the word "*labiorum*", Karlsruhe 60 delays this same cadence until the end of the word "*eius*", shown by a vertical line in the transcription. Since Karlsruhe 60 does not include the word "*domine*" at the end and has fallen two syllables behind Paris 12044's melody after "*eius*", it omits the use of d4, (which sets "*eius non fraudisti*" in Paris 12044) and proceeds straight to the penultimate melisma (according to its 'house style') on the syllable "-*sti*" of "*fraudisti*". The ubiquitous mode 4 cadential figure, E - G - F, F - E concludes both versions.

For a transcription of the other three responsories which vary from Paris 12044's reading, please refer to the appendix.<sup>785</sup>

### g) Utrecht 406

There are five responsories with melodies which vary from Paris 12044's versions in Utrecht 406. They are listed in Table 96, below.

Feast	Incipit	CAO #	Mode	P-12044	Utrecht 406
Feria 2 per annum	Delectare in domino et dabit	6404	5	032r13	046v varied throughout
Dom. per annum	Custodi me domine ut pupillam	6385	2	030r04	064r shorter version?
Dom. Septuagesimae	Adjutor meus esto deus ne	6037	1	067v01	064r variation throughout
Sabbato Sancto	O vos omnes qui transitis per	7303	5	098v02	096r varied throughout
Comm. unius Conf.	Iste sanctus digne in	7009	2	237r08	217v (mode 1) variation throughout

**Table 96: Responsories in Utrecht 406 which vary from Paris 12044 throughout**

A comparison of Table 95 and Table 96 reveals that *O vos omnes qui transitis per* (cao7303; Sabbato Sancto) varies from Paris 12044's version in both Utrecht 406 and Karlsruhe 60. This is not surprising since Utrecht 406 and Karlsruhe 60 set this responsory in mode 8, while Paris 12044's reading shows it in mode 5. Transcription 113, below, shows all three versions of this chant in parallel.

The first phrase, "*O vos omnes qui transitis per viam*", is set similarly in all three sources, although Paris 12044 and Utrecht 406 bear a closer melodic connection to each other than to Karlsruhe 60, as indicated by the circles in the transcription. While Paris 12044 cadences on b at the end of the first phrase, the other two sources have a goal-pitch of c. The second phrase has all three sources setting "*attendite*" to a recitational passage on b or c, depending on 'house style', and descending to either a D (in Paris 12044 and Utrecht 406) or an E (in Karlsruhe 60) through various scalar, non-standard figures on "*videte*". The melodic contour of the next phrase, "*si est dolor similis*" is almost identical in all three versions, but once again, Karlsruhe 60 and Utrecht 406 cadence one scale degree higher

<sup>784</sup> For a discussion of the reinterpretation of f1 and f2 in mode 4 in this position so that they cadence on the final, E, instead of F, please refer to Chapter III Mode 4.

<sup>785</sup> Appendix: "CHAPTER\_4", in the folder "Comparison Manuscripts", "Karlsruhe\_60"

than Paris 12044. The final phrase continues this trend so that Paris 12044 concludes with a non-standard element on F in mode 5, while Karlsruhe 60 and Utrecht 406 use the most frequently found final cadence in the mode 8 repertory, G1x.

The image shows a musical transcription of the chant 'O vos omnes qui transitis per viam' from three sources: Paris 12044, Karlsruhe 60, and Utrecht 406. The transcription is presented in two rows of music. The first row shows the first phrase of the chant, and the second row shows the second phrase. The lyrics are written below the notes. The first phrase is circled in red, and the second phrase is circled in blue. The first phrase ends with a cadence marked 'J' and 'd', and the second phrase ends with a cadence marked 'F'.

**Transcription 113: *O vos omnes qui transitis per* (cao7303; *Sabbato Sancto*)**

Although the melodic variations are subtle, there are several cadential figures and differences in note groupings between these three sources which denote an interesting history of transmission for this chant. Most other manuscripts indexed by CANTUS also transcribe *O vos omnes qui transitis per* in mode 8; Paris 12044 is joined by only two other sources in its mode 5 setting.<sup>786</sup> It is unclear whether this mode 5 allocation is a later development in this chant's transmission or a chronologically simultaneous reinterpretation of this chant preserved in only a few sources.

## h) *Toledo 44.2*

Toledo 44.2's five variant responsories are shown in Table 97, below. One of these responsories, *Ecce ascendimus Jerusalem*, (non cao; Dom. Quinquagesimae), is probably varied from the version in Paris 12044, but this cannot be fully determined because of a partial lacuna, as noted in Table 97. The other four responsories are varied in part or throughout.

<sup>786</sup> Other MSS which have *O vos omnes qui transitis per* (cao7303; *Sabbato Sancto*) in mode 5 in the CANTUS database are: E-SA 5 and F-Pn lat. 15181

Feast	Incipit	CAO #	Mode	P-12044	Toledo 44.2
Octava Nat. Domini	In propria venit et sui eum	6930	8	022v10	028v (mode difference) varied almost all throughout
Dom. Quinquagesimae	Ecce ascendimus Jerusalem	non cao	1	070r08	066r varied in last half - but hard to tell exactly because of lacuna in Paris 12044
Assumptio Mariae	Veni electa mea et ponam in	7826	2	176r03	130r varied and different throughout
Michaelis	Te sanctum dominum in	7757	1	192v07	146v varied in melismas
Comm. Virginum	Propter veritatem et	7441	1	241r10	188v varied throughout

**Table 97: Responses in Toledo 44.2 which vary from Paris 12044 throughout**

Small but interesting differences exist between Toledo 44.2 and Paris 12044 in *Te sanctum dominum* (cao7757; Michaelis) in Transcription 114, below.

Most of the variance in this responsory takes place during melismas, similar to the versions of *Circumdederunt me viri* (cao6287; Dom. in Palmis) found in Benevento 21 and Paris 12044 as shown in Transcription 110, above. In general, Toledo 44.2 adds to and elongates the melismas found in Paris 12044. The first melismatic difference occurs at the end the first system in Transcription 114 on the word "omnes", as indicated. The second variation occurs when Toledo 44.2 sets "te" to a slightly altered version of the melisma found one word later in Paris 12044. The final phrase of this responsory begins with the same melisma on "et ho-" of "et honor" before Toledo 44.2 sets the second syllable of "honor" to a scalar elaboration of the C-D *pes* found in Paris 12044. Both sources conclude with the same cadential figure on "domine".

The transcription shows three systems of music. The first system is for the text "Te sanc-tum do-mi-ram in ex-cel-sis lau-dant om-nes". Above the staves are mode indicators: D, dl5, and h3. The second system is for "an-ge-li di-cen-tes te de-cet laus" with mode indicators dl4 and d. The third system is for "et ho-nor do-mi-ne" with mode indicator D2. In each system, the Toledo 44.2 staff has circled areas indicating melismatic differences from the Paris 12044 staff.

**Transcription 114: *Te sanctum dominum* (cao7757; Michaelis)**

Transcriptions of the remaining variant responsories may be found in the appendix.<sup>787</sup>

### i) *Summary*

The type of difference found the least between the Paris 12044 responsory repertory and that of the eight manuscripts chosen for comparison is that of continuous melodic variance. In the Sarum Antiphoner, there are four responsories which vary from Paris 12044 in this way; in Worcester F 160, there are only two; in Lucca 601 there are four; Benevento 21 has five; Karlsruhe 60 has four and Utrecht 406 and Toledo 44.2 each have five variant responsories. St. Gall 390-391 also contains responsories in which the neume groupings and shapes obviously differ from Paris 12044's reading, but it is difficult to distinguish between a *variant* melody (where pitches and surface detail are different) and a melody which is structurally different. Therefore, all responsories which have neume shapes that do not correspond to the melodies in Paris 12044 are considered 'different' and are examined in the next section of this chapter.

There are three responsories in the group chosen for comparison which vary from Paris 12044's reading in more than one other manuscript. These are: *In columbae specie spiritus* (cao6892; Epiphania), for which variant melodies are found in Sarum and Lucca 601, *Gaudeo plane quia hostia* (cao6763; Laurentii), which varies in Sarum and Benevento 21, and *O vos omnes qui transitis per* (cao7303; Sabbato Sancto) which varies from Paris 12044's version in Karlsruhe 60 and Utrecht 406. Transcriptions of these chants may shown in Transcription 109, Transcription 111<sup>788</sup> and Transcription 113.

By comparing the version found in Paris 12044 with variant versions in other manuscripts, it is possible to determine what the underlying melodic structure of both readings might be. In several cases, this underlying melodic structure may be interpreted in more than one mode, so that the resulting variants are made up of melodic elements which are understood as standard or non-standard according to modal context. In cases of duplicate modal assignment, it is unclear whether or not the mode where the melodic elements are recognizably standard automatically is the original (or 'correct') mode.

Variant melodies are most easily distinguished in melismatic passages or places where different text is found. Generally, the melodic structure and the pitch-goals at specific locations in the chant remain the same, relative to its mode. Although instances of this kind of variation are rare, these responsories are interesting examples of the effect the process of oral transmission might have on the character of a melody.

## vi. Different Melodies and / or Modes

46 responsories (out of the 406 selected for comparison) are set to at least two different melodies. Most melodies which differ from those in Paris 12044 are set in different modes, although there are also responsories in which a different melody is found in the same mode. The texts and/or text-setting of the different melodies may differ from Paris 12044 occasionally, but not consistently enough to create altogether different chant (i.e. a

<sup>787</sup> Appendix: "CHAPTER\_4", in the folder "Comparison Manuscripts", "Toledo\_44.2"

<sup>788</sup> In Transcription 7, of *Gaudeo plane quia hostia* (cao6763; Laurentii), only the versions in Paris 12044 and Benevento 21 are shown. For Sarum's version of this chant, please refer to the appendix: "CHAPTER\_4", "Comparison Manuscripts", under "Sarum".

text to a different melody). Over half of these 46 responsories are set to a different melody in only one source, while the remaining responsories (shown in Table 106, below) differ from Paris 12044 in several manuscripts.

In the present discussion, each source will be examined with respect to the number of different responsory melodies it contains. Examples of some of the responsories with different melodies in individual sources will be given in parallel transcription. After each manuscript's repertory has been discussed individually, some responsories which differ from Paris 12044's melody in more than a single source will be identified.

The existence of more than one melody for a respond points towards the existence of competing melodic traditions within the responsory repertory. In some cases, a respond will be set to different, but equally formulaic melodies in different modes (for example, *Propter veritatem*, cao7441, Comm. Virginum, found in Transcription 133). It is also possible for a formulaic responsory in one tradition to be set to a unique melody in another (for example, *Patefactae sunt januae caeli*, cao7358, Stephani, found in Transcription 124). The existence of several different melodies for the same respond text may be taken by scholars as a point of departure in an examination of how a particular source relates to a regional, traditional or chronological group.<sup>789</sup>

#### a) *Sarum Antiphoner*

The repertory chosen for comparison in the Sarum Antiphoner contains eight responsories set to different melodies. Table 98 lists these responsories along with their feast assignment, textual incipit, CAO number, mode and corresponding folio in Paris 12044. It is interesting to note that more than half of these responsories are found in the Christmas period and that the chants *Ecce dominus veniet et omnes* (cao6587; Sabb. Q.T. Adventus) and *Congratulamini mihi omnes qui* (cao6322; Nativitas Domini) not only have different melodies from those found in Paris 12044, but that after the textual incipit, the words do not correspond with their given CAO reference numbers. To avoid the confusion their identical incipits may cause, they have been described below as "different chants" with "different text after first incipit". There remain six responsories which have different melodies and only minor textual differences.

---

<sup>789</sup> In her forthcoming article, "Modes and Melodies: An Investigation into the Great Responsories of the Gregorian and Old Roman Chant Repertoires", Ike de Loos examines responsories which are given multiple modal assignments in the CANTUS database and isolates those which are set to more than one melody. This reveals, among other things, that the *Sanctorale* repertory includes more "polymelodic" responds than the *Temporale*. Since this study mostly involves the responds of the *Temporale* and includes only selected feasts from the *Sanctorale*, it may be assumed that once a full comparison of the repertory has been completed (i.e., not just the 406 chants chosen by this study), many more responsories with different melodies will be called to scholarly attention.

Feast	Incipit	CAO #	Mode	P-12044	Sarum
Sabb. Q.T. Adventus	Ecce dominus veniet et omnes	6587	2	004r04	023 Mode 5, different melody throughout; different text after first phrase
Nativitas Domini	Verbum caro factum est et	7840	1	009v05	050 Mode 8, different melody
Octava Nat. Domini	In principio erat verbum et	6926	1	023v01	076 Mode 7 different melody throughout, extra text
Dom. Septuagesimae	Adjutor meus esto deus ne	6037	1	067v01	133 (mode 3) different melody throughout
Dom. Quinquagesimae	Dixit dominus ad Noe finis	6472	6T	069r02	136 (mode 8) different (and varied) melody throughout
Dom. 1 Quadragesimae	Scindite corda vestra et non	7626	4	072v07	153 different melody / mode (6)
Nativitas Domini	Congratulamini mihi omnes qui	6322	7	009v03	240 different chant, different text after first incipit
Comm. plur. Mart.	In circuitu tuo domine lumen	6891	5	233v09	648 different melody and mode (2) throughout

**Table 98: Responsories in the Sarum Antiphoner which differ entirely from Paris 12044**

With the exception of *Verbum caro factum est* (cao7840; Nativitas Domini), (see Transcription 137, below), the melodies to these responsories only differ from Paris 12044 in the Sarum Antiphoner indicating that these melodies were *not* part of a widely circulating tradition. Despite their regionally limited use, many of Sarum melodies conform to the typical uses of standard melodic elements according to mode, resulting in a highly formulaic composition. For example, Sarum's version of *In principio erat verbum* (cao6926; Octava Nat. Domini), notated in parallel transcription with Paris 12044 in Transcription 115, corresponds to the most prevalent melodic norms in mode 7.

The transcription displays two systems of musical notation. The first system, labeled 'H' and 'cl', compares Paris 12044 and Sarum for mode 1. The second system, labeled 'dl' and 'h', compares Paris 12044 and Sarum for mode 7. Each system shows the Paris 12044 melody and the Sarum melody with their respective Latin lyrics. The Sarum version in mode 7 includes additional text: 'hoc e - rat in prin - ci - pi - o' and 'a - pud de - um om - ni - a per ip - sum fac - ta sunt et si - re ip - so fac - tum est mi - hi'.

**Transcription 115: *In principio erat verbum* (cao6926; Octava Nat. Domini) in Paris 12044 (mode 1) and the Sarum Antiphoner (mode 7)**

The text has been divided into identical sense units in the two melodies. In Paris 12044, *In principio erat verbum* corresponds fairly consistently to the roadmap for mode 1, except that it contains only five phrases instead of the standard number, 6. Sarum's

formulaic melody opens with mode 7's L3i and concludes its first period with g1. The standard element, l3, sets "*erat verbum*" before joining Paris 12044 in its use of a non-standard h- element to set "*erat in principio*". The most striking difference between these two melodies is the fact that, while Paris 12044 cadences on mode 1's D1x on the words "*apud deum*", Sarum sets these words an octave higher on the same sort of melodic gesture, and then moves on to additional text. The words "*per ipsum facta sunt*", are set to mode 7's f1 before concluding with G1x. To sum up, Sarum's melody for *In principio erant verbum* can be expressed as the following standard elements: L3i - g1 - l3 - h - f1 - G1x (mode 7). Plotting this course on the mode 7 roadmap reveals that the first and third period correspond to the main route, while the second period diverges from the majority. In composing this rare melodic version of *In principio erant verbum* in mode 7, the singer was obviously aware of the kinds of reusable melodic material at his disposal.

Quite the opposite is true in *In circuitu tuo domine lumen* (cao6891; Comm. plur. Mart.), where the relatively formulaic mode 5 melody in Paris 12044 is replaced by a unique melody in mode 2 in the Sarum Antiphoner. Apart from the Sarum's setting of "*domine lumen est*" near the beginning, which roughly resembles d7 in mode 2, this version does not employ any standard elements. In both versions, the text is divided into a similar number of phrases.

The image displays three pairs of musical staves comparing the Paris 12044 and Sarum versions of the antiphon *In circuitu tuo domine lumen*. Each pair includes a treble clef staff with a melodic line and a corresponding Latin text line below it. Above the Paris 12044 staves are mode labels: Kl, g, fl, k, h3, kl, and Fl. The Sarum version consistently uses a lower, more formulaic melody. The text is: "In cir-cu-i-tu tu-o do-mi-ne lu-men est quod num-quam de-fi-ci-et", "u-bi con-sti-tu-is-ti lu-ci-dis-si-mas man-si-o-nes", and "\*i-bi re-qui-es-cunt sanc-to-rum a-ni-me".

Transcription 116: *In circuitu tuo domine lumen* (cao6891; Comm. plur. Mart.) in Paris 12044 (mode 5) and the Sarum Antiphoner (mode 2)

This mode 2 melody exists solely in the Sarum Antiphoner; all other manuscripts chosen for comparison contain the version in Paris 12044. It is reasonable to assume that

this version remained a local tradition at Sarum, perhaps as part of a newly composed office for a particular martyr.

Transcriptions of responsories listed in Table 98 but not discussed here may be found in the appendix.<sup>790</sup>

## b) Worcester F 160

In Worcester F 160, there are seven responsories which are set to entirely different melodies than those in Paris 12044. Usually, these melodies are in different modes, as indicated by Table 99, below. Every responsory listed comes from a different feast at various times throughout the church year. *Meruit esse hostia levita* (cao7147; Laurentii), *Numquid scis quare venerim* (cao7245; Michaelis), *Stephanus autem plenus gratia* (cao7702; Stephani), and *Verbum caro factum est* (cao7840; Nativitas Domini) are found transcribed in parallel with other versions in Transcription 128, Transcription 129, Transcription 132 and Transcription 137, below.

Feast	Incipit	CAO #	Mod	P-12044	Worcester F 160
Nativitas Domini	Verbum caro factum est et	7840	1	009v05	030 / 015r mode 8 different melody throughout
Stephani	Stephanus autem plenus gratia	7702	4	012v05	034 / 017r different melody throughout
Dom. 1 Quadragesimae	Scindite corda vestra et non	7626	4	072v07	086 / 043r different melody throughout
Michaelis	Numquid scis quare venerim ad	7245	1	194v08	185 / 092v different melody / mode throughout
Laurentii	Meruit esse hostia levita	7147	2	173r01	350 / 240r different melody / mode throughout
Assumptio Mariae	Sancta Maria clemens et pia	7571	4	177v08	357 / 243v different melody / mode throughout
Comm. Virginum	Simile est regnum caelorum	7667	4	240v04	432 / 281r different melody / mode throughout

**Table 99: Responsories in Worcester F 160 which differ entirely from Paris 12044**

Only two responsories listed in Table 99 only differ from Paris 12044 in Worcester F 160: *Scindite corda vestra* (cao7626; Dom. 1 Quadragesimae) and *Sancta Maria clemens et pia* (cao7571; Assumptio Mariae). The latter is shown in Transcription 117. Paris 12044's mode 4 melody is comprised entirely of non-standard elements and shows many of the characteristics of relatively late composition, including unusual melismas, large intervallic leaps, a wide ambitus (i.e., from low G to e) and the approach to the last pitch in a cadence from below (on the words "*Maria*", "*genuisti*" and "*debilitat*".)

Worcester F 160's mode 1 melody (paired with a non-standard verse tone in mode 1) shares these melodic features. Worcester F 160's version is more melismatic than Paris 12044's melody in the first half of the chant and includes large scalar runs. Intervallic leaps of up to a fifth (for example, in the first word, "*Sancta*", or in the last syllable of "*puorem*") are also found here. The range of this mode 1 melody is relatively wide, from C to f, and the characteristic approach to the final pitch in a cadence from below is shown on the words "*salvatore*", "*famulis*" and "*fragilis*".

These two versions of *Sancta Maria clemens et pia* (cao7571; Assumptio Mariae) are clearly very different melodically and appear to be relatively late compositions. Further investigation of this chant's history is made difficult since Worcester F 160 is the only one of the comparison manuscripts in this study to include this chant. According to the CANTUS database, which contains complete indices for over 100 antiphoners, F-Pn n.a.lat. 1535 is the only further source for this chant, and sets it in mode 3.<sup>791</sup> Clearly, *Sancta Maria clemens*

<sup>790</sup> Appendix: "CHAPTER\_4", in the folder "Comparison Manuscripts", "Sarum"

<sup>791</sup> <http://bach.music.uwo.ca/cantus/search.asp>

*et pia* does not have a widespread or old tradition. Where it does appear, it represents later compositional activity linked to the feast of the Assumption of Mary.

The image displays a musical transcription comparison between Paris 12044 and Worcester F 160 for the responsory 'Sancta Maria clemens et pia'. The transcription is organized into several systems, each with two staves: Paris 12044 (top) and Worcester F 160 (bottom). The lyrics are written below the notes. The Paris 12044 version is in mode 4 (D) and the Worcester F 160 version is in mode 1 (E). The lyrics are: 'Sanc - ta Ma - ri - a cle - mens et pi - a que ser - va - to cas - ti - ta - tis pu - do - re ge - ru - is - ti sal - va - to - rem tu - is suc - cur - re fa - mi - lis quos in - ten - ti - o de - bi - li - tat car - na - lis ac fra - gi - lis'. The transcription highlights differences in melody and rhythm between the two sources, with some notes circled in the Worcester F 160 version to show variations.

Transcription 117: *Sancta Maria clemens et pia* (cao7571; Assumptio Mariae) in Paris 12044 (mode 4) and Worcester F 160 (mode 1)

### c) *Lucca 601*

Lucca 601 contains four responsories which have different melodies from those found in Paris 12044 which are listed in Table 100 below.

Feast	Incipit	CAO #	Mode	P-12044	Lucca 601
Nativitas Domini	Verbum caro factum est et	7840	1	009v05	034, 031*, 063* different melody / mode throughout
Dom. Quinquagesimae	Vocavit angelus domini	7911	8	070r02	122 different melody throughout
Laurentii	Beatus Laurentius clamavit et	6215	2	172v06	438 different melody / mode throughout
Comm. unius Mart.	Desiderium animae ejus	6412	4	230v04	525 different melody / mode throughout

**Table 100: Responsories in Lucca 601 which differ entirely from Paris 12044**

The responsory *Desiderium animae ejus* (cao6412; Comm. unius Mart.) is the only chant of these four to differ from Paris 12044 exclusively in Lucca 601. Shown in Transcription 118, below, Lucca 601's mode 8 melody contrasts Paris 12044's setting in mode 4 in many ways. First, the division of the text differs between melodies in the fourth phrase, where Paris 12044 cadences with e1 on the word, "*labiorum*" while Lucca 601 cadences one word later, on "*eius*". Musically, Paris 12044's melody is comprised exclusively of standard elements and corresponds well to the mode 4 melodic roadmap. Contrastingly, Lucca 601's mode 8 melody uses only non-standard elements and does not have goal-pitches which follow the typical progression of a mode 8 responsory.

The transcription shows four phrases of music. The first two phrases are for the incipit: "De-si-de-ri-um a-ri-me e-ius". The third phrase is "tri-bu-is-ti e-i do-mi-ne et vo-lun-ta-te la-bi-o-rum". The fourth phrase is "e-ius non frau-da-sti e-um do-mi-ne". Circles highlight differences in text division and goal-pitches between the two settings.

**Transcription 118: *Desiderium animae ejus* (cao6412; Comm. unius Mart.) in Paris 12044 (mode 4) and Lucca 601 (mode 8)**

Since Lucca 601 is the only manuscript chosen for comparison in this study to set this responsory to a mode 8 melody, it is probable that this setting is a new composition particular to the region and preserved solely in Lucca's chant tradition. The CANTUS database shows two additional Italian sources which set this chant in mode 7: I-Rv C.5 and

I-Far. Further investigation may reveal whether these mode 7 melodies show commonalities with Lucca 601's mode 8 version.

Transcriptions of the remaining responsories in Lucca 601, found in Transcription 137<sup>792</sup>, Transcription 134<sup>793</sup>, Transcription 136<sup>794</sup> show how Lucca 601's melodies compare to other sources which have different melodies. In the case of *Verbum caro factum est* (cao7840; Nativitas Domini), Lucca 601 corresponds to the other seven sources in this comparison in its use of one of mode 8's standard melodies. In *Vocavit angelus domini* (cao7911; Dom. Quinquagesimae), Lucca 601's melody corresponds to that of Utrecht 406 and Karlsruhe 60 throughout the first period, but concludes its second period with a melodic element not found in other sources. In *Beatus Laurentius dixit* (cao6215; Laurentii), Lucca 601 ends the first phrase uniquely but shows an affinity to Toledo 44.2's version in its final two phrases.

#### d) Benevento 21

There are sixteen responsories in Benevento 21, listed in Table 101, which use different melodies (and, usually, are set in different modes) than those in Paris 12044. One of these responsories, *Beata et venerabilis virgo* (cao6167; Octava Nat. Domini), is also given completely different text after the incipit and is therefore discarded from the comparison.

Feast	Incipit	CAO #	Mod	P-12044	Ben 21
Nativitas Domini	Verbum caro factum est et	7840	1	009v05	022v different melody / mode throughout,
Stephani	Stephanus autem plenus gratia	7702	4	012v05	026r different melody throughout
Joannis Evang.	Ecce puer meus quem elegi	6603	7	017v08	030v different melody throughout
Dom. Quinquagesimae	Domine puer meus jacet	6506	3	070v05	084v different melody / different mode throughout
Dom. 1 Quadragesimae	Frange esurienti panem tuum	6744	1	073r05	100v different melody throughout, first half same text
Dom. 3 Quadragesimae	Extrahentes Joseph de lacu	6707	1	079r04	106r, 105v* different melody throughout
Dom. 3 Quadragesimae	Loquens Joseph fratribus suis	7102	1	080v06	108r different melody / mode throughout
Dom. in Palmis	Circumdederunt me viri	6287	2T	092r01	131r different (and varied) melody throughout
Dom. in Palmis	Opprobrium factus sum nimis	7325	2	090r05	131r different melody / mode throughout
Michaelis	Stetit angelus juxta aram	7707	7	193r10	160r different melody / mode throughout
Laurentii	Meruit esse hostia levita	7147	2	173r01	222v different melody / mode throughout
Comm. Virginum	Dilexisti justitiam et odisti	6450	3	241r04	227r different words at ending, and different melody
Octava Nat. Domini	Beata et venerabilis virgo	6167	2T	022v08	227v different melody / mode throughout, different text
Comm. unius Mart.	Gloria et honore coronasti	6776	7	231r04	290v different melody / mode throughout
Comm. Virginum	Simile est regnum caelorum	7667	4	240v04	297r different melody / mode throughout
Comm. Virginum	Specie tua et pulchritudine	7680	8	240r13	297r different melody / mode throughout

**Table 101: Responsories in Benevento 21 which differ entirely from Paris 12044**

Of the remaining fifteen responsories, six chants are found to differ from Paris 12044 exclusively in Benevento 21.<sup>795</sup> It is interesting that, with the exception of *Gloria et honore*

<sup>792</sup> *Verbum caro factum est* (cao7840; Nativitas Domini) in Paris 12044 (mode 1), Sarum, (mode 8) Worcester F 160 (mode 8), Lucca 601 (mode 8), Benevento 21 (mode 8), Utrecht 406 (mode 8), Toledo 44.2 (mode 8), and St. Gall 390-391 (mode 8)

<sup>793</sup> *Vocavit angelus domini* (cao7911; Dom. Quinquagesimae) in mode 8 in Paris 12044, Lucca 601, Utrecht 406 and Karlsruhe 60

<sup>794</sup> *Beatus Laurentius dixit* (cao6215; Laurentii) in Paris 12044 (mode 2), Lucca 601 (mode 7), Karlsruhe 60 (mode 7), Utrecht 406 (mode 7), Toledo 44.2 (mode 7) and St. Gall 390-391 (mode 7)

<sup>795</sup> These chants are: *Frange esurienti panem tuum* (cao6744; Dom. 1 Quadragesimae), *Extrahentes Joseph de lacu* (cao6707; Dom. 3 Quadragesimae), *Loquens Joseph fratribus suis* (cao7102; Dom. 3 Quadragesimae), *Circumdederunt me viri* (cao6287; Dom. in Palmis), *Opprobrium*



4. The text in the second period is divided differently between sources; the conclusion of the third phrase in Benevento 21's version is marked with a vertical line in Transcription 119. At the end of the third phrase is mode 4's e2. To conclude the second period, Benevento 21 uses a non-standard d- element to conclude on contrasting cadence. In the final period, Benevento 21 does not divide the line of text in half like Paris 12044 does but, rather, pauses slightly on D at the end of "*domine*" before setting "*deus meus*" to the closing element, E1x. This alternative setting of *Opprobrium factus sum nimis* in Benevento 21 follows the norms and restrictions of mode 4 just as closely as Paris 12044's setting does in mode 2.

Another respond for which two equally formulaic melodies in different modes exist is shown in Transcription 120, below. *Stetit angelus juxta aram* (cao7707; Michaelis) is set in mode 7 in Paris 12044 and in mode 8 in Benevento 21.

The opening of this chant in Paris 12044 is set to the most typical combination of elements in mode 7: L1i - g1. Since this text is longer than average, insertions of non-standard melodic material are found before the important cadences labeled "k1" and "j2", which contrast the final of the mode. In the fifth phrase, Paris 12044 again inserts non-standard material with a as goal pitch before cadencing with g6. Although the six phrase respond structure prescribes a contrasting goal-pitch in this position, it is not uncommon for responsories in mode 7 to anticipate their final cadence in this manner. G1x is used in Paris 12044 for the final cadential element.

In mode 8, Benevento 21 uses a slight variation of the main melody type as outlined on the roadmap, beginning with the characteristic figure on "*templi*", resembling F1i in mode 8. This melody divides the text differently, concluding the first period with "*turibulum aureum*" with an element resembling mode 8's g5 (as indicated by the vertical line after "*aureum*"). The text "*in manu sua*" and "*et data sunt ei*" comprise the third phrase of this chant with mode 8's h3 and g2. The second period is concluded with f1 on the words "*in censa multa*", which is the most popular melodic element in this position.

The next two elements, d1 (on "*et ascendit fumus*"), f2 (on "*aromatum*") are also used in this position in many responds in mode 8. The final element in Benevento 21 shows its 'house style' alteration to the final gesture of mode 8's G2x, (discussed in section "Cadential 'House Styles'" of this chapter.)

Most manuscripts involved in this comparison contain Paris 12044's mode 7 version. The melody in Toledo 44.2, added to the bottom of the parallel transcription of Paris 12044 and Benevento 21, shows an interesting re-interpretation of this mode 7 melody. Benevento 21's version in mode 8 shows how this text may be reset to join a melodic group of responsories in a different mode.

	L1	g1
Paris 12044:		
Benevento 21:		
	h	k1
Paris 12044:		
Benevento 21:		
	l	j2
Paris 12044:		
Benevento 21:		
	h	g6
Paris 12044:		
Benevento 21:		
	h	G1
Paris 12044:		
Benevento 21:		
<hr/>		
Toledo 44v		

Transcription 120: *Stetit angelus juxta aram* (cao7707; Michaelis) in Paris 12044 (mode 7) and Benevento 21 (mode 8) and a mode 7 variation in Toledo 44.2

e) *St. Gall 390-391*

Since St. Gall 390-391 is notated with adiastematic neumes, it is difficult to make pitch distinctions between its repertory and that of Paris 12044. Because of this, all responsories which show variance in neume shape or number have been allocated to this section. It is still possible, however, to observe differences in the neume groupings and melodic shapes as well as in text-settings and accentuations. Table 102, below, lists eleven responsories which vary or differ entirely from Paris 12044, several of which are found in the Commons. The following three chants differ from Paris 12044 in St. Gall 390-391 alone: *Dum exiret Jacob de terra sua* (cao6540; Dom. 2 Quadragesimae), *Stephanus servus dei quem* (cao7704; Stephani) and *Justorum animae in manu dei* (cao7057; Comm. plur. Mart.).

Feast	Incipit	CAO #	Mod	P-12044	St Gall 390 391
Stephani	Stephanus servus dei quem	7704	8	013v04	008 different shape, words don't go to end
Nativitas Domini	Verbum caro factum est et	7840	1	009v05	048, 044*, 052* Different melody
Joannis Evang.	Ecce puer meus quem elegi	6603	7	017v08	062 different melody
Dom. Quadragesimae	Vocavit angelus domini	7911	8	070r02	141 different melody
Dom. 2 Quadragesimae	Dum exiret Jacob de terra sua	6540	1	076r04	150 (328) different throughout
Comm. plur. Mart.	Justorum animae in manu dei	7057	1	234r02	209 / 15 abbreviated and different melody for what text is common
Laurentii	Beatus Laurentius clamavit et	6215	2	172v06	293 / 99 varied / different throughout melody
Comm. Virginum	Dilexisti justitiam et odisti	6450	3	241r04	383 / 189 varied / different throughout melody
Comm. Virginum	Propter veritatem et	7441	1	241r10	383 / 189 varied in some positions
Comm. Virginum	Specie tua et pulchritudine	7680	8	240r13	384 / 190 varied / different throughout melody
Comm. Virginum	Quinque prudentes virgines	7496	6	241v02	386 / 192 varied / different throughout melody

**Table 102: Responsories in St. Gall 390-391 which vary or differ from Paris 12044**

Several of the chants listed above are examined in combination with other readings in further sources. Transcription 133<sup>797</sup>, Transcription 131<sup>798</sup>, Transcription 135<sup>799</sup>, Transcription 136<sup>800</sup> and Transcription 137<sup>801</sup> include St. Gall 390-391's melodies in wider melodic comparisons.

In Transcription 121 the responsory *Quinque prudentes virgines* (cao7496; Comm. Virginum) is shown compared to Paris 12044's version. While the first two words of this chant, "*Quinque prudentes*" could be set in St. Gall 390-391 with only minute modifications to Paris 12044's reading, there is no mistaking that the neumes over the word "*virgines*" differ in direction and number from Paris 12044. Similarly, the word "*suis*", which is set very simply in Paris 12044, shows a series of neume shapes denoting the most common cadential gesture in mode 1, (i.e., d1 or d4). The melodic material which sets the text, "*factus est*" shows how differences between Paris 12044 and St. Gall 390-391 may also be observed in text setting.

<sup>797</sup> *Propter veritatem* (cao7441; Comm. Virginum) in Paris 12044 (mode 1), Toledo 44.2 (mode 1), and St. Gall 390-391 (mode 8)

<sup>798</sup> *Specie tua et pulchritudine* (cao7680; Comm. Virginum) in Paris 12044 (mode 8) and Benevento 21 (mode 1), St. Gall 390-391 (mode 7)

<sup>799</sup> *Ecce puer meus quem elegi* (cao6603; Joannis Evang.) in mode 7 in Paris 12044, Benevento 21, Utrecht 406, Karlsruhe 60 and St. Gall 390-391

<sup>800</sup> *Beatus Laurentius dixit* (cao6215; Laurentii) in Paris 12044 (mode 2), Lucca 601 (mode 7), Karlsruhe 60 (mode 7), Utrecht 406 (mode 7), Toledo 44.2 (mode 7) and St. Gall 390-391 (mode 7)

<sup>801</sup> *Verbum caro factum est* (cao7840; Nativitas Domini) in Paris 12044 (mode 1), Sarum, (mode 8) Worcester F 160 (mode 8), Lucca 601 (mode 8), Benevento 21 (mode 8), Utrecht 406 (mode 8), Toledo 44.2 (mode 8), and St. Gall 390-391 (mode 8)

While both Paris 12044 and St. Gall 390-391 set "*factus est*" to a cadential figure, the melisma is set to a different syllable. Paris 12044 sets "*est*" to a series of *torculi* at the end of the phrase whereas St. Gall 390-391 place most of the melisma on the final syllable of "*factus*" and sets "*est*" to a *clivis* only. The end of this chant shows the clearest differences between sources. The sections of material circled in Transcription 121 are but two examples of consistently different neume shapes. The word "*obviam*", set again very simply in Paris 12044, receives an elaborate melisma and recognizable cadential gesture (on "*-viam*") in St. Gall 390-391. Finally, the first syllable of "*Christo*" in the last circle is given only one pitch in Paris 12044, whereas it is set to a much more complicated scalar figure in St. Gall 390-391.

To help gain an idea about pitches and intervals, adiastematic sources are often read in tandem with diastematic sources. In the manuscripts considered in this study, only Toledo 44.2 sets this responsory in the same mode as St. Gall 390-391. Its version is shown underneath the image of St. Gall 390-391. It is immediately apparent that the melody does *not* correspond to Hartker's antiphoner. As indicated by the circles in Transcription 121, Toledo 44.2 sets this text to a melismatic, scalar melody in an unusually wide range (from A to d) which shows three instances of the cadential approach from below. One of the only melodic similarities between St. Gall 390-391 and Toledo 44.2 is the last melodic gesture of the chant, where Toledo 44.2 has "*e*" instead of St. Gall 390-391's "*domino*". Here, both sources use the characteristic mode 1 cadential figure D - E - F - E - F, E - D.

Consulting the CANTUS database reveals that there are several other sources which set this chant in mode 1 but these are not included in this study.<sup>802</sup> Perhaps a suitable pitch model for St. Gall 390-391's melody may be found in one of these manuscripts.

---

<sup>802</sup> Manuscripts indexed by CANTUS which set *Quinque prudentes virgines* (cao7496; Comm. Virginum) to a melody in mode 1: D-B Mus. 40047, D-FUI Aa 55, DK-Kk 3449 XVII, D-MZb D and PL-Kkar 4 (Rkp 20).

Paris 12044:

Quin - que pru - den - tes vir - gi - nes ac - ce - pe - runt o - le - um in va - sis su - is cum lam - pa - di - bus

\*me - di - a au - tem noc - te cla - mor fac - tus est ec - ce spon - sus ve - nit e - xi - te ob - vi - am

Chris - to do - mi - no

St. Gall 390-391:

St. Gall 390-391:

Toledo 44.2

Quin - que pru - den - tes vir - gi - res ac - ci - pe - runt o - le - um

in va - sis su - is cum lam - pa - bi - bus me - di - a au - tem noc - te cla - mor fac - tus est

ec - ce spon - sus ve - nit e - xi - te ob - vi - am e - i

Transcription 121: *Quinque prudentes virgines* (cao7496; Comm. Virginum) in Paris 12044 (mode 6), St. Gall 390-391 (mode 1) and Toledo 44.2 (mode 1)

### f) Karlsruhe 60

Although the tradition represented by Karlsruhe 60 is relatively similar to Paris 12044's repertory in general, thirteen responsories, listed in Table 103, are set to entirely different melodies. A significant portion of these responds come from the Commons (of one martyr or confessor, or of many virgins.) There are three responsories in this list which differ from Paris 12044 in Karlsruhe 60 only: *Conclusit vias meas inimicus* (cao6306; Dom. in Palmis), *Surge illuminare Jerusalem* (cao7729; Epiphania) and *Ista est speciosa inter* (cao6994; Assumptio Mariae).

Feast	Incipit	CAO #	Mod	P-12044	Karlsruhe 60
Nativitas Domini	Verbum caro factum est et	7840	1	009v05	020v (mode 8) different melody / mode throughout
Joannis Evang.	Ecce puer meus quem elegi	6603	7	017v08	027r different throughout
Epiphania	Hic est dies praeclarus in	6821	8	025r09	033v (mode 7) different melody throughout
Epiphania	Surge illuminare Jerusalem	7729	2	027r15	034r different throughout
Dom. Quinquagesimae	Vocavit angelus domini	7911	8	070r02	065r different melody throughout
Dom. in Palmis	Conclisit vias meas inimicus	6306	6	089r09	085r different / varied throughout
Laurentii	Beatus Laurentius clamavit et	6215	2	172v06	175v different melody / mode throughout
Assumptio Mariae	Ista est speciosa inter	6994	2T	176v04	178r different melody throughout
Comm. unius Mart.	Desiderium animae ejus	6412	4	230v04	214r variation / different melody throughout after incipit
Comm. unius Conf.	Justum deduxit dominus per	7059	7	237r04	217v different melody throughout
Comm. Virginum	Dilexisti justitiam et odisti	6450	3	241r04	220r different melody
Comm. Virginum	Propter veritatem et	7441	1	241r10	220r different melody / mode throughout
Comm. Virginum	Simile est regnum caelorum	7667	4	240v04	220v different melody and mode throughout

**Table 103: Responsories in Karlsruhe 60 which differ entirely from Paris 12044**

Most of the responsories listed in Table 103 are also set to different melodies in other manuscripts involve in this study. Karlsruhe 60's melodies may be found in Transcription 126<sup>803</sup>, Transcription 134<sup>804</sup>, Transcription 127<sup>805</sup>, Transcription 130<sup>806</sup>, Transcription 135<sup>807</sup>, Transcription 136<sup>808</sup> and Transcription 137<sup>809</sup>, below, compared with Paris 12044's version and the versions in several other sources. *Dilexisti justitiam et odisti* (cao6450; Comm. Virginum) and *Ista est speciosa inter* (cao6994; Assumptio Mariae) are two responsories in Karlsruhe 60 which differ in interesting ways from Paris 12044. They are shown in Transcription 122 and Transcription 123, below.

<sup>803</sup> *Hic est dies praeclarus* (cao6821; Epiphania) in Paris 12044 (mode 8), Utrecht 406 (mode 7) and Karlsruhe 60 (mode 7)

<sup>804</sup> *Vocavit angelus domini* (cao7911; Dom. Quinquagesimae) in mode 8 in Paris 12044, Lucca 601, Utrecht 406 and Karlsruhe 60

<sup>805</sup> *Justum deduxit dominus* (cao7059; Comm. unius Conf.) in Paris 12044 (mode 7), Utrecht 406 (mode 8) and Karlsruhe 60 (mode 3)

<sup>806</sup> *Simile est regnum caelorum* (cao7667; Comm. Virginum) in Paris 12044 (mode 4), Sarum, (mode 2), Karlsruhe 60 (mode 7) and Utrecht 406 (mode 7)

<sup>807</sup> *Ecce puer meus quem elegi* (cao6603; Joannis Evang.) in mode 7 in Paris 12044, Benevento 21, Utrecht 406, Karlsruhe 60 and St. Gall 390-391

<sup>808</sup> *Beatus Laurentius dixit* (cao6215; Laurentii) in Paris 12044 (mode 2), Lucca 601 (mode 7), Karlsruhe 60 (mode 7), Utrecht 406 (mode 7), Toledo 44.2 (mode 7) and St. Gall 390-391 (mode 7)

<sup>809</sup> *Verbum caro factum est* (cao7840; Nativitas Domini) in Paris 12044 (mode 1), Sarum, (mode 8) Worcester F 160 (mode 8), Lucca 601 (mode 8), Benevento 21 (mode 8), Utrecht 406 (mode 8), Toledo 44.2 (mode 8), and St. Gall 390-391 (mode 8)

Paris 12044:  $\text{D}^2\text{i}$   $\text{E}^2$   
 Di - le - xis - ti ius - ti - ti - am et o - dis - ti i - ri - qui - ta - tem

Karls. 60:  
 Di - le - xis - ti ius - ti - ci - am et o - dis - ti i - ri - qui - ta - tem

P12044:  $\text{k}$   $\text{m}^2\text{i}$   $\text{E}^2$   $\text{E}^1$   
 prop - te - re - a un - cti - te de - us de - us tu - us o - le - o le - ti - ti - e

Karls. 60:  
 prop - te - re - a un - cti - te de - us de - us tu - us o - le - o le - ti - ci - e

**Transcription 122: *Dilexisti justitiam et odisti* (cao6450; Comm. Virginum) in Paris 12044 (mode 3) and Karlsruhe 60 (mode 4)**

*Dilexisti justitiam et odisti* (cao6450; Comm. Virginum) is set in mode 3 in Paris 12044 and mode 4 in Karlsruhe 60. Paris 12044's melody is not especially formulaic, nor does it correspond to the main routes outlined on the mode 3 responsory roadmap. Contrastingly, Karlsruhe 60's mode 4 melody uses predominantly standard elements in mode 4. A variation of  $\text{D}^2\text{i}$  sets "*Dilexisti*" and  $\text{f}^2$  concludes the second phrase. In the second half of this chant, it is interesting to note that the melodic shape and settings of some words are similar in these two sources (see especially "*deus tuus*" and "*oleo*".) A similarity in range, shape and goal-pitch is shown on the last word, "*letitie*",  $\text{E}^1\text{x}$  in mode 3 is also found in Paris 12044's mode 4 melody.

In Transcription 123, below, Paris 12044 sets *Ista est speciosa inter* (cao6994; Assumptio Mariae) to a melody in mode 2 transposed up a fifth which uses standard material sparingly and does not correspond to the main theme as outlined on the modal roadmap. Karlsruhe 60's melody is also set in mode 2 (untransposed), but bears neither a resemblance to the melody in Paris 12044 nor to the main mode 2 theme. While Paris 12044's melody cadences on a at the end of the first phrase, a pitch which contrasts the final, Karlsruhe 60 uses a non-standard element to cadence on the final. At the end of the period, it is Paris 12044's melody which contradicts the six phrase tonal structure by using a non-standard  $\text{e}$ -element, while Karlsruhe 60 complies to it by using a variation of mode 2's  $\text{d}_9$ .

In the third phrase, Paris 12044 regains its affinity to the six phrase structure by using mode 2's  $\text{d}_4$ , while Karlsruhe 60 sets this text to a non-standard  $\text{f}$ -element. By the end of the second period, however, both melodies achieve a similarity which they maintain through to the middle of the last period. Both sources set "*et dilectione*" to a variation of mode 2's  $\text{c}_3$  in fourth phrase position and begin their last period with a recitational passage on F and D. Their final elements differ once more in melodic shape and range. Paris 12044 uses mode 2's  $\text{D}^3\text{x}$ , while Karlsruhe 60's melody does not close with a standard element.

These two melodies are varied from each other enough to be considered two different settings of the same text. However, the similarity of their melodic contours in the fourth and

fifth phrase positions may hint of a common melodic origin. Since both melodies are not part of the predominant thematic group in mode 2, it is possible that the original melody for this chant was difficult to remember and that the two traditions created their own separate versions over time. Perhaps Karlsruhe 60's melody represents a scribal mis-remembering of the melody in Paris 12044. Since Karlsruhe 60 is the only manuscript involved in this study to have a different melody from Paris 12044, it is assumed to represent a regional reinterpretation, in any case. It is also possible, of course, that Karlsruhe 60's melody is not based on Paris 12044's melody at all and that whatever similarity exists between it and Paris 12044 arises from the overall restrictions and norms of responsory composition in mode 2. Further investigation is needed to determine whether there are other sources to which Karlsruhe 60's melody corresponds.

Paris 12044: *H* *e*  
 Is - ta est spe - ci - o - sa in - ter fi - li - as Hie - ru - sa - lem

Karls. 60 :  
 Is - ta est spe - ci - o - sa in - ter fi - li - as Hie - ru - sa - lem

Paris 12044: *d4* *c3*  
 si - cut vi - dis - tis e - am ple - nam ka - ri - ta - te et di - lec - ti - o - ne

Karls. 60 :  
 si - cut vi - dis - tis e - am ple - nam ca - ri - ta - te et di - lec - ti - o - ne

Paris 12044: *b* *D3*  
 \*in cu - bi - li - bus et in hor - tis a - ro - ma - tum

Karls. 60 :  
 in cu - bi - li - bus et in or - tis a - ro - ma - tum

Transcription 123: *Ista est speciosa inter* (cao6994; Assumptio Mariae) in Paris 12044 (mode 2T) and Karlsruhe 60 (mode 2)

### g) Utrecht 406

Together with Benevento 21, Utrecht 406 contains the most responsories set to different melodies. There are sixteen responsories with different melodies in Utrecht 406, listed in Table 104.

Feast	Incipit	CAO #	Mode	P-12044	Utrecht 406
Nativitas Domini	Verbum caro factum est et	7840	1	009v05	023v different melody throughout
Joannis Evang.	Ecce puer meus quem elegi	6603	7	017v08	030r different melody, some text variants
Joannis Evang.	Jucunditatem et exultationem	non cao	3	017v06	030v recitational throughout
Stephani	Patefactae sunt januae caeli	7358	4	014r08	037v different melody throughout
Epiphania	In columbae specie spiritus	6892	2	025r07	040r different melody throughout
Epiphania	Hic est dies praeclarus in	6821	8	025r09	041r different melody throughout
Epiphania	Reges Tharsis et insulae	7523	2	026r08	042v recitational throughout
Dom. Quinquagesimae	Dum staret Abraham ad illicem	6563	1	069v03	068r different melody throughout
Dom. Quinquagesimae	Vocavit angelus domini	7911	8	070r02	068r different melody throughout
Nativitas Domini	Congratulamini mihi omnes qui	6322	7	009v03	099v different melody throughout, although perhaps incipit based on cao6322
Comm. unius Conf.	Justum deduxit dominus per	7059	7	237r04	123v different melody throughout
Laurentii	Beatus Laurentius clamavit et	6215	2	172v06	158r different melody / mode throughout
Assumptio Mariae	Super salutem et omnem	7726	3	175v06	161r second half different: "et regina celestis vocari digna es"
Comm. Virginum	Quinque prudentes virgines	7496	6	241v02	221r (trans) different melody throughout
Comm. Virginum	Simile est regnum caelorum	7667	4	240v04	221r different melody / mode + more text at end
Comm. Virginum	Offerrentur regi virgines	7312	1	241v08	221r different melody / mode throughout

**Table 104: Responsories in Utrecht 406 which differ entirely from Paris 12044**

The feasts of Epiphany and the Common of Several Virgins contain the most variance (i.e., three responsories each). Almost one-third of the responsories listed in Table 104 have a different melody from Paris 12044 *exclusively* in Utrecht 406.<sup>810</sup> Of the remaining chants which differ in several manuscripts, several are shown in Transcription 126<sup>811</sup>, Transcription 127<sup>812</sup>, Transcription 130<sup>813</sup>, Transcription 134<sup>814</sup>, Transcription 135<sup>815</sup>, Transcription 136<sup>816</sup> and Transcription 137<sup>817</sup>.

The responsory *Patefactae sunt januae caeli* (cao7358; Stephani) are set in the same mode in Paris 12044 and Utrecht 406, but have completely different melodies. Shown in Transcription 124, this responsory is given a melody which uses several of the most popular standard elements in Paris 12044 and corresponds to the six phrase tonal structure of a typical respond in this mode.

The first phrase is set to the most frequently found opening gesture in the mode, D1i, and the second phrase ends with a non-standard f- element, reminiscent of the commonly used f1 or f2 in this position. The third phrase is set to the most frequently found interior e-element, e1. At the end of the second period, Paris 12044 has a non-standard e- element to set "*inventus est primus*", which concludes this phrase on the final. Even though this does not correspond to the tonal outline of the six-phrase responsory structure, the roadmap for

<sup>810</sup> *Jucunditatem et exultationem* (non-cao; Joannis Evang.), *Reges Tharsis et insulae* (cao7523; Epiphania), *Dum staret Abraham ad illicem* (cao6563; Dom. Quinquagesimae) and *Offerrentur regi virgines* (cao7312; Comm. Virginum).

<sup>811</sup> *Hic est dies praeclarus* (cao6821; Epiphania) in Paris 12044 (mode 8), Utrecht 406 (mode 7) and Karlsruhe 60 (mode 7)

<sup>812</sup> *Justum deduxit dominus* (cao7059; Comm. unius Conf.) in Paris 12044 (mode 7), Utrecht 406 (mode 8) and Karlsruhe 60 (mode 3)

<sup>813</sup> *Simile est regnum caelorum* (cao7667; Comm. Virginum) in Paris 12044 (mode 4), Sarum, (mode 2), Karlsruhe 60 (mode 7) and Utrecht 406 (mode 7)

<sup>814</sup> *Vocavit angelus domini* (cao7911; Dom. Quinquagesimae) in mode 8 in Paris 12044, Lucca 601, Utrecht 406 and Karlsruhe 60

<sup>815</sup> *Ecce puer meus quem elegi* (cao6603; Joannis Evang.) in mode 7 in Paris 12044, Benevento 21, Utrecht 406, Karlsruhe 60 and St. Gall 390-391

<sup>816</sup> *Beatus Laurentius dixit* (cao6215; Laurentii) in Paris 12044 (mode 2), Lucca 601 (mode 7), Karlsruhe 60 (mode 7), Utrecht 406 (mode 7), Toledo 44.2 (mode 7) and St. Gall 390-391 (mode 7)

<sup>817</sup> *Verbum caro factum est* (cao7840; Nativitas Domini) in Paris 12044 (mode 1), Sarum, (mode 8) Worcester F 160 (mode 8), Lucca 601 (mode 8), Benevento 21 (mode 8), Utrecht 406 (mode 8), Toledo 44.2 (mode 8), and St. Gall 390-391 (mode 8)

mode 4 shows that a large number of responds in mode 4 do cadence on E in this position. Paris 12044's use of g1 in fifth phrase position setting "*et ideo triumphat in celis*", reflects both the roadmap and the six phrase tonal structure by cadencing on a contrasting element immediately before the final phrase. The chant is concluded with the most frequently used closing element, E1x.

Paris 12044: *Pa - te - fa - cte sunt ia - nu - e ce [illegible] mar - ti - ri be - a - to Ste - pha - no*

Utrecht 406: *Pa - te - fac - te sunt ia - nu - e ce - li Chris - ti mar - ti - ri Ste - pha - no*

Paris 12044: *qui in nu - me - ro sanc - to - rum in - ven - tus est pri - mus*

Utrecht 406: *qui in nu - me - ro sanc - to - rum in - ven - tus est pri - mus*

Paris 12044: *\*et i - de - o tri - um - phat in ce - lis co - ro - na - tus*

Utrecht 406: *et i - de - o tri - um - phat in ce - lis co - ro - na - tus al - le - lu - ia*

Transcription 124: *Patefactae sunt januae caeli* (cao7358; Stephani) in mode 4 in Paris 12044 and Utrecht 406

Utrecht 406's melody is also set in mode 4 and shares the recitational passage on F and G setting the first three words, with Paris 12044's melody. However, the similarities between the two versions stop at the end of the first phrase, where Utrecht 406 has a D-F *pes* instead of using any of the standard gestures in the mode. Utrecht 406's second phrase is set to a non-standard f- element just as Paris 12044's is, but these elements do not resemble each other. The melody in the second period in Utrecht 406 is more syllabic and set higher in its range than the melody setting this text in Paris 12044, although the two sources parse the text in the same way. In the last period, even this similarity is not found, as Utrecht 406 uses a non-standard f- element to set, "*et ideo triumphat*" and begins the last phrase with the words "*in celis...*" To conclude this respond, Utrecht 406 adds the word "*alleluia*" and cadences on G at the end of this chant, even though it is given a standard mode 4 verse tone.

*Patefactae sunt januae caeli* is another example of a responsory which is set in the same mode as that in Paris 12044 but which has a completely different melody. It should be noted, therefore, that while using statistics about the number of chants assigned to different

modes may be useful in identifying some "poly-melodic" responsories, responds in the same mode may be set to several different melodies across manuscript traditions.

### h) Toledo 44.2

In Toledo 44.2, there are nine responsories which are set to a different melody than that of Paris 12044. These are listed in Table 105, below. These responsories come from various parts of the church year and no particular feast seems to contain a great number of them, although it may be noted here that the feast of Michael has two responsories which have different melodies from those found in Paris 12044. Only two of these differ exclusively in this manuscript: *Egredietur virga de radice* (cao6641; Dom. 3 Adventus) and *Auribus percipe domine* (cao6154; Feria 3 per annum). Transcription 129<sup>818</sup>, Transcription 133<sup>819</sup>, Transcription 136<sup>820</sup> and Transcription 137<sup>821</sup> contain Toledo 44.2 melodies for four of the responsories in Table 105.

Feast	Incipit	CAO #	Mod	P-12044	Toledo 44.2
Dom. 3 Adventus	Egredietur virga de radice	6641	1	001r03	009r different melody / mode
Nativitas Domini	Verbum caro factum est et	7840	1	009v05	020r (mode 8) different melody / mode
Epiphania	In columbae specie spiritus	6892	2	025r07	030r (mode 1) different melody / mode
Feria 3 per annum	Auribus percipe domine	6154	2	033r17	033r different melody / mode (only last line is included here because of a lacuna)
Dom. Quinquagesimae	Domine puer meus jacet	6506	3	070v05	067r different melody / mode
Laurentii	Beatus Laurentius clamavit et	6215	2	172v06	128r (mode 7) different melody / mode
Michaelis	Stetit angelus juxta aram	7707	7	193r10	144v different melody, same mode
Michaelis	Numquid scis quare venerim ad	7245	1	194v08	145v different melody in different mode and additional text (mode 1 responsory on 146r)
Comm. Virginum	Quinque prudentes virgines	7496	6	241v02	189r different melody / mode

**Table 105: Responsories in Toledo 44.2 which differ entirely from Paris 12044**

Toledo 44.2's *In columbae specie spiritus* (cao6892; Epiphania), is shown in parallel transcription with Paris 12044 in Transcription 125, below. In Paris 12044, this mode 2 chant is not a member of the main modal theme. The order of goal-pitches for its non-standard elements does not correspond to the six phrase tonal system, since it uses the final, D, as the goal-pitch in both the fourth and fifth phrase position where the six phrase structure prescribes a pitch which contrasts the final.

Toledo 44.2's mode 1 melody divides the text in the same way as Paris 12044's melody but ends with "*bene complacuit*", stopping short of the final textual phrase. This melody is also constructed from non-standard melodic material.

<sup>818</sup> *Numquid scis quare venerim* (cao7245; Michaelis) in Paris 12044 (mode 1), Worcester F 160 (mode 8) and Toledo 44.2 (mode 8)

<sup>819</sup> *Propter veritatem* (cao7440; Comm. plur. Mart.), in Paris 12044 (mode 1), Toledo 44.2 (mode 1), and St. Gall 390-391 (mode 8?)

<sup>820</sup> *Beatus Laurentius dixit* (cao6215; Laurentii) in Paris 12044 (mode 2), Lucca 601 (mode 7), Karlsruhe 60 (mode 7), Utrecht 406 (mode 7), Toledo 44.2 (mode 7) and St. Gall 390-391 (mode 7)

<sup>821</sup> *Verbum caro factum est* (cao7840; Nativitas Domini) in Paris 12044 (mode 1), Sarum, (mode 8) Worcester F 160 (mode 8), Lucca 601 (mode 8), Benevento 21 (mode 8), Utrecht 406 (mode 8), Toledo 44.2 (mode 8), and St. Gall 390-391 (mode 8)

Paris 12044: *In co-lum-be spe-ci-e spi-ri-tus sanc-tus visus est*

Toledo 44.2: *In co-lum-be spe-ci-e spi-ri-tus sanc-tus tus - tus*

Paris 12044: *pa-ter-na vox au-di-ta est hic est fi-li-us me-us di-lec-tus*

Toledo 44.2: *pa-ter-na vox au-di-ta est hic est fi-li-us me-us di-lec-tus*

Paris 12044: *in quo mi-chi be-ne com-pla-cu-it ip-sum au-di-te*

Toledo 44.2: *in quo mi-chi be-ne com-pla-cu-it*

**Transcription 125: *In columbae specie spiritus* (cao6892; Epiphania) in Paris 12044 (mode 2) and Toledo 44.2 (mode 1)**

Interestingly, this mode 1 version of *In columbae specie spiritus* is not the only melody found in Toledo 44.2 for this text. Two folios further, in a series of extra responsories at the end of Epiphany written in the same hand, this chant reappears in mode 2 with the version found in Paris 12044. The mode 2 version in Toledo 44.2 even includes the text "*ipsum audite*" at the end. It is clear that the scribe knew, and wanted to conserve, both versions of this chant. The CANTUS database reveals that there are only four other manuscripts<sup>822</sup> known to have the mode 1 version, as opposed to the 37 manuscripts which set this responsory in mode 2. Despite this, the mode 1 version seems to occupy a more important position in the tradition represented by Toledo 44.2, (as the second responsory of Matins), while the mode 2 version is listed 15<sup>th</sup> out of sixteen reserve responsories for the feast. This double setting of *In columbae specie spiritus* demonstrates that different melodies may even be found in the same source, another fact which complicates the process of identifying different melodic traditions through the comparison of one source to another.

### *i) Responsories which Differ from Paris 12044 in More than One Source*

Table 106 shows the twenty responsories which have different melodies from Paris 12044 in more than one source. Since only half of the total responsory repertory in Paris 12044 was chosen for comparison, these responsories are assumed to represent slightly less than half of the responsories which differ melodically from each other in the total

<sup>822</sup> E-SA 6, E-Tc 44.1, I-Rv C.5 and (abbreviated) F-Pn lat. 1085.

repertory.<sup>823</sup> The feasts to which the most melodically different responsories belong are the Commons (for several virgins, five chants; for one martyr, one chant; for one confessor, one chant), Christmastide (for Christmas day itself, two chants; for the Octave, one chant), Epiphany (two chants), Quinquagesima Sunday (two chants) and the feast of Michael the Archangel (two chants).

Feast	Incipit	CAO #	Mod	P-12044	Notes
Octava Nat. Domini	Beata et venerabilis virgo	6167	2T	022v08	Ben, Luc
Laurentii	Beatus Laurentius clamavit et	6215	2	172v06	Karl, Luc, Utrecht, Tol, Gall
Nativitas Domini	Congratulamini mihi omnes qui	6322	7	009v03	Sarum, Utrecht
Comm. unius Mart.	Desiderium animae ejus	6412	4	230v04	Karl, Luc
Comm. Virginum	Dilexisti justitiam et odisti	6450	3	241r04	Ben, Karl, Gall
Dom. Quinquagesimae	Domine puer meus jacet	6506	3	070v05	Ben, Tol
Joannis Evang.	Ecce puer meus quem elegi	6603	7	017v08	Karl, Ben, Gall, Utrecht
Epiphania	Hic est dies praeclarus in	6821	8	025r09	Karl, Utrecht
Epiphania	In columbae specie spiritus	6892	2	025r07	Utrecht, Tol
Comm. unius Conf.	Justum deduxit dominus per	7059	7	237r04	Karl, Utrecht
Laurentii	Meruit esse hostia levita	7147	2	173r01	Ben, Worc
Michaelis	Numquid scis quare venerim ad	7245	1	194v08	Worc, Tol
Comm. Virginum	Propter veritatem et	7441	1	241r10	Karl, Gall
Comm. Virginum	Quinque prudentes virgines	7496	6	241v02	Utrecht, Tol, Gall
Comm. Virginum	Simile est regnum caelorum	7667	4	240v04	Karl, Ben, Worc, Utrecht
Comm. Virginum	Specie tua et pulchritudine	7680	8	240r13	Ben, Gall
Stephani	Stephanus autem plenus gratia	7702	4	012v05	Worc, Ben
Michaelis	Stetit angelus juxta aram	7707	7	193r10	Ben, Tol
Nativitas Domini	Verbum caro factum est et	7840	1	009v05	Karl, Sarum, Worc, Ben, Luc, Gall, Utrecht, Tol
Dom. Quinquagesimae	Vocavit angelus domini	7911	8	070r02	Luc, Gall, Karl, Utrecht

**Table 106: Responsories in the comparison group which differ in more than one source**

Several of these responsories will now be shown in parallel transcription and discussed. Some manuscripts differ from Paris 12044 in the same ways, while others present various individual melodic alternatives. Some of these alternative melodies are composed of standard elements and are easily recognizable as members of a melodic group. Others present unique or non-standard melodies. Especially interesting are those responsories which are attributed to more than two modes (for example, *Justum deduxit dominus*, cao7059, Comm. unius Conf., in Transcription 127; *Simile est regnum caelorum*, cao7667, Comm. Virginum, in Transcription 130; and *Specie tua et pulchritudine*, cao7680, Comm. Virginum, in Transcription 131). Further examples address the responsories which differ in many of the comparison sources (for example, *Ecce puer meus quem elegi*, cao6603, Joannis Evang., in Transcription 135; *Beatus Laurentius dixit*, cao6215, Laurentii in Transcription 136; and *Verbum caro factum est*, cao7840, Nativitas Domini, in Transcription 137).

The responsory *Hic est dies praeclarus* (cao6821; Epiphania) is a member of the main melodic group in mode 8 in Paris 12044, and a formulaic and typical respond in mode 7 in Utrecht 406 and Karlsruhe 60. In Transcription 126, the characteristic opening elements in each mode are circled. While Paris 12044's use of F1i in mode 8 signals the standard melody to come, Utrecht 406 and Karlsruhe 60 use mode 7's L2i. Both the mode 8 and

<sup>823</sup> In Ike de Loos' forthcoming article, 'Modes and Melodies: An Investigation into the Great Responsories of the Gregorian and Old Roman Chant Repertoires', she concludes that there are generally more polymodal and polymelodic responsories in the repertory of the Sanctorale than there are in the Temporale. Since the repertory chosen for comparison in the present study is 75 % Temporale repertory, it is logical to suspect that at least this same number of chants, which have not been involved in the comparison, also differ melodically.

mode 7 melodies progress through the declamation of this text according to their respective roadmaps until the fifth phrase position, where neither melody takes the most frequently chosen tonal route. While Paris 12044's melody contrasts the final with f4 instead of a standard d- element on "*videntes gavisti sunt*", Utrecht 406 and Karlsruhe 60 use mode 7's k2 instead of an f- element. Both versions of this melody conclude with standard elements on the final; Paris 12044 with mode 8's G4x, and, coincidentally, Utrecht 406 and Karlsruhe 60 with mode 7's G4x.

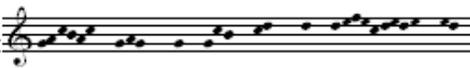
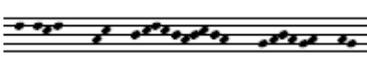
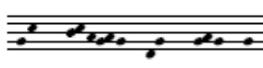
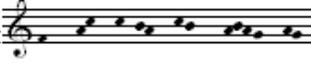
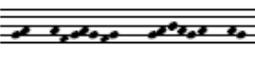
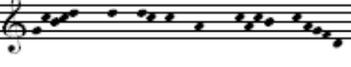
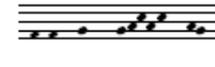
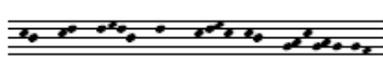
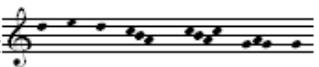
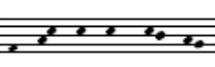
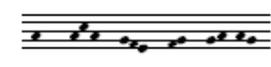
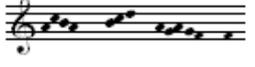
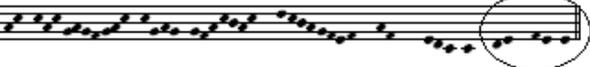
In the responsory for the Common of one confessor, *Justum deduxit dominus* (cao7059), Utrecht 406 and Karlsruhe 60 again share a melody which differs from Paris 12044. Transcription 127 shows all three versions in parallel. The most obvious difference between them is that Utrecht 406 and Karlsruhe 60 set an extra line of text, "*et complevit labores illius*", at the end which is not found in Paris 12044 (nor the CAO). There is also an obvious difference in the characters of the two melodies; Paris 12044 uses standard elements in mode 7 with the exception of only one phrase, while the melody in Utrecht 406 and Karlsruhe 60 employ unique melismatic and scalar passages indicative of later composition.

Since the melody in Utrecht 406 hardly differs from that of Karlsruhe 60 throughout the chant, their allocations to two different modes (Utrecht 406 to mode 8 and Karlsruhe 60's to mode 3) is an unexpected consequence of a variation in the last two syllables in the final word, "*illius*". Here, Utrecht 406 cadences on G while Karlsruhe 60 comes to rest on E. The melody in Utrecht 406 and Karlsruhe 60 does not follow any particular melodic route laid out by either the mode 3 or mode 8 roadmap, and so it is difficult to tell whether one modal assignment is 'incorrect'. Since the range of mode 3 and mode 8 are similar, it is possible to attribute one to each mode depending on their different finals.

Another difference, not visible in the transcription, is that Utrecht 406 mode 8 respond uses a non-standard verse tone while Karlsruhe 60 sets its verse to the standard tone for mode 3. The presence of a standard verse tone might support the theory that mode 3 is the original assignment, but CANTUS indicates that this respond is set in mode 8 in more than 20 % of all occurrences must be taken into account. Remnants of the mode 8 melody may also be found in Paris 12044's mode 7 version where the use of mode 7's g2 on "*et dedit illi*" which could be reinterpreted as mode 8's g12. Although the next element, mode 7's j1, does not appear in mode 8's standard element list, a non-standard j- element is not uncommon in this fourth phrase position in mode 8 responsories. The next element, mode 7's f1, might be understood as mode 8's f4, found in several mode 8 responsories in fifth phrase position. Mode 7's final element, G1x, could be 'translated' into G2x in mode 8, and what began clearly as a mode 7 responsory might be reinterpreted as part of the mode 8 repertory. It is quite clear, however, that Paris 12044's melody and Utrecht 406's melody do not appear to be based on a common melodic ancestor.

	F1	g5	h1
Paris 12044:			
	Hic est di - es pre - cla - rus	in quo sal - va - tor mun - di	ap - pa - ru - it
Utrecht 406:			
	Hic est di - es pre - cla - rus	in quo sal - va - tor mun - di	ap - pa - ru - it
Karlsruhe 60:			
	Hic est di - es pre - cla - rus	in quo sal - va - tor mun - di	ap - pa - ru - it
	g2	g15	
Paris 12044:			
	quem pro - phe - te pre - di - ce - runt	an - ge - li an - num - ci - a - ve - runt	
Utrecht 406:			
	quem pro - phe - te pre - di - ce - runt	an - ge - li a - do - ra - ve - runt	
Karlsruhe 60:			
	quem pro - phe - te pre - di - ce - runt	an - ge - li a - do - ra - ve - runt	
	g8	f4	
Paris 12044:			
	cu - ius stel - lam ma - gi	vi - den - tes ga - vi - si sunt	
Utrecht 406:			
	cu - ius stel - lam ma - gi	vi - den - tes ga - vi - si sunt	
Karlsruhe 60:			
	cu - ius stel - lam ma - gi	vi - den - tes ga - vi - si sunt	
	G4		
Paris 12044:			
	et mu - ne - ra e - i ob - tu - le - runt		
Utrecht 406:			
	et mu - ne - ra e - i ob - tu - le - runt		
Karlsruhe 60:			
	et mu - ne - ra e - i ob - tu - le - runt		

Transcription 126: *Hic est dies praeclarus* (cao6821; Epiphania) in Paris 12044 (mode 8), Utrecht 406 (mode 7) and Karlsruhe 60 (mode 7)

	L1	g1	
Paris 12044:			
	lus - tum de - du - xit do - mi - nus	per vi - as rec - tas	
Utrecht 406:			
	lus - tum de - du - xit do - mi - nus	per vi - as rec - tas	
Karls. 60:			
	lus - tum de - du - xit do - mi - nus	per vi - as rec - tas	
	ε	ε <sup>9</sup>	ε <sup>2</sup>
Paris 12044:			
	et os - ten - dit il - li	reg - rum de - i	et de - dit il - li
Utrecht 406:			
	et os - ten - dit il - li	reg - rum de - i	et de - dit il - li
Karls. 60:			
	et os - ten - dit il - li	reg - rum de - i	et de - dit il - li
	j1	f1	G1
P 12044:			
	sci - en - ti - am sanc - to - rum ho - nes - ta - vit il - lum	in la - bo - ri - bus	su - is
Utrecht 406:			
	sci - en - ti - am sanc - to - rum ho - nes - ta - vit il - lum	in la - bo - ri - bus	
Karls. 60:			
	sci - en - ti - am sanc - to - rum ho - nes - ta - vit il - lum	in la - bo - ri - bus	
Paris 12044:			
Utrecht 406:			
	et com - ple - vit la	bo - res il - li - us	
Karls. 60:			
	et com - ple - vit la	bo - res il - li - us	

**Transcription 127: *Iustum deduxit dominus* (cao7059; Comm. unius Conf.) in Paris 12044 (mode 7), Utrecht 406 (mode 8) and Karlsruhe 60 (mode 3)**

In the next example, Transcription 128, two different melodies setting *Meruit esse hostia levita* (cao7147; Laurentii) are shown in Paris 12044, Worcester F 160 and Benevento 21. Paris 12044 sets this text to the main melodic theme in mode 2, using the

most frequently found standard elements in each phrase position (with the exception of a3 in fifth phrase position which is considered an alternative to f1 here.)

Worcester F 160 and Benevento 21 show the equally formulaic alternative to this mode 2 setting. Here, mode 7 is immediately signaled with Worcester F 160's use of mode 7's L1i and Benevento 21's use of mode 7's L2i. Both sources conclude this period with the element typically found in this position: g1 (mode 7). In the third phrase, the melody diverges from the main route on the roadmap by employing mode 7's l6 instead of a g- element. By the end of the second period, however, this melody is back in agreement with the most frequently chosen tonal route using mode 7's j3 on "*non negavit dominum*". In the last period, there is a shift in syllable setting between the two sources, as indicated by the circles in the transcription, so that Worcester F 160 sets the text "*et ideo inventus est*" to mode 7's f2 while Benevento 21's version sets only "*et ideo*" to this element. Finally, Worcester F 160 employs the most frequently used closing element, G1x while Benevento 21 alters the approach to the final cadential figure with G3x.

Both these melodies seem to be viable alternatives to one another in that they are equally formulaic members of two popular melodic themes. The CANTUS database shows this to be the case on a larger scale; of the 28 occurrences of this responsory in the database, fifteen are in mode 2<sup>824</sup> and thirteen are in mode 7<sup>825</sup>. No geographical or chronological elements divide these two groups.

The responsory for Michael the Archangel, *Numquid scis quare venerim* (cao7245), is also found in two modal variants: mode 1 and mode 8. Transcription 129, below, shows these two melodies in Paris 12044, Worcester F 160 and Toledo 44.2.

Both melodies divide the text the same way until the last system, where Paris 12044 sets the text found in the CAO (i.e., "*princeps vester erit adjutor meus*") and Worcester F 160 and Toledo 44.2 use a different text (i.e., "*princeps vester hic stat per filiis / per filius populi tu*") as indicated in Transcription 129. Paris 12044's mode 1 melody uses many standard elements, but does not correspond to the most frequent route on the roadmap in all positions. For example, in third phrase position, Paris 12044 uses f1 where most mode 1 melodies use a d- element. In fourth phrase position, where a contrasting phrase is called for by the six phrase structural system, the mode 1 melody uses d4 on "*et mee legationi*". The repeated use of a non-standard, scalar melisma ending with E in the last phrase, setting "*princeps*" and "*vest erit*", is unique to this respond in Paris 12044. Although it cannot be said with absolute certainty that this chant comes from a younger layer of liturgical compositional, it is clear that some individual characteristics are present.

---

<sup>824</sup> GB-Cu Mm.ii.9, E-Tc 44.1, E-Tc 44.2 (twice), F-Pn lat. 1090, F-Pn lat. 12044, F-Pn lat. 12601, F-Pn lat. 15182, A-Wn 1799, GB-AB 20541 E, H-Bu lat. 122, F-Pn n.a.lat. 1412, I-Rv C.5, F-Pn lat. 1085, F-R 248

<sup>825</sup> CH-Fco 2, D-Ma 12o Cmm 1, E-Tc 44.1, US-Cn 24, F-VAL 114, I-Rvat lat. 8737, GB-WO F.160 (twice), I-Nn vi.E.20, I-Ad 5, F-AS 465, I-Rvat SP B.79

The transcription is organized into three sections based on modes:

- Section 1 (C1, d1):**
  - Paris 12044: Me - ru - it es - se hos - ti - a le - vi - ta Lau - ren - ti - us
  - W. F 160: Me - ru - it es - se hos - ti - a le - vi - ta Lau - ren - ti - us
  - Ben. 21: Me - ru - it es - se hos - ti - a Chris - ti le - vi - ta Lau - ren - ti - us
- Section 2 (d2, c1):**
  - Paris 12044: qui dum as - sa - re - tur non ne - ga - vit do - mi - num
  - W. F 160: qui dum as - sa - re - tur non ne - ga - vit do - mi - num
  - Ben. 21: qui dum as - sa - re - tur non ne - ga - vit do - mi - num
- Section 3 (a3, D1):**
  - Paris 12044: \*et i - de - o in - ven - tus est sac - ri - fi - ci - um lau - dis
  - W. F 160: et i - de - o in - ven - tus est sac - ri - fi - ci - um lau - dis
  - Ben. 21: et i - de - o in - ven - tus est sac - ri - fi - ci - um lau - dis

**Transcription 128: *Meruit esse hostia levita* (cao7147; Laurentii) in Paris 12044 (mode 2), Worcester F 160 (mode 7) and Benevento 21 (mode 7)**

Worcester F 160 and Toledo 44.2 set *Numquid scis quare venerim* to mode 8 melodies which are similar, but not identical, to each other. While Worcester F 160 and Paris 12044 set the opening three words, "*Numquid scis quare*", the same way, Toledo 44.2 uses a short, non-standard f- element to open. At the end of the second element Worcester F 160 sets "*venerim ad te*" to mode 8's f2 and Toledo 44.2 uses an element similar in melodic contour and pitch emphasis, g4. This similarity presumably continues on the text "*revertar et prelier adversus*", but since a lacuna in Toledo 44.2 obscures the setting of this text, this cannot be confirmed.

H k9 g d25

P 12044: Num-quid scis qua-re ve-ne-rim ad te et nunc re-ver-tar ut pœ-li-er

W. F 160: Num-quid scis qua-re ve-ne-rim ad te nunc re-ver-tar ut pœ-li-er

To1. 44.2: Num-quid scis qua-re ve-ne-rim ad te et nunc re-ver-tar...

fl d

P 12044: ad-ver-sus prin-ci-pem Per-sa-rum con-tra-di-cen-tem tu-is pre-ci-bus

W. F 160: ad-ver-sus prin-ci-pem Per-sa-rum con-tra-di-cen-tem tu-is pre-ci-bus

To1. 44.2: ...prin-ci-pem Per-sa-rum con-tra-di-cen-tem tu-is pre-ci-bus

d4 fl

P 12044: et me-e le-ga-ti-o-ni \*ve-run-ta-men Mi-cha-el ar-chan-ge-lus

W. F 160: et me-e le-ga-ti-o-ni ve-run-ta-men Mi-cha-el ar-chan-ge-lus

To1. 44.2: et me-e le-ga-ti-o-ni ve-run-ta-men Mi-cha-el ar-chan-ge-lus

e e D2

P 12044: prin-ceps ves-ter e-rit ad-in-tor-me-us

W. F 160: prin-ceps ves-ter hic stat per-fi-li-is po-pu-li tu-i

To1. 44.2: prin-ceps ves-ter hic stat per-fi-li-is po-pu-li tu-i

Transcription 129: *Numquid scis quare venerim* (cao7245; Michaelis) in Paris 12044 (mode 1), Worcester F 160 (mode 8) and Toledo 44.2 (mode 8)

This similarity between Worcester F 160 and Toledo 44.2 continues until the last phrase, where the text "*per filiis*" is set to a variation of mode 8's f4 in Worcester F 160 (a more typical location for this element) and a non-standard f- element in Toledo 44.2. The final phrase is set to mode 8's G2x in Worcester F 160 and G1x in Toledo 44.2. Although both versions of the mode 8 melody use standard elements, the order in which these elements are arranged does not always correspond to the six phrase respond structure. The same characteristics pointing towards an younger layer of composition in the mode 1 version

are present here: the scalar melismatic passages, the use of non-standard elements and the presence of ornamental versions of standard elements. Between the two modal versions, there does not seem to be any apparent difference in compositional style.

Melodies in three different modes are found *Simile est regnum caelorum* (cao7667; Comm. Virginum), transcribed from Paris 12044 (mode 4), Sarum, (mode 2), Karlsruhe 60 (mode 7) and Utrecht 406 (mode 7), in Transcription 130. Paris 12044 contains a mode 4 melody which mostly uses standard elements in an order which follows one of the several possible melodic routes on the mode 4 roadmap.

The Sarum Antiphoner sets this text to a mode 2 melody. It begins with a non-standard C- element but concludes its first period with d1, the most frequently used element in this position for responds in this mode. However, the formulaic use of d1 in this position does not signify heavy dependence on formulaicism in the rest of the chant; its melody is *not* recognizable as a variation of the main modal theme. With the exception of the setting of "*lampades suas*", (on d1), the rest of Sarum's melody consists of non-standard d- elements, some of which show a melismatic and scalar ornamentation.

Karlsruhe 60's melody is set in mode 7, following the characteristic pattern of an L- opening and g- element in the first and second phrase positions. Although the L- element is not a standard phrase in mode 7, the second phrase is set to mode 7's g1. Karlsruhe 60 continues to use standard elements though the next period with k3 and g2. The final period contains a non-standard k- element in fifth phrase position, and mode 7's G3x in Karlsruhe 60's 'house style' to conclude.

Utrecht 406 presents a variation on Karlsruhe 60's mode 7 melodic theme. Even though Utrecht 406 uses all non-standard elements in mode 7, its melody usually maintains its close relationship to Karlsruhe 60 as shown by its melodic contour and direction. Utrecht 406's melody also includes a substantial melodic 'addendum'. Here, we find a recitational passage on C ("k") and a variation on mode 7's j2 to conclude.

	D1	f2
Paris 12044:		
Sarum:		
Karlsruhe 60:		
Utrecht 406:		
	e2	g
Paris 12044:		
Sarum:		
Karlsruhe 60:		
Utrecht 406:		
	e4	E1
Paris 12044:		
Sarum:		
Karlsruhe 60:		
Utrecht 406:		
Utrecht 406:		
Utrecht 406:		

Transcription 130: *Simile est regnum caelorum* (cao7667; Comm. Virginum) in Paris 12044 (mode 4), Sarum, (mode 2), Karlsruhe 60 (mode 7) and Utrecht 406 (mode 7)

Concluding on b instead of the final, G, adds to the individuality of this already unique melody in Utrecht 406.

To sum up, *Simile est regnum caelorum* exists in three melodic forms, two of which are comprised mainly of standard elements in formulaic orders according to their modes. A fourth setting exists as a variation of one of the formulaic melodies.

Another respond from the Common of Several Virgins which exists in three melodic / modal forms is *Specie tua et pulchritudine* (cao7680). Shown below in Transcription 131, this respond is set in mode 8 in Paris 12044, mode 2 in Benevento 21 and mode 7 in St. Gall 390-391.

Paris 12044:  $G_2$   $G$   
Spe - ci - e tu - a et pul - chri - tu - di - ne tu - a

Benevento 21:  $G_2$   $G$   
Spe - ci - e tu - a et pul - chri - tu - di - ne tu - a

Paris 12044:  $g_{12}$   $G_4$   
in - ten - de pros - pe - re pro - ce - de et reg - na

Benevento 21:  $g_{12}$   $G_4$   
in - ten - de et pros - pe - re pro - ce - de et reg - na

St. Gall 390-391: *Specie tua et pulchritudine tua intende prospere pro*  
*cede aragna*

**Transcription 131: *Specie tua et pulchritudine* (cao7680; Comm. Virginum) in Paris 12044 (mode 8) and Benevento 21 (mode 2), St. Gall 390-391 (mode 7)**

Paris 12044's mode 8 melody divides this text into four phrases and concludes each one with a g- element, a setting at odds with the six phrase tonal structure. Benevento 21's mode 2 melody uses mostly non-standard elements (with the exception of mode 2's d2 on "*intende et prospere*") and the arrangement of its goal-pitches corresponds no better than Paris 12044's melody to its modal roadmap. St. Gall 390-391's version of this responsory is set in mode 7. It is probable that this melody begins with a version of mode 7's L1i, but the conclusion of the first period, circled, does not appear to be the frequently used g1. An interesting feature of this melody is the extensive melisma on the first syllable of "*procede*", contrasting the other two settings of this responsory. St. Gall 390-391 appears to conclude

this respond with mode 7's G2x, although other mode 7 versions<sup>826</sup> of this chant need to be consulted to confirm this.

According to the CANTUS database, the responsory in Transcription 132, *Stephanus autem plenus gratia* (cao7702; Stephani), occurs in three modal variants: mode 3, mode 4 and mode 8. Toledo 44.2 is the only source to set this chant in mode 3, using the same melody as Paris 12044's mode 4 version with slight textual and melodic variations in the second half.<sup>827</sup> Since Paris 12044's mode 4 version is made out of mostly non-standard material, it is difficult to determine from the respond itself whether it belongs to mode 3 or mode 4. While the end of the first period in Paris 12044's version is definitely mode 4's f2, the final element of this chant, which is a non-standard element in mode 4, is E2x in mode 3.

Worcester F 160 and Benevento 21's mode 8 melodies are almost identical with the few exceptions of different cadential 'house styles', (for example, on "*autem*", and "*populo*".) The most obvious difference between the mode 3 / 4 melody and the mode 8 melody in Worcester F 160 and Benevento 21 is the position of the word "*prodigia*", as shown in Transcription 132. Paris 12044's reading, which corresponds to the CAO, inserts it before "*in populo*", while Worcester F 160 and Benevento 21 use it to conclude their third phrase. A second difference between the mode 3 / 4 version and the mode 8 melody lies in its character. This mode 8 melody is comprised of more standard elements than the mode 3 / 4 version in Paris 12044. Even though it opens with non-standard material, the mode 8 melody ends the first period with mode 8's h1 on "*et fortitudine*" and then proceeds with g6 and f3 in the next phrases. The final phrase is set to the respective house styles of mode 8's G1x. Even though the mode 8 melody seems to be the more formulaic version, the CANTUS database lists only 13<sup>828</sup> instances of this version in the 58 total occurrences. It is remarkable that the more formulaic mode 8 melody did *not* fair better in the process of oral transmission than the mode 3 / 4 version, comprised of non-standard material. While recurrent material is useful in the creation of standard themes and aids recall of these melodies, multiple responsory melodies show that the formulaic versions of a respond is not always the most wide-spread.

The next example illustrates how the allocation of a respond to the same *mode* in two different sources does not mean that they contain the same *melody*. In the different settings of *Propter veritatem* (cao7440; Comm. plur. Mart.), in Transcription 133 below, two different melodies in the same mode and one different melody in another mode are shown. Paris 12044's mode 1 version is a formulaic respond which corresponds well to the roadmap. Toledo 44.2's version, also in mode 1, resembles Paris 12044's version only in the division of its text, with the exception of the last two phrases, which Toledo declaims as a single phrase. Toledo 44.2's melody does not use standard material, nor does it correspond with the mode 1 roadmap. St. Gall 390-391's respond is matched with an unmistakable standard verse tone for mode 8 and is therefore assumed to be in that mode as well.

<sup>826</sup> The sources in the CANTUS database which set *Specie tua et pulchritudine* (cao7680; Comm. Virginum) to a mode 7 melody are: A-LIs 290, A-KN 589, I-AO 6, A-KN 1012, A-VOR 287, GOTTSCHALK, A-KN 1018

<sup>827</sup> Please refer to the appendix file: "CHAPTER\_4", "Comparison Manuscripts" under "Toledo 44.2" to compare this version to those shown in Transcription 132.

<sup>828</sup> Source in the CANTUS database which set *Stephanus autem plenus gratia* (cao7702; Stephani) to a mode 8 responsory: D-MZb A, D-MZb C, F-AS 465, F-CA Impr. XVI C 4, F-Pn lat. 15181, F-Pn n.a.lat. 1535, F-TOm 149, F-VAL 114, GB-WO F.160 (twice), I-MC 542, I-BV 19 and F-CA 38

Paris 12044: Ste - pha - rus au - tem ple - rus gra - ti - a et for - ti - tu - di - ne

W. F 160: Ste - pha - rus au - tem ple - rus gra - ti - a et for - ti - tu - di - ne

Ben. 21: Ste - pha - rus au - tem ple - rus gra - ti - a et for - ti - tu - di - ne

P12044: fa - ci - e - bat sig - na mag - na

W. F 160: fa - ci - e - bat pro - di - gi - a [et] sig - na mag - na

Ben. 21: fa - ci - e - bat pro - di - gi - a et sig - na mag - na

P12044: et pro - di - gi - a in po - pu - lo

W. F 160: in po - pu - lo

Ben. 21: in po - pu - lo

**Transcription 132: *Stephanus autem plenus gratia* (cao7702; Stephani) in Paris 12044 (mode 4; text corresponds to the C A O), Worcester F 160 (mode 8) and Benevento 21 (mode 8)**

Although it is difficult to tell whether St. Gall 390-391's melody corresponds to either Paris 12044 or Toledo 44.2, at certain points in the respond the versions may be compared in terms of notational direction and melismas. For example, while it is difficult to tell whether the word "*Propter*" is set to a melody which resembles either Paris 12044 or Toledo 44.2, the setting of "*veritatem*" in St. Gall 390-391 shows a small melisma on the last syllable, which might be interpreted as the most frequently found element in this position in mode 8: F1i. All three melodies set the word "*justitiam*" to a series of melismas, but it seems that St. Gall 390-391 sets this word to mode 8's g1 and bears little resemblance to either of the mode 1 melodies at this point. Perhaps the clearest divergence amongst these versions comes on the word "*mirabiliter*", where St. Gall 390-391 appears to use mode 8's f3, while Paris 12044 has mode 1's f2 and Toledo 44.2 has a non-standard f- element. Therefore, this respond seems to exist in two different standard modal forms, and in a third, non-standard form. The CANTUS database indicates that this mode 8 melody is unique to St. Gall 390-391 in the index of manuscripts completed to date, although further research is needed to determine whether other sources might share this melody.



arriving on the final for the first time, Utrecht 406 and Karlsruhe 60 leap to the most frequently used goal-pitch for the fifth phrase, D, with their use of d1.

Lucca 601 contrasts this by using a standard g- element to continue the melodic theme quotation into the usual third phrase which also ends on the final. To conclude, the three most frequently found closing elements are found in the 4 versions of the chant.

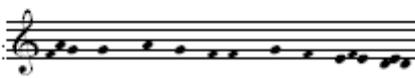
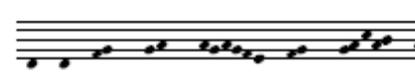
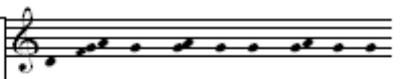
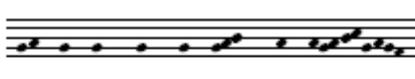
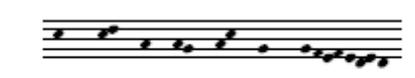
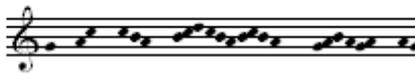
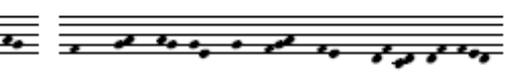
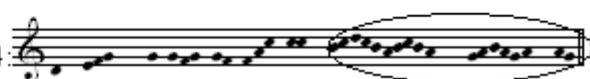
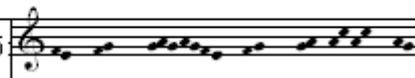
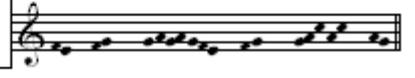
Another example of how two different melodies may be found in the same mode is the versions of *Ecce puer meus quem elegi* (cao6603; Joannis Evang.) in Paris 12044, Benevento 21, Utrecht 406, Karlsruhe 60 and St. Gall 390-391. Transcription 135, below, shows Paris 12044's mode 7 melody, which corresponds to the mode 7 roadmap in all but the fifth phrase position, (where a non-standard j- element is found instead of an element with F as goal-pitch). Paris 12044's melody opens typically with L1i, but cadences on F at the end of the first period, delaying the return to the final until the end of the third phrase, "*dicit dominus*" with g1. The fourth and fifth phrases are set to contrasting, but non-standard elements. Mode 7's G2x concludes Paris 12044's melody. The extra word "*electus*" at the beginning of the second phrase, is unique to this source and is not found in the CAO's version of this text.<sup>829</sup>

The melodies presented in Benevento 21, Utrecht 406 and Karlsruhe 60 also make use of standard elements, and correspond to the mode 7 roadmap in the first and third periods, but uses different goal-pitches in the second period. All three sources begin with mode 7's L2i and conclude the first period with g5. Then, instead of reiterating the final's tonality with the third phrase, Benevento 21 sets "*dicit dominus*" to mode 7's j3; Utrecht 406 and Karlsruhe 60 use the same element as Benevento 21, but stop short of the final pitch. All three sources conclude the second period with variations and 'house styles' of mode 7's f4. This element is then repeated in the fifth phrase "*complacuit sibi*", corresponding with the roadmap's indication for F as the most frequently found goal-pitch in this position. All three sources use mode 7's G1x to conclude.

Comparing St. Gall 390-391's version of this chant to the two melodies already discussed reveals that it also does not correspond to Paris 12044's melody. St. Gall 390-391's opening phrase, "*Ecce puer meus*" obviously corresponds to the setting in Benevento 21, Utrecht 406 and Karlsruhe 60, showing two *puncti* for "*Ecce*" and then the small melisma on "*pu-*" of "*puer*" followed by a *clivis* on the second syllable of this word, etc. On the word "*dominus*" at the end of the third period, it appears that St. Gall 390-391 continues to have Benevento 21's setting in that it includes the *clivis* from c to b. In the final phrase, however, St. Gall 390-391 corresponds more closely to Utrecht 406 and Karlsruhe 60 in its setting of the text "*in illo anime*" since the last syllable of "*illo*" is given the small melisma instead of the first syllable of "*anime*".

---

<sup>829</sup> Hesbert, *Corpus Antiphonalium Officium* 6 vols. 1963-1979

	D	g <sup>4</sup>
Paris 12044:		
	Vo - ca - vit an - ge - lus do - mi - ni	A - bra - ham de ce - lo di - cens
Lucca 601:		
	Vo - ca - vit an - ge - lus do - mi - ni	A - bra - ham de ce - lo di - cens
Utrecht 406:		
	Vo - ca - vit an - ge - lus do - mi - ni	A - bra - ham de ce - lo di - cens
Karls. 60:		
	Vo - ca - vit an - ge - lus do - mi - ni	Ab - ra - ham de ce - lo di - cens
	k <sup>2</sup>	d
Paris 12044:		
	be - ne - di - cam ti - bi	et mul - ti - pli - ca - bo te
Lucca 601:		
	be - ne - di - cam ti - bi	et mul - ti - pli - ca - bo te
Utrecht 406:		
	be - ne - di - cam ti - bi	et mul - ti - pli - ca - bo te
Karls. 60:		
	be - ne - di - cam ti - bi	et mul - ti - pli - ca - bo te
	G <sup>2</sup>	
Paris 12044:		
	si - cut stel - las ce - li	
Lucca 601:		
	si - cut stel - las ce - li	
Utrecht 406:		
	si - cut stel - las ce - li	
Karls. 60:		
	si - cut stel - las ce - li	

Transcription 134: *Vocavit angelus domini* (cao7911; Dom. Quinquagesimae) in mode 8 in Paris 12044, Lucca 601, Utrecht 406 and Karlsruhe 60

Comparing the versions of *Ecce puer meus* (cao6603; Joannis Evang.) in Paris 12044, Benevento 21, Utrecht 406, Karlsruhe 60 and St. Gall 390-391 reveals that Paris 12044's

version is probably a regional variation even though it makes use of standard elements in its composition.

Another chant existing in two melodic / modal forms is *Beatus Laurentius dixit* (cao6215; Laurentii). Shown in Transcription 136, below, Paris 12044 sets this text to a short melody using mostly standard elements in mode 2. (The Sarum Antiphoner and Worcester F 160 also contain this melody and are not shown in the transcription.) Contrasting Paris 12044's melody, Lucca 601, Karlsruhe 60, Utrecht 406, Toledo 44.2 and St. Gall 390-391 contain variations of a mode 7 melody. This version makes use of only one standard element on the phrase "*sacrificium deo*", where Lucca 601, Karlsruhe 60, Toledo 44.2 and St. Gall 390-391 have j1 (and Utrecht 406 shows all but the final pitch of j1). Small variations between these melodies are: Lucca 601's use of a non-standard F- element at the beginning while the other sources use a non-standard G- element, Toledo 44.2's setting of the small melisma on the second syllable of the word "*obtuli*" instead of the final syllable as found in the other versions, and Karlsruhe 60's final cadential gesture which differs in melodic contour from the other versions. However, none of these variations significantly affect the tonal outline of this chant.

The CANTUS database shows that *Beatus Laurentius dixit* (cao6215; Laurentii) is found in mode 7 almost as often as it is in mode 2. Of the 25 occurrences of this chant, fifteen are in mode 2 and the remaining ten are set to mode 7. Of course, modal assignments do not necessarily indicate that the *same* melody is used in those sources which set it in mode 2 or mode 7, but the fact that all sources involved in this comparative study show approximately the same melody according to mode makes the probability of only two existing melodies higher.

The final example of a responsory which differs between the sources involved in this study is *Verbum caro factum est* (cao7840; Nativitas Domini), shown in Transcription 137. Although all comparison manuscripts set this chant in mode 8, the melody appears in several variations, as circled in the transcription.

Paris 12044, the basis of all comparisons, is in fact the only source in this study to set this responsory's text to something other than the mode 8 melody. In the CANTUS database, two further sources contain a mode 1 melody<sup>830</sup>, one source sets it in mode 6<sup>831</sup> and the rest of the 159 occurrences of this chant are set to mode 8.

In her study of responsories set to the main melody type in mode 8, Janka Szendrei refers to this theme as the "*Verbum caro*" type.<sup>832</sup> The typical outline of the melody of this respond type is: F1i - g1 - g2 - f1 - d1 - G1x / G2x. Correspondingly, the melodies in the Sarum Antiphoner, Benevento 21, Utrecht 406, Karlsruhe 60 and (most probably) St. Gall 390-391 set the first two phrases to the various 'house styles' of F1i and g1. Contrasting this typical beginning, the cadential figures at the end of the first phrase in Worcester F 160 and Toledo 44.2 cadence on G, (in the case of Worcester F 160) or E (in Toledo 44.2) with non-standard elements. However, after its unique beginning, Worcester F 160 joins the other

<sup>830</sup> The sources in the CANTUS database which set this chant to a mode 1 melody, other than Paris 12044, are: F-Pn lat. 1090 and I-MZ 15/79.

<sup>831</sup> The source in the CANTUS database which sets this chant to a mode 6 melody is: A-LIs 290.

<sup>832</sup> Szendrei 2003

mode 8 sources with the use of its 'house style' of g1. Toledo 44.2 melody becomes unclear at the end of the first period, and it is difficult to tell whether its cadential figure, circled, is correctly interpreted. In any case, all sources have a g- element at the end of the first period, corresponding to the typical mode 8 theme as shown on the modal roadmap.

In the third phrase, slightly different text ordering seems to influence the melodic setting. In Lucca 601 and Toledo 44.2, the text "*et vidimus gloriam eius*" (also found in the Paris 12044's version) is set to a variation of mode 8's g10. The use of a g- element in this position reflects the most frequent melodic course for responds in this mode. However, the melodies in the Sarum Antiphoner, Worcester F 160, Benevento 21, Utrecht 406 and Karlsruhe 60 (and probably St. Gall 390-391 as well) diverge from the typical course by using variations of mode 8's d1 in this position, setting their text: "*cuius gloriam vidimus*". Lucca 601 and Toledo 44.2 use d1 to conclude the second period, while the melodies in the Sarum Antiphoner, Worcester F 160, Benevento 21, Utrecht 406, Karlsruhe 60 and St. Gall 390-391 have 'house style's of the same non-standard g- element.

In the fifth phrase position, the melodies in the Sarum Antiphoner, Worcester F 160, Benevento 21, Utrecht 406, Karlsruhe 60 and St. Gall 390-391 use variations of mode 8's d1, regaining the melodic similarity to the typical modal theme, outlined above. Here, the melodic connection between the use of d1 here in the mode 8 melody and the use of d23 in Paris 12044's mode 1 melody should be noted.

Although d23 in mode 1 and d1 in mode 2 are clearly different, the melodic contour and text-setting show striking similarities. It is possible that this phrase in Paris 12044 represent a brief quotation of the more well-known mode 8 melody. Lucca 601 and Toledo 44.2 persist in their differences with a non-standard g- element which might also be understood as part of the final phrase. Lucca 601 and Toledo 44.2 join the Sarum Antiphoner and Worcester F 160 in the use of G1x at the end of this chant. The most remarkable difference between sources in the last phrase, however, is the melismatic extension of the final word, found in Karlsruhe 60 and St. Gall 390-391. Benevento 21 and Utrecht 406 appear to close with different variations of G2x, although their similarity to Karlsruhe 60 and St. Gall 390-391 in the first two syllables of "*veritate*" should not be overlooked.

Paris 12044's mode 1 version contrasts these mode 8 versions by beginning with H1i, the most frequently used opening element in the mode. It concludes the first period with a cadence on the final, with d7. In the second period, Paris 12044's version follows the modal roadmap by concluding with a standard f- element. In the fifth phrase, instead of using a c- element to contrast the final, as prescribed by the six phrase respond structural system and shown on the mode 1 roadmap, Paris 12044 has d23. The similarity between this element and mode 1's d1 has been discussed previously as a potential melodic connection. The mode 1 melody concludes with D4x.

	L1	E1
Paris 12044:		
	Ec - ce pu - er me - us	e - le - ctus quem e - le - gi
Benevento 21:		
	Ec - ce pu - er me - us	quem e - le - gi
Utrecht 406:		
	Ec - ce pu - er me - um	quam e - le - git
Karlsruhe 60:		
	Ec - ce pu - er me - us	quem e - le - git
	g1	1
Paris 12044:		
	di - cit do - mi - nus	e - le - ctus me - us
Benevento 21:		
	di - cit do - mi - nus	e - lec - tus me - us
Utrecht 406:		
	di - cit do - mi - nus	e - lec - tus me - us
Karlsruhe 60:		
	di - cit do - mi - nus	e - lec - tus me - us
	k	G2
Paris 12044:		
	com - pla - cu - it si - bi	in il - lo a - ri - ma me - a
Benevento 21:		
	com - pla - cu - it si - bi	in il - lo a - ri - ma me - a
Utrecht 406:		
	com - pla - cu - it si - bi	in il - lo a - ri - me me - e
Karlsruhe 60:		
	com - pla - cu - it si - bi	in il - lo a - ri - ma me - a
St. Gall 390-391:		

Transcription 135: *Ecce puer meus quem elegi* (ca6603; Joannis Evang.) in mode 7 in Paris 12044, Benevento 21, Utrecht 406, Karlsruhe 60 and St. Gall 390-391

	c3	c3
Paris 12044:		
	Be - a - tus Lau - ren - ti - us di - xit e - go me ob - tu - li	
Lucca 601:		
	Be - a - tus Lau - ren - ti - us di - xit e - go me ob - tu - li	
Karlsruhe 60:		
	Be - a - tus Lau - ren - ti - us di - xit e - go me ob - tu - li	
Utrecht 406:		
	Be - a - tus Lau - ren - ti - us di - xit e - go me ob - tu - li	
Toledo 44.2:		
	Be - a - tus Lau - ren - ti - us di - xit e - go me ob - tu - li	
	d3	D
Paris 12044:		
	sac - ri - fi - ci - um de - o in o - do - rem su - a - vi - ta - tis	
Lucca 601:		
	sac - ri - fi - ci - um de - o in o - do - rem su - a - vi - ta - tis	
Karlsruhe 60:		
	sac - ri - fi - ci - um de - o in or - do su - a - vi - ta - tis	
Utrecht 406:		
	sac - ri - fi - ci - um de - o in o - do - rem su - a - vi - ta - tis	
Toledo 44.2:		
	sac - ri - fi - ci - um de - o in o - do - rem su - a - vi - ta - tis	
St. Gall 390-391:		

Transcription 136: *Beatus Laurentius dixit* (cao6215; Laurentii) in Paris 12044 (mode 2), Lucca 601 (mode 7), Karlsruhe 60 (mode 7), Utrecht 406 (mode 7), Toledo 44.2 (mode 7) and St. Gall 390-391 (mode 7)

	H1	d7
Paris 12044:		
	Ver-bum ca-ro fa - ctum est	et ha-bi - ta - vit [a] [no - bis]
Sarum:		
	Ver - bum ca-ro fac-tum est	et ha - bi - ta - vit in no - bis
W. F 160:		
	Ver - bum ca - ro fac-tum est	et ha - bi - ta - vit in no - bis
Lucca 601:		
	Ver - bum ca-ro fac-tum est	et ha-bi - ta - vit in no - bis
Ben 21:		
	Ver - bum ca - ro fac-tum est	et ha - bi - ta - vit in no - bis
Utrecht 406:		
	Ver - bum ca - ro fac-tum est	et ha - bi - ta - vit in no - bis
Toledo 44.2:		
	Ver - bum ca - ro fac - tum est	et ha - bi - ta - vit - - - - -
Karlsruhe 60:		
	Ver - bum ca - ro fac-tum est	et ha - bi - ta - bit in no - bis
	f	f2
P 12044:		
	ex [um] nus glo - ri - am e - [us]	glo - ri - am qua - si u - ni - ge - ni - te a pa - tre
Sarum:		
	Cu - ius glo - ri - am vi - di - mus	qua - si u - ni - ge - ni - ti a pat - re
W. F 160:		
	cu - ius glo - ri - am vi - di - tis	qui u - ni - ge - ni - t a pat - re
Lucca 601:		
	et vi - di - mus glo - ri - am e - ius	glo - ri - am qua - si u - ni - ge - ni - ti a pat - re
Ben 21:		
	cu - ius glorian ... vi - di - mus	qua - si u - ni - ge - ni - te a pat - re
Utr. 406:		
	cu - ius glo - ri - am vi - di - mus	qua - si u - ni - ge - ni - te a pat - re
Tol 44.2:		
	et ---- mus glo - ri - am e - ius	glo - ri - am qua - si u - ni - ge - ni - te pa - tre
Karls. 60:		
	cu - ius glo - ri - am vi - di - mus	qua - si u - ni - ge - ni - te a pa - tre

P 12044:  $\text{d}23$   $\text{D}4$   
 \*ple - num gra - ti - e et ve - ri - ta - tis  
 Sarum: Ple - num gra - ti - e et ve - ri - ta - tis  
 W. F 160: ple - num gra - ti - e et ve - ri - ta - tis  
 Lucca 601: ple - num gra - ti - e et ve - ri - ta - tis  
 Ben. 21: ple - num gra - ti - a et ve - ri - ta - tis  
 Utr. 406: ple - num gra - ti - a et ve - ri - ta - te  
 Tol 44.2: ple - num gra - ti - e et ve - ri - ta - tis  
 Karls. 60: ple - num gra - ti - a et ve - ri - ta - te  
 Karls. 60:

St. Gall 390-391:

**Transcription 137: *Verbum caro factum est* (cao7840; Nativitas Domini) in Paris 12044 (mode 1), Sarum, (mode 8) Worcester F 160 (mode 8), Lucca 601 (mode 8), Benevento 21 (mode 8), Utrecht 406 (mode 8), Toledo 44.2 (mode 8), and St. Gall 390-391 (mode 8)**

It is difficult to speculate why Paris 12044 sets *Verbum caro factum est* in mode 1. It is found in the same feast in the same position as the mode 8 version (in the third Nocturn of Christmas Matins) and it is paired with the same verse text. The brief melodic connection in the fifth phrase may indicate that the version in Paris 12044 was composed by a singer who knew the mode 8 version, but wanted to reset this text to standard mode 1 elements. Perhaps, as further indices are added to the CANTUS database, the transmission history of this rare version will come to light.

## j) Summary

Through the comparison of the 406 responsories chosen from Paris 12044, different melodies for the same texts have been discovered, most often in different modes. The number and type of different melodies vary according to manuscript. There are five responsories which have a different melody in the Sarum Antiphoner, seven in Worcester F 160, four in Lucca 601, sixteen in Benevento 21, fifteen in Utrecht 406, nine in Toledo 44.2,

and eleven in St. Gall 390-391. Out of a total of 46 responsories which are set to a different melody in *at least* one of the comparison manuscripts, nineteen (5 %) differ in more than one source.

Melodies may differ from each other in a number of ways. A formulaic melody which uses standard elements in recognizable patterns may be contrasted with a non-standard melody in the *same* mode. This sort of difference may be observed between melodies in different modes as well. Also, some responsories found in different modes represent equally formulaic compositional techniques.

Although responsories set in different modes are *likely* to have different melodies, sometimes the same melody is interpreted as both the authentic and plagal version of a mode in different sources. Similarly, responsories set in the same mode are likely to have the same melody, but several of the examples shown in this section prove that one mode may contain different melodies for the same respond text. In some cases, different melodies may contain 'echoes' of each other, as though the composer of one of the melodies knew or remembered parts of the another melody. In general, the different melodies behave according to the norms of the mode in which they are set and correspond to a greater or lesser degree to the 'roadmap' for their mode.

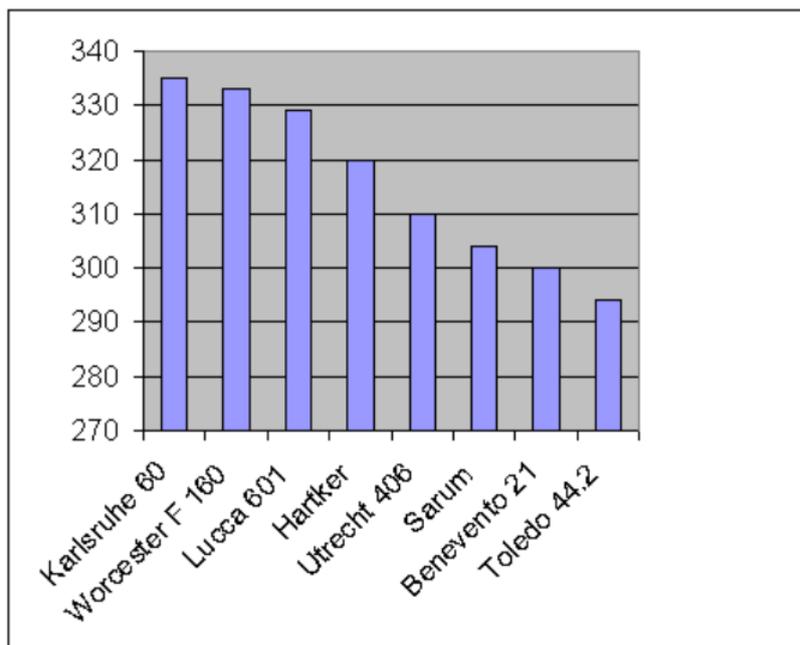
## *D. Results of Comparison*

In this section, the results of the comparisons made between 406 responsories in Paris 12044 and those corresponding in the eight other manuscripts involved in this study will be presented. Five kinds of differences have been taken into consideration: textual difference, melodic difference in only one location within the chant, melodic differences in several locations, chants which are varied throughout and chants which have completely different melodies (and are, usually, in different modes). The following presents an overview of these variants. The comparisons being made in this study do not strive to depict a particular process taking place but, rather, reflect tendencies in the stability or variability of the repertory as a whole.

### *i. Statistical Overview*

Although 406 responsories were chosen from the Paris 12044 repertory for comparison, none of the eight manuscripts involved in this study contain the same number of concordances. Table 107, below, shows the number of comparison responsories included in each manuscript.

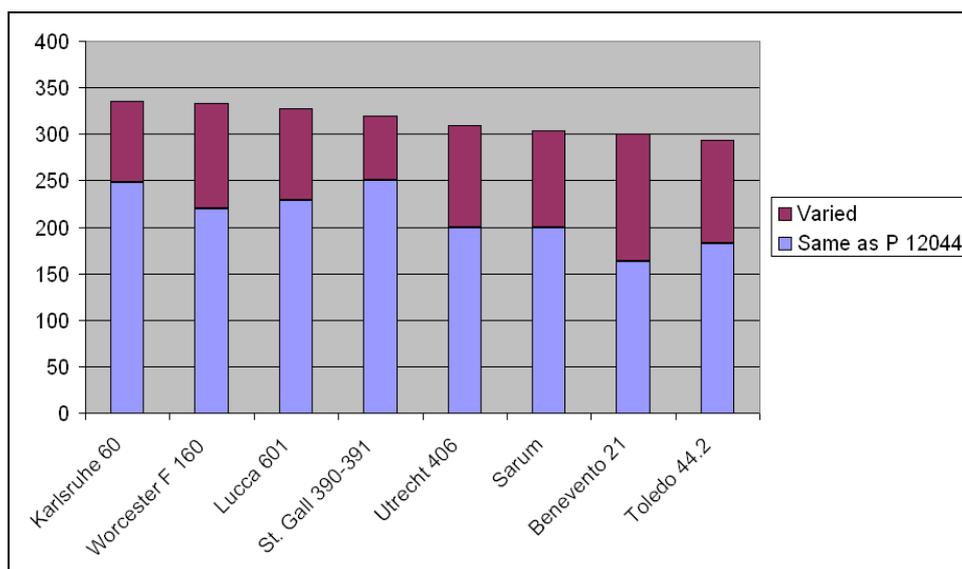
Karlsruhe 60 contains the highest number of comparison chants: 335 (or 82.5 % of 406). Close behind this is Worcester F 160 with 333 (82 % of 406). Lucca 601 has 329 of the 406 responsories in Paris 12044 (81 % of 406). St. Gallen 390-391, also known as the Hartker Antiphoner, includes 320 of the selected responsories (78.8 % of 406). The remaining four manuscripts used in the comparison, Utrecht 406, the Sarum Antiphoner, Benevento 21 and Toledo 44.2, contain even fewer chants with 310 (76.3 %), 304 (74.8 %), 300 (73.8 %) and 294 (72.4 %) respectively.



**Table 107: Number of comparison responsories included in each manuscript**

In various sections of this chapter it has been demonstrated that there is a correlation between the number of comparison chants included in the given manuscript and the number of chants in that manuscript which differ in some significant way from Paris 12044's version. Manuscripts containing many comparison chants are *less* likely to vary in melody or text than those which contain fewer responsories to compare. Conversely, the manuscripts which contain the fewest chants chosen for comparison (i.e., Utrecht 406, the Sarum Antiphoner, Benevento 21 and Toledo 44.2) also usually have the most melodic and textual variants.

Table 108 shows the ratio of responsories in each manuscript which vary from Paris 12044's repertory against those which are do not.



**Table 108: Ratio of varied to unvaried chants in the comparison repertory in each manuscript**

Of the 335 responsories compared in Karlsruhe 60, 87 (or 26 % of 335) are different from their Paris 12044 counterparts in some way. Karlsruhe 60 contains the most chants for comparison and it has the *smallest* percentage of varied chants of all comparison manuscripts. (The adiastematic Hartker antiphoner might seem to contradict this statement, but its notation means that small pitch variants are difficult to identify.) Worcester F 160 has 113 variant chants out of the 333 chants (34 % of 333) it has in common with Paris 12044. Lucca 601 contains 98 variant chants (30 % of 329). The Hartker antiphoner contains 69 (22 % of 320) chants which *definitely* vary from the Paris 12044 repertory, and there are probably some smaller variants in pitch which cannot be ascertained, given its adiastematic notation. Utrecht 406 contains 109 variant chants; this amounts to 35 % of its total of 310 in the comparison repertory. In the Sarum antiphoner, 105 out of its 304 chants (34.5 %) chosen for comparison show significant differences. Benevento 21 has the *most* variant chants with 137 out of the 300 included for comparison (46 %). Finally, Toledo 44.2 has 111 varied chants out of the 294 compared (38 %). To sum up, 25 to 50 percent of the repertory compared to Paris 12044 in each of these eight manuscripts varies in some way.

There are five kinds of differences between responsories in Paris 12044 and the eight comparison manuscripts. These have been dealt with separately in the previous sections. What follows here is an overview of how each of the eight manuscripts compare to each of the others with respect to these kinds of differences.

### a) *Textual Differences*

The number of chants that vary textually in each of the comparison manuscripts accounts for a small but consistent statistic. Between 3 % and 7 % of the differences are textual. Table 109 shows the number of responsories which differ *textually* from Paris 12044 in each manuscript against the number of responsories which contain other types of differences.

Karlsruhe 60, Worcester F 160 and Lucca 601 have the fewest chants with textual variation with eight, nine and thirteen instances respectively. The Hartker Antiphoner contains fifteen responsories with textual variants. Utrecht 406 has the *most* textual variation with 21 responsories showing varied text. The Sarum antiphoner contains ten chants with differing text. Benevento 21 contains the second-highest number of textually variant chants with seventeen.

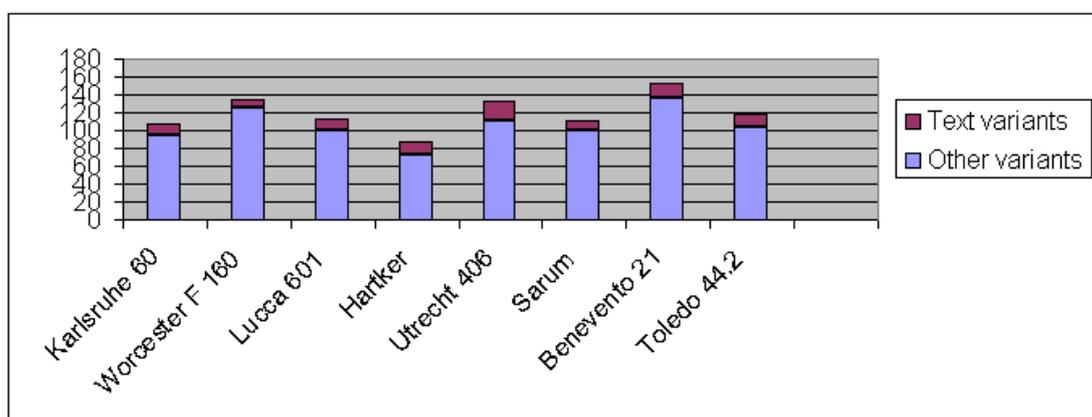
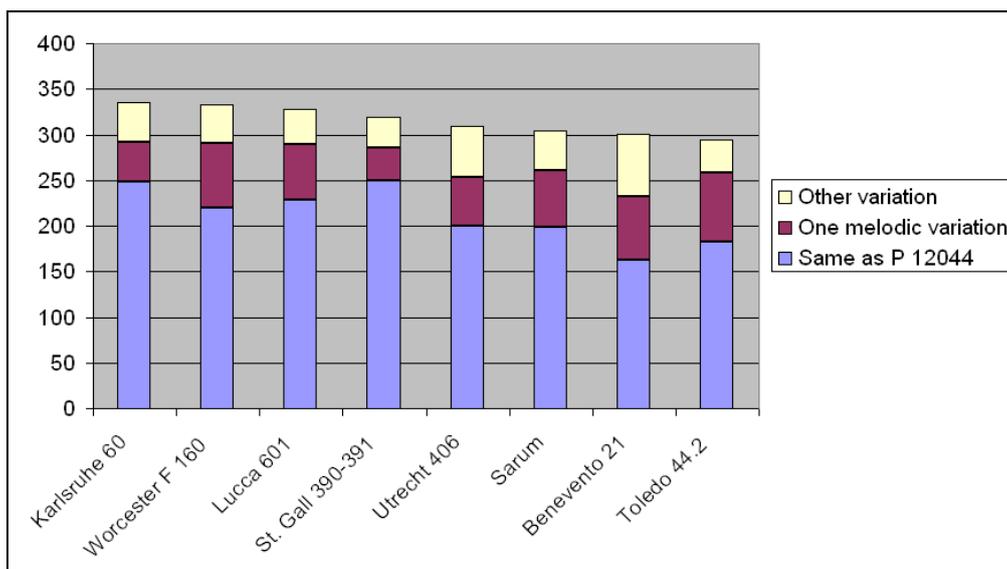


Table 109: Textual variants

Finally, Toledo 44.2 has thirteen chants which vary textually. It should be noted here that a textual difference may coincide with a melodic variance. When both words and music differ simultaneously, the responsory is recorded under both types of difference.

### b) *One Melodic Variation*

The number of responsories in which one melodic difference occurs makes up the largest proportion of manuscript variance overall. Table 110, below, shows the number of responsories which are melodically different in only one location (i.e., one word or one phrase) as part of the total number of chants in each manuscript.



**Table 110: Number of responsories with one melodic variant vs. other types of variants and unvaried chants**

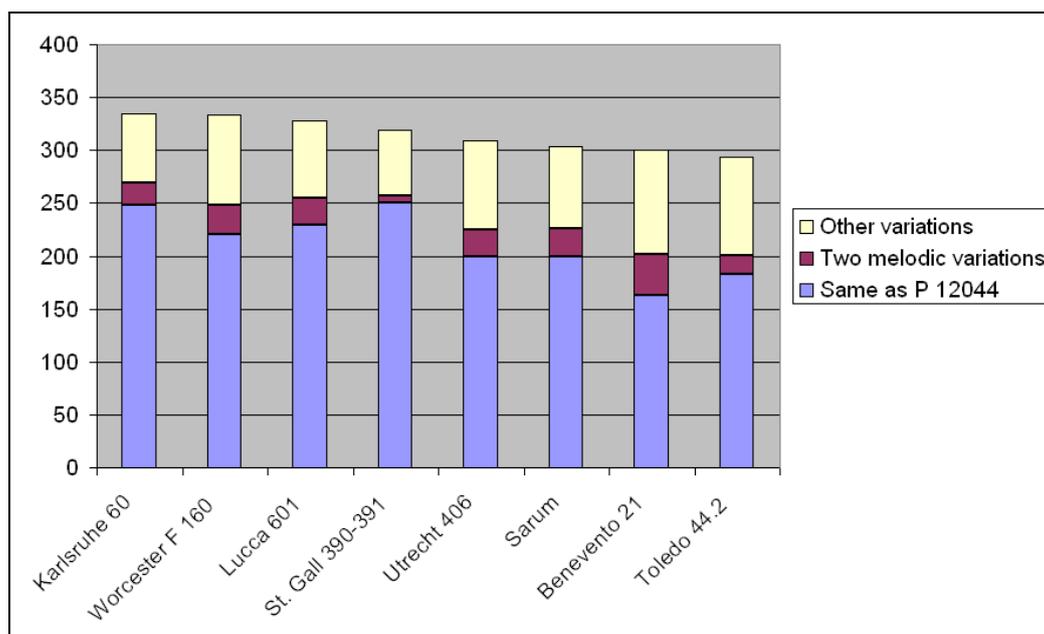
Just over 60 % of *all* the chants considered in the comparison have one melodic variant in at least one of the manuscripts chosen for this study. They account for more than half of the responsories which vary from Paris 12044 in *any* of the five ways considered by this study. For example, the 44 chants which have one melodic variant in Karlsruhe 60 makes up over half the number of chants which vary in any way at all and 13 % of the total number of chants (335) compared with Paris 12044. Worcester F 160 contains 70 chants with one melodic variation out of 134 varied chants in total. Lucca 601 has 61 responsories which differ in one word or phrase. There are 36 responsories which differ in one place in the Hartker antiphoner, 52 in Utrecht 406, 62 in the Sarum antiphoner, and 69 in Benevento. The highest percentage of responds which have one melodic difference is found in Toledo, where 75 responds make up 68 % of the variant material and 26 % of the *total* repertory compared with Paris 12044 in Toledo 44.2.

### c) *Two or More Melodic Variations*

Responsories in which there are two or more instances of melodic difference are not as common as those which differ in only one location. They make up between 5 % and 14 % of the total comparison repertory. Table 111 shows the number of responsories which differ

in two or more places as compared with other kinds of variants and the entire compared repertory.

21 responsories vary in two locations in Karlsruhe 60, which is 6 % of the total number of chants compared with Paris 12044. Worcester F 160 contains 28 such chants (8 % of its entire compared repertory) and Lucca 601 has 26 responsories which vary in several different locations (7 % of its entire compared repertory). From what could be deduced from Hartker's adiastematic notation, seven chants vary in several places (this is the lowest percentage of all, at 2 % of the entire repertory).

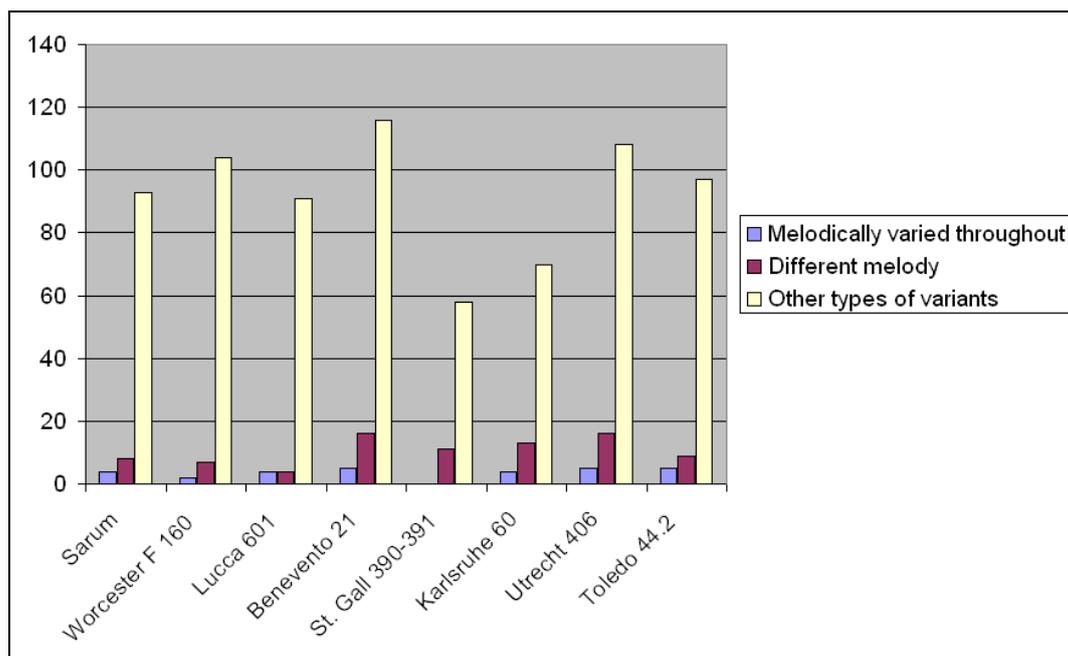


**Table 111: Number of responsories with two or more melodic variants vs. other types of variants and unvaried chants**

Utrecht and Sarum contain 25 (7 %) and 27 (9 %) instances of multiple variance. Benevento 21 has the most significant proportion of this type of variance with 39 responsories (13 % of entire repertory). Finally, Toledo 44.2 contains nineteen responds with this type of difference, or 6 % of its entire compared repertory.

#### *d) Melodically Varied and / or Different Throughout*

Two further types of difference examined by this study are: 1. Variance throughout the chant and, 2. use of a completely different melody to set the same text. Although the number of responsories which differ in this way is relatively small, these can be the most remarkable when studying variations in regional traditions and the process and results of oral transmission. When a responsory exists in several different melodic forms, the history of its transmission from region to region may be revealed. On the other hand, such variances often raise new questions about the relationship between sources. Table 112 shows the number of occurrences of responds which vary, or are completely different, from the melody found in Paris 12044.



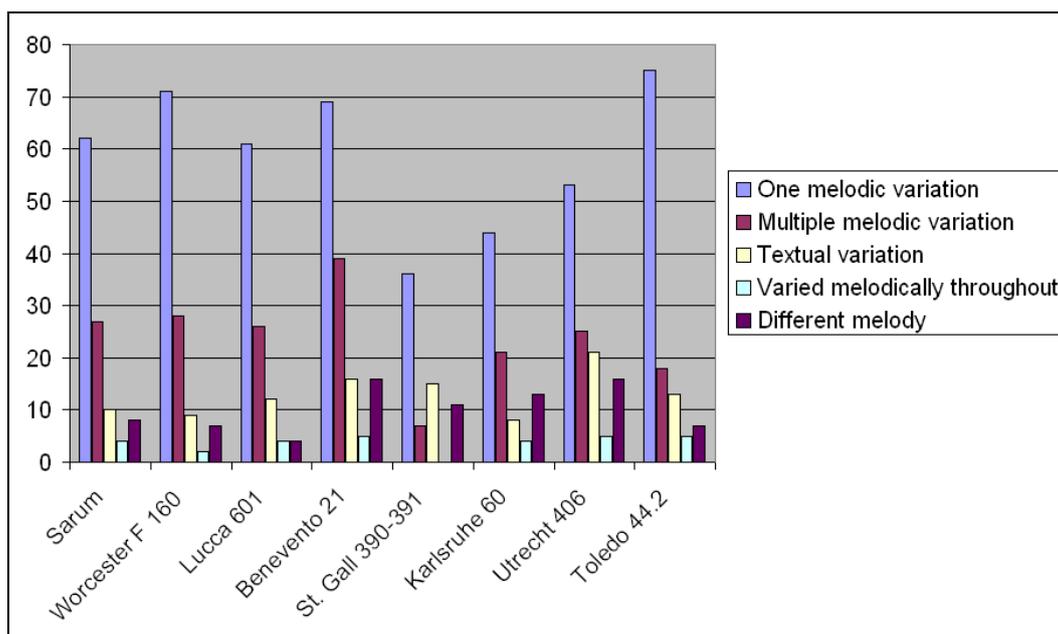
**Table 112: Number of responsories which are varied or different throughout vs. total number of variant responsories**

In Table 112, next to the bar indicating the total number of varied chants in each manuscript, there are two smaller bars. The first of these shows the number of responsories in each manuscript which vary throughout but have the same basic melodic contour and cadence structure. The second bar shows the number of responsories which use completely different melodies (often in a different mode) for setting the same text.

Karlsruhe 60 contains four responsories which vary throughout and fifteen which use completely different melodies to set the responsory text. Worcester F 160 has only two responds which are varied throughout and seven which use a different melody altogether. There are four chants in Lucca 601 which vary and four which are entirely different from the repertory in Paris 12044. All these responsories make up only 1.2 % to 3 % of the total repertory compared and less than 10 % of the total variant responsories. In the Hartker Antiphoner, the difference between a variant respond and one with a completely different melody cannot be discerned because of the adiastematic notation; eleven responds have been found with different neume shapes throughout. The Sarum Antiphoner and Toledo 44.2 contain very few responds which vary throughout (three and five respectively) and only slightly more which are set to entirely different melodies (seven and nine respectively). Contrastingly, Utrecht 406 and Benevento 21 have the *highest* number of responds which vary and are different throughout. Utrecht 406, the manuscript with the second-highest number of variants overall, contains five responds which vary throughout and fifteen which are set to entirely different melodies. Benevento 21, containing the most variant responsories overall, has five variant responsories and fifteen which differ entirely. It is clear, therefore, that there is a correlation between the amount of variant repertory and the use of different melodies and modes to set the same responsory texts.

### e) Summary

The eight manuscripts chosen for comparison with Paris 12044 contain responsories which differ in the following five ways: textually, melodically in one word or phrase, melodically in several places in the chant, throughout the chant and through the use of an entirely different melody. Generally, if a manuscript contains a relatively large proportion of the 406 responsories chosen for comparison, there will be less variance overall in the repertory. If it contains fewer of the responsories chosen for comparison in Paris 12044, more of these responsories will vary.



**Table 113: Five kinds of differences in each of the comparison manuscripts**

The most frequent kind of difference is that of melodic variation in one location (i.e.: word or phrase). Variance in more than one location in the chant is the second most prevalent type of difference. Textual differences occur less frequently than multiple melodic variance. Only a small percentage of the differing responsories vary throughout. A slightly larger number use a completely different melody (sometimes in a different mode) for the same responsory text. Table 113 compares the numbers of all these kinds of differences as they are found in the eight manuscripts involved in this comparative study.

Karlsruhe 60 shows the most agreement with Paris 12044 in general, as it contains the *most* responsories chosen for comparison and the *least* proportion of differences. Benevento 21 and Toledo 44.2 contain the *smallest* number of responsories for comparison and have the *highest* occurrence of responsories which vary from Paris 12044 in some way.

## ii. Summary of Results

Using the results of the melodic analysis of all responsories in Paris 12044, a comparison of selected repertory from the Temporale and selected Sanctorale feasts was made with that of eight different Gregorian antiphoners: the Sarum Antiphoner, Worcester F 160, Lucca 601, Benevento 21, St. Gall 390-391, Karlsruhe 60, Utrecht 406 and Toledo 44.2. A detailed description of each of these sources is found in Chapter IV B. The repertory of each source was compared with Paris 12044 to address the question: How - and to what extent - do the Great Responsories vary from tradition to tradition?

The comparison is divided into five main kinds of difference between repertoires: textual difference, an isolated melodic variation, several melodic variations in the same respond, variations throughout the respond, and the same text set to a completely different melody (often in a different mode). In addition to these types of variance, the comparison sources show consistent modification of cadential figures or predilections towards either the higher or lower semitone step. These kinds of differences are considered 'house styles' of the same cadence or musical gesture as found in Paris 12044's melody. The first part of this chapter addresses each kind of difference individually, according to source, and compares the results with the other sources chosen for comparison.

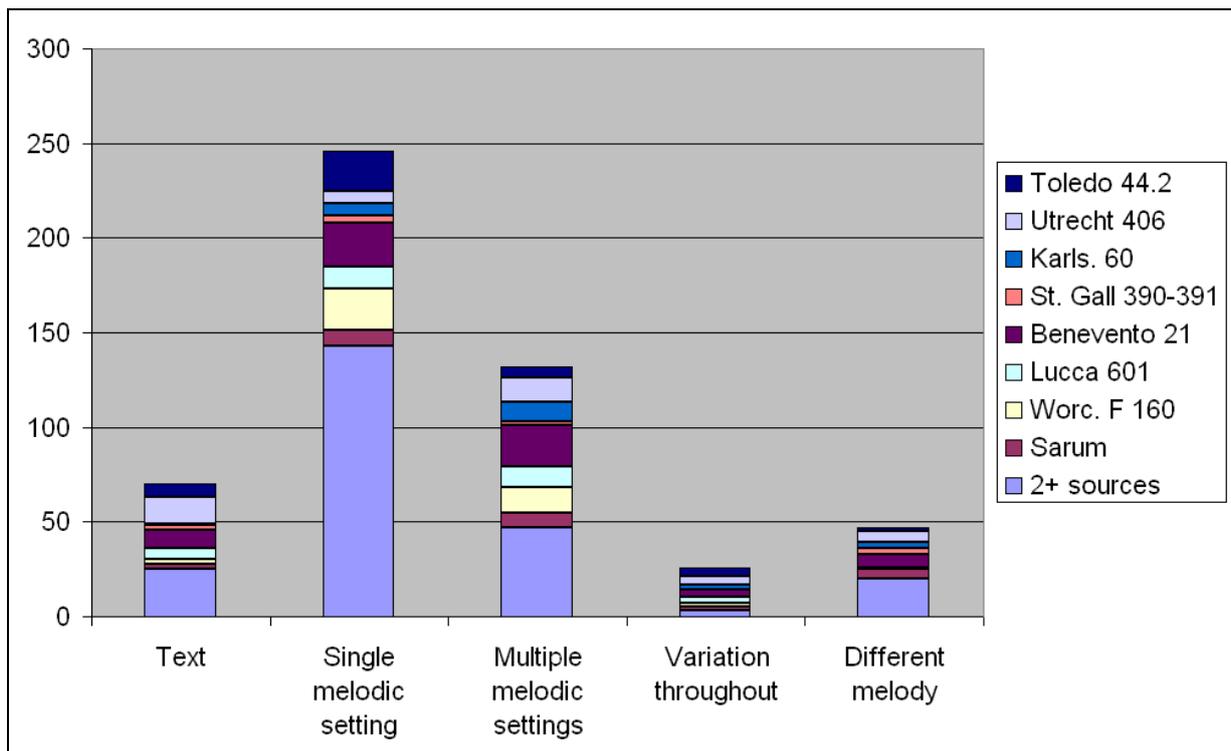
An overview of the differences between Paris 12044 and the comparison sources is achieved by adding the total number of variant responsories in each source together. Figure 25 shows the responsories which differ in the five different ways addressed by this study. This total has been subdivided into those responsories where more than one source has a variant and those responsories which differ in only one source. The lowest section of each bar represents the number of chants which differ in several sources in the same way.

As Figure 25 below clearly shows, the most frequently found difference between Paris 12044 and the comparison sources is that of the single melodic variation. The difference may be limited to the melodic setting of a single word or it may extend to several short consecutive elements which make up a full textual phrase.

Over 60 % of the responsories chosen for comparison (246) differed from Paris 12044 in this way in at least one source. About 35 % of the chosen repertory (143) varied from Paris 12044 in more than one tradition.

Responds in which multiple passages vary from Paris 12044 rank as the second-most frequently found difference. Almost one-third of the comparison repertory (132 chants) differ in this way in at least one source. Responds which are found set to multiple melodic variations in several sources make up 11.5 % of the 406 responsories compared.

Textual differences are found in 17 % of the repertory, although only 6 % of responsories show textual variants from Paris 12044 in more than one source. Responsories which are set to entirely different melodies in at least one source considered in the comparison are found in about 12 % of the repertory. The same texts are set to different melodies in several traditions in 5 % of the repertory examined. Responsories which vary their melodies throughout but retain the melodic outline found in Paris 12044 are the rarest form of difference, accounting for 6 % of the repertory.



**Figure 25: Number of responsories which differ in the five kinds variance addressed in this study, according to source (or multiple sources)**

Out of the 406 responsories chosen for comparison, only 92 chants (23 % of the compared repertory) so not vary from Paris 12044's version in any of the comparison manuscripts. This implies that over three-quarters of the repertory does differ in some way in at least one of the eight comparison manuscripts. Breaking this statistic down further, of the 314 responsories which differ, 88 (28 %) differ only in one source, while the remaining 72 % differ in multiple sources. Even if one were to eliminate all the responsories which differ in a single source, the number of chants with differences from Paris 12044 would still be over 55 %.

It should not be assumed, however, that the responsory repertory is drastically different in every source in the Gregorian tradition. The type of difference which causes the *least* melodic instability between repertories (i.e., that of only one melodic setting of a word or phrase) is by far the most prevalent. As the length and significance of the alteration increases, the number of variant melodies decreases.

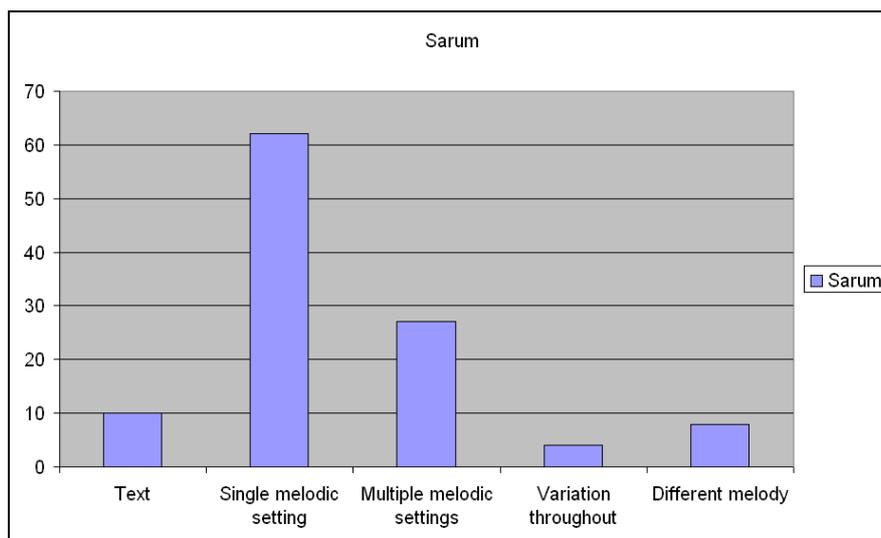
The sources involved in this comparison were discussed individually with respect to type of melodic and textual variation in this chapter. A summary of these discussions follow.

#### a) *The Sarum Antiphoner*

The Sarum Antiphoner contains just 304 of the 406 responsories chosen for comparison. (Only Benevento 21 and Toledo 44.2 contain fewer of the chants selected for

comparison.) Sarum makes several 'house style' adjustments to its repertory, affecting three elements in mode 8 and one in mode 2.<sup>833</sup>

About one-third (105) of the comparison repertory varies from Paris 12044 in some way. Figure 26 shows its distribution between the five types of differences outlined above. Each instance of melodic or textual difference may be located in the database in the appendix which compares its repertory to that of Paris 12044.<sup>834</sup> Transcriptions of the differing passage are also found in the appendix.<sup>835</sup> In cases where a respond in the Sarum Antiphoner alters the melody in Paris 12044, the goal-pitch of the element in question remains the same about 80 % of the time.



**Figure 26: Number of responsories which differ in Paris 12044 in the five ways discussed in this study in the Sarum Antiphoner**

### b) Worcester F 160

Worcester F 160 includes more of the repertory chosen for comparison than the Sarum Antiphoner, with 333 of the 406 responsories. Worcester F 160 makes five consistent 'house style' adjustments to certain melodic figures in Paris 12044, affecting eighteen different elements in all modes except modes 3 and 6.

About one-third (113) of Worcester F 160's chants vary from Paris 12044 in some way. Figure 27 shows that over half of these differences are in the setting of one word or phrase in respond. In fact, the number of responds which differ in only one location (71) ranks as the second-highest of all comparison sources.<sup>836</sup> Melodic variants and differences in Worcester F 160 usually maintain the goal-pitches in Paris 12044; only about 20 % of melodic adjustments extend to the goal-pitch or tonal structure of the phrases in question. Each difference is noted in the comparative database and transcribed in the appendix.<sup>837</sup>

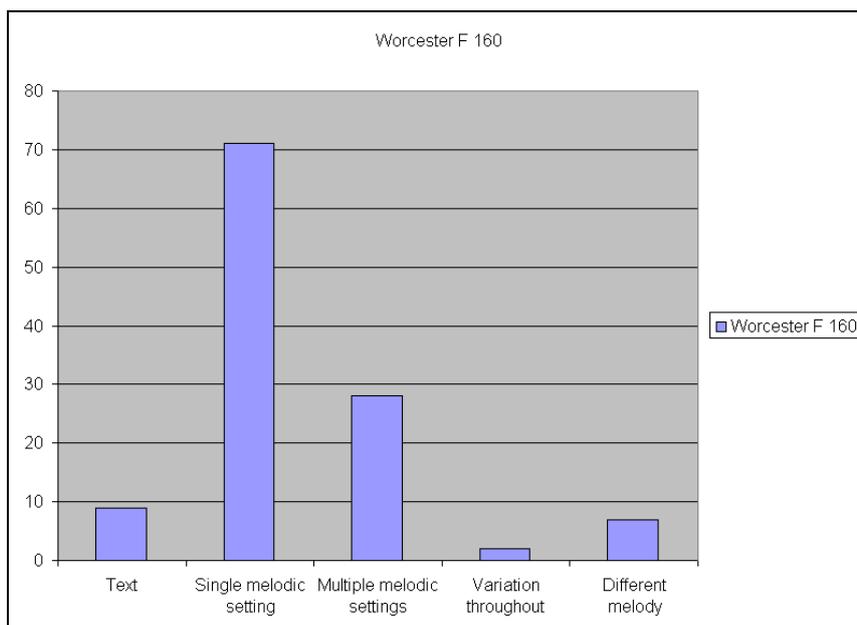
<sup>833</sup> Please refer to section c Cadential 'House Styles'

<sup>834</sup> Appendix: "CHAPTER\_4", in the folder "Databases", file entitled: "All\_Differences\_in\_Responds\_compared.mdb"

<sup>835</sup> Appendix: "CHAPTER\_4", in the folder "Comparison Manuscripts"

<sup>836</sup> Only Toledo 44.2 contains more, with 75.

<sup>837</sup> Appendix: "CHAPTER\_4" in "Comparison Manuscripts" and "Databases"



**Figure 27: Number of responsories which differ in Paris 12044 in the five ways discussed in this study in Worcester F 160**

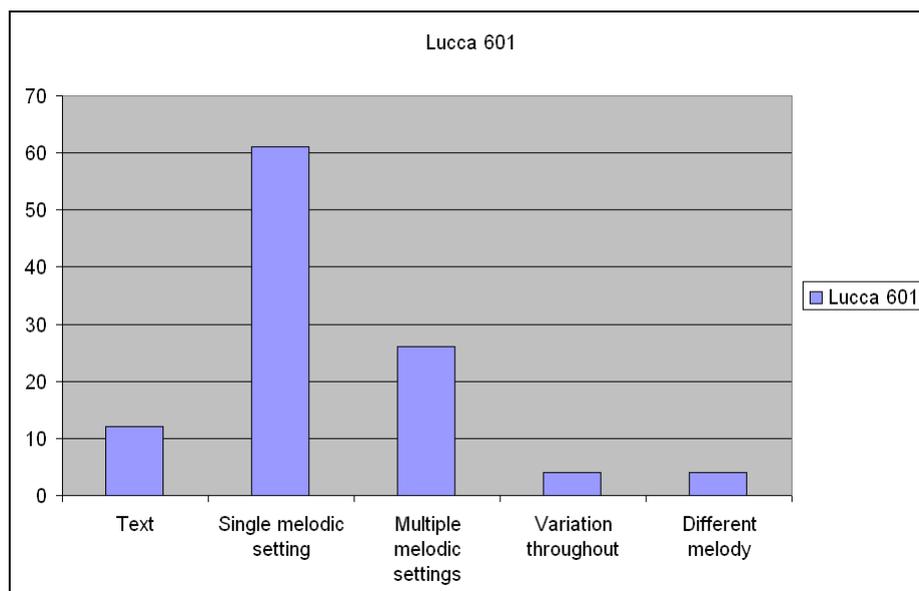
### c) *Lucca 601*

Lucca 601 includes 328 of the responds chosen for comparison in this study, evidence of a relatively high liturgical correspondence with Paris 12044. Lucca 601 makes several types of 'house style' adjustments, affecting nine elements in modes 3, 4, 7 and 8. Generally, its melodies are more melodically continuous and less angular in style than Paris 12044's versions; intervallic leaps become scalar passages and intervals of a third are often reinterpreted as only a second.

Of the 328 responsories in Lucca 601 which have been compared to Paris 12044, 99 (30 %) vary in some way. Figure 28 sets out the distribution of these variants according to the five types of difference.

Once again, the most frequent type of difference is in single melodic passages. Almost two-thirds (61) of all the variant responsories in Lucca 601 belong to this category of difference. Between 30 % and 40 % of Lucca 601's melodic variants alter the goal-pitch found in Paris 12044. This is a relatively high proportion compared with most of the other sources and may be linked to the musical heritage of the Italian region, where florid musical passages are more common and the connectedness of one musical phrase to the next is more important than in the Gregorian tradition. Individual instances of all differences in Lucca 601 and their transcriptions may be found in the appendix.<sup>838</sup>

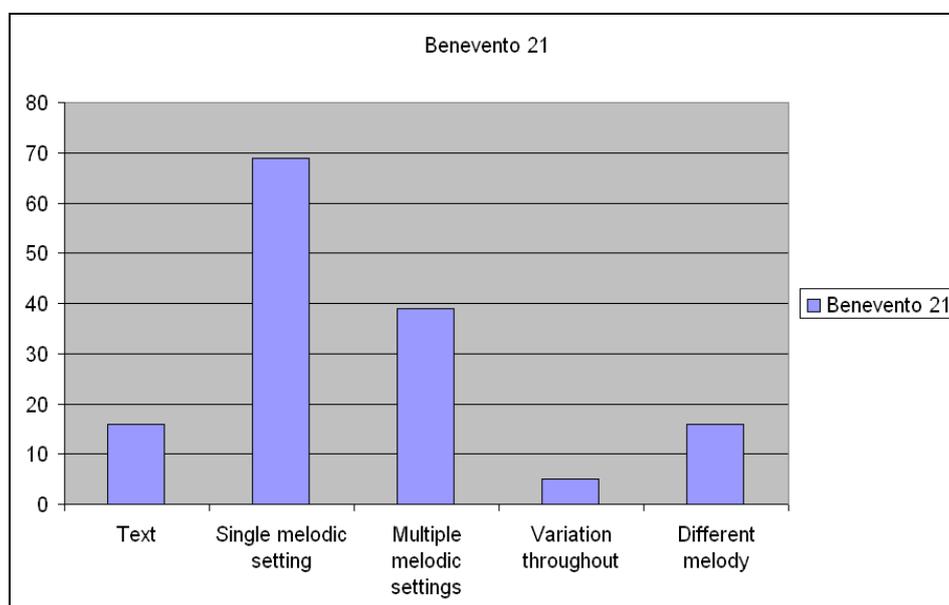
<sup>838</sup> Appendix: "CHAPTER\_4", in the folder "Comparison Manuscripts", "Lucca\_601"



**Figure 28: Number of responsories which differ in Paris 12044 in the five ways discussed in this study in Lucca 601**

d) *Benevento 21*

Benevento 21 contains only 300 of the 406 chants in the comparison repertory, indicating that its liturgy is as different from the tradition represented by Paris 12044 as the chants themselves. It makes four different 'house style' adjustments, affecting seven in mode 2 and six elements in mode 8. These 'house style' variations demonstrate Benevento 21's tendency to fill in large intervallic leaps with scalar passages, as is also found in Lucca 601.



**Figure 29: Number of responsories which differ in Paris 12044 in the five ways discussed in this study in Benevento 21**

Out of the 300 chants included in Benevento 21 in the comparison repertory, there are 137 chants (46 %) which vary in some way from Paris 12044. This is the highest

proportion of variant chants in any of the sources involved in this study. Figure 29 shows how these differences are distributed between the five types. About half of all the chants which differ from Paris 12044 in Benevento 21 do so in a single melodic setting. Another 28 % of the differing responds have multiple words or phrases set to differing melodies. There are more responds set to completely different melodies in Benevento 21 than in most other comparison sources, making up 5 % of the repertory. The melodic variations in Benevento 21 lead to a different goal-pitch than that found in Paris 12044 in approximately 40 % of all cases. This high rate of tonal instability again indicates (as it does for the chants in Lucca 601) that the scribe and the singers at Benevento were influenced by a local musical heritage different from the one represented by Paris 12044. All instances of melodic and textual difference are identified and transcribed in the appendix.<sup>839</sup>

#### e) *St. Gall 390-391*

Since St. Gall neumes are adiastematic, it is difficult to tell exactly what pitch intervals the neumes represent. In some cases, standard elements can be recognized in recurring neume shapes and groupings and goal-pitches assumed to be the same as the corresponding standard element in Paris 12044. Sometimes a different melodic setting in another, diastematic source, may be found which corresponds to St. Gall 390-391's difference with Paris 12044 and the melodic variation identified that way. Most melodic differences, however, have been noted with no attempt to determine goal-pitch.

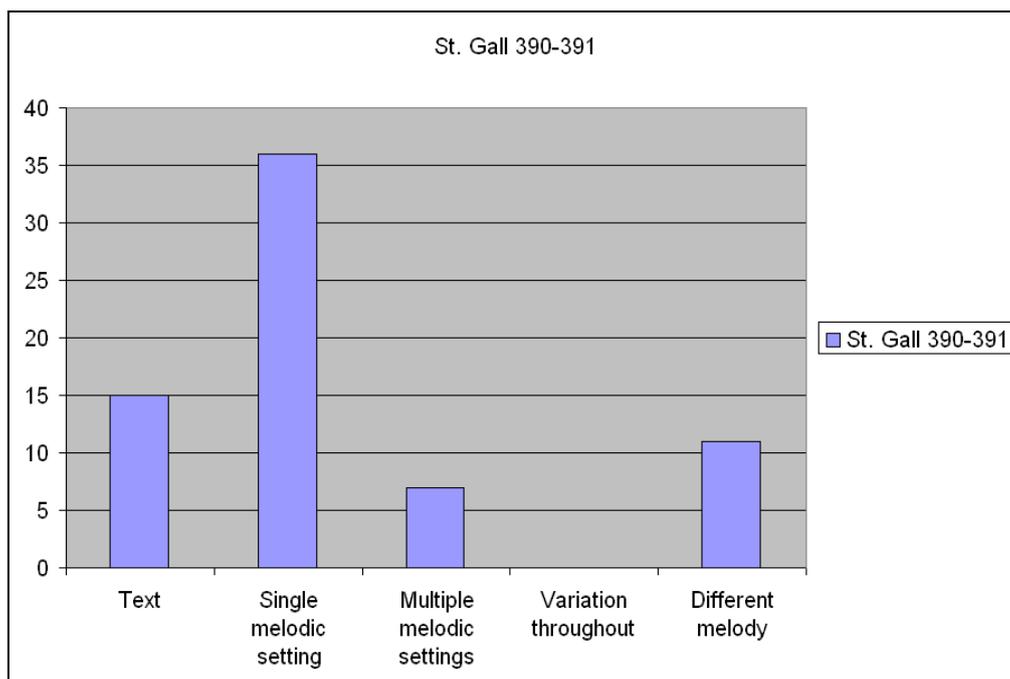
St. Gall 390-391 includes 319 of the 406 responsories in the comparison. Of these, 69 have been determined to vary from Paris 12044 in some way. Since pitch determination is a problem when deciphering unheightened neumes, it is quite probable that minor differences in melodic settings (over single words or non-standard, short elements) have been overlooked. Nevertheless, the results of the analysis concerning types of difference, depicted in Figure 30, shows the same kind of distribution of difference between type as found in the other, diastematic sources.

More than half of all variant responsories identified in St. Gall 390-391 set a single word or phrase differently than Paris 12044. There are relatively few chants in which several different melodic settings occur. Any greater melodic variance is immediately interpreted by this study as a 'different melody', since it is impossible to distinguish between a chant which is only *varied* throughout and a chant set to an entirely difference melody using only adiastematic notation. Images of the variant sections in St. Gall 390-391 are shown as scans (from the Sankt Gallen Stiftsbibliothek's website<sup>840</sup>) and are included in the appendix<sup>841</sup> along with the same passage in the transcription of Paris 12044's version.

<sup>839</sup> Appendix: "CHAPTER\_4", in the folder "Comparison Manuscripts", "Benevento\_21"

<sup>840</sup> [http://www.cesg.unifr.ch/virt\\_bib/handschriften.htm](http://www.cesg.unifr.ch/virt_bib/handschriften.htm)

<sup>841</sup> Appendix: "CHAPTER\_4", in the folder "Comparison Manuscripts", "St\_Gall\_390\_391"



**Figure 30: Number of responsories which differ in Paris 12044 in the five ways discussed in this study in St. Gall 390-391**

#### f) *Karlsruhe 60*

This source contains the most (335) of the 406 selected responsories of all of the comparison sources. Karlsruhe 60's 'house style' adjustments are mostly focused on avoiding the lower-semitone and emphasizing the higher semitone instead, especially in modes 7 and 8.

Not only does Karlsruhe 60 correspond closely to Paris 12044 in repertory, it also shows the least amount of melodic and textual variance in the repertory. Only 26 % of the compared responsories differed from Paris 12044 in any way. Figure 31 shows the distribution of the 87 variant responds in Karlsruhe 60 over the five types of difference. One again, about half of the variant repertory is found under the category of 'single melodic setting', and multiple variant melodic settings in the same respond are found to be the second-most frequent difference between Karlsruhe 60 and Paris 12044. Despite their general similarity, it is interesting to note that Karlsruhe uses an entirely different melody to set thirteen responds (4 % of the compared repertory). Karlsruhe 60 also alters the goal-pitch found in Paris 12044 in slightly less than half of all its variant melodic settings. Individual locations of textual and melodic variance and the transcriptions thereof are found in the appendix.<sup>842</sup>

<sup>842</sup> Appendix: "CHAPTER\_4", in the folder "Comparison Manuscripts", ("Karlsruhe\_60") and "Databases"

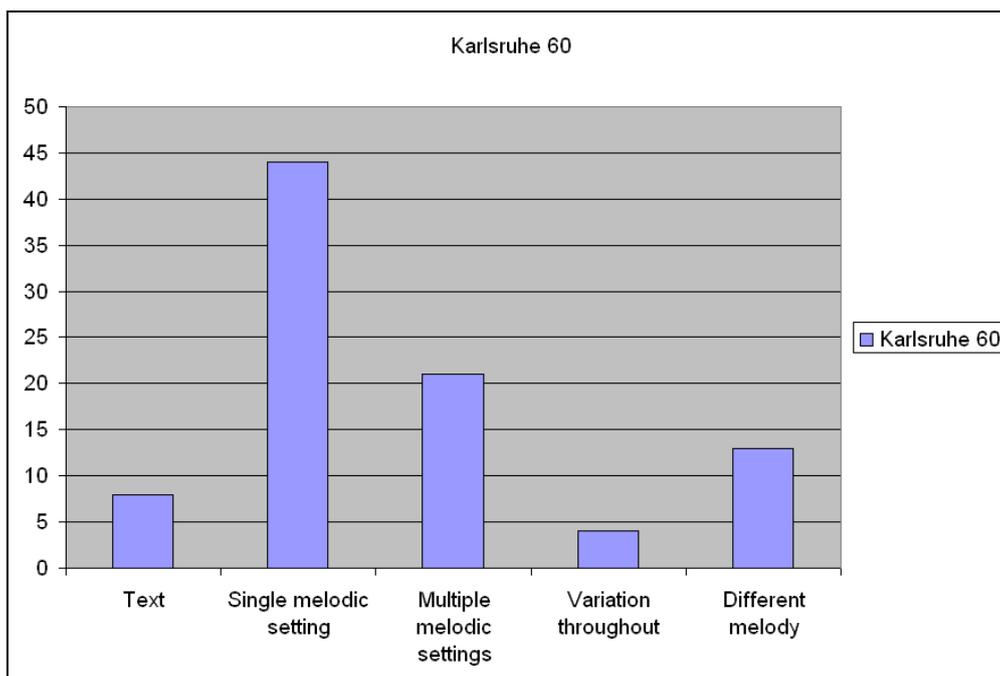


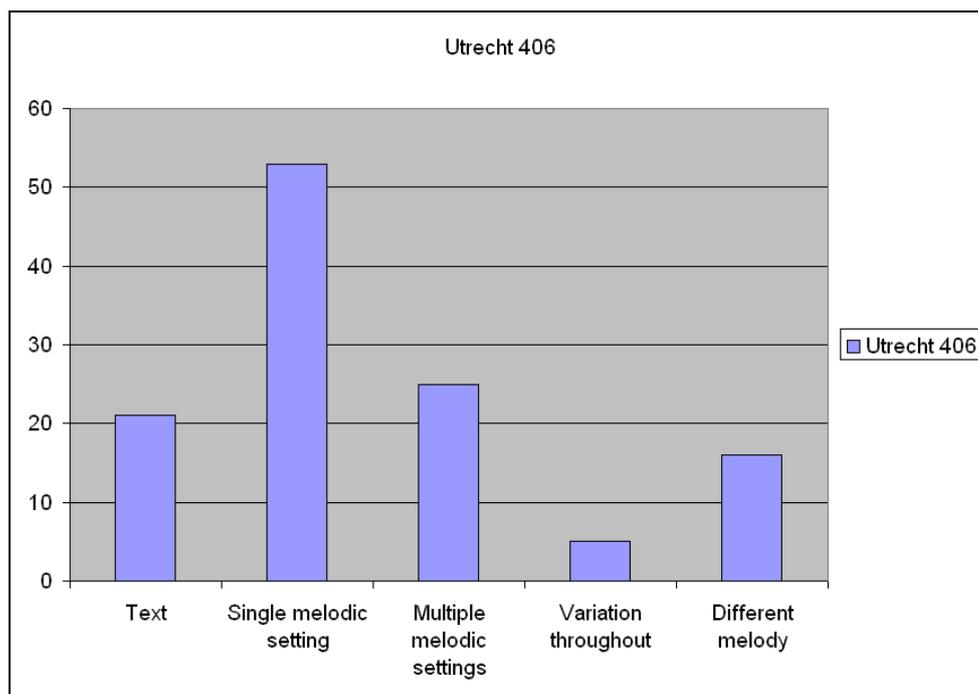
Figure 31: Number of responsories which differ in Paris 12044 in the five ways discussed in this study in Karlsruhe 60

### g) *Utrecht 406*

As well as being the only source in this comparison reflecting the chant traditions of the Low Countries, it is seen to reflect both eastern and western musical influences.<sup>843</sup> Utrecht 406 contains 310 of the 406 responsories in the comparison. The 'house style' modifications that Utrecht 406 makes to standard elements in Paris 12044 are usually to avoid the lower semitone step, and occur on cadential figures in modes 7 and 8, although intermediate standard elements are also adjusted.

Of the 310 responsories included in Utrecht 406 for comparison, 109 (35 % of comparison repertory) differ from Paris 12044 in some way. Figure 32 shows the distribution of the variant responds in Utrecht 406 over the five different kinds. As usual, about half (53) the total number of variant responds is shown to belong to the category of single melodic setting. Also noticeable here is the relatively large number of responds (21) which vary textually from Paris 12044.

<sup>843</sup> Charles Downy's description of Utrecht 406, outlining this theory, may be found on: <http://publish.uwo.ca/~cantus/aboutms4.html#hughes>



**Figure 32: Number of responsories which differ from Paris 12044 in the five ways discussed in this study in Utrecht 406**

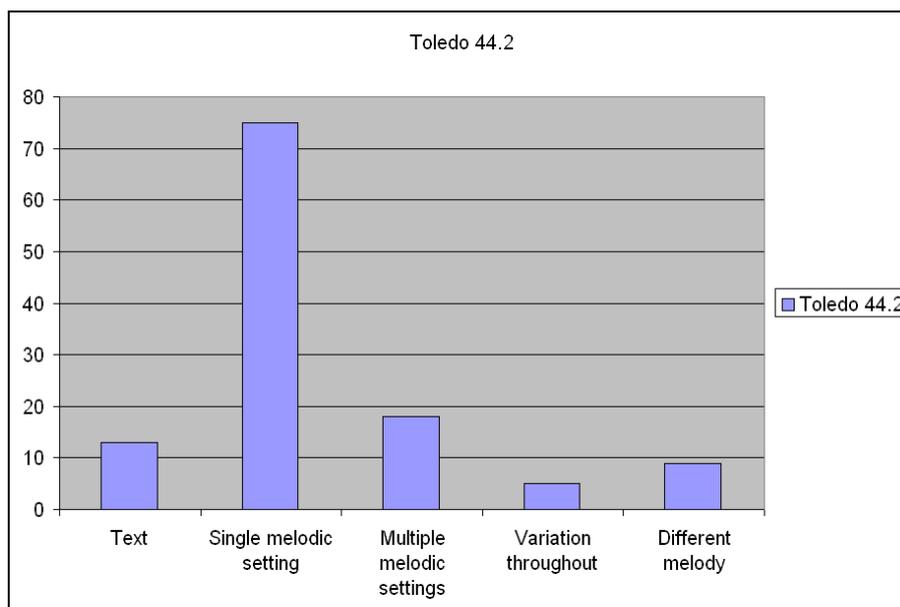
Utrecht 406 also sets a significant number of responds (sixteen) to entirely different melodies. Although Utrecht 406's repertory is different from Paris 12044's repertory 35 % of the time, it maintains the same goal-pitch in over two-thirds of its variant melodic settings. Please refer to the appendix for a comparative list of individual differences in Utrecht 406<sup>844</sup> and their transcriptions<sup>845</sup>.

#### *h) Toledo 44.2*

Toledo 44.2 is the only source representing the Aquitanian tradition of Gregorian chant in this study. It contains the fewest responds (294) of those chosen for this study. The 'house style' modifications made by this source show a predilection for the lower semitone step. Of the 294 responsories involved in the comparison in Toledo 44.2, 111 (38 %) vary from Paris 12044 in some way. Figure 33 shows how this variance is distributed between the five types of difference identified in this study. The relatively numerous responds (75) which differ in only one location make up 68 % of the variant repertory in Toledo 44.2 (and almost 25 % of the total repertory in Toledo 44.2 chosen for comparison, variant or otherwise!)

<sup>844</sup> Appendix: "CHAPTER\_4", in the folder "Databases"

<sup>845</sup> Appendix: "CHAPTER\_4", in the folder "Comparison Manuscripts", "Utrecht\_406"



**Figure 33: Number of responsories which differ from Paris 12044 in the five ways discussed in this study in Toledo 44.2**

The remaining types of differences are divided similarly to the way in which all the other comparison sources in this study distribute their variants, but all of these amount to less than one-third of Toledo 44.2's variant repertory. Despite having significant differences with Paris 12044's repertory, Toledo 44.2 maintains the same goal-pitch in over two-thirds of its variant passages. The appendix contains the list of each instance of variance as well their transcriptions.<sup>846</sup>

In the following chapter, conclusions about the characteristics and functions of standard (and non-standard) elements will be presented and discussed in the context of the process of oral transmission.

<sup>846</sup> Appendix: "CHAPTER\_4", in the folder "Comparison Manuscripts", "Toledo\_44.2" and "Databases"



## V Insights into Oral Transmission

---

The present chapter is based on the repertory examined in Chapter III, the analysis of the 950 Great Responsories in Paris 12044, and the comparative study conducted in Chapter IV involving 406 responsories across eight additional sources. The implications of these findings for our understanding of the transmission of chant will be discussed in terms of the different musical characters and functions of standard (or recurrent) and non-standard (or unique) elements in the responsory repertory as a whole.

### A. *The Function of Standard Elements*

Formulaicism in responsories may be seen as a remnant of musical composition in an oral culture. Previous to the advent of musical notation, the successful performance of a melody was dependent on the memory of an individual or a group. It is important, therefore, to understand how the requirements for consistent recall might have affected the composition of these chants. In Mary Carruthers' study of the central role memory played in medieval learning, she warns against the anachronism involved in applying our modern concept of 'memorization' to the complex medieval process.<sup>847</sup> When committing something to memory, the medieval mind was focussed on the ordered absorption of the pieces of information and their appropriate allocation within the overall structure of the work. Good recall was dependent on an organized approach. Max Haas, in his research on the oral musical tradition of Old Roman chant, adds that not only should the elements be committed to memory in an orderly manner, but that they should make sense in relation to one another and to the larger context in which they find themselves.<sup>848</sup> Recollection is simplified if the elements have been encoded in the memory with emphasis on the progressive unfolding of their meanings. In recalling a particular melody, a singer (or scribe, mentally rehearsing the melody before writing it down) must understand what the entire structure of the melody is, where the melodic elements are used within that structure, how they relate to each other and what their function is within the whole. The more emphasis placed on the musical meaning (i.e., function) of the recurring elements, the less small variants will impede fluent recall. Edward Nowacki points out that in order to retain the vast number of different melodies in the repertory, the singer / scribe had to stereotype the standard elements according to their musical functions.<sup>849</sup>

The advent of musical notation did not immediately alter the approach to chant composition and performance developed within the oral context. Notation was used as an "aid to memory", in achieving the goal of singing any chant the same way every time.<sup>850</sup> Thus, reading and remembering were not mutually exclusive acts but simply two methods which could be used simultaneously to achieve consistent performances. Leo Treitler shows that indications of the oral tradition found within written sources (i.e., melodic formulaicism, unnotated chants grouped according to mode, etc.) demonstrate that a "continuity of practice

---

<sup>847</sup> Carruthers 1990

<sup>848</sup> Haas 1997

<sup>849</sup> Nowacki, *The Gregorian Office Antiphons and the Comparative Method* 1985, 274

<sup>850</sup> Bailey, *The Ambrosian responsoria gradualia: Their Place in the Liturgy; the Adaption of a Type-Melody* 2007, 13

from the oral to the written stage" exists, and that music writing was introduced to *support* the oral tradition, not to supplant it.<sup>851</sup> The first notators, recalling responsory melodies using their understanding of text structure, melodic formulas, standard elements and modal restrictions / requirements, were engaged in the same musical act as singers in a strictly oral tradition, but instead of performing, they were writing. Even though it is necessary for the study of medieval musical *orality* to rely on *notated* sources, it may legitimately do so since this kind of continuity between the oral tradition and written tradition exists. In fact, Theodore Karp recommends the investigation of "the imprints" on early notated records as "the most fruitful avenue for understanding Gregorian orality."<sup>852</sup> The use of standard melodic elements to compose formulaic chant is one of the most significant "imprints" of oral culture. One cautionary aside is appropriate here. As demonstrated in Chapter III, all the chronological layers of the responsory repertory show chants composed predominantly of standard elements. It cannot be assumed that a given respond was composed before the advent of notation just because it is formulaic and belongs to a main melodic group in its mode. Richard Crocker points out that it is important to make the distinction between a singer generating new melodies "just for the sake of making music" and the liturgical musician adapting familiar musical idioms for new feasts in the church calendar.<sup>853</sup> It is indeed true that not all formulaic responds were composed for the same reasons under the same musical circumstances; nevertheless, at the very least, they were *modelled* on compositional techniques developed before notation.

Previous studies which focussed on formulaic chants usually relate them to the oral compositional process, but do not attempt to explain exactly how standard elements function within that context. Karp defines melodic formulas as the musical building blocks for responsories, tracts and offertories, among other genres, but stops short of giving a comprehensive explanation of how those building blocks might construct hundreds of melodies.<sup>854</sup> Cutter's study of mode 2 responds in the Old Roman repertory is limited to the order, tonal goals and flexibility of the different recurrent elements.<sup>855</sup> The function of these standard elements within the especially extensive Old Roman oral tradition is not addressed. In his analysis of the responsory repertory in Worcester F 160, Holman concludes that "certain phrases customarily have special functions and are almost without exception found in the same position in different Responds".<sup>856</sup> However, he does not discuss *why* this should be the case, or what *kind* of functions these phrases might have.

The results of the present study suggest that standard elements function as points of reference placed throughout a respond melody. A standard element is associated with the mode, the structural position in which it is most often found, and its tonal relationship with other melodic elements in the singer's mind. In other words, standard elements are self-generating cues which stimulate the serial recall of a melody, starting at the beginning of a respond and continuing to its end. They are employed in conjunction with knowledge about

---

<sup>851</sup> Treitler, *With Voice and Pen: Coming to Know Medieval Song and How It Was Made* 2003, 238

<sup>852</sup> Karp 1998, 5

<sup>853</sup> Crocker, *Thoughts on Responsories* 1995, 83

<sup>854</sup> Karp 1998, 5

<sup>855</sup> Cutter, *The Old-Roman Responsories of Mode 2* 1969

<sup>856</sup> Holman, *The Responsorial Prolixa of the Codex Worcester F 160* 1961, 406

melodic structure (i.e., the six phrase structure outlined by Wagner<sup>857</sup> and Pfisterer<sup>858</sup>), the divisions of the text and melodic norms (if any) of the mode. To provide evidence for these statements about the function of standard elements, their use in a single source, Paris 12044, will be examined first followed by an investigation into how they function in repertory transmission between different manuscript traditions.

### a) *In Paris 12044*

Standard elements (that is, those melodic elements which occur five times or more in the modal repertory) make up 56 % of the entire material in the responsories of Paris 12044. This proportion varies slightly from mode to mode. Table 114 shows the number of melodic elements making up all responds in a single mode (*not* the number of responds in the mode), the number of these considered 'standard' by this study and the resulting proportion for each mode.

	Total # Elements	# Standard Elements	% Standard Elements
Mode 1	1668	1056	63 %
Mode 2	874	557	65 %
Mode 3	517	235	45 %
Mode 4	784	476	60 %
Mode 5	323	142	44 %
Mode 6	311	112	36 %
Mode 7	1254	844	67 %
Mode 8	1088	704	65 %

**Table 114: Standard elements in Paris 12044 in 8 modes**

The modes in which the most melodic elements occur (i.e., the modes with the most responsories) have more than the average proportion of standard elements and those modes where the fewest elements are found also have the lowest proportion of standard elements.

This distribution of standard elements among the eight modes is indicative of how a singer might manage these repertories in an oral context. The more responds in a certain mode, the more likely the singer is to conflate or stereotype melodic elements in that modal

<sup>857</sup> P. Wagner, *Einführung in die gregorianischen Melodien*, 3 vols. III - Gregorianische Formenlehre 1921, 331

<sup>858</sup> Pfisterer, *Skizzen zu einer gregorianischen Formenlehre* 2006, 158

context so that they may be consistently recalled. The fewer responds in a mode, the more likely the singer is to be able to remember individual melodies with unique musical material. However, it would be incorrect to imagine that the responsory repertory was identical from its oral beginnings up to the time it was written down. Generations of singers managing more repertory in one mode, or oral context, would begin to stereotype some of the melodies in order to manage such a large number of them. This would be especially true in modes 1, 2, 7 and 8. For those singers learning the canon after it had become relatively stable, standard elements and formulaic melodies would have been particularly helpful in mastering the large groups of melodies in these modes. It is probably partly for this reason that some later compositions for new liturgical occasions were modelled on the ancient chants which employed many standard elements. To summarize, there are two reasons for the larger proportion of standard elements to be found in modes with the most responsories. First, in an oral culture, a larger repertory requires more mnemonic assistance than a smaller one. Second, when new chants are added to a mode, they may tend to be set to well-known melodic formulas in an effort to ease assimilation into the old repertory.

Most of the standard elements in the Paris 12044 repertory occupy important positions in the respond melody. These important positions are the phrase endings of the six phrases in the usual respond structure. Melodies divided into more or less than six melodic elements usually still position any standard elements in their melodies at these main cadence points. This placement of standard elements is immediately apparent from the tables which list each responsory's melody horizontally using the labels developed by this study, found in the appendix<sup>859</sup> listed according to mode. Only in very rare circumstances are standard elements used within a main phrase. One example of this is the group of melodies in mode 8 which use f2 in the first half of the sixth phrase position, usually concluding the chant with G2x. Table 115 shows the proportion of standard elements to non-standard elements at the end of each of the six main phrase positions, according to mode.

In the modes where *more* than half of all melodic elements are considered standard (i.e., modes 1, 2, 4, 7 and 8), the six main phrases come to a close with standard elements in more than half the cases.<sup>860</sup> It might seem natural to expect that, conversely, melodic elements in the remaining modes (i.e., modes 3, 5 and 6) would be standard *less* than half the time in all six main phrases, but, as Table 115 reveals, this is not the case.

---

<sup>859</sup> Appendix: "CHAPTER\_3" in "Chapter\_3\_b\_Mode\_x" (where x = modes 1 – 8) in two databases: "Database\_2\_Responds\_horizontal.mdb" and "Database\_3\_Responds\_six\_phrase\_display.mdb"

<sup>860</sup> The one exception to this is the first phrase in mode 1, where a standard element is used in only 42 % of all responds in the mode.

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>
Mode 1: Standard Element	42 %	<b>80 %</b>	<b>75 %</b>	<b>63 %</b>	<b>57 %</b>	<b>80 %</b>
" Non-standard Element	<b>58 %</b>	20 %	25 %	37 %	43 %	20 %
Mode 2: Standard Element	<b>58 %</b>	<b>65 %</b>	<b>76 %</b>	<b>67 %</b>	<b>61 %</b>	<b>57 %</b>
" Non-standard Element	42 %	35 %	24 %	33 %	59 %	43 %
Mode 3: Standard Element	46 %	<b>83 %</b>	32 %	43 %	38 %	<b>72 %</b>
" Non-standard Element	<b>54 %</b>	17 %	<b>68 %</b>	<b>57 %</b>	<b>62 %</b>	28 %
Mode 4: Standard Element	<b>53 %</b>	<b>72 %</b>	<b>72 %</b>	<b>63 %</b>	<b>55 %</b>	<b>71 %</b>
" Non-standard Element	47 %	28 %	28 %	37 %	45 %	29 %
Mode 5: Standard Element	33 %	<b>66 %</b>	<b>52 %</b>	41 %	45 %	<b>56 %</b>
" Non-standard Element	<b>66 %</b>	33 %	48 %	<b>59 %</b>	<b>55 %</b>	44 %
Mode 6: Standard Element	0 %	<b>58 %</b>	50 %	44 %	<b>53 %</b>	<b>63 %</b>
" Non-standard Element	<b>100 %</b>	42 %	50 %	<b>56 %</b>	47 %	37 %
Mode 7: Standard Element	<b>63 %</b>	<b>79 %</b>	<b>76 %</b>	<b>70 %</b>	<b>59 %</b>	<b>69 %</b>
" Non-standard Element	37 %	21 %	24 %	30 %	41 %	31 %
Mode 8: Standard Element	<b>56 %</b>	<b>73 %</b>	<b>73 %</b>	<b>64 %</b>	<b>61 %</b>	<b>78 %</b>
" Non-standard Element	44 %	27 %	27 %	36 %	39 %	22 %

**Table 115: Proportion of standard elements in the six main phrases in all modes**

At the end of the second and the sixth phrases in modes, 3, 5 and 6, *more* than half the melodic elements are standard. In responds in mode 5, standard elements make up more than half the melodic material at the conclusion of the third main phrase as well. The mode with the fewest responds and the least standard elements overall, mode 6, still shows that

standard elements are used in over half the melodies at the end of the fifth phrase in addition to the second and the final phrase.

In general, Table 115 shows that the most frequent positions in which standard elements are used are in the second phrase (i.e., at the end of the first period) and the final phrase. These phrases are typically used to bring the melody to a cadence on the final of the mode, having cadenced significantly on a contrasting pitch previously. A singer or scribe, setting music to the conclusion of either the first or third period, might rely on standard elements to bring him to the appropriate goal-pitch, since there is little doubt about the tonal goal or the length of text at these points.

The positions in which the *fewest* standard elements are used overall are at the end of the fourth and fifth phrases. In most cases, a significant cadence on a pitch which contrasts the final is found in these locations. Choices concerning pitch-goal and textual declamation are not as clear-cut in these positions as they usually are in the second and final phrases. Therefore, a singer might be more likely to use rare melodic material and cadence on any contrasting pitch-goal which seems appropriate.

In general, standard elements used as opening phrases signal that the rest of the melody will be formulaic, making use of intermediate standard elements in particular orders to set the rest of the text. This function of standard elements may be observed by considering the two groups of modes: those in which clear melodic 'groups' are found and those where no main melodic theme is present. In modes 2, 4, 7 and 8, in which clear melodic groups have been identified,<sup>861</sup> a standard element is used in more than 50 % of the chants in the mode. In the modes where no immediately apparent melodic theme exists, (i.e., modes 1, 3, 5 and 6) more than half the responds begin with a non-standard element. Therefore, the use of a standard element in the opening phrase anticipates the use of more standard elements in the rest of the melody.

Standard opening elements not only contain information about the character of the melody, but also about the mode in which the entire chant is set. An examination of melodic contour and pitch emphasis usually reveals that this first element establishes the hierarchy of pitches (contrasting and final) in the mode and the normal ambitus of the melody. The examinations of the opening standard elements in all modes (with the exception of mode 6, where none exist) may be found in Chapter III . Of course, non-standard opening elements may also contain information about the mode of the responsory, but since there is no limit to the extent to which non-standard elements may differ from each other, it is not possible to make an accurate statement about this.

In addition to information about mode, standard elements in opening phrases usually also outline the pentatonic pitches which form the tonal underpinning of the mode in which they are set. For example, the most frequent standard opening element in mode 1, H1i, is composed of the pitches C, D, F, G and a. This pentatonic system is the set of most emphasized pitches in mode 1.<sup>862</sup> The only exceptional pitch is b-flat, the upper neighbour to the goal-pitch A, which is intoned as the penultimate pitch to give more melodic weight to the

---

<sup>861</sup> These groups are identified according to mode in Chapter III .

<sup>862</sup> Please refer to Chapter III Mode 1 or the appendix listing of standard elements in mode 1 for a transcription of H1 (opening): "CHAPTER\_3", "Chapter\_3\_b\_Mode\_1" in "Transcriptions\_mode\_1\_Standard\_Elements.doc".

arrival of the goal-pitch. The use of H1i at the beginning of a respond not only signals that the melody is in mode 1 and that other standard elements are likely to be used throughout, but also sets out the tonal framework for the rest of the melody.

It is important to note that while standard elements as opening phrases function in particular ways, they are not melodically unique in their modal repertory. In modes where standard elements are usually used to begin the respond melody, intermediate standard elements may also be found with essentially the same melodic contour and pitch emphasis.<sup>863</sup> The labeling system in this study makes a distinction between opening, closing and intermediate standard elements; there is no way of determining from the label itself whether or not the melodic element it represents is found in both the opening and intermediate phrase. However, in the discussion of the most frequently used standard elements, such similarities are noted. From the analysis of the composition of all responds in all modes, it *cannot* be concluded that the use of the standard element which has an intermediate, 'twin' element will necessarily inspire the use of that element later in the melody. Where a melodic connection between opening and intermediate element does occur, however, it cannot have gone unnoticed, providing a secondary mnemonic link in the melody.

The function of a standard element in the closing phrase is to return to, and conclude with a strong cadence on, the final of the mode. Standard elements signal the completion of the respond section. At this location in a melody, variables concerning text length and tonal goals no longer exist and the singer can easily rely on stereotyped cadential figures to bring the respond to an appropriate close. Even responds which are composed predominantly of non-standard material may use a standard closing element to mark the completion of their melodies, just as "... and they all lived happily ever after" marks the end of a story, regardless of the particulars of a given narrative.

Because the end of a melody lends itself to this type of repeated melodic idiom, the same closing element is often used in both authentic and plagal versions of the mode. As the table comparing standard elements across modes in the appendix<sup>864</sup> shows, modes 1 and 2, and modes 5 and 6 share a standard element, and modes 3 and 4, and modes 7 and 8 share two standard elements. While it is true that any standard element is more likely to be shared between authentic and plagal versions of the same mode than between two completely different modes, the number of *closing* elements in common between authentic and plagal versions of the same mode is still significant. Transpositions of the same standard closing element also exist in the *tritus* and *tetradius* modes, ending on F or G depending on mode. In general, much more cross-over exists in the standard material used for the conclusion of a melody than its opening.

The function of standard elements in intermediate phrases is associated with the phrase positions in which they are most often found. Appropriate use of intermediate standard elements requires a good understanding of the structure of the responsory genre as a melodic whole. The main factor in the placement of a standard element in a particular phrase position is its goal-pitch. Where strong cadences on the final of the mode are anticipated, standard elements with the final as their goal-pitch will be used frequently.

---

<sup>863</sup> Some immediate examples are: H1i and h1 in mode 1, C1i and c1 in mode 2, F1i and f2 and f4 in mode 8.

<sup>864</sup> Appendix: "CHAPTER\_3" in "Chapter\_3\_c"

Where contrasting cadences are needed, standard elements with contrasting goal-pitches will be employed. The more responds use one particular pitch as the goal of the phrase, the more standard elements with that goal-pitch will be found in that position. For example, the responsory roadmap for mode 7 shows that the goal-pitch of the third phrase is most often G.<sup>865</sup> The table which displays each chant horizontally shows that this goal-pitch, G, is achieved through the use of a *standard* g- element in 62 % of all mode 7 responds (even including those which were not included in the roadmap because of a musically unusual first period.) This example is representative of most of the modes and the usage of standard elements. The main routes outlined on the roadmaps for each mode, (based on data from *both* formulaic *and* unique responds) is most likely to reflect the tonal goals of individual respond melodies if they are composed of standard elements.

To avoid anachronism, it should be noted that medieval singers / scribes would obviously not have approached this repertory in the manner presented in this study. The analysis presented here is based on computerized data from Paris 12044 and other manuscripts, as well as theories about melodic structure and modes. The resulting melodic 'roadmaps' are the product of a sort of 'reverse engineering', where the whole is examined as the sum of its parts. While this kind of information is admittedly not *the same* as the contents of the mind of a medieval singer, his / her years of experience singing responsories (in an oral or written context) must have amounted to the same kind of global understanding about tonal structure and the applicability of certain restrictions or norms.

An important part of a standard element's function is its tonal relationship with the elements around it. The six phrase respond structure outlines the tonal relationships which take place in a typical respond as follows: Contrast-Final, Final-Contrast, Contrast-Final. Some standard elements exist as pairs which have goal-pitches that correspond to this tonal structure. This may be found in mode 2, where over 84 % of the responds which use C1i, close their first period with a standard d- element, or in mode 8 where over two-thirds of the responds using F1i as opening element follow it with g1, to name but a few instances. The tables in the appendix<sup>866</sup> display each mode's respond repertory horizontally according to the six phrase structure exhibiting countless other examples of this sort of relationship. The relationship between standard elements, based on their goal-pitches, determines whether a particular element is appropriate in a certain position within the melody as a whole. The singer uses standard elements to craft a melody around his / her mental infrastructure of pre-determined modal and structural requirements.

### *b) The Function of Standard Elements when Compared in Several Sources*

Although manuscript comparison is often the only way to broaden our understanding about chant beyond the representation of a single source, it does not always achieve this goal. In his article on using the comparative method to analyse transmission of antiphons, Nowacki comments that "the intuitive sense of scepticism that we feel when we are directed... to observe the differences between single examples of a given chant from two

<sup>865</sup> In 84 out of the 144 responds followed on the roadmap; refer to Chapter III

<sup>866</sup> Appendix: "CHAPTER\_3" in "Chapter\_3\_b\_Mode\_2", the database entitled: "Database\_3\_Responds\_six\_phrase\_diplay.mdb"

traditions or dialects is not without foundation."<sup>867</sup> Since medieval composition, especially within an oral culture, consists of the singer's consistent recall according to the norms and restrictions of a given liturgical context, mode and text, the insignificant variants and melodic deviations which occur in the comparison of only one source to another are commonplace. In this study, to achieve a more accurate picture of chant transmission, over 400 responsories from the *Temporale* and selected *Sanctorale* and *Commune* feasts in Paris 12044 were compared to the same repertory in eight different manuscripts from across Western Europe, written between the 10<sup>th</sup> and the 13<sup>th</sup> centuries. The goal of this comparison was not to note every difference between sources, but to develop a sense of where and how a responsory was *likely* to deviate from another in terms of its underlying composition. Connecting what has been learned about the function of standard elements in Paris 12044 with the results of the comparative study reveals the ways in which standard elements behave across various traditions.

Results from the analysis in Chapter IV may be summarized thus: the substitution of one standard element for another standard element in at least one of the eight comparison manuscripts makes up between 20 and 30 % of deviations, depending on the manuscript in question and the extent of the melodic variant itself. The goal-pitches of the standard elements being substituted for one another are the *same* in about 70 % of cases and *different* in the remaining 30 % of variants. These statistics reveal that when a singer uses a different standard element to set a textual phrase, he / she still has the goal-pitch of the phrase in mind and usually chooses from among a selection of standard elements appropriate to the position within the melodic structure to achieve the tonal goal. If the goal-pitch is altered by the use of a different standard element, Chapter IV has shown that the resulting change in the melody usually shows itself as the redirection from one marked goal-pitch on the roadmap to another.

Less frequently, a standard element in one source will be replaced by a non-standard element in another source. The following section of this chapter will examine the differences between standard and non-standard elements in more detail. It will suffice here to state that the rate of goal-pitch variance goes up when non-standard and standard elements are substituted for one another. Standard elements used in certain locations within the respond structure to achieve particular goal-pitches in one source are often replaced by non-standard elements in other sources which re-route the melody away from the most frequently chosen melodic routes as shown on the roadmap.

In summary, the function of a standard element in one source is the same as its function in several compared sources: to achieve certain goal-pitches corresponding to the majority of respond melodies in a given mode. When the use of standard elements varies between sources, the goal-pitch is usually maintained because of its affinity with the overall tonal structure. It is rare for a standard element to lead a respond melody away from the alternative goal-pitches marked on the roadmap, that is, away from the bulk of respond melodies in any particular phrase position. Although it cannot be proven that medieval singers maintained the kind of mental framework for responsory composition proposed by this study, the way standard elements have been observed to function certainly supports the hypothesis that they are mnemonic, musical devices used to keep each respond 'on track' and corresponding with the melodic patterns developed by the genre as a whole.

---

<sup>867</sup> Nowacki, *The Gregorian Office Antiphons and the Comparative Method* 1985, 274

## B. *Standard Elements vs. Non-Standard Elements*

The Great Responsories are characterized as 'formulaic' because they are composed predominantly of recurrent or 'standard' melodic material. Collectively, more than 50 % of all respond melodies consist of standard elements. Understandably, studies of responsories usually focus exclusively on this material. But what of the remaining non-standard, non-recurrent elements? What can be determined about their use and function? This section examines non-standard elements relative to their standard counterparts and outlines their role in responsory composition. The use of a standard or non-standard element is directly connected to the intention of the singer / scribe to either follow, or veer away from, anticipated melodic goals.

For the purposes of this study, a 'standard' element is defined as melodic material which occurs in a recognizable variation five times or more in the respond repertory in a single mode. This requirement prevents that melodic settings which repeat several times in the *same* respond could be mistakenly considered the same as standard elements which are used throughout the repertory. The definition of a non-standard element in this study is a melodic setting which occurs fewer than five times throughout the repertory. Just over half of the total non-standard phrases occur only once in the repertory, while the remaining non-standard elements may recur up to four times.

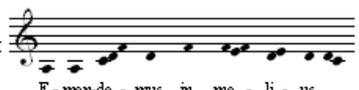
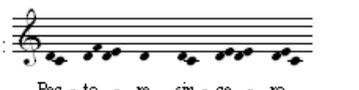
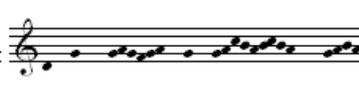
Through observation of standard elements in respond melodies, it is possible to determine their function since groups of standard elements are usually consistent in their position and use. Identifying the function of non-standard elements is more difficult because they are musically heterogeneous. The main distinction between standard and non-standard parts of the repertory appears to be rooted in the singer's *objective* for a particular passage. While standard elements are generated from the singer's memory and mark certain important junctions or cadences, non-standard elements originate in the singer's ability to extemporize. Since so many different non-standard elements exist, they cannot contain the kind of specific information about the mode and structure of the melody that standard elements have been shown to do. Each non-standard element will be allotted a function within the context of the entire chant in the mind of the singer, but the roles that non-standard elements play vary as much as the respond melodies which use them. However, certain general melodic characteristics and structural tendencies of non-standard elements are apparent in the results of this study. Non-standard elements will be examined in two contexts: that of a single source (Paris 12044) and that of multiple sources.

### a) *Non-standard Elements in Paris 12044*

Although the low number of times non-standard elements appear in the repertory is pivotal to their identification as 'non-standard', this material differs from standard material in Paris 12044 in more ways than simply in frequency. Differences in melodic characteristics, tonal goals and location in the melodic structure of the respond usually reveal elements as 'non-standard' even without information about their infrequent occurrence.

In most cases, non-standard elements may be identified through their use of unusual melodic gestures not found in the bulk of the modal repertory. However, sometimes the non-standard elements set themselves apart from the standard repertory with the presence of

extensive melismas, scalar passages and / or intervallic leaps. These types of non-standard elements also usually have a wide ambitus. Example V.1 compares some standard and non-standard elements in Paris 12044 with the same goal-pitch. These examples have been selected because of the different musical characters of the modes in which they are found. Mode 2 is known for its high degree of formulaicism, while mode 6 contains the fewest standard elements overall. Mode 8 contains both formulaic and unique respond melodies.

	Standard Element	Non-standard Element
Mode 2	C1 (opening) cao6653: 	C (opening) non-cao: 
Mode 6	h1 (intermediate) cao7375: 	h (intermediate) cao7205: 
Mode 8	G1 (closing) cao6480: 	G (closing) cao6239: 

**Example V.1: Standard vs. Non-standard elements with the same goal-pitches in modes 2, 6 and 8**

In the row representing mode 2, the opening element in the respond *Pectore sincero dominum Maria* (non-cao; *Mariae Magdalenae*) uses a non-standard element which cadences (albeit briefly) on C on "*sincero*" (before concluding the first period with the standard element d7, not shown here.<sup>868</sup>) This non-standard C- element has an unremarkable ambitus and would not be immediately identified as rare in this position, were it not for the unusual melodic gesture on the last syllable, D - E - C. This gesture occurs only six times in the entire repertory, and is usually part of a longer melodic figure. To a singer acquainted with the musical 'vocabulary' of mode 2, this gesture would stand out immediately as unique.

The examples in the mode 6 and mode 8 rows show other kinds of differences which set non-standard elements apart from standard elements in the non-standard h- element in *Per memetipsum juravi dicit* (cao7375; *Dom. Quinquagesimae*) and the non-standard closing G element in *Benedicamus patrem et filium* (cao6239; *De Trinitate*). Distinguishing factors defining the non-standard repertory shown here include: wide ambitus (one octave), the presence of extensive, unique melismatic material, large leaps, scalar passages and unusual cadential gestures. These kinds of tonal and melodic considerations are the focus of Roman Hankeln's work on the musical characteristics of German saints' offices composed during the high Middle Ages.<sup>869</sup> A chant belonging to a relatively late layer of the repertory is

<sup>868</sup> Please refer to the transcription of this respond in the appendix:  
"01\_TRANSCRIPTIONS\_Paris\_12044"

<sup>869</sup> Hankeln, *Antiphonen süddeutscher Heiligen-Offizien des Hochmittelalters* 1998, 151-172

more likely to include large intervals, multi-directional leaps, scalar passages and Gallican cadences<sup>870</sup> than those chants at the core of the Gregorian repertory.

In general, both standard and non-standard elements are made up of the five pitches of the 'sol la do re mi' pentatonic series. However, while these pentatonic pitches constitute the goal-pitches in 96 % of the standard element repertory, the presence of goal-pitches *outside* the pentatonic system is considerably larger in the non-standard repertory. An average of 12 % of all non-standard elements cadence on pitches which are *not* part of the pentatonic system. The presence of *pien* tones (i.e., tones outside of the pentatonic series) is especially considerable in modes 4 and 7. In mode 4, this is due to the frequent use of the goal-pitch F as the 'last-minute alternative' to E, prolonging a tonality which contrasts the final into the subsequent phrase. In mode 7, elements ending on the *pien* tone b make up about 10 % of both the standard and non-standard repertory. Here, the hierarchy of pitches in the mode relative to its final takes precedence over pure pentatonicism, and the third above the final is often found as the goal-pitch at the end of the second period.<sup>871</sup>

Another distinction to be made between standard and non-standard elements in Paris 12044 is their location within the melody as a whole. In the previous discussion, it was determined that standard elements are most often used to conclude each of the six main phrases in the respond structure. Non-standard elements, on the other hand, are more often found in passages *between* structurally important cadences. Table 116 shows the proportion of non-standard elements found *at* main phrase positions as compared to their presence *between* main phrase positions.

This table does not reflect the distribution of the non-standard elements between main and secondary structural locations; the proportions expressed here concern how much of each type of location is comprised of non-standard elements overall. For example, in mode 1, non-standard elements make up 34 % of the musical material used at the conclusions of the six main phrases, while the material *between* these main phrases is non-standard in 52 % of all instances. Naturally, the highest proportion of non-standard element usage (both in main phrase positions and between them) is found in the modes where the most non-standard elements are found: modes 3, 5 and 6. In modes where a higher proportion of all the material is considered 'standard', the presence of non-standard elements in both positions is less significant. In general, it is clear that non-standard elements are used to set passages between structural junctions more than half the time. Therefore, while *standard* material is most likely to be found *in* main phrase positions, *non-standard* material is most likely to be found *between* these positions.

---

<sup>870</sup> The approach of the final pitch from the pitch below (at the interval of either a second or a third, depending on the mode of the chant).

<sup>871</sup> Please refer to Chapters III Mode 4 and Mode 7 for a fuller explanation of the role the 'sol la do re mi' pentatonic system plays in these two modes.

	% <b>Non-standard Elements</b> AT Main Phrase Positions	% <b>Non-standard Elements</b> BETWEEN Main Phrase Positions
Mode 1	34 %	52 %
Mode 2	39 %	65 %
Mode 3	48 %	75 %
Mode 4	36 %	72 %
Mode 5	51 %	76 %
Mode 6	55 %	89 %
Mode 7	31 %	42 %
Mode 8	33 %	62 %

**Table 116: The proportion of non-standard elements in main phrase positions and between main phrase positions, according to mode, in Paris 12044**

Non-standard elements are often found in responds with long texts. These melodies are usually broken up into more than six phrases, the overall melodic structure usually being extended to fit several elements into each phrase division. Therefore, the more elements in a respond melody, the more elements will be found *between* important structural cadential points. The longer the responsory, the more opportunity the singer has to use non-standard elements between standard elements. Transcription 138 shows two responds in mode 2, *Domine non aspicias peccata* (cao6502; Transl. Benedicti) and *Fundata est domus domini* (cao6756; In Dedicacione Eccl.) in Paris 12044 which are set to the same formulaic melody. Since the text of *Domine non aspicias peccata* is longer than *Fundata est domus domini's* text, the singer inserts two non-standard elements, circled in the transcription, which delay the arrival of the next standard element until enough text has been declaimed. Both of these responsories are found in the majority of the C.A.O. concordance sources; neither can be shown to be restricted to a particular local tradition.

Responsories like *Domine non aspicias peccata* serve as a reminder that the mere presence of a non-standard element does not necessarily negate the possibility that the melody might be highly formulaic, using standard elements in standard orders. This responsory also shows the typical placement of non-standard elements *between* important structural phrases (i.e., between the cadence on C at the end of the second period (c1) and the same cadence at the end of the fifth phrase, where *Fundata est domus* rejoins this melody).

cao6502: Cl dl d2  
Do - mi - ne non as - pi - ci - as pec - ca - ta me - a sed fi - dem lu - is ho - mi - nis

cao6756: Cl dl d2  
Fun - da - ta est do - mus do - mi - ni su - per ver - ti - cem ma - ti - um et ex - al - ta - ta est

cao6502: cl c  
qui ro - gat re - sus - ci - ta - ri fi - li - um su - um et red - de in hoc cor - pus - cu - lum

cao6756: cl  
su - per om - nes col - les

cao6502: d cl  
a - ni - mam quam tu - lis - ti et com - ple - ta o - ra - ti - o - ne re - vi - xit .....

cao6756: cl  
et ve - ni - ent ad e - am om - nes gen - tes .....

**Transcription 138: Non-standard elements used to set additional text within a formulaic mode 2 melodies of *Domine non aspicias peccata* (cao6502; Transl. Benedicti) and *Fundata est domus domini* (cao6756; In Dedicatione Eccl.) in Paris 12044**

In most melodies in Paris 12044, standard and non-standard elements co-exist. Standard elements are used at the conclusions (and perhaps for the entirety) of the six main phrases which constitute the structure of the respond. Non-standard elements are usually found between these points, as shown in *Domine non aspicias peccata*, above. It has been posited that the function of standard elements is to signal important structural information about the melody to the singer(s) and that non-standard elements cannot have such a function because they are melodically heterogeneous.

On the strength of these observations, responsory composition in an oral culture may have occurred something like this: Given the text for a respond, the singer decides upon the mode in which to construct the melody. He / She then engages memory and experience to meet the main structural requirements of the melodic outline (i.e., relies on standard material). Between these structural points, he / she might feel free to set appropriate sections of text to new melodies. It is quite possible that, over time, some of the individual melodic elements were increasingly used in other responds, eventually becoming part of the repertory of 'standard' material. This might help to explain why the modes in which the *most* responds are set are also the modes with the *highest* proportional use of standard material.

## b) *Non-standard Elements in Several Compared Sources*

To move from questions about oral *composition* to oral *transmission*, several other manuscripts were compared with Paris 12044's repertory.<sup>872</sup> The detailed results of this comparative study are found in Chapter IV. Focusing on non-standard element usage across various traditions, analysis has concentrated on two categories. First, instances of non-standard elements where standard elements are used in other sources were noted, transcribed and compared against the total number of variant chants. Secondly, responses which used different, non-standard elements to set the same text passages were similarly identified and analysed. The results of this type of comparison reveal how non-standard element usage and location vary from tradition to tradition on a broad scale.

Using the data in Chapter IV sections "Multiple Elements Different" and "Melodies Varied Substantially Throughout", it can be determined that a non-standard element appears in one of the comparison sources where a standard element appears in Paris 12044 in an average of 19.5 % of the melodic variant repertory. Interestingly, about the same proportion (19 %) of the melodically variant repertory differed by using a standard element where Paris 12044 had a non-standard element. In general it can be determined that just under 20 % of all variants consist of using a non-standard element where another source has a standard element. Since at least two-thirds of the compared repertory varies (in at least one source) from Paris 12044, the overall rate of 'non-standard for standard element' variance is just under 10 %. Therefore, in the transmission of repertory from tradition to tradition, the substitution of a non-standard element for a standard element is *less* common than the substitution of one standard element for another.

When a non-standard element is employed instead of a standard element, the goal-pitch is much more likely to be different than when two different standard elements are used in the same position in different sources. In almost half (48 %) of all cases of non-standard to standard element substitution, the goal-pitch is altered. Obviously, the singer feels less bound to a particular goal-pitch when using non-standard elements and may vary the tonal goal as appropriate. Of course, in the many cases where the non-standard elements are used *between* main phrase endings, the tonal goal is not as significant to the melodic structure of the respond overall, and a certain amount of musical individuality is able to survive 'unstereotyped'.

Given the fact that non-standard material has not, by its very definition, been standardized for accurate recall, it follows naturally that non-standard elements would show the most melodic variance when compared across traditions. And indeed, melodic variance in non-standard elements makes up 37.5 % of the total variant repertory in the eight comparison sources. Since two-thirds of the repertory compared varied melodically in at least one source, this non-standard element variance makes up about a quarter of the total repertory. The goal-pitches of the varied non-standard elements are different in 44 % of the comparisons. Therefore, while the tonal 're-routing' of a standard element by a non-standard element is slightly more frequent than in non-standard element substitutions, the two types of variation result in tonal instability between 44 and 48 % of the time.

---

<sup>872</sup> These manuscripts are: Sarum Antiphoner, Worcester F 160, Lucca 601, Benevento 21, St. Gall 390-391, Karlsruhe 60, Utrecht 406 and Toledo 44.2

From the analysis of the entire respond repertory in Paris 12044 and the comparison data from the Sarum Antiphoner, Worcester F 160, Lucca 601, Benevento 21, St. Gall 390-391, Karlsruhe 60, Utrecht 406 and Toledo 44.2, some conclusions may be drawn about the nature and function of non-standard melodic elements, as they compare to standard elements. At the core of the difference between the two is the singer's ability / desire to conform to the norms imposed by experience and memory of the repertory as a whole. Where the singer deems it is necessary for a structural or modal reason to use a musical signal, a standard element is most likely to be used. If the singer prefers creativity to reliance on memory, non-standard elements are found.

Musical creativity (as opposed to conformity) may be required of the singer for several reasons. Evidence suggests that one of the main reasons to employ non-standard material is to bridge gaps between standard material. This occurs when the singer extemporizes a melody for whatever amount of text seems appropriate in the light of the next standard element he / she plans to use and its possible text settings. Even highly formulaic melodies may make use of non-standard melodic elements in order to accommodate especially long texts, as shown in Transcription 138, above. In some cases, musically extravagant non-standard elements seem to have been used to draw attention to a particular section of text or to heighten the significance of a certain feast day.

In comparing several versions of the same respond across traditions, it has been shown that non-standard elements may be used in place of standard elements, but when this is done, the non-standard elements often alter the goal-pitch. Such instances might be considered the result of a memory lapse on the part of the singer. On the other hand, certain elements which began as individual melodic segments might have gained enough popularity to become the norm in a melodic position. Most likely, both processes took place more or less simultaneously, as the repertory was created and codified.

### *C. Element Function in Different Compositional Layers of the Repertory*

Having isolated standard and non-standard elements to observe how they are used in responsory composition, the feasts in which these responsories are found will be examined. Is it possible to determine the age of a feast simply by analysing the melodic elements which make up its responsories? Are there particular feasts in which responds vary more frequently from tradition to tradition? The data about responsories in Paris 12044 described in Chapter III and the results of the comparative study conducted in Chapter IV suggest that many aspects of a respond must be taken into consideration before it is possible to determine the circumstances of its composition.

Many of the feasts common to all Gregorian traditions cannot be dated to a particular time in the development of the liturgy. The core repertory, according to Frere's analyses, is represented by 6<sup>th</sup> century manuscripts and liturgical calendars.<sup>873</sup> Frere refers to this era as the "classical period", ending soon after the time of Pope Gregory I. The "silver age" follows, in which, according to Frere, there were still musicians to be found who had "something of

---

<sup>873</sup> Frere, *Studies in Early Roman Liturgy: I. The Kalendar 1930* and Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 2

the great traditions lingering on in them, who [could] make tolerable adaptations or copies of the older style of music."<sup>874</sup> Subsequently, "periods of decadence" extend from the 11<sup>th</sup> century onwards, as monophonic song was gradually overtaken by the art of harmony.<sup>875</sup>

The text of a respond may hold clues concerning its age and origin. Pio Alfonzo was the first to base his chronological division of these chants according to on the basis of their textual origins.<sup>876</sup> Alfonzo concluded that the oldest chronological layers were the groups of psalmic responsories found around Easter time and during post-Epiphany feasts. Edward Nowacki also divides the antiphon repertory up according to textual source in his comparative study of the Old Roman and Gregorian repertories.<sup>877</sup> Responsory texts, like Nowacki's antiphons, come from three different sources. The smallest group of responds take their texts from the psalms. Since responsories developed out of the ancient practice of responsorial psalm-singing, psalm settings may be considered to represent the earliest layer of the repertory, dated, once again, to around the 6<sup>th</sup> century.

A large group of responsories set biblical (non-psalmic) texts. Generally, biblical texts are found in the most widespread feasts of the Gregorian tradition and are thought to represent a compositional layer not much later than the psalmic repertory. Responsories set to prose narratives from the Old Testament were introduced, Alfonzo believed, by Benedictine monks employed at the Roman basilicas. Nowacki lists these feasts as: season of Advent, Christmas, Epiphany, Sexagesima, Quinquagesima, the first four Sundays of Lent, Passion Sunday, Palm Sunday and the ferias of Holy Week Ascension, Peter and Paul and the Common of one martyr and several martyrs, which represents the original office for Laurence, and the feasts for John the Evangelist, the Holy Innocents and John the Baptist.<sup>878</sup>

Finally, a group of responds whose number equals (and in later sources, exceeds) the number of biblically based responds are those chants which set non-biblical texts. Responds of this type usually set hagiographical texts, sermons or prayers of supplication to a particular saint. Since Pope Gregory I's denial of any awareness of this type of literature rules out the presence of hagiographical chants in the repertory before the 7th century, Nowacki suggests that these texts were first sung in the 8th century in Rome and slightly later by the Franks.<sup>879</sup> The majority of responds with non-biblical texts are found in the *Sanctorale*. According to Nowacki, some of the earliest observances include the feasts for Laurence, Clement, Andrew and Martin. Feasts he believes probably originated in the 8th or 9th centuries are: Fabian and Sebastian, Agnes, Michael, Agatha, Phillip and James, Benedict, the Assumption and Nativity of Mary, and All Saints (known to have been created between 827 and 840).<sup>880</sup>

In some cases, it can be determined unequivocally that a feast was introduced to the repertory at a later time. For example, even though the cult of Stephen originated in the 5<sup>th</sup>

---

<sup>874</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 2

<sup>875</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century 1901-1924*, 2

<sup>876</sup> Alfonzo 1936

<sup>877</sup> Nowacki, *The Gregorian Office Antiphons and the Comparative Method 1985*, 249-257

<sup>878</sup> Nowacki, *The Gregorian Office Antiphons and the Comparative Method 1985*, 252

<sup>879</sup> Nowacki, *The Gregorian Office Antiphons and the Comparative Method 1985*, 253

<sup>880</sup> Nowacki, *The Gregorian Office Antiphons and the Comparative Method 1985*, 254

century in Rome, Alamarius of Metz describes the freedom with which 8<sup>th</sup>-century liturgists were allowed to substitute new chants which were more appropriate to the theme of the feast.<sup>881</sup> Evidence suggests that the Finding of the Cross and the feast for Cecilia both date from the early 9<sup>th</sup> century. These feasts are rather the exception than the rule; the date of origin is difficult to determine for many non-biblically based responsories and / or the feasts to which they belong.

James McKinnon's book, *The Advent Project*, offers a different reading of the liturgical historical evidence.<sup>882</sup> Instead of taking the traditional view that Gregorian chant developed over centuries, he proposes that most of the repertory was organized in a pre-planned liturgical construction for the entire year some time in the late 7<sup>th</sup> century by the Roman *schola cantorum*. Since the clearest evidence for this sort of compositional activity is found in the repertory for Advent, McKinnon refers to it as the 'Advent Project'. Of course, it is not possible to determine with certainty which chants were newly composed to fulfill the aims of such a project, and which were retained from older traditions. Even if McKinnon's hypothesis is correct, musical additions to the results of 'The Advent Project' must also be present in the repertory recorded with the help of musical notation centuries later. Correctly identifying all the chants included in the *earliest* repertory remains well nigh impossible.

To speak of the 'role of melodic elements in different chronological layers of the repertory' presupposes the existence of clear divisions between layers. Unfortunately, such divisions do not exist. Even in cases where a feast is doubtlessly very old, comparing that same feast in several different sources shows that the chants are differently ordered, added or omitted across the repertory, or exist as individual compositions in a single tradition. It is probable that the musical repertory for some ancient feasts was re-worked or enlarged. Some of these new chants would have been composed to fit in with the pre-existing repertory, while others would be composed in a newer style, depending on the skill and intent of the singer / scribe.

The data presented here concerns the relationships between a feast and the melodic elements which make up its responsories. The presumed age of a feast, its textual source and any other relevant information will be considered in conjunction with its melodic characteristics. The results show that feasts in which the most *non*-standard elements are used are likely to be later additions to the repertory. The opposite, however, cannot be proven by the data presented here; a feast in which mostly standard elements occur cannot, on the strength of that evidence alone, be presumed to belong to an ancient layer of the repertory. This exists as a caution to Frere's observation that "in judging of the date of antiquity of these compositions, the internal criticism of the music for the most part confirms the judgment to which the external evidence, drawn from the comparison of the MS tradition or from liturgical considerations, seem to lead."<sup>883</sup> The present analysis shows that attribution of any single respond to a particular chronological compositional layer can not be based on melodic character alone, but also information about its textual source and the history of the feast to which it belongs. While responds which use a high proportion of non-standard elements tend to be found in recent feasts, responds composed of standard

---

<sup>881</sup> Nowacki, *The Gregorian Office Antiphons and the Comparative Method* 1985, 256

<sup>882</sup> McKinnon, *The Advent Project: The Late-Seventh-Century Creation of the Roman Mass Proper* 2000

<sup>883</sup> Frere, *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century* 1901-1924, 3

elements may originate from ancient feasts or they may be newer compositions in the older style for new feasts.

The following discussion will be divided into two sections. The first of these will discuss the relationship between the melodic composition of responsories and the feasts in which they are sung in the repertory of Paris 12044. The second section will discuss the variability of responds from source to source according to the feasts to which they belong.

### a) *Paris 12044 - Feasts and Responsory Composition*

Paris 12044 contains 101 feasts, divided roughly equally between the *Temporale* and *Sanctorale*. A table in the appendix<sup>884</sup> lists the 950 responsories comprising these feasts according to feast, textual source, CAO number, folio number, text and melodic incipit, and in the interests of space will not be included here. The responsories in Paris 12044 are divided between the three types of textual sources as follows: 11 % are based on the Psalms, 45 % are based on biblical texts (other than the Psalms) and the remaining 44 % are taken from non-biblical sources.

The feasts which contain the most responsories with psalmic texts are Palm Sunday (with seven respond texts), the fourth Sunday after Easter, and Sundays in the Ferial Office (each with eleven) and Passion Sunday (with fifteen).

The feasts which set the most biblical, non-psalmic texts are: The Dedication of a Church, the feasts of Matthew, Holy Innocents, and Peter and Paul (ten responds respectively), the Ascension, the second Sunday after Easter, the fourth Sunday of Advent, Sundays in the Ferial Office, the Summer History from Maccabees, and the feast of Mark the Evangelist, (eleven responds respectively), the Summer History from Kings, the fourth Sunday after Easter, Septuagesima Sunday and the feast of John the Baptist (twelve responds respectively), the Summer History from Job, and the first Sunday in Lent (fourteen responds each), the Summer Histories from Prophets and Wisdom and Quinquagesima Sunday (each with fifteen responds), the fourth Sunday of Lent (sixteen responds) and Passion Sunday and Palm Sunday (seventeen responds each). Many of these feasts are listed by Nowacki as belonging to the late 6<sup>th</sup>-century layer of the liturgy.<sup>885</sup>

The feasts which contain the most responds based on non-biblical texts are: the feasts for Arnulf of Metz, Giles, the Finding of the Cross, Mary Magdalene and Christmas Day (ten responds respectively), the feasts for Denis and Vincent and the Translation of Benedict (eleven responds respectively), feasts for Babolenus, Fabian and Sebastian, Laurence, Martin, Maurice, Nicolas, the Finding of Stephen and the Birthday of Mary (twelve responds each), the feasts for Clements (thirteen responds) and for Maurus (fourteen responds). Other feasts throughout the repertory also include smaller numbers of responds which are non-biblically based; all of these can be found in the list in the appendix.<sup>886</sup>

Assuming that responds with psalmic texts represent the oldest layer of composition, and that the responds setting non-biblical texts are the most recently composed, it might be expected that the psalmic responds would be comprised of mainly standard elements and

<sup>884</sup> Appendix: "01\_LIST\_Responsories\_Paris\_12044"

<sup>885</sup> Nowacki, *The Gregorian Office Antiphons and the Comparative Method* 1985

<sup>886</sup> Appendix: "01\_LIST\_Responsories\_Paris\_12044"

that the non-biblically based responds would make more use of non-standard elements. However, the data about each of the responds and their musical characters does not convincingly bear this out. While responds setting psalmic texts are comprised of 56.5 % standard elements, responds with non-biblical texts are still made up of 51 % standard elements. Responds with biblical, non-psalmic texts exceed the proportion of standard elements found in the psalmic responds, with 57.2 % of their melodic elements considered standard overall. Therefore, it is not possible to establish any consistent connection between the textual source for a respond and its melodic character or the age of the feast in which the text is sung.

Even though no direct relationship between the textual source of a respond and its melodic character is present in this repertory, it is still interesting to consider each feast as a collection of responds and to analyse the overall usage of standard elements within this collection. Table 117, below, lists each feast according to the number of standard and non-standard elements which comprise its responsories in each mode. Using this table, it is possible to answer general questions about which feasts have the most formulaic repertory and which feasts contain the least standard elements.

Standard elements are used the most often in the feast for Agatha, Fabian and Sebastian, Laurence, the Conversion of Paul, the Summer History of Esther, Pentecost Tuesday and Ember Day in Advent. These feasts come from both the *Temporale* and *Sanctorale*, and none of the texts for the responsories for these occasions is based on psalm texts. In fact, in the feasts for Agatha, Fabian and Sebastian and Laurence the responds set exclusively *non*-biblical texts, as is typical for the *Sanctorale* repertory.

<b>Feast</b>	<b>Non-Standard</b>	<b>Standard</b>	<b>% Standard</b>
Agathae	11	52	82.5 %
Agnētis	25	35	58.3 %
Andreae	41	52	55.9 %
Annuntiatio Mariae	21	40	65.5 %
Arnulfi Metensis	42	14	25 %
Ascensio Domini	44	49	52.6 %
Assumptio Mariae	52	38	42.2 %
Baboleni	65	20	23.5 %
Benedicti	6	22	78.5 %
Caeciliae	16	47	74.6 %

<b>Feast</b>	<b>Non-Standard</b>	<b>Standard</b>	<b>% Standard</b>
Cathedra Petri	5	7	58.3 %
Clementis	47	47	50 %
Comm. Apost.	35	57	62 %
Comm. Plur. Conf.	2	3	60 %
Comm. Plur. Mart.	35	60	63.1 %
Comm. Unius Conf.	50	59	54.1 %
Comm. Unius Mart.	30	39	56.5 %
Comm. Virginum	28	46	61.3 %
Conversio Pauli	13	62	82.7 %
Crispini, Crispiniani	8	1	11.1 %
De Esther	4	19	82.6 %
De Job	67	76	53.1 %
De Judith	19	34	64.2 %
De Machabaeis	23	73	76 %
De Prophetis	39	70	64.2 %
De Regum	47	60	56 %
De Sapientia	51	61	54.5 %
De Tobia	19	18	48.6 %
De Trinitate	56	29	34.1 %
Decoll. Jo. Bapt.	11	29	72.5 %
Dionysii	37	75	67 %
Dom. 1 Quad.	35	78	69 %

<b>Feast</b>	<b>Non-Standard</b>	<b>Standard</b>	<b>% Standard</b>
Dom. 2 p. Pascha	48	43	47.3 %
Dom. 2 Quad.	44	80	64.5 %
Dom. 3 Adventus	11	21	65.6 %
Dom. 3 Quad.	49	78	61.4 %
Dom. 4 Adventus	30	46	60.5 %
Dom. 4 p. Pascha	30	44	59.5 %
Dom. 4 Quad.	49	85	63.4 %
Dom. De Passione	33	76	69.7 %
Dom. In Palmis	90	88	49.4 %
Dom. Pentecostes	17	13	43.3 %
Dom. Per annum	21	52	71.2 %
Dom. Quin.	45	59	56.7 %
Dom. Resurrectionis	14	16	53.3 %
Dom. Septuages.	33	72	68.5 %
Eligii	38	49	56.3 %
Epiphania	28	62	68.9 %
Exaltatio Crucis	21	25	54.3 %
Fabiani, Sebastiani	14	74	84 %
Fer. 2 p. Pascha	6	19	76 %
Fer. 2 Pent.	5	17	77.2 %
Fer. 3 p. Pascha	8	13	61.9 %
Fer. 3 Pent.	5	22	81.5 %

<b>Feast</b>	<b>Non-Standard</b>	<b>Standard</b>	<b>% Standard</b>
Fer. 4 p. Pascha	10	19	65.5 %
Fer. 4 Pent.	12	12	50 %
Fer. 4 Q.T. Adventus	6	14	70 %
Fer. 5 in Cena Dom.	29	50	63.3 %
Fer. 5 Pent.	4	6	60 %
Fer. 6 in Parasceve	29	45	60.8 %
Fer. 6 Q.T. Adventus		16	100 %
Feria 2 per annum	6	6	50 %
Feria 3 per annum	4	15	78.9 %
Feria 4 per annum	11		0 %
Feria 5 per annum	14	6	30 %
Feria 6 per annum	7	10	58.8 %
Hippolyti	9	14	60.8 %
Dedicacione Eccl.	26	56	68.3 %
Inventio Crucis	46	39	45.9 %
Inventio Stephani	51	61	54.5 %
Joannis Baptistae	38	47	55.3 %
Joannis Evang.	29	69	70.4 %
Joannis, Pauli	6	15	71.4 %
Laurentii	13	61	82.4 %
Luciae	12	13	52 %
Marci	40	24	37.5 %

<b>Feast</b>	<b>Non-Standard</b>	<b>Standard</b>	<b>% Standard</b>
Mariae Magdalенаe	32	51	61.4 %
Martini	18	68	79 %
Matthaei	72	27	27.3 %
Mauri	64	40	38.5 %
Mauritii	27	72	72.7 %
Michaelis	38	65	63.1 %
Nat. Innocentium	24	52	68.4 %
Nativitas Domini	36	64	64 %
Nativitas Mariae	41	45	52.3 %
Nicolai	62	22	26.1 %
Oct. Om. Sanctorum	7	9	56.3 %
Octava Nat. Domini	37	47	56 %
Omnium Sanctorum	20	27	57.4 %
Pauli	29	26	47.2 %
Petri, Pauli	48	54	52.9 %
Philippi, Jacobi	10	12	54.5 %
Purificatio Mariae	37	53	58.9 %
Sabb. Q.T. Adventus	12	7	36.8 %
Sabbato per annum	5	16	76 %
Sabbato Sancto	17	37	68.5 %
Stephani	28	66	71.2 %
Symphoriani	8	15	65.2 %

Feast	Non-Standard	Standard	% Standard
Transl. Benedicti	27	66	71 %
Vigilia Nat. Domini	11	15	57.7 %
Vincentii	31	77	71.3 %

**Table 117: The proportion of standard material in the repertory for each feast in Paris 12044 containing responsories**

On the other hand, Pentecost Tuesday and Ember Day in Advent contain *only* responds which set biblical texts. For the Summer History of Esther, three out of four respond texts are biblical, and for the Conversion of Paul, four out ten texts are biblical. Scattered throughout the church year, these feasts with the highest proportion of standard elements cannot be said to comprehensively represent the oldest layer of the repertory, to the exclusion of all other feasts.

Contrastingly, it is possible to make cautious conclusions about a particular feast based on a striking *lack* of standard elements. The feasts in which less than 30 % of the melodic material is standard are almost always found in the *Sanctorale*: Arnulf of Metz, Babolenus, Crispin and Crispinian, Matthew, Nicolas and the *Temporale* feast, Wednesdays in the Ferial Office. Some of these feasts arrange their responsories in modally ascending order, another characteristic of relatively late composition.<sup>887</sup> With the exception of the responsories for Wednesdays in the Ferial Office (which have two psalmic and one biblical texts) and for Matthew (ten out of the twelve responsories are taken from Ezekiel), the feasts which make the *least* use of standard elements are *not* based on biblical texts. Other feasts, such as the Assumption of Mary and the Finding of the Cross, which do not belong to the core repertory as laid out by Frere<sup>888</sup>, also show a relatively low proportion of standard elements.

However, some feasts which are generally considered to be part of the ancient repertory such as Palm Sunday, Pentecost Sunday and the feast for Paul also have a lower proportion of standard elements than might be anticipated. These feasts, with the majority of their responds based on biblical texts, are still made up of non-standard material in more than half of all their respond melodies. In cases such as these, it is important to take several factors into account before assigning a chant to a certain compositional origin. The resulting mix of standard and non-standard elements in the older feasts, as it is shown in Table 117, may be explained in several ways. Certain responds, composed as part of the ancient repertory, did not serve as melodic models for subsequent compositions and therefore, their melodic material remained rare. Some of the ancient feasts were probably augmented throughout the centuries with newly<sup>889</sup> composed material which might have relied less on the old formulas than the rest of the repertory.

Sometimes, responds which have been added to the original, ancient repertory may be identified readily using Hesbert's concordance tables.<sup>889</sup> For example, an investigation of the

<sup>887</sup> This occurs in Arnulfi Metensis, Baboleni and Nicolai.

<sup>888</sup> Frere, *Studies in Early Roman Liturgy: I. The Kalendar 1930*, 77

<sup>889</sup> Hesbert, *Corpus Antiphonalium Officium* 6 vols. 1963-1979

*ancient* feast of Palm Sunday (which contains relatively *few* standard elements) reveals that Hesbert's list does not include the mode 1 respond, *Cum appropinquaret Jesus* found in Paris 12044. Since none of the sources in the CAO contain this chant, it is probably a local addition to the wide-spread repertory. It happens that *Cum appropinquaret Jesus*, setting a long text based on Matthew 21:1, is comprised of twelve non-standard elements and only five standard elements. Table 117 shows that the total number of non-standard elements in this feast in mode 1 is 26; *Cum appropinquaret Jesus*, a local and almost certainly later addition, accounts for almost half of this number by itself! Similarly, a respond in the feast for Paul, *Ne magnitudo revelationum* (cao7205), is found in only two of the concordance sources in Hesbert's study<sup>890</sup> while all other responds for Paul are more widely spread. This mode 6 chant contains ten non-standard elements and only one standard element, causing the stable ratio between standard and non-standard elements in the other Pauline feasts to be skewed, as shown above in Table 117.

The data about the responsories in Paris 12044 show that the oldest feasts do not always contain the most formulaic responds. However, the more recent additions to the liturgical repertory, such as offices for local saints, are not likely to be dependent on standard elements for their composition. The discussion of the responds in each mode in Chapter III has shown that melodic groups, where they exist, do *not* limit their presence to particular feasts, but are spread throughout the church year.

Turning from the relationship between a respond melody and its history as part of a feast day, the comparison of the *Temporale* and several feasts in the *Sanctorale* in the eight manuscripts selected for the purpose<sup>891</sup> reveals which feasts had the most stable transmission from tradition to tradition.

### b) *Repertory Comparison - Feasts*

The comparison undertaken in this study restricts itself to about half of the total responsory repertory. This is a fact which has unfortunate consequences for the analyses of feasts, where it would be useful to determine if the *entire* corpus was equally transmitted (effectively or otherwise) from source to source. However, it was determined that, in order to analyse the role of standard elements in responsory composition, it was best to select those feasts in which the most concordant responsories were found. Feasts not included in the present comparison analysis await future study. In the meantime, Ike de Loos' comparisons of different responsories, predominantly in the *Sanctorale*, help to bridge this gap.<sup>892</sup>

The 406 responsories chosen for the comparative analysis come from 39 different feasts. About 300 responds come from the *Temporale*; another 100 are found in the *Sanctorale* for the Assumption of Mary, the feasts of John the Evangelist, Laurence, Michael, Peter and Paul, Stephen and the Commons for one and several martyrs, one confessor and several virgins. Detailed results of the comparison between Paris 12044 and the eight

<sup>890</sup> *Ne magnitudo revelationum* (cao7205; Pauli) is in "D" (Paris Bib. nat. lat. 17296) and Paris 12044's 'sister' manuscript, "F" (Paris Bib. nat. lat. 12584).

<sup>891</sup> Manuscripts selected for comparison are: The Sarum Antiphoner, Worcester F 160, Lucca 601, Benevento 21, St. Gall 390-391, Karlsruhe 60, Utrecht 406 and Toledo 44.2.

<sup>892</sup> Ike de Loos' forthcoming article, 'Modes and Melodies: An Investigation into the Great Responsories of the Gregorian and Old Roman Chant Repertoires' contains several interesting examples.

manuscripts selected for this purpose are found in Chapter IV. The present discussion focuses on general observations about the feasts to which the compared responds belong.

Ninety-two responds showed no variance in any of the sources chosen for comparison. Most of these are found in the Offices for Christmas Day, Septuagesima Sunday and Quinquagesima Sunday, the four Sundays in Lent, Passion Sunday, and the feasts for Stephan and Peter and Paul. One should be cautious about concluding from this that these feasts were the most stably transmitted; in many cases, these feasts also have the most responds, so that a relatively large number will be found which *both vary and* remain the same as Paris 12044. However, these results point in the direction of relative stability in the core repertory across traditions.

The remaining 314 responds vary from Paris 12044 in at least one manuscript. After eliminating those responds which show a variant in one source only, the number of variant responds is 220. From the comparison tables in the appendix<sup>893</sup>, it is possible to determine which of these responds vary in different ways in the comparison sources and which have the identical variance from Paris 12044. Those responds which differ in the *same* way in all comparison sources reveal that it is Paris 12044 which contains the variant passage. The more interesting type of variant is found in responds which show diverse variants in many different sources, possibly revealing a more wide-spread difficulty in transmission. These responds mostly belong to the Commons (of one and several martyrs, one confessor and several virgins), the Assumption, Palm Sunday, John the Evangelist and Michael. While it might have been anticipated that these feasts contain the most *non-standard* elements, as listed in Table 117, this is not always the case. The Assumption, Palm Sunday and John the Evangelist do, indeed, have a high number of non-standard elements in their responsories but the Commons and the feast for Michael show a relatively low percentage of non-standard elements. It is difficult to determine whether it was the history of these feasts or the melodic make-up of their responsories which caused the variants in their transmission.

It is difficult to conclude from this comparative study, limited to only 39 feasts, that offices made up of formulaic responds are the *most* uniformly transmitted or that the feasts with the *least* formulaic responds are also the *least* stable from source to source. It is only possible to make observations about general tendencies, with the understanding that the feasts involved in this study are the result of hundreds of years of tradition prior to their codification. One such observation is that the core offices in the *Temporale* seem to be the most stably transmitted, while the *Sanctorale* feasts involved in the comparative analysis usually show the most variance when sources are compared.

It is not possible to distinguish one compositional layer of the repertory from another through textual or melodic analysis alone. A combination of several aspects must be taken into consideration when assigning a respond to a certain historical period. First, it is possible that the most ancient feasts contain more recent additions and / or that new material could replace older compositions, resulting in a heterogeneous musical corpus which uses standard and non-standard elements with almost equal frequency over all. Secondly, newly composed music might set psalmic or biblical texts just as easily as hagiographical texts, meaning that the textual source of a chant cannot be used as an unerring means of assessing its relative age in liturgical history. Thirdly, the C.A.O. should be consulted to

---

<sup>893</sup> Appendix: "CHAPTER\_4" in "Databases"

discover whether the responsory in question is found in a wide selection of sources or whether its transmission has been limited to particular locales. The results of this study show that a high rate of standard element usage does *not* necessarily indicate that the feast is older than a feast in which this does not occur. However, it has been demonstrated that a striking *lack* of standard elements is found in more recent feasts for locally important saints, such as Babolenus or Arnulf of Metz.

## *D. Summary of the Results of the Present Study*

This study of the Great Responsories was divided into two main sections. For the first section, all 950 responsories in Paris 12044 were transcribed and divided into component melodic parts or 'elements'. Elements which occur five times or more in the modal repertory were considered 'standard' and given a label based on their goal-pitches and the frequency with which they appear in the repertory. According to these criteria, more than half of the musical material used in the responsory repertory is 'standard'. Analysis shows a consistent melodic structure across the responsory repertory, characterized by standard elements positioned in particular places and leading to reconceived tonal goals. In some modes, standard elements occur in many responsories in the same order, forming complete melodies. In the analysis of the entire repertory found in Paris 12044, observations about the goal-pitches of both standard and non-standard elements form the basis for modally specific responsory 'road maps'. The road maps for each mode reflect the melodic 'routes' taken by most responds. Finally, it was shown how standard elements are mostly used at specific places within the melody, which ensures that cadences in structurally important locations achieve particular tonal goals.

The second section of this study was based on a comparison of 406 responds common to Paris 12044 and eight other Gregorian sources: the Sarum Antiphoner, Worcester F 160, Lucca 601, Benevento 21, St. Gall 390-391, Karlsruhe 60, Utrecht 406 and Toledo 44.2. This comparison reveals different types of variants in the repertory: textual variants, 'house style' modifications of particular musical gestures, variant elements at one or several places in the melody, a melody varied throughout the melody, and the use of a completely different melody. Each type of difference was examined in order to determine its impact on composition using standard and non-standard elements. Results show that the use of standard elements has tonal / structural implications. The more standard elements one particular reading of a respond includes, the more likely it is to match the tonal outline of the majority of responds in its mode. Non-standard elements tend to be found in greater numbers in more recently composed responds, and their use is usually coupled with tonal deviation from the 'road map'. Non-standard elements are also the most unstable, most likely to vary melodically from one source to another.

The use of standard elements in organized ways within a melodic structure is best understood in terms of oral composition and transmission. This study has examined how standard elements function in respond composition, how that function is maintained in different Gregorian sources, and what this reveals about the oral origins of the repertory. While the use of standard elements alone does not necessarily indicate ancient origins, formulaic responds are most likely products of an oral musical culture and served as (oral or written) examples of the genre for later compositions. Responds which are significantly

newer additions to the repertory (i.e., local saints' feasts, etc.) usually make comparatively little use of standard elements and often deviate from the normal melodic structure.

## *E. Potential Applications for Databases – Fragments*

The present study on Great Responsories is based on melodic information about the repertory in Paris 12044, as contained in several databases in the appendix.<sup>894</sup> Databases are also used to categorize the results of the comparative study between Paris 12044 and the eight manuscripts selected for that purpose. Although these databases were created for this study, the kinds of information they contain can be useful in future research as well.

The database information can be broken down into three general types. First, the complete text for each responsory was divided according to the melodic element accompanying it and entered in the database. It is possible to search for any word in any respond and determine its context and position. Second, the melody of every respond was divided into melodic elements and labelled either 'standard' or 'non-standard'. Each element is also listed in a skeletal form, upon which a reverse-alphabetization query in the database may be performed, grouping elements according to their final musical gestures as opposed to their beginnings. This enables users of the database to see how various standard elements approach their recognizable cadential and pre-cadential gestures. Finally, contextual aspects were incorporated into the databases, such as liturgical office, manuscript concordances in the CAO, folio number and, where applicable, other labelling systems found in previous studies. The textual, musical and contextual information about responsories in these databases represents a broad knowledge base which can now be used for additional and broader research purposes. One such project to which these databases are particularly well suited is the study of chants found on fragments from medieval chant books.

A small selection of fragments from the collection at the Swedish National Archives serves as a case study here. During the first half of the 16<sup>th</sup> century, the rise of the Lutheran church in Sweden led to the dismantling of Catholic libraries in churches and monasteries. Although there seemed no use left for the liturgical books themselves, the durable parchment was not allowed to go to waste. Around 6,000 books, dating from the 11<sup>th</sup> to the early 16<sup>th</sup> century, were dismembered and the parchment leaves were used to wrap tax records for royal magistrates. Between 1995 and 2004 the Swedish 'MPO project', (Medieval Parchment Covers) examined and categorized some 22,000 of these fragments.<sup>895</sup> This collection is made up of folios which range in age and provenance since many of the liturgical books used in medieval Catholic Sweden were imported. The fragments are legible to varying degrees; some are worn beyond recognition, others are tattered or incomplete, while still others remain in relatively good condition. To test the usefulness of the databases developed from the Paris 12044 responsories, several of the fragments in the MPO project where responsories appear were selected. Whatever was visible on the fragment (i.e., text, melody or rubrics) was used as search criteria in the databases to determine whether new information about these chants would be revealed.

<sup>894</sup> Appendix: "01\_Database\_Melodic\_Elements\_Paris\_12044" and others.

<sup>895</sup> <http://62.20.57.210/ra/MPO-en.html>

Depending on the state of the fragment itself, different aspects of the responsory will come to light as the result of the comparison. In cases where a fragment shows an incomplete melody, the musical 'blanks' may be filled in using the database since it is possible to search for *any* textual or melodic element in the databases. An entire melody may also be compared to the norms and constraints of the genre as a whole as demonstrated by the responsory road maps. Finally, the musical characteristics of any respond may be established by comparing its elements to those in the databases. In some fragments, standard elements may be recognized, establishing the respond as part of the formulaic repertory, even if its text is not found in the database. Other fragments of responsories made up of non-standard elements might still resemble certain responds in the databases even though the musical material is not identifiable with a standard label. In the following discussion, different kinds of information will be presented which was gathered through the comparison of individual Swedish fragments with this study's databases.

It is difficult to identify the responsory found in the lower margin of fragment SRA 20114 84r because the text has been ripped away. Only the initial letter, S, remains to help identify the first line of melody, shown in Figure 34.

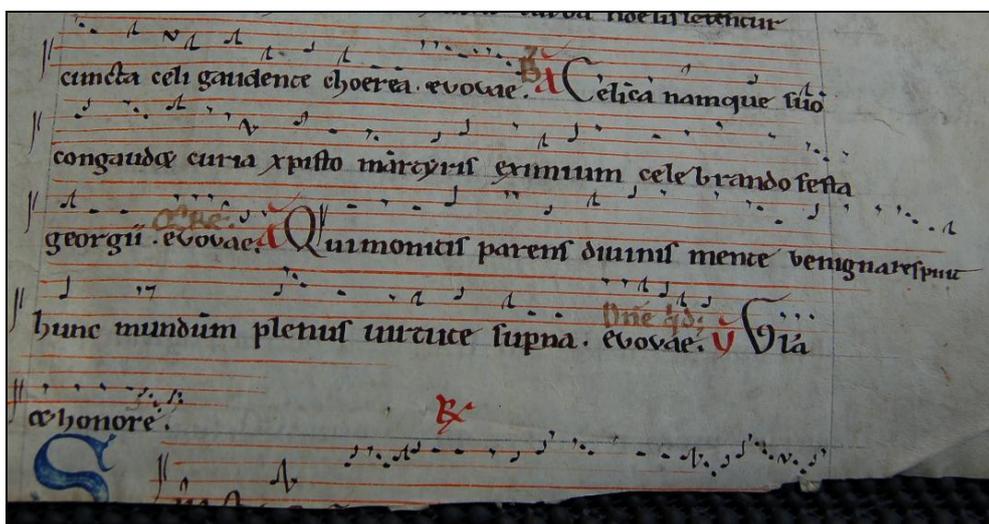


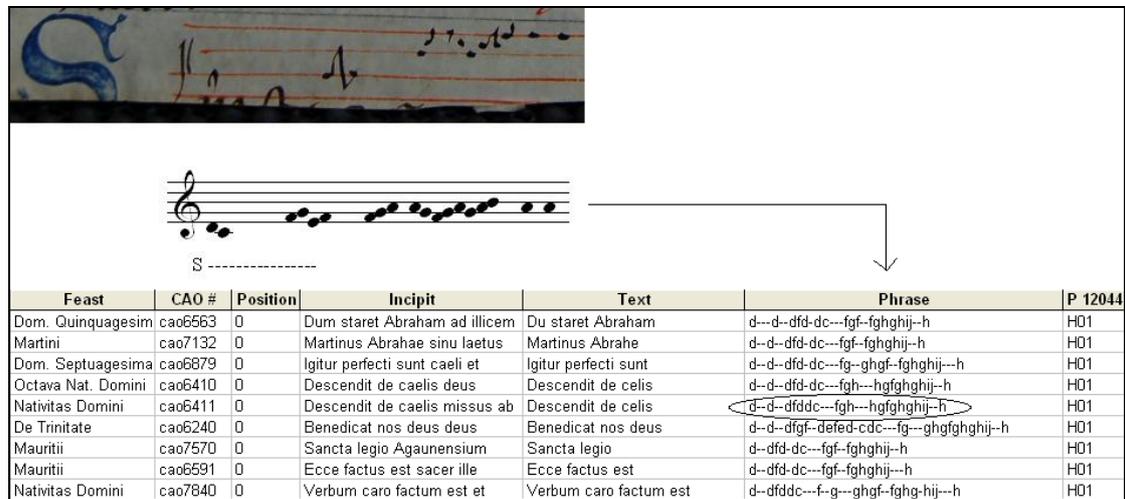
Figure 34: SRA 20114 84r, lower margin contains only the melody and initial "S" of a responsory

The first task is to assign this responsory to a mode, in order to search the databases more effectively. This S- respond is clearly in mode 1 for two reasons. First, the three antiphons which precede this responsory in the nocturn are *not* in the CAO and are arranged in modally chronological order, beginning with mode 1.<sup>896</sup> In later offices, excluded from the CAO, it is customary to arrange antiphons and responsories in separate, modally-ascending order, so that the first responsory after the initial set of three antiphons also begins with a mode 1 respond, progressing to a mode 2 respond, and so on.

The second reason this S- respond may be assigned to mode 1 is its use of the most frequently found opening element in this mode, H1i. The database for mode 1 confirms this.

<sup>896</sup> This can be determined by examining the differentiae at the end of each antiphon; experienced scholars will recognize one of the most frequently found mode 1 differentia in the middle of the top system in Figure 34, followed by the most popular mode 2 differentia after the word "georgii" in the third system from the top. The third antiphon uses one of the most frequently used mode 3 differentiae before the recitative versicle, *Gloria et honore*, is indicated.

Searching for the opening gesture in this fragment, shown in Figure 35, reveals 64 responds which employ this same initial element, only nine of which are shown here. Although all these elements resemble each other, one particular version of H1i has been circled here which is remarkably similar to the melody on the fragment.



Feast	CAO #	Position	Incipit	Text	Phrase	P 12044
Dom. Quinquagesim	cao6563	0	Dum staret Abraham ad illicem	Du staret Abraham	d--d--dfd-dc---fgf-fghghij--h	H01
Martini	cao7132	0	Martinus Abrahæ sinu laetus	Martinus Abrahe	d--d--dfd-dc---fgf-fghghij--h	H01
Dom. Septuagesima	cao6879	0	Igitur perfecti sunt caeli et	Igitur perfecti sunt	d--d--dfd-dc---fg--ghgf-fghghij--h	H01
Octava Nat. Domini	cao6410	0	Descendit de caelis deus	Descendit de celis	d--d--dfd-dc---fgh---hgfghghij--h	H01
Nativitas Domini	cao6411	0	Descendit de caelis missus ab	Descendit de celis	d--d--dfd-dc---fgh---hgfghghij--h	H01
De Trinitate	cao6240	0	Benedicat nos deus deus	Benedicat nos deus	d--d--dfgf-defed-cdc---fg--ghgfghghij--h	H01
Mauritii	cao7570	0	Sancta legio Agaunensium	Sancta legio	d--dfd-dc---fgf-fghghij--h	H01
Mauritii	cao6591	0	Ecce factus est sacer ille	Ecce factus est	d--dfd-dc---fgf-fghghij--h	H01
Nativitas Domini	cao7840	0	Verbum caro factum est et	Verbum caro factum est	d--dfd-dc---f-g---ghgf-fghg-hij---h	H01

Figure 35: Opening element in SRA 20114 84r transcribed for comparison with database

Establishing that this respond began with H1i in mode 1 with a word beginning with S, the mode 1 database was searched for all responds beginning with H1i, starting with the letter S. It was hoped that such a comparison would isolate one respond whose melody continued in the way shown on the fragment. However, no such responsory exists in Paris 12044, and therefore the responsory on the fragment cannot be identified by name using this database.

The feast to which this responsory and the three preceding antiphons belong is also unidentified, since none of these chants are listed in the CAO. However, the end of the text of the second antiphon does provide a clue. Here, the words "*celebrando festa georgii*" conclude the chant, indicating that this is probably a folio for an original office composed in honour of St. George. Consulting the CANTUS online database shows that the several sources which include George's feast<sup>897</sup> do *not* contain a responsory in mode 1 beginning with "S", nor indeed any of the preceding antiphons. Searching the CAO-ECE online database is proves unsuccessful. However, in Andrew Hughes' Late Medieval Liturgical Offices online search database, the antiphons preceding this responsory are included in the Matins' texts for George.<sup>898</sup> Reading further in the texts for this office, found in *Analecta hymnica medii aevi* 18, #28, the first responsory in Matins begins "*Sanctus Georgius regionis...*" This chant corresponds, in all likelihood to the responsory on SRA 20114 84r.

By comparing fragments to the databases, it is possible not only to identify responds which belong to certain thematic groups but also to reveal melodies which do *not* follow the norms and constraints usually present in the genre. An example of one such melody is found on fragment SRA 20114 85r, beginning *Inclitus*, shown in Figure 36.

<sup>897</sup> Manuscripts containing chants for George in the CANTUS database are: AA Impr. 1495, A-KN 1018, A-KN 589, A-LIs 290, A-Wda C-10, A-Wda D-4, D-MZb E, F-Pn lat. 1085, F-Pn lat. 15181, F-TOm 149, F-VAL 114, I-Rvat SP B.79 and SI-Lna 17.

<sup>898</sup> [http://hclub.dyndns.org/projekten/webplek/CANTUS/HTML/CANTUS\\_index.htm](http://hclub.dyndns.org/projekten/webplek/CANTUS/HTML/CANTUS_index.htm)

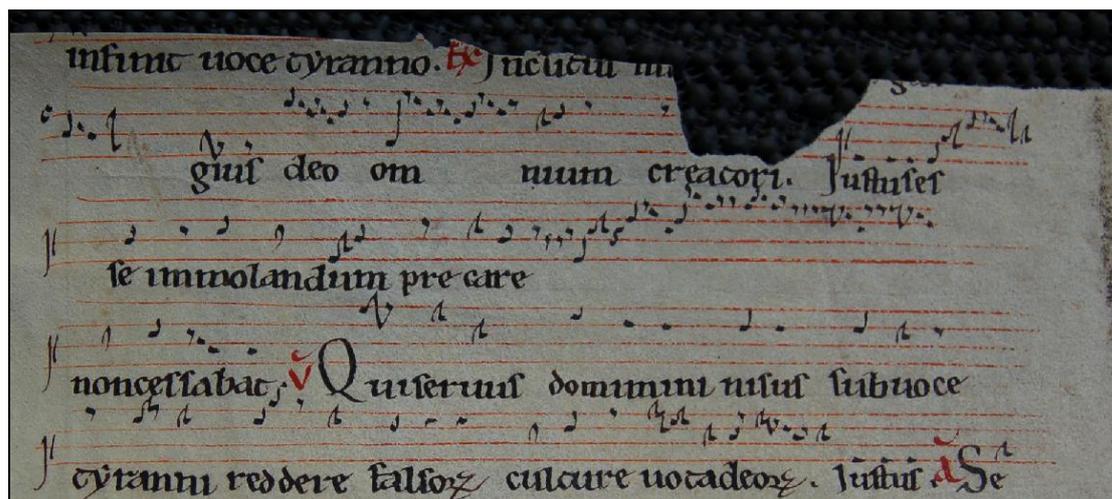


Figure 36: SRA 20114 85r

Since the verse is set to the standard tone for mode 3, what remains of the respond melody has been compared to the database for mode 3 responsories. Neither the text nor the melody match any respond in Paris 12044. Consultation with the CANTUS online records has proven equally fruitless. It seems that this respond is a unique composition. Despite the fact that it does not correspond to the database, it is possible to draw several conclusions about this chant by comparing its melodic elements to those in the database.

The most remarkable part of this melody is the long melisma on the final syllable of "precare". This melisma exhibits musical characteristics associated with younger layers of the repertory, including a large range, zigzag movements in melodic direction and the emphasis on certain pitches through repetition.<sup>899</sup> In the melody preceding this melisma, two more indications of later composition are found. Several leaps of a fifth (G - D) are found in the first (visible) melodic line between "-gius" and "deo" and again on the first syllable of "omnium". Although it is not possible to see the conclusion of the word "creatori", the interval between it and the beginning of the word "Justus" at the repetenda is probably also relatively large. As another sign of later composition, three instances of the Gallican cadence (i.e., the approach of the cadence pitch from below) may be seen at the conclusion of the melodic elements on "-gius", "omnium" and "esse". Once again, these cadences stress the pitches G and d, forming a perfect fifth.<sup>900</sup> Although both G and D are included in the pentatonic system which characterizes mode 3, they are not marked as goal-pitches on the mode 3 road map, except at the conclusion of the fifth melodic phrase. Therefore, from what may be read of the respond melody, it is evident that it does not correspond well to the road map for mode 3.

Since this respond does not make use of any standard elements in mode 3, emphasizes the perfect fifth interval G - D with Gallican cadences and large leaps, and includes an extensive melisma, it is probable that this respond is not only unique in the

<sup>899</sup> For more detailed discussion about compositional characteristics of the later Middle Ages, see: Berschin 1999 and Hankeln, *Antiphonen süddeutscher Heiligen-Offizien des Hochmittelalters* 1998

<sup>900</sup> The prominence of this interval in later Gregorian compositions has been discussed more fully by Goudesenne, *Les offices historiques ou 'historiae' composés pour les fêtes des saints du VIIIe au XIe siècle dans la Province ecclésiastique de Reims* 1996, and has been briefly outlined in this study in Chapter III

repertory but also part of a younger layer of the repertory. Turning once more to the mode 3 databases, this respond may be compared to other chants which were probably composed later than the core repertory for mode 3. Two responsories in Paris 12044 bear some resemblance to the fragment: *Quis deus magnus sicut deus* (cao7498; De Trinitas) and *Miles Christi gloriose Eligi* (cao7155; Eligii). Figure 37 shows these two responds in parallel transcription with the respond on the fragment SRA 20114 85r. Except for their use of a non-standard, initial J- element, *Quis deus magnus sicut deus* (cao7498; De Trinitas) and *Miles Christi gloriose Eligi* (cao7155; Eligii) also do not correspond to the mode 3 road map.<sup>901</sup>

Both responds in Paris 12044 conclude their opening period on cadences in the upper part of their range, much like the respond on the fragment. The middle section contains cadences in the middle range of the mode (i.e., G, a, etc.). In the final phrase, the responsories in Paris 12044 include the same kind of extensive melisma found in the respond on the fragment. Some of the similarities found in the internal melodic gestures in this melisma have been marked in the figure. All three responds conclude the melody with a non-standard, scalar descent to E on the last several syllables of the text.

To sum up, even though *Quis deus magnus sicut deus* (cao7498; De Trinitas) and *Miles Christi gloriose Eligi* (cao7155; Eligii) do not use the same melodic material at any point in their melodies, they can be seen to have been composed with the same overall melodic schemata in mind. These melodies seem to be dependent on particular melodic gestures and characteristics, such as cadence types and melisma placement, rather than on the melodic routes shown on the mode 3 road map, which are based on *all* respond melodies in the mode. It is impossible to determine whether the respond on the fragment was modeled on *Quis deus magnus sicut deus* or *Miles Christi gloriose Eligi*, but such comparisons do confirm that it belongs to a younger layer of composition, since the two similar responds in Paris 12044 also belong to feasts which were added to the core repertory at later dates.

This limited comparison of some fragments in the Swedish National Archives to the Paris 12044 databases shows that this repository of information is useful beyond the purposes for which it was created. Using these databases, it is possible to identify an unknown responsory on a fragment, place its melody in the appropriate melodic and liturgical context, and even find similar melodies with which it may be compared. With the help of these computerized databases and other, internet-based indexing projects such as CANTUS, current research is expanding to include larger and more complicated chant repertories. These efforts help scholars to achieve an overview of the vast Gregorian repertory whose intricate history has remained unclear for so long. Collections of fragments may be identified by comparing them with information about the entire repertory, rather like pieces of a medieval puzzle.

---

<sup>901</sup> It is also quite possible that the respond on SRA 20114 85r uses a J- element as its initial melodic element, but this cannot be determined because of the lacuna in that position.

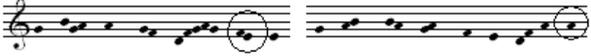
SRA 20114 85r:	
	Inclitrus m g --- - gi - us de - o om - ni - um creatori
	J k
cao7498:	
	Quis de - us mag - nus si - cut de - us nos - ter
	J e j
cao7155:	
	Mi - les Chris - ti glo - ri - o - se
-----	
SRA 20114 85r:	
	Jus - tus es - se im - mo - lan - dum
	*gl g3
cao7498:	
	*tu es de - us qui fa - cis
	e *h
cao7155:	
	E - li - gi sanc - tis - si - me *tu - o pi - o in - ter - ven - tu
-----	
SRA 20114 85r:	
	pæ - ca - æ mm ces - sa - bat
	E
cao7498:	
	mi - ra - bi - li - a
	h E
cao7155:	
	cul - pas nos - tras [a - bh - e]

Figure 37: SRA 20114 85r compared with *Quis deus magnus sicut deus* (cao7498; De Trinitas) and *Miles Christi gloriose Eligi* (cao7155; Eligii).

## Appendix: CD-Rom Instructions

---

The following discussion outlines the different kinds of information contained in the appendix and instructs the user about how to access and use this information.

The appendix to this study is comprised of five main sections or “folders”. These folders are entitled:

“01\_DATABASE\_Melodic\_Elements\_Paris\_12044”

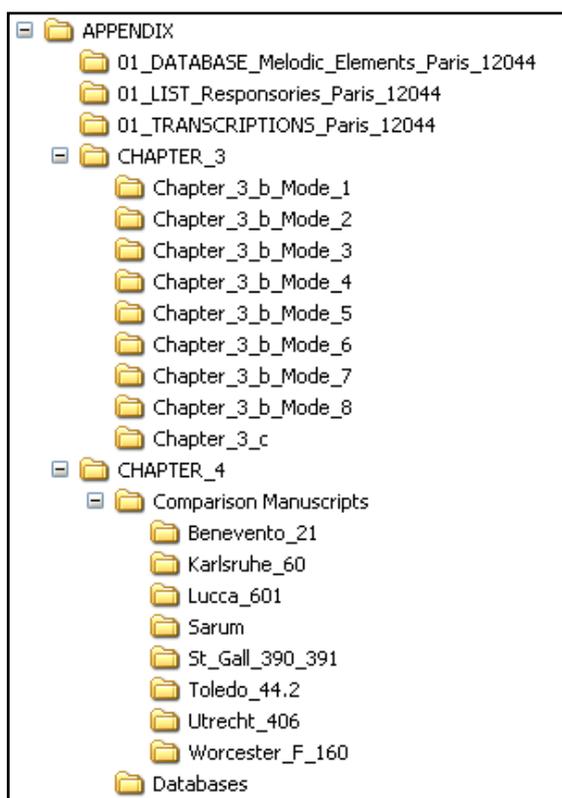
“01\_LIST\_Responsories\_Paris\_12044”

“01\_Transcriptions\_Paris\_12044”

“CHAPTER\_3”

“CHAPTER\_4”

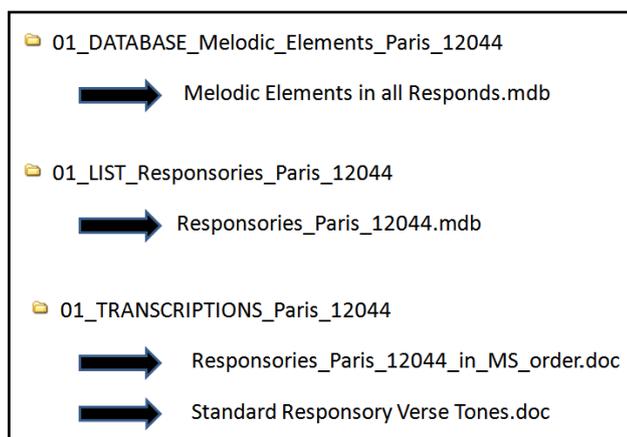
The folders associated with Chapters III and IV contain sub-folders, while the folders beginning with “01\_” contain information relevant to the study as a whole and do not contain sub-folders. Figure 38 shows the overall structure of the appendix, as it appears on the CD-rom.



**Figure 38 : Appendix Structure**

The three “01\_” folders listed first in the appendix contain Microsoft Access© databases and Microsoft Word© documents. To view these files, the user will need to have

Microsoft Office 2000© (or higher) or the applicable conversion software for Macintosh©. These three folders are listed, with their contents, in Figure 39.



**Figure 39 : Appendix 01 Databases and Transcriptions**

The first folder, “01\_DATABASE\_Melodic\_Elements\_Paris\_12044”, shows the database entitled “Melodic Elements in all Responds.mdb”. As its name suggests, this database contains all the melodic elements in all the responsories in Paris 12044. There are 6,819 records in this database. Each record represents one melodic element, “standard” or otherwise.<sup>902</sup> This database contains three categories: “Tables”, “Queries” and “Forms”. These can be selected on the left side of the Access© window.

In the “Tables” category, the most important table is the first in the list of 9 tables, entitled, “All Modes Table”. There are 14 different fields in this table: CAO #, Feast, Source, Mode, Incipit, Text, Position, Phrase, Mel skeleton, Rep, Accent, syll#, Frere’s symbol and P 12044 symbol. Each melodic element is listed with information in all of the appropriate fields. Most of the field names are self-evident; five require some explanation here. First, “Position” is indicated with “0” for opening element, “01 through 12” for intermediate elements in the order in which they come in the melody, and “F” for final element. Second, “Mel skeleton” shows the outline of the melodic element (in Volpiano notation) without repeated or internal scalar pitches. Third, the “Rep” field indicates whether the particular element begins with the repetenda with an asterisk. The “Accent” field indicates whether the final syllables have an oxytone accent (with “0”), paroxytone accent (with “1”) or proparoxytone accent (with “2”).

Finally, the “P 12044 symbol” field shows the labels this study gives to each melodic element. The “standard” elements (i.e., those which occur five times or more in the modal repertory) are shown as described in Chapter III in this study, with the exception that “d3” in the analysis is shown as “d03” in the table. This is so that the field may be “alphabetized” in such a way that the standard elements can be shown in chronological order. The symbols found in this field for **non**-standard elements require more lengthy explanation. As this analysis was being carried out, it was necessary to keep track of every single melodic element so it would be identifiable in case another element which resembled it was found later on. Therefore, its temporary label was made out of four items: mode, position (“O” for opening, “M” for middle, or “F” for final), goal-pitch and numeric identifier. For example, the

<sup>902</sup> Since there are 950 responds entered into this database, the average number of melodic elements per respond is about seven.

first intermediate element I found which ended on D in a mode 3 respond was given the label “3-M-D.01”. The second such element I found, if it did not resemble “3-M-D.01”, would be given the label “3-M-D.02”. After completing analysis of the respond repertory in Paris 12044, all those elements which occurred five times or more were given the labels as described in Chapter III A. All elements which occur fewer than five times are still shown with their old labels so that it is possible to see whether a certain element might occur two or three times throughout the repertory (by sorting the “P 12044 symbol” field alphabetically.)

The other tables in “Melodic Elements in all Responds.mdb” contain the same information as is found in the “All Modes Table” except that it is limited to one mode only. This information is duplicated in the “CHAPTER\_3” folder of the appendix, but was necessary to include here in order to construct the “All Modes Table”.

Under “Queries” in “Melodic Elements in all Responds.mdb”, there are two important queries: “All\_Modes\_Table Reverse” and “All\_Modes\_Table\_Rev\_Accent”. Viewed as a datasheet, the only new field in these queries is entitled “Stripped”. This field contains a string of letters and dashes representing the melodic element “stripped” of all repeated notes. This field is then shown in **reverse** alphabetic order (i.e., from right to left). Since the identity of an element is defined more often by its ending than its beginning, this query procedure enables the user to see how the elements might cluster according to similar cadences. The only difference between the “All\_Modes\_Table Reverse” and “All\_Modes\_Table\_Rev\_Accent” queries is that the latter takes syllable accent into account while the former does not.

Under “Forms” in “Melodic Elements in all Responds.mdb”, the user will find the Form entitled, “Volpiano Elements Form”. This contains most of the information in the “All Modes Table” but it is displayed in a different way. Here, in the “Phrase” field, melodic elements are displayed in the Volpiano font as musical notes on a staff. These are right-justified, allowing the user to compare elements faster. This Form may be searched and filtered in the same way as a Table by highlighting the field or record entry and right-clicking to select the desired procedure (i.e., “Filter”, “Sort A-Z”, etc.).

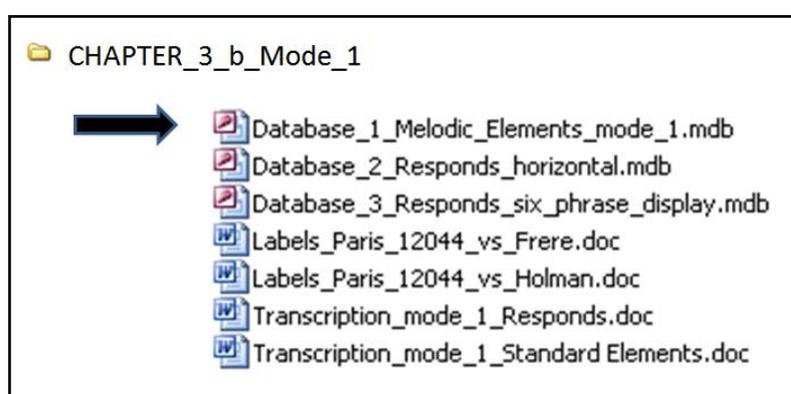
The second folder in the appendix, “01\_LIST\_Responsories\_Paris\_12044”, contains another database in “Tables” entitled “Responsories\_Paris\_12044.mdb”. Here, all the responsories in Paris 12044 are listed in 11 fields: Folio # and Position, Feast, Feast code, Office, Mode, Incipit, Full text, Text source, Concords, CAO # and Melodic Incipit. The “Feast code” field corresponds to the CANTUS project’s database of feasts and may be used to sort the responds according to the calendar year. The field entitled “Concords” shows Hesbert’s 12 CAO concordance sources for each chant and was included to give some indication as to the distribution of a given responsory.

The third folder in the appendix, “01\_TRANSCRIPTIONS\_Paris\_12044”, contain two Word© documents. The transcriptions use the font “Volpiano” and must be downloaded and installed in the “Fonts” folder of the user’s computer in order to view this document satisfactorily. To download the latest version of “Volpiano”, go to <http://www.fawe.de> or the Cantus Planus site hosted at the Uni-Regensburg website:

[http://www.uni-regensburg.de/Fakultaeten/phil\\_Fak\\_I/Musikwissenschaft/cantus/](http://www.uni-regensburg.de/Fakultaeten/phil_Fak_I/Musikwissenschaft/cantus/)

The first of the transcriptions, entitled, “Responsories\_Paris\_12044\_in\_MS\_order.doc”, contains the transcriptions of every respond in Paris 12044 in manuscript order. This document is over 375 pages long. Each respond is shown with incipit, CAO number, mode and folio placement. Where applicable, Frere’s assignment of responds to certain melodic groups are indicated and his labels are given in parentheses beside the labels assigned to each element by this study. The second Word© document, entitled, “Standard Responsory Verse Tones.doc”, shows the eight responsory verse tones according to mode as found in Paris 12044.

The fourth appendix folder, “CHAPTER\_3”, contains 9 subfolders, as shown in Figure 38. The first 8 subfolders are entitled “CHAPTER\_3\_b\_Mode\_1” to “CHAPTER\_3\_b\_Mode\_8”. Each of these folders contain 7 files; 3 databases and 4 text documents. Figure 40 shows how these files appear when the user clicks on “CHAPTER\_3\_b\_Mode\_1”.



**Figure 40 : CHAPTER 3 Appendix Databases and Transcriptions**

The first database, entitled “Database\_1\_Melodic\_Elements\_mode\_x” (where “x” equals any mode), shows a Table called “Mode x Instances of standard elements Table” which contains all the information about each melodic element also contained in the “All Modes Table” in “Melodic Elements in all Responds.mdb” (discussed above) but limited to a given mode.

The second database, “Database\_2\_Responds\_horizontal.mdb” displays a Table labelled according to mode. This table shows each respond listed according to CAO number (or incipit, if it has no CAO designation) horizontally from left to right.<sup>903</sup> Standard elements are shown with their labels while non-standard elements are represented by a letter for each goal-pitch. The vertical fields contain only one goal-pitch. This means that each vertical field may be alphabetized or one element may be selected for, by highlighting and right-clicking within the table.

The third database, “Database\_3\_Responds\_six\_phrase\_display.mdb”, contains a table entitled “Mode x horizontal six phrase table”. Here, all responds in Paris 12044 in a given mode are horizontally displayed according to CAO number or incipit. The vertical fields are arranged according to the six phrase respond structure outlined in Chapter III A. The user will notice that there is more than one vertical field for each one of the six phrases. This

<sup>903</sup> Excerpts from this type of table are found in Chapter III of the study.

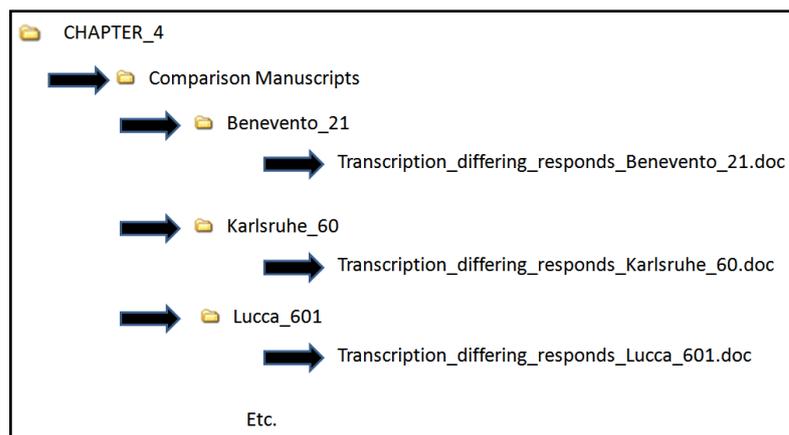
is because responds often use more than one element to make up a single 'phrase'. The last column for every phrase is the most significant in terms of the overall structure; if a respond uses only one element for a particular phrase, that element will be listed in the column the furthest to the right (i.e., the "last" column) for the given phrase position. This table may also be sorted and filtered to produce groups of responds in a certain mode containing particular elements.

The first two text documents under "CHAPTER\_3\_b\_Mode\_x" are entitled "Labels\_Paris\_12044\_vs\_Frere" and "Labels\_Paris\_12044\_vs\_Holman". These files list the labels given to standard elements in each mode in this study and give the labels given to these elements in the studies of both Frere and Holman, where applicable.

The final two text documents under "CHAPTER\_3\_b\_Mode\_x" contain transcriptions in Volpiano font. The first of these is named "Transcription\_mode\_x\_Responds.doc" and contains a transcription of all responds in Paris 12044 in manuscript order in a given mode. These transcriptions are identified by incipit, CAO number, mode, folio and Frere's designations (where applicable) identically to the way "Responsories\_Paris\_12044\_in\_MS\_order.doc" is organized. The second text document is called "Transcription\_mode\_x\_Standard\_Elements.doc". This document lists each standard element in a given mode in alphabetic, chronological order. Only one example of each standard element is given; to see each instance of each element, the user is referred to the "Volpiano Elements Form" in "Melodic Elements in all Responds.mdb".

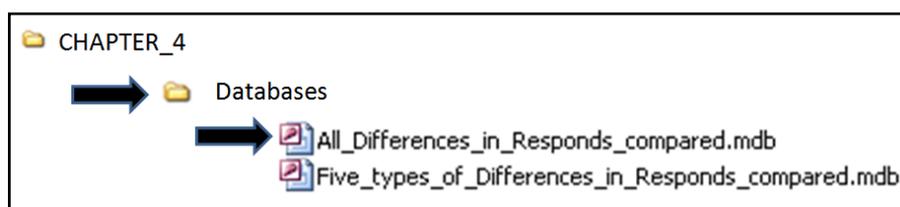
The last sub-folder in "CHAPTER\_3" is entitled "Chapter\_3\_c". This folder contains one database: "Standard\_Elements\_compared\_across\_modes.mdb". This database contains only one table, "Standard Elements compared in 8 modes" which arranges modes 1 through 8 along the top of the table, horizontally, and vertically lists standard elements which correspond to one another across modes. Sorting a field brings the standard elements together in one group; looking across the table, one can determine if there are any equivalent or transpositions of a certain element in another mode. (This table only contains standard elements which do have an equivalent or transposition in at least one other mode.)

The final main folder in the appendix, "CHAPTER\_4", contains two subfolders: "Comparison Manuscripts" and "Databases". These sub-folders pertain to the comparative study undertaken in Chapter IV of the study. Figure 41 shows the contents of the subfolder "Comparison Manuscripts". Each of the 8 sources chosen for comparison are given a separate folder containing a text document with the transcriptions (in Volpiano font) of every difference in the compared repertory. Only the differing portion of the respond is transcribed; it is recommended that the transcription of the respond repertory in Paris 12044 be opened as well, to expedite comparisons.



**Figure 41 : CHAPTER 4 Appendix Transcriptions**

Finally, the sub-folder “Databases” in “CHAPTER\_4” contains two databases which record the instances of difference between the comparison sources and Paris 12044 in the repertory chosen for comparison. These are shown in Figure 42, below.



**Figure 42 : CHAPTER 4 Appendix Databases**

The first database, “All\_Differences\_in\_Responds\_compared.mdb”, contains a table called “Comparison Group: 406” which lists each of the 406 responds chosen for comparison according to Feast, Incipit, Biblical Source, CAO number, mode and the folio on which it is found in Paris 12044. The final 8 columns of the table list each of the 8 comparison manuscripts. If the responsory is in the manuscript in question, the folio / page on which it is found is listed. If some sort of difference is found between the version in the manuscript in question and Paris 12044, that difference is noted in the column. Usually, this is done by giving the text of the different passage(s) in quotation marks. If the entire melody is different, or if it is varied throughout, it is described as succinctly as possible. For the purposes of filtering, a system of signs has been developed to distinguish between the 5 kinds of difference outlined in Chapter IV in the study. By highlighting the following signs and filtering for them, the user can isolate only those responds which differ from Paris 12044 in a particular way in a specific manuscript.

& = text difference

! = one melodic difference ( % = opening, ^ = closing)

2+ = more than one melodic difference

\$ = variation throughout

£ = different melody

The final field, entitled, "Notes" lists the manuscripts which differ in any way from Paris 12044 for every chant in the 406 compared. This field may also be used to filter and select for the results of certain manuscripts to the exclusion of others, if desired.

The second database, "Five\_types\_of\_Differences\_in\_Responds\_compared.mdb", contains five tables and five queries built on those tables. Each table lists only one type of difference, as explained in Chapter IV of this study. For example, "Comparison Group: one variation" shows *only* where at least one of the comparison manuscripts differs from Paris 12044 in a single place in the melody, whereas "Comparison Group: different melody" will show *only* those responds which appear with a completely different melody in at least one of the comparison sources. The five queries based on these tables allows the users to search for particular passages of difference without having to use the filter function in the tables, which automatically limits them to one manuscript's data.

The information contained in these databases and text documents support the conclusions of this study on a much larger scale than it is possible to include in the text of the study itself. It is hoped that these tables and transcriptions are also useful to the researcher and provide the foundation for further exploration. Although checked, corrected and double-checked, any remaining errors are the author's responsibility.

## Bibliography

---

*Acta sanctorum collecta... a Sociis Bollandianis* 3rd edn. Paris and Brussels, 1863.

Albarosa, Nino. "Mittelatein und Gregorianischer Choral: Der Wortakzent." *Beiträge zur Gregorianik* 38, 2004: 47-56.

Alfonzo, Pio. *I responsori biblici dell'Uffizio Romano: Note sulla centonizzazione*. Rome, 1936.

*Antiphonaire de Hartker: Manuscrits de Saint-Gall 390-391*. Paléographie musicale II, 1. Solesmes (rev. Berne), 1900 (rev. 1970).

*Antiphonaire monastique Benevento, Bibl. Cap. 21 (XII – XIIIe siècle). Le Codex 21 de la Bibliothèque capitulaire de Bénévent*. Paléographie musicale XXII. Solesmes, 2001.

Apel, Willi. *Gregorian Chant*. Bloomington Ind., 1958.

Bailey, Terence. "Accentual and Cursive Cadences in Gregorian Psalmody." *Journal of the American Musicological Society* 29, 1976: 463-471.

Bailey, Terence. "The Ambrosian responsoria gradualia: Their Place in the Liturgy; the Adaption of a Type-Melody." In *Studies in Medieval Chant and Liturgy in Honour of David Hiley*, ed. Terence Bailey and László Dobszay, Wissenschaftliche Abhandlungen / Musicological Studies 87, Ottawa, 2007: 3-28.

Bannister, Henry Marriott. *Monumenti vaticani di paleografia musicale latina. Codices e vaticanis selecti, phototypice expressi* 12, 1913, reprint 1969.

Baroffio, Bonifacio and Ruth Steiner. "Offertory." In *New Grove Dictionary of Music and Musicians, Second edition*, ed. Stanley Sadie London, 2001.

Baroffio, Giacomo and Kim, Eun Ju, eds. *Graduale de Sanctis iuxta Ritum Sacrosanctae Romanae Ecclesiae Editio Princeps (1614-1615)*. Monumenta Studia Instrumenta Liturgica 11. Vatican, 2001.

Baroffio, Giacomo and Sodi, Manlio, eds. *Graduale de Tempore iuxta Ritum Sacrosanctae Romanae Ecclesiae Editio Princeps (1614)*. Monumenta Studia Instrumenta Liturgica 10. Vatican, 2001.

Berschlin, Walter and Hiley, David, eds. *Die Offizien des Mittelalters, Dichtung und Musik*. Regensburger Studien zur Musikgeschichte 1, Tutzing, 1999.

Bescond, Albert. *Le Chant grégorien*. Paris, 1972.

*Biblia Sacra Vulgatae Editionis*. 1737.

Billecocq, Marie-Claire and Fischer, Rupert eds. *Graduale triplex*. Solesmes, 1979.

Bishop, Edmund. "An Old Worcester Book." *Downside Review* 25, 1907: 174ff.

Boyce, James J. "Rhymed office responsory verses: style characteristics and musical significance ." *Cantus Planus*. Sopron, 1995: 99-121.

Caldwell, John. "Do we still need "liturgy"?" *Cantus Planus*. Esztergom and Visegrád, 1998: 585-592.

Cardine, Eugene. "*La Corde récitative du 3e ton psalmodique dans l'ancienne tradition sangallienne.*" *Études grégoriennes* 1, 1954: 47-52.

Carruthers, Mary. *The Book of Memory: A Study of Memory in Medieval Culture*. Cambridge, 1990.

Claire, Jean. "*La Psalmodie réponsoriale antique.*" *Revue grégorienne* 41, 1963: 8-29, 49-62, 77-102.

—. "Le répertoire grégorien de l'office. Structure musicale et formes." *Actes du Colloque Internationale de Musicologie "Le chant grégorien, patrimoine artistique de l'Europe" en honneur du XIV centenaire de S. Benoît*. Louvain, 1980: 27-46.

Claire, Jean. "*Les Répertoires liturgiques latins avant l'octoéchos. I. L'office férial romano-franc.*" *Études grégoriennes* 15, 1975: 5-192.

Claire, Jean. "*L'Évolution modale dans les recitatifs liturgiques.*" *Revue gregorienne*, 1963: 127-151.

Claire, Jean. "*L'Évolution modale dans les repertoires liturgiques occidentaux.*" *Revue gregorienne* 40, 1962: 196-211, 229-245.

Collamore, Lila. *Aquitanian Collections of Office Chants: A Comparative Survey*. PhD Thesis, The Catholic University of America, 2000.

Combe, Pierre. *Histoire de la restauration du chant grégorien d'après des documents inédits: Solesmes et l'édition vaticane*. Solesmes, 1969.

Corbin, Solange. "*Die Neumen.*" *Palaeographie der Musik* 1 / 3, Cologne, 1977.

Crocker, Richard L. "Gregorian studies in the twenty-first century." *Plainsong and Medieval Music* 4, 1995: 33-86.

Crocker, Richard L. "Thoughts on Responsories." In *Essays on Medieval Music in honor of David G. Hughes*, ed. Graeme M. Boone, Cambridge, Mass., 1995: 77-85.

Cutter, Paul F. "Die altrömischen und gregorianischen Responsorien im zweiten Modus." *Kirchenmusikalisches Jahrbuch* 54, 1970: 33-40.

Cutter, Paul F. *The Old-Roman Responsories of Mode 2*. PhD Thesis, Princeton University, 1969.

Cutter, Paul F., and Brad Maiani. "Responsory." In *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, London: 2001.

Dobszay, László. "Concerning a chronology for chant." In *Western Plainchant in the First Millennium. Studies in the medieval liturgy and its music*, eds. Sean Gallagher, James Haar, John Nádas and Timothy Striplin, Aldershot, 2003: 217-229.

Dobszay, László. "Local compositions in the office temporale." In *Max Lütolf zum 60. Geburtstag. Festschrift*, eds. Hangartner Bernhard and Fischer Urs, Basel, 1994: 65-74.

Dobszay, László. "The Debate about the Oral and Written Transmission of Chant." *Revista de Musicologia* 16 vol. 2, 1993: 706-729.

Dobszay, László, Gabriella Gilányi, Éva Gurmai, Dóra Pétery, Zsuzsa Rákai, and Balázs Szabó. "G-mode responsories in Old Roman chant." *Cantus Planus*. Esztergom and Visegrád, 1998. 339-385.

Dreves, Guido Maria, Clemens Blume, and Henry Marriott Bannister eds. *Analecta hymnica medii aevi* 55 vols. Leipzig (reprint in New York and London), 1886-1922 (reprint 1961).

Dyer, Joseph. *The Offertories of Old Roman Chant: A Musico-liturgical Investigation*. PhD Thesis, Boston University, 1971.

Dyer, Joseph. "Tropis semper variantibus: compositional strategies in the offertories of Old Roman chant." *Early Music History* 17, 1998: 1-60.

Evans, Paul. "Some Reflections on the Origins of the Trope." *Journal of the American Musicological Society* 14, 1961: 119-130.

Ferretti, Paolo (trans. A. Agaësse). *Estetica gregoriana: Trattato delle forme musicali del canto gregoriano 1*; trans. *Esthétique grégorienne, ou traité des formes musicales du chant grégorien 1*. Rome (trans. Solesmes), 1934 (trans. 1938).

Fischer, Rupert ed. *Offertoriale triplex*. Solesmes, 1985.

Frere, Walter Howard. *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century*. London, 1901-1924.

—. *Graduale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century, with a Dissertation and Historical Index Illustrating its Development from the Gregorian Antiphonale missarum*. London, 1894.

—. *Studies in Early Roman Liturgy: I. The Kalendar*. London, 1930.

—. *The Use of Sarum, II. The Ordinal and Tonale*. Cambridge, 1901.

Gajard, Joseph. "Les Récitations modales des 3e et 4e modes dans les manuscrits bénéventains et aquitains." *Études grégoriennes* 1, 1954: 9-45.

Gallagher, Sean, Haar, James, Nádas, John and Striplin, Timothy, eds. *Western Plainchant in the First Millennium. Studies in the medieval liturgy and its music*. Aldershot, 2003.

Gavel, M. H. "À propos des erreurs d'accentuation latine dans les livres liturgiques." *Études grégoriennes* 1, 1954: 83-148.

Goudesenne, Jean-François. *Les offices historiques ou 'historiae' composés pour les fêtes des saints dans la Province ecclésiastique de Reims (775-1030)*. Turnhout, 2002.

Goudesenne, Jean-François, and Gil, Marc eds. *L'antiphonaire de la Paix des Princes chrétiens. Calligraphié à Saint-Omer par Sire Michel Reymbault, enluminé à Lille par Soeur Françoise de Heuchin, ca 1550-1561*. Publications of Mediaeval Musical Manuscripts 30, Ottawa, 2003.

Grier, James. "Adémar de Chabannes, 'Carolingian musical practices, and Nota romana'." *Journal of the American Musicological Society* 56, 2003: 43-98.

Haas, Max. *Mündliche Überlieferung und altrömischer Choral: Historische und analytische computergestützte Untersuchungen*. Bern, 1997.

Haggh, Barbara. *Two Offices for St Elizabeth of Hungary: Introduction and Edition*. Musicological Studies LXV / 1, 1995.

Hain, Karl. *Ein musikalischer Palimpsest*. PhD Thesis, University of Freiburg, Switzerland, 1925.

Hankeln, Roman. "Antiphonen süddeutscher Heiligen-Offizien des Hochmittelalters." *Cantus Planus*. Esztergom and Visegrád, 1998. 151-172.

—. "Die Offertoriumsprosula der aquitanischen Handschriften. Voruntersuchungen zur Edition des aquitanischen Offertoriumscorpus und seiner Erweiterungen." *Regensburger Studien zur Musikgeschichte* 2, Tutzing, 1999.

Hankeln, Roman, ed. *The Offertory and Its Verses: Research, Past, Present and Future: Proceedings of an International Symposium at the Centre for Medieval Studies, Trondheim*. Trondheim, 2007.

Hansen, Finn Egeland. *The Grammar of Gregorian Tonality* 2 vols. Copenhagen, 1979.

Hesbert, René-Jean. *Antiphonale missarum sextuplex*. Brussels, 1935.

—. *Corpus Antiphonarium Officium* 6 vols. Rome, 1963-1979.

Hesbert, René-Jean. "The Sarum Antiphoner -- Its Sources and Influences." *Journal of the Plainsong and Mediaeval Music Society* 3, 1980: 49-55.

Hiley, David. "Das Wolfgang-Offizium des Hermannus Contractus - Zum Wechselspiel von Modustheorie und Gesangspraxis in der Mitte des XI. Jahrhunderts." *Die Offizien des Mittelalters. Dichtung und Musik*, eds. Walter Berschin and David Hiley, Regensburger Studien zur Musikgeschichte 1, Tutzing: 1999.

Hiley, David. "Reviews: Peter Jeffery, Re-Envisioning past musical cultures: ethnomusicology in the study of Gregorian chant." *Early Music History* 13, 1994: 275-283.

Hiley, David. "The music of prose offices in honour of English saints." *Plainsong and Medieval Music* 10, 2001: 23-37.

—. *Western Plainchant: a Handbook*. Oxford, 1993.

Hiley, David, ed. *Die Erschliessung der Quellen des mittelalterlichen liturgischen Gesangs*. Wiesbaden, 2004.

Holman, Hans-Jørgen. "Melismatic Tropes in the Responsories for Matins." *Journal of the American Musicological Society* 16, 1963: 36-46.

Holman, Hans-Jørgen. *The Responsorium Prolixa of the Codex Worcester F 160*. PhD Thesis, Indiana University, Ann Arbor Michigan: University Microfilms Inc., 1961.

Homan, Frederic W. "Final and Internal Cadential Patterns in Gregorian Chant." *Journal of the American Musicological Society* 17, 1964: 66-77.

Hornby, Emma. *Gregorian and Old Roman Eighth-Mode Tracts. A case study in the transmission of Western chant*. Aldershot, 2002.

Hornby, Emma. "The origins of the eighth mode tracts: what kept the oral transmission stable?" *Études grégoriennes* 26, 1998: 135-162.

Hornby, Emma. "The Transmission of Western Chant in the 8th and 9th Centuries: Evaluating Kenneth Levy's Reading of the Evidence." *Journal of the American Musicological Society* 21, 2005: 418-457.

Hucke, Helmut. "Choralforschung und Musikwissenschaft." In *Das musikalische Kunstwerk: Geschichte, Ästhetik, Theorie. Festschrift Carl Dahlhaus zum 60. Geburtstag*, ed. Hermann Danuser, Laaber, 1988: 131-141.

Hucke, Helmut. "Das Responsorium." In *Gedenkschrift Leo Schrade; Gattungen der Musik in Einzeldarstellungen*, eds. Wulf Arlt, Ernst Lichtenhahn and Hans Oesch, Bern, 1973: 144-191.

Hucke, Helmut. "Die Gregorianischen Gradualweisen des 2. Tons und ihre ambrosianischen Parallelen. Ein Beitrag zur Erforschung des Ambrosianischen Gesangs." *Archiv für Musikwissenschaft* 13, 1956: 285-314.

Hucke, Helmut. "Gregorianischer Gesang in altrömischer und fränkischer Überlieferung." *Archiv für Musikwissenschaft* 12, 1955: 74-87.

Hucke, Helmut. "Towards a New Historical View of Gregorian Chant." *Journal of the American Musicological Society* 33, 1980: 437-467.

Hucke, Helmut. "Tract." In *The New Grove Dictionary of Music and Musicians* 19, ed. Stanley Sadie. London, 1980.

Hucke, Helmut, and David Hiley. "Responsorium." In *Die Musik in Geschichte und Gegenwart* 2. rev. edn. vol. 8, ed. Ludwig Finscher. Kassel, 1998: 176-200.

Hughes, Andrew. "British Rhymed Offices: A Catalogue and Commentary." In *Music in the Medieval English Liturgy*, eds. Susan Rankin and David Hiley. Oxford, 1993: 239-284.

Hughes, David G. "Evidence for the Traditional View of the Transmission of Gregorian Chant." *Journal of the American Musicological Society* 40, 1987: 377-404.

Hughes, David G. "From the Advent Project to the late Middle Ages: some issues of transmission." In *Western Plainchant in the First Millennium. Studies in the medieval liturgy and its music*, eds Sean Gallagher, James Haar, John Nádas and Timothy Striplin, Aldershot, 2003: 181-198.

Huglo, Michel. "Guillaume de Dijon." In *New Grove Dictionary of Music and Musicians, Second edition*, ed. Stanley Sadie. London, 2001.

—. *Les Tonaires: Inventaire, analyse, comparaison*. Paris, 1971.

Iversen, Gunilla. "Compositional planning and tropes..." *Cantus Planus*. London, 1997. 201-214.

Jeffery, Peter. "Communications: Response to 'Sinners and Singers'." *Journal of the American Musicological Society* 49, 1996: 175-179.

—. *Re-Envisioning past musical cultures: ethnomusicology in the study of Gregorian chant*. Chicago Studies in Ethnomusicology, Chicago, 1992.

Jeffery, Peter. "Rome and Jerusalem: From Oral Tradition to Written Repertory in Two Ancient Liturgical Centers." In *Essays in Medieval music in honor of David G. Hughes*, ed. Graeme M. Boone, 1995: 207-247.

Justmann, Dean. *Mode one offertories: a critical edition with analysis*. PhD Thesis, Northwestern University, 1988.

Kainzbauer, Xaver. "Der Tractus Tetrardus: Eine centologische Untersuchung." *Beiträge zur Gregorianik* 11, 1991: 1-132.

Karp, Theodore. *Aspects of Orality and Formularity in Gregorian Chant*. Evanston, 1998.

Kelly, Thomas Forrest. "Neuma triplex." *Acta musicologica* 60, 1988: 1-30.

Kelly, Thomas Forrest. "New Music from Old: The Structuring of Responsory Prosas." *Journal of the American Musicological Society* 30, 1977: 366-390.

—. *The Beneventan Chant*. Cambridge, 1989.

*Le Graduel romain: Édition critique par les moines de Solesmes. II: Les Sources*. Solesmes, 1957.

*Le Graduel romain: Édition critique par les moines de Solesmes. IV: Le Texte neumatique, i: Le Groupement des manuscrits*. Solesmes, 1960.

*Le Graduel romain: Édition critique par les moines de Solesmes. IV: Le Texte neumatique, ii. Les Relations généalogiques des manuscrits*. Solesmes, 1962.

Levy, Kenneth. "Gregorian Chant and Oral Transmission." In *Essays in Medieval music in honor of David G. Hughes*, ed. Graeme M. Boone, 1995: 277-286.

—. *Gregorian Chant and the Carolingians*. Princeton, 1998.

Levy, Kenneth. "On Gregorian Orality." *Journal of the American Musicological Society* 44, 1990: 185-227.

*Liber usualis missae et officii pro dominicis et festis 1. vel II classis.* Rome, 1921.

Loos, Ike de. "Der neumenbuchstabe S als chromatisches Zeichen im Antiphonale Utrecht, Universitaetsbibliothek 406, aus dem 12. Jahrhundert." *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziek Geschiedenis* 31, 1989: 5-27.

Loos, Ike de. "Modes and Melodies: An Investigation into the Great Responsories of the Gregorian and Old Roman Chant Repertories." Paper read at the workshop 'Antiphonaria', Regensburg 2006, publication in preparation.

—. "Responsory verses: what do they tell us about chant traditions?" *Cantus Planus.* Budapest and Visegrád, 2000. 123-149.

Loos, Ike de. "The Transmission of the responsoria prolixa according to the Manuscripts of St. Mary's Church Utrecht." *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziek Geschiedenis* 41, 1999: 5-31.

Loos, Ike de, Charles Downey, and Ruth Steiner. *Utrecht, Bibliotheek der Rijksuniversiteit MS 406 (3.J.7). Veröffentlichungen mittelalterlichen Musikhandschriften / Publications of Mediaeval Musical Manuscripts* 21, Ottawa, 1997.

Lord, Albert. *The Singer of Tales.* Cambridge, Mass., 1960.

*Lucques 601, Antiphonaire Monastique.* Paléographie musicale IX. Reprint Berne, 1974.

Lütolf, Max ed. *Analecta hymnica medii aevi, Register* 3 vols. Berne, 1978.

Maiani, Bradford C. "Reading and responsories: the eighth-century Night Office lectionary and the Responsoria prolixa." *Journal of Musicology* 16, 1998: 253-282.

Maiani, Bradford C. *The Responsory-Communions: Toward a Chronology of Selected Proper Chants.* PhD Thesis, University of North Carolina, Chapel Hill, 1996.

Maloy, Rebecca. *The offertory chant: aspects of chronology and transmission.* PhD Thesis, University of Cincinnati, 2001.

Marbach, Karl. *Carmina scripturarum scilicet antiphonas et responsoria ex sacro scripturae fonte in libros liturgicos sanctae ecclesiae Romanae derivata.* Strassburg (repr. Hildesheim, 1963), 1907.

McKinnon, James. *The Advent Project: The Late-Seventh-Century Creation of the Roman Mass Proper.* Berkeley, 2000.

—. "The Emergence of Gregorian Chant in the Carolingian Era." *Antiquity and the Middle Ages: From Ancient Greece to the 15th Century.* Music and Society, Englewood Cliffs, N.J., 1990.

Metzinger, Joseph P. et al. eds. *The Zwiefalten Antiphoner: Karlsruhe, Badische Landesbibliothek, Aug. LX. With an introduction by Hartmut Moeller.* Musicological Studies 55/5, Ottawa, 1996.

Migne, J.-P. *Patrologia Latina LXXV Liber secundus.* Paris, 1849.

Mocquereau, André. "La Pensée pontificale et la restauration grégorienne." *Revue grégorienne* 5, 1920: 181-189.

Möller, Hartmut. *Antiphonarium: Karlsruhe, Badische Landesbibliothek, Aug. perg. 60. Codices illuminati medii aevi* 37. Munich, 1995.

Möller, Hartmut. *Das Quedlinburger Antiphonar (Berlin, Staatsbibliothek Preußischer Kulturbesitz Mus. ms. 40047).* Mainzer Studien zur Musikwissenschaft 25/1-3. Tutzing, 1990.

Nowacki, Edward. "Text Declamation as a Determinant of Melodic Form in the Old Roman Eighth-Mode Tracts." *Early Music History* 6, 1986: 193-225.

Nowacki, Edward. "The Distributional Evidence for Orality." In *Studies in Medieval Chant and Liturgy in Honour of David Hiley*, ed. Terence Bailey and László Dobszay, *Wissenschaftliche Abhandlungen / Musicological Studies* 87, Ottawa, 2007: 369-383.

Nowacki, Edward. "The Gregorian Office Antiphons and the Comparative Method." *Journal of Musicology* 4, 1985: 243-275.

Olexy, Ronald T. et al. *An Aquitanian Antiphoner: Toledo, Bibliotheca capitular 44.2 With an introduction by Ruth Steiner,* Musicological Studies 55/1, Ottawa, 1992.

Olexy, Ronald Thomas. *The Responsories in the 11th Century Aquitanian Antiphonal: Toledo, Bibl. Cap. 44.2.* PhD Thesis, The Catholic University of America, 1980.

Ottosen, Knud. *The Responsories and Versicles of the Latin Office of the Dead.* Aarhus, 1993.

Parry, Milman. *The Making of Homeric Verse: the Collected Papers of Milman Parry, ed. Adam Parry.* Oxford, 1971.

Pfisterer, Andreas. *Cantilena Romana. Untersuchungen zur Überlieferung des gregorianischen Chorals.* Paderborn, 2002.

Pfisterer, Andreas. "Skizzen zu einer gregorianischen Formenlehre." *Archiv für Musikwissenschaft* 63 no. 2, 2006: 145-161.

Pitman, Grover Allen. *The Lenten Offertories of the Aquitanian Manuscripts.* PhD Thesis, The Catholic University of America, 1973.

Planchart, Alejandro Enrique. "On the Nature of Transmission and Change in Trope Repertories." *Journal of the American Musicological Society* 41, 1988: 215-249.

Prassl, Franz Karl. "Erste Spuren von Halbtonverschiebungen im Codex Einsiedeln 121 und in den St. Galler Handschriften." *Beiträge zur Gregorianik* 38, 2004: 61-78.

Prassl, Franz Karl. "Rhetorische Notation als Vermittlung liturgischer Theologie in den Codices St. Gallen 390/391 und Einsiedeln 121." *Studia musicologica* 45, 2004: 201-212.

Rankin, Susan. "Ways of Telling Stories." In *Essays in Medieval music in honor of David G. Hughes*, ed. Graeme M. Boone, 1995: 371-394.

Reckow, Fritz. "processus und structura. Über Gattungstradition und Formverständnis im Mittelalter." *Musiktheorie* 1, 1986: 5-29.

Renaudin, André. "Deux antiphonaires de Saint-Maur-des-Fossés: B. N. lat. 12584 et 12044." *Études grégoriennes* 13, 1972: 53-152.

Rousseau, O. *Histoire du mouvement liturgique: Esquisse historique depuis le début du XIXe siècle jusqu'au pontificat de Pie X*. Paris, 1945.

Rubin, David C. *Memory in Oral Traditions: The Cognitive Psychology of Epic, Ballads, and Counting-out Rhymes*. Oxford, 1995.

Saik, Charles Robert. *An analysis of regional variations in the third-mode responsories of Gregorian office chants*. PhD Thesis, The Catholic University of America, 1989.

Sandhofe, Holger Peter ed. *Nocturnale Romanum*. Florence, 2002.

Saulnier, Daniel. *Des variantes musicales dans la tradition manuscrite des antiennes du repertoire Roman-franc: Description, typologie, perspectives*. Paris, 2005.

—. *Les Modes grégoriens*. Solesmes, 1997.

Schmidt, Christopher. *Harmonia Modorum: Eine gregorianische Melodielehre*. Winterthur, 2004.

Schubiger, Anselm. *Histoire de l'école de chant de Saint-Gall du viiie au xiiie siècle, documents fournis à l'histoire du plain-chant pendant le moyen-âge*. Paris, 1866.

Sidler, Hubert. *Studien zu den alten Offertorien mit ihren Versen*. Diss., University of Freiburg, Switzerland, 1939.

Stäblein, Bruno. "Schriftbild der einstimmigen Musik." *Musikgeschichte in Bildern*, 3, pt. 4. Leipzig, 1975.

Steiner, Ruth. "Hartker's Antiphoner and the Oral Tradition of Chant at St. Gall." In *Sangallensia in Washington. The Arts and Letters in Medieval and Baroque St. Gall, Viewed from the Late Twentieth Century*, ed. James C. King, New York, 1993.

Steiner, Ruth. "Some Melismas for Office Responsories." *Journal of the American Musicological Society* 26, 1973: 108-131.

Steiner, Ruth. "Some Questions about the Gregorian Offertories and their Verses." *Journal of the American Musicological Society* 19, 1966: 162-181.

Steiner, Ruth. "The Responsories and Prosa for St. Stephen's Day at Salisbury." *Musical Quarterly* 56, 1970: 162-182.

Steiner, Ruth. "The Twenty-two Invitatory Tones of the Manuscript Toledo, Biblioteca Capitular, 44.1." *Music in Performance and Society*, Essays in Honor of Roland Jackson, eds. Malcolm Cole and John Koegel, Warren, Michigan, 1997: 59-79.

Stevens, John. *Words and Music in the Middle Ages: Song, Narrative, Dance and Drama, 1050-1350*. Cambridge, 1986.

Stolz, Benjamin A., and Shannon, Richard S. III, eds. *Oral Literature and the Formula*. Ann Arbor, 1976.

Strunk, Oliver. *Source Readings in Music History*. New York, 1950.

Szendrei, Janka. *A Verbum Caro Responzóriumtípus*. Budapest, 2003.

Szendrei, Janka, ed. "Breviarium notatum strigoniense (s. XIII)." *Musicalia Danubiana* 17. Budapest, 1998.

—. *The Istanbul Antiphonal, about 1360*. Budapest, 1999.

Tomasi, Giuseppe Maria. *Responsorialia et antiphonaria Romanae ecclesiae a S. Gregorio magno, disposita cum appendice monumentorum veterum et scholiis*. Rome, 1686.

Treitler, Leo. "Sinners and Singers: A Morality Tale." *Journal of the American Musicological Society* 46, 1994: 137-171.

—. *With Voice and Pen: Coming to Know Medieval Song and How It Was Made*. Oxford, 2003.

Turco, Alberto (trans. Stefano Concordia). *Gregorian Chant. Tones and Modes*. Rome, 2002.

Van der Werf, Hendrik. *The Emergence of Gregorian Chant I* (2 vols.). Rochester, N.Y., 1983.

van Deusen, Nancy M. *An Historical and Stylistic Comparison of the Graduals of Gregorian and Old Roman Chant*. PhD Thesis, Indiana University, 1972.

Wagner, Peter (trans. Orme, Agnes, and E.G.P. Wyatt). *Einführung in die gregorianischen Melodien, 3 vols. I - Ursprung und Entwicklung der liturgischen Gesangsformen*. Fribourg (trans. London), 1895 (2nd edition 1901, trans. 1907; 3rd edition 1911), (trans. *Introduction to the Gregorian Melodies, 1. Origin and Development of the Forms of Liturgical Chant up to the End of the Middle Ages*).

Wagner, Peter. *Einführung in die gregorianischen Melodien, 3 vols. II - Neumenkunde: Paläographie des liturgischen Gesanges*. Leipzig, 1905 (2nd edition 1912).

—. *Einführung in die gregorianischen Melodien, 3 vols. III - Gregorianische Formenlehre*. Leipzig, 1921.

Walther, Hans. *Carmina medii aevi posterioris latina I: Initia carminum ac versuum medii aevi posterioris latinorum/Alphabetisches Verzeichnis der Versanfänge mittellateinischer Dichtungen*. Göttingen, 1959 (2 / 1969).

Wasson, Jeffrey. *Gregorian graduals of the first mode: an analytical study and critical edition*. PhD Thesis, Northwestern University, 1987.

"Worcester F. 160, *Antiphonaire Monastique*." *Paléographie musicale* XII. Solesmes, 1922.

Yates, Frances A. *The Art of Memory*. London, 1966.

## Index of Responsory Incipits

---

The following list includes only those responsories mentioned by title in the dissertation itself. A list of all responsories in Paris 12044 may be found in the appendix.

### A

- A Christo de caelo vocatus* .....215, 220  
*A dextris est mihi dominus* . 232, 346, 349, 350  
*A facie furoris tui deus*.....102  
*Ab omni via mala*.....231  
*Abscondi tamquam aurum* 187, 194, 197, 198, 199, 325, 330, 343, 374, 377  
*Abscondite eleemosynam* . 231, 366, 369, 376, 387  
*Absterget deus omnem lacrimam* .....231, 240, 246, 351, 374  
*Ad te domine levavi animam*.....309, 320, 323, 324, 346, 383  
*Adaperiat dominus cor vestrum* .128, 130, 137, 139  
*Adduxi vos per desertum* ... 332, 343, 347, 353  
*Adduxit eos dominus*..... 74, 87, 363, 365  
*Adest namque beati Dionysii*..... 248, 249, 252  
*Adesto dolori meo deus nimium*.....231  
*Adjutor et susceptor meus tu* ....154, 343, 344, 353, 354, 380, 381  
*Adjutor meus esto deus ne* .....311, 338  
*Adjutor meus tibi psallam*.. 259, 334, 335, 342, 346, 347, 349, 366, 377  
*Adonai domine deus magne* .....127, 130, 131, 133, 135, 136, 138, 143, 144  
*Adoramus te Christe* ..... 154, 162, 167, 168  
*Adoraverunt viventem*230, 339, 340, 346, 349, 350  
*Advenit ignis divinus non*.....230  
*Aedificavit Noe altare domino* .....292  
*Aestimatus sum cum*..... 164, 320, 329, 331  
*Aeternis accumulata*.....73  
*Afflicti pro peccatis nostris*.. 232, 239, 245, 285  
*Agmina sacra angelorum* ..... 11  
*Agnosce O Vincenti*.....76, 89  
*Agnus dei Christus immolatus*....101, 108, 294, 338, 340, 347, 350  
*Alleluia omnia quae sunt*.....122  
*Amavit eum dominus et ornavit*..107, 109, 307, 308, 326, 337  
*Ambulabunt mecum in albis*.....343  
*Angelis suis mandavit de te* 95, 339, 340, 350, 372, 373  
*Angelus ad pastores ait*..... 216, 217, 374, 376  
*Angelus domini descendit* .....330  
*Angelus domini locutus*..... 178  
*Angustiae mihi undique*..... 232  
*Antequam comedam suspiro* ..... 223  
*Aperi caelos tuos domine* ..... 108, 115  
*Apparuerunt apostolis*.....230  
*Apparuit caro suo Joanni* .....75, 89, 315, 340, 382, 383  
*Archangeli Michaelis* ..238, 321, 351, 369, 384, 385  
*Ascendens in altum alleluia* ..... 153  
*Ascendit deus in jubilatione* ..... 122, 146  
*Aspice domine quia facta est*..... 73, 76  
*Assiduis beatissimus Maurus* ..... 232  
*Assumptus ex equuleo levita* .....220  
*Attende domine ad me et audi*....297, 347, 351  
*Attendite popule meus legem* ....231, 326, 328, 382, 383  
*Audi domine hymnum* ..... 74  
*Audi fili mi disciplinam*.....223, 230  
*Audi filia et vide et inclina* ..... 325  
*Audi Israel praecepta domini* ..... 120, 121, 334, 340, 353, 354  
*Audiam domine vocem laudis*..... 219  
*Auditu auris audivi te domine*.....231  
*Auribus percipe domine* ....102, 107, 109, 116, 424  
*Aversio parvulorum*.....200, 201

### B

- Barabbas latro dimittitur*..... 107, 111  
*Beata Agatha ingressa*.....95  
*Beata es Maria quae piarum*.....84  
*Beata es quae piarum*.....85  
*Beata es virgo Maria dei* ....192, 193, 194, 320, 344, 351, 372, 373  
*Beata et venerabilis virgo* ..110, 326, 330, 371, 373, 412  
*Beata progenies unde Christus* .....256  
*Beata vere mater* ..... 73  
*Beata viscera Mariae virginis*.....219, 297  
*Beatam me dicent omnes* .....292, 350  
*Beati estis sancti dei omnes* ..... 214  
*Beatissimus Dionysius Christi*..... 151, 156  
*Beatum confessorem Babolenum*..... 122, 146  
*Beatus Andreas de cruce* ..... 103  
*Beatus dei athleta Vincentius* ..... 89

*Beatus Dionysius Rusticus*.....79  
*Beatus es Simon Bar Jona quia*. 193, 194, 195  
*Beatus Laurentius clamavit* 111, 286, 325, 337  
*Beatus Laurentius dixit*..... 412, 416, 419, 422,  
 424, 426, 441, 444  
*Beatus martyr domini* ..... 98, 101, 102, 116  
*Beatus vir qui inventus est*.....83, 84, 337  
*Beatus vir qui metuit dominum*.....242  
*Beatus vir qui suffert* ..... 230, 330, 354  
*Benedicamus patrem et filium*.....232, 475  
*Benedicat nos deus deus*.....74  
*Benedicta et venerabilis*..... 147, 154, 351  
*Benedicta tu in mulieribus*.....164  
*Benedictus dominus deus*.....116  
*Benedictus qui venit*.....178, 179  
*Benedixit te dominus*.....73  
*Bonum certamen certavi cursum* .....104, 121  
*Bonum mihi domine quod* .....109, 121

### C

*Caecilia me misit ad vos* ..... 125, 127, 133  
*Caeciliam intra cubiculum* .....137  
*Caecus sedebat secus viam* .....353, 354, 374,  
 376  
*Caelo gaudente terra plorante* .....68  
*Caligaverunt oculi mei*.....175, 183  
*Candidi facti sunt Nazaraei* .....100  
*Canite tuba in Sion vocate*... 93, 300, 382, 383  
*Cantabant sancti canticum*.....71, 337  
*Cantantibus organis Caecilia* .....231  
*Cantemus domino gloriose enim*231, 320, 337,  
 349  
*Celebremus conversionem* .....73  
*Celsa fide promeruit Eligius* .....98  
*Centum quadraginta quattuor* .....73, 83, 298  
*Certamen magnum habuerunt*...231, 334, 335,  
 354, 380  
*Christi miles pretiosus* .....84, 85  
*Christo cottidie sedulum*.....152  
*Cibavit illum dominus pane* .....297  
*Cilicio Caecilia membra*.....231  
*Circumdederunt me viri*..... 325, 350, 353, 354,  
 381, 399, 404, 412  
*Cives apostolorum* .....219  
*Clama in fortitudine* ..... 194, 325, 339  
*Clamabat autem mulier*..... 165, 167, 170  
*Clarissimis viris Marcelliano* .....203, 217  
*Clementis Christi gratia*..... 98, 101, 102, 116  
*Coepit Hippolytus tristis*.....223  
*Colore pictus rubeo martyrii* .....68  
*Conclusit vias meas inimicus* .....191, 200, 343,  
 418  
*Confessor dei Nicolaus* .....74, 84, 85

*Confessoris Christi*.....98, 101, 116  
*Confirmatum est cor virginis* ..... 351  
*Confitebor tibi domine deus* 292, 332, 366, 369  
*Conforta me rex sanctorum* ..... 104  
*Congratulamini mihi mihi*.....130, 134, 136, 137  
*Congratulamini mihi omnes* .....297, 406  
*Congregatae sunt gentes* ..248, 250, 251, 252,  
 256, 257  
*Congregati sunt inimici*.....76, 78  
*Conserva famulos angue* ..... 98  
*Constantes estote videbitis* 248, 252, 293, 363,  
 366  
*Constitues eos principes*..... 106  
*Continet in gremio caelum* .337, 341, 366, 368,  
 384, 385  
*Contumelias et terrores*.....330, 349, 350, 365,  
 366  
*Corde et animo Christo*..... 259  
*Corona aurea super caput ejus* .181, 183, 337,  
 344  
*Crux alma fulget per quam* ..... 122  
*Crux benedicta nitet dominus* ..... 178  
*Crux fidelis* ..... 207  
*Cum appropinquaret Jesus*..... 184, 351, 490  
*Cum civitas Turonica foret* .....171, 179, 183  
*Cum esset plenus spiritu* ..... 147  
*Cum scirem ego Gamaliel* ..... 178  
*Cum videret beatus Martinus*..... 147, 153, 159  
*Cum vidisset beatus Andreas* ..... 74  
*Cumque sanctus Benedictus* .....211, 220  
*Custodi me domine ut pupillam* ..111, 112, 114

### D

*Dabit illi dominus deus sedem* ..... 170  
*Damasci praepositus gentis*.....219, 220, 221,  
 227, 228  
*De ore leonis libera me*..... 104, 107, 294  
*Decantabat populus in Israel* ..... 186, 187, 189,  
 200  
*Decem et septem per dies* ..... 184, 200  
*Decumbibat claudus* ..... 164, 165  
*Dedisti domine habitaculum*.....235, 256  
*Deduc me in semita mandatorum*..... 93  
*Delectare in domino et dabit*.....323, 329, 338,  
 339  
*Derelinquat impius viam suam*....231, 332, 353  
*Descendit angelus domini*.....202  
*Descendit de caelis deus* ..... 70, 332  
*Descendit de caelis missus* ..... 343, 344  
*Desiderium animae ejus* .... 154, 306, 307, 312,  
 320, 321, 350, 351, 366, 368, 369, 374,  
 375, 376, 401, 411  
*Det tibi deus de rore caeli* ..... 202

- Deum time et mandata ejus* .....74, 75  
*Deus canticum novum cantabo*.....241  
*Deus domini mei Abraham*.....253  
*Deus in te speravi domine non* ..320, 323, 324, 342, 346, 347, 349, 353, 374, 375, 376, 377  
*Deus Israel propter te*.....232, 259  
*Deus meus eripe me de manu*.....231  
*Deus meus es tu ne discedas*.....231  
*Deus qui sedes super thronum* ..164, 332, 346, 347, 383  
*Dextram meam et collum meum* .....178  
*Dicebat dominus principibus* .....386  
*Dies sanctificatus illuxit* .....232  
*Diffusa est gratia in labiis* .....162, 329  
*Dignus es domine accipere*.....227  
*Dilexisti justitiam et odisti* ... 125, 133, 419, 420  
*Dilexit Andream dominus* .....147  
*Diligam te domine virtus mea*.....363, 365, 366, 374, 377  
*Diligebat autem eum Jesus*130, 132, 135, 139, 334, 343, 349, 350  
*Dirumpam vincula populi mei*.....237, 238, 239, 248, 249, 252  
*Disciplinam et sapientiam* .....248, 249  
*Discipuli in maerorem versi*.....98, 109  
*Divinis insultans operibus*..... 171, 179, 183  
*Divino tactus monitu* .....122, 146  
*Dixerunt discipuli ad beatum*.....103, 109  
*Dixerunt impii apud se non*. 371, 372, 382, 383  
*Dixit angelus ad Jacob* .....202  
*Dixit angelus ad Mariam*.....83  
*Dixit autem David ad Gad* .....220, 230  
*Dixit autem Gamaliel Luciano* .....75  
*Dixit dominus ad Adam* ..... 212, 374, 375, 376, 377  
*Dixit dominus ad Noe finis*. 195, 366, 369, 370, 371, 373, 374, 376, 377, 384, 386  
*Dixit dominus deus non est*.....194, 337  
*Dixit Joseph undecim* .....202  
*Dixit Judas fratribus suis* .... 202, 207, 382, 383  
*Dixit Ruben fratribus suis* ..... 232, 376, 377  
*Doceam iniquos vias tuas* ..... 231, 236, 243  
*Docebit nos dominus vias suas*.....337  
*Docebo te quae ventura sunt*.....329, 378, 379, 380, 382  
*Domine deus qui conteris*.....107  
*Domine dilexi decorem domus*.....164  
*Domine exaudi orationem meam* .....285, 334, 339, 354  
*Domine Jesu Christe pastor*.....231  
*Domine ne in ira tua arguas* 74, 320, 329, 349, 350  
*Domine non aspicias peccata*.....477, 478  
*Domine pater et deus vitae* ..... 178  
*Domine praevenisti eum* .....286, 363, 374  
*Domine puer meus jacet*.....127, 133  
*Domine rex noster quando* .....73, 89, 90  
*Domine rex omnipotens* ..... 105, 115  
*Domine si adhuc populo tuo* ..... 104, 105  
*Domine si tu es jube me* ....232, 259, 325, 330, 338, 343, 372, 373, 382, 383  
*Domini est terra et plenitudo*.....232, 285  
*Dominus mecum est tamquam* ..... 330, 347  
*Ductus est Jesus in desertum*..... 353  
*Dulce lignum dulces clavos* ..... 246  
*Dum aurora finem daret*.....208, 209  
*Dum beatus vir oraculo divino* ..... 70, 85  
*Dum committeret bellum draco*.....222, 230  
*Dum deambularet dominus*.....292  
*Dum exiret Jacob de terra sua*.....79, 416  
*Dum ingrederetur beata Agatha* .....219  
*Dum iret Jacob de Bersabee* .....202, 325, 344, 346, 347  
*Dum perambularet dominus*147, 153, 156, 160  
*Dum sacramenta offerret* ..... 147, 154  
*Dum staret Abraham ad illicem*....83, 332, 338, 346, 350, 351, 422  
*Dum steteritis ante reges* .....128, 140, 270  
*Dum transisset sabbatum Maria*. 164, 334, 342  
*Duo dicunt ex Clementis* ..... 148, 165
- E**
- Ecce Adam quasi unus ex nobis*.245, 300, 329  
*Ecce agnus dei qui tollit* .....320, 332, 385, 386  
*Ecce ascendimus Jerusalem* ..... 85, 403  
*Ecce concipies et paries* ..... 232  
*Ecce constitui te hodie super*.....202, 207, 222  
*Ecce dominus veniet et omnes*..120, 121, 353, 354, 406  
*Ecce ego mitto vos sicut oves* ..... 220  
*Ecce factus est sacer ille* ..... 79, 83  
*Ecce jam coram te protomartyr*.....256  
*Ecce jam venit plenitudo* .... 178, 179, 344, 351, 383  
*Ecce mitto angelum meum* 161, 353, 354, 378, 379, 381, 383, 384  
*Ecce nunc tempus acceptabile* .....377  
*Ecce odor filii mei sicut*202, 323, 324, 332, 334  
*Ecce puer meus quem elegi* .....315, 316, 416, 419, 422, 426, 439, 443  
*Ecce quomodo moritur justus* ..... 153  
*Ecce radix Jesse ascendet* .....349, 350, 373  
*Ecce sacerdos magnus qui*.....292, 340  
*Ecce veniet dominus princeps*.... 178, 179, 373  
*Ecce vere Israelita* ..... 100

*Ecce vicit leo de tribu Juda* .....230  
*Ecce vidi agnum stantem supra.* 147, 164, 170  
*Ecce vidimus eum non habentem*.....176, 353, 382, 383  
*Ecce vir prudens qui*.... 87, 334, 335, 353, 368, 369  
*Educ de carcere animam meam*289, 349, 363, 366, 371, 372, 373, 378, 379  
*Effuderunt sanguinem* .....147, 330  
*Ego dixi domine miserere.* 154, 320, 321, 331, 347  
*Ego pro te rogavi Petre ut.* 170, 330, 343, 347, 350, 366, 372, 377  
*Ego rogabo patrem et alium*.....122, 127, 130, 132, 133, 135, 136, 140  
*Ego te tuli de domo patris* .....89  
*Egredietur dominus et proeli* .....132, 134, 331, 332, 334, 349, 350, 366, 369  
*Egredietur virga de radice*... 93, 307, 308, 344, 346, 424  
*Egregie dei martyr Sebastiane*.....203, 217  
*Elegit dominus virum de plebe*... 203, 213, 219  
*Elisabeth Zachariae magnum* .....202  
*Emendemus in melius quae*.....111  
*Emitte agnum domine* .....100, 111  
*Eodem vero anno quo de hac*.....162  
*Eram quasi agnus innocens*..... 208, 222, 350  
*Erat dominus* .....70, 85  
*Erit mihi dominus in deum.* 289, 290, 294, 303, 304, 350  
*Erue a framea deus animam*..... 337, 343, 344  
*Et valde mane una sabbatorum* .....83  
*Euge serve bone et fidelis*.....230, 347  
*Euntibus animalibus ibant* .....125  
*Evigila super nos pastor*.....68  
*Ex ejus tumbae marmore sacrum* .....74, 75, 93  
*Ex quibus hunc Babolenum* .....68  
*Exaudiat dominus orationes*104, 105, 110, 115  
*Exaudisti domine orationem*.....160, 164  
*Expandi manus meas tota die*.....153  
*Expurgate vetus fermentum ut*.....60  
*Exsultans martyr caelicus* .....68  
*Extrahentes Joseph de lacu*371, 372, 373, 412

**F**

*Factum est silentium* ..... 76, 77, 329, 340  
*Factus est mihi dominus* .... 219, 321, 347, 348  
*Fidelis sermo et omni*..... 330, 353, 376, 377  
*Firmamentum meum et refugium*.....71, 337  
*Formavit igitur dominus*..... 220, 230, 326, 347  
*Frange esurienti panem tuum* 83, 84, 344, 412  
*Fratres mei elongaverunt a me* .....232, 285  
*Fratribus -- Clemens pius*.....98

*Fuerunt sine querela ante* ..... 106, 107  
*Fuit homo missus a deo cui* ..... 202  
*Fundata est domus domini* .110, 111, 477, 478

**G**

*Gaude Maria virgo cunctas* ..... 195  
*Gaudeamus omnes in domino*...223, 225, 228, 229  
*Gaudebunt labia mea dum* ..... 183  
*Gaudeo plane quia hostia*..232, 243, 285, 294, 303, 304, 364, 384, 385, 386, 399, 400, 405  
*Gaudete justi in domino* ..... 102  
*Germinaverunt campi eremi* 89, 331, 339, 340, 350, 382, 383  
*Gloria et honore coronasti* .350, 371, 372, 373, 384, 386, 413  
*Gloria patri genitaeque proli*..... 175, 183  
*Gloriosi domine testis tui*..... 83  
*Gloriosus pater Babolenus* .....232, 259  
*Gratia facta est a domino*..... 194  
*Gratias tibi domine qui* ..... 195

**H**

*Hac igitur crudelitate* ..... 83, 84  
*Haec est virgo prudens quam*...81, 83, 84, 371  
*Haec est virgo sapiens*.....216, 219, 366, 372, 373, 381, 383  
*Hesterna die dominus natus* .....330, 383, 386  
*Hi igitur milites christianae* ..... 222  
*Hic a Christo nobis datur* ..... 68  
*Hic a cunctis amabatur* ..... 68  
*Hic est beatissimus* ....248, 249, 250, 252, 256, 292, 321, 322, 328, 329  
*Hic est dies praeclarus*.....232, 313, 326, 328, 331, 340, 350, 419, 422, 426, 428  
*Hic est discipulus qui* .....230, 310, 382, 383  
*Hic est Martinus electus dei*..... 220  
*Hic est vir qui non est*.....232, 294, 344  
*Hic praecursor directus*.....202, 220  
*Hodie in Jordane baptizato* .128, 132, 299, 366  
*Hodie Maria virgo puerum* ..... 160, 162  
*Hodie nobis caelorum rex* ..... 171, 183  
*Hodie nobis de caelo pax vera* ..... 253, 298

**I**

*Ibat igitur Saulus furia* ..... 220  
*Igitur perfecti sunt caeli*..78, 85, 363, 364, 365, 371  
*Illuminare illuminare* ..... 176, 270  
*Impetum fecerunt unanimes*340, 341, 344, 347  
*Impetum inimicorum ne*..... 102, 105, 106  
*Impii super justum jacturam*.....220, 222, 228, 320, 337

*In circuitu tuo domine lumen* .....174, 176, 178,  
180, 182, 326, 349, 374, 377, 378, 380,  
382, 408  
*In columbae specie spiritus*102, 378, 396, 398,  
405, 424, 425  
*In conspectu angelorum*.... 248, 249, 252, 286,  
293, 295, 320  
*In conspectu gentium nolite* .....80, 82, 83, 303,  
337, 363, 366  
*In craticula te deum non*.....337  
*In dedicatione templi* .....83  
*In diademate capitis Aaron*.....125, 133  
*In die qua invocavi te domine* .....380  
*In ecclesiis benedicite deo* .....160  
*In hymnis et confessionibus* .....259  
*In illo die suscipiam te* .....195  
*In jejunio et fletu orabant*.... 178, 180, 182, 300  
*In mari via tua et semitae*... 101, 299, 300, 329  
*In medio ecclesiae aperuit os*... 72, 73, 93, 320  
*In monte Oliveti oravi ad* .....253  
*In omnem terram exivit sonus* .....87  
*In omnibus exhibeamus nos* ..... 321, 329, 376  
*In principio deus antequam* .....76, 81  
*In principio deus creavit* .....334, 350  
*In principio erat verbum*..... 384, 385, 386, 407  
*In principio fecit deus* .....78, 289  
*In propria venit et sui eum*.....259  
*In proximo est tribulatio mea*..... 219, 325, 337  
*In sudore vultus tui visceris* .....222, 300  
*In te jactatus sum ex utero*. 111, 112, 118, 119  
*In tempore illo consurget*... 236, 285, 286, 312,  
353, 354, 369, 382, 383  
*Inclyte pater monachorum*..... 148, 165, 167  
*Indicabo tibi homo* ..... 174, 176, 178, 183  
*Induit me dominus vestimento* ...187, 195, 197,  
198, 199  
*Induta est caro mea putredine* .....231  
*Ingenius parentibus Arnulfus* .....98  
*In ingrediente domino in sanctam*..102, 107, 321,  
329, 330, 344, 347  
*Ingresso Zacharia templum*..... 202, 203, 224  
*Ingressus angelus ad Mariam*.....75, 89  
*In into consilio venenum*.....73  
*Innuebant patri ejus quem*..... 104, 105, 106  
*Insignis pater Babolene*.....75, 89  
*Insurrexerunt in me viri*..... 133, 139, 325, 377  
*Intempesta noctis hora vir* .....83  
*Inter venerandos* .....89  
*Interrogabat magos Herodes* .....349, 351  
*Intuemini quantus sit iste*.... 127, 133, 366, 369  
*Intuens in caelum beatus*.. 147, 162, 331, 344,  
347, 353, 354, 355, 358, 374, 376

*Inveni David servum meum* ..... 157, 162  
*Ipse praeibit ante illum*.....248, 249, 252  
*Ipsi sum desponsata cui* .....248, 249  
*Ista est speciosa inter* 102, 383, 418, 419, 420,  
421  
*Iste cognovit justitiam*..127, 128, 130, 136, 344  
*Iste est frater vester* .....202, 297, 382  
*Iste est Joannes qui supra* .....79, 93, 371  
*Iste homo ab adolescentia sua*..334, 335, 366,  
369, 376, 377  
*Iste sanctus digne in* ..... 102, 369  
*Iste sanctus pro lege dei sui* ..... 183, 353, 369,  
372, 373  
*Isti sunt dies quos observare* .....223, 225, 228,  
229, 329  
*Isti sunt sancti dei* .....259  
*Isti sunt sancti qui non* ..... 320  
*Ite in orbem universum* ..... 195

## J

*Jerusalem luge et exue te*.....176, 270, 331  
*Jesum tradidit impius summis*....195, 353, 381,  
382  
*Joannes Baptista arguebat* ..... 104  
*Joseph dum intraret in terram*.....183, 297, 330  
*Jucunditatem et exultationem* ..... 133, 422  
*Judaea et Jerusalem nolite* .330, 353, 354, 377  
*Juravi dicit dominus ut ultra*232, 242, 259, 346,  
347, 349, 350  
*Juravit dominus et non*259, 297, 365, 366, 377  
*Justorum animae in manu dei*.....79, 416  
*Justum deduxit dominus* ....219, 220, 337, 378,  
419, 422, 426, 427, 429  
*Justus germinabit sicut* .....334, 340, 347

## L

*Laetabitur justus in domino*.....33  
*Laetetur omne saeculum* ..... 109  
*Lapidabant Stephanum*.....147, 154, 155, 162,  
163, 168, 169, 332, 350  
*Lapidabant Stephanum*,..... 162  
*Lapides torrentes illi dulces* ..... 223  
*Laudabilis populus quem* .....232, 259  
*Laudate dominum deum* ..... 100  
*Levabit dominus signum* ..... 122  
*Levita Laurentius bonum opus*....111, 286, 374  
*Locutus est ad me unus*..... 102, 106  
*Locutus est dominus ad Abra-* ...102, 286, 317,  
331, 363, 365, 384, 385  
*Locutus est dominus ad Moysen*154, 317, 318,  
320, 337, 368  
*Loquebantur variis linguis* .....102, 109, 116  
*Loquens Joseph fratribus suis*.....76, 366, 412

*Lucia virgo quid a me petis* .....220  
*Lucianus presbyter dixit* ..... 164  
*Lux perpetua lucebit sanctis*.....126, 134, 136,  
 139, 144, 145

**M**

*Magi veniunt ab oriente*..... 232, 248, 249, 285  
*Magna enim sunt judicia tua* .....126, 128, 129,  
 134, 136, 139, 144, 145  
*Magne pater Nicolae summo* .....203  
*Magnificavit eum in conspectu*...100, 332, 353,  
 363, 365, 366, 369, 374, 377  
*Magnus dominus et magna*.....145, 146  
*Magnus sanctus Paulus vas* .....87  
*Maria Magdalena* .....71, 75, 93  
*Maria ut audivit turbata est*.....220  
*Martinus Abrahae sinu laetus*.....78, 83  
*Martyr Clemens venerande*.....122, 146  
*Me oportet minui illum autem*.....135, 145, 320,  
 353, 354  
*Mel et lac ex ejus ore* .....83  
*Memento mei deus in bonum*.....104  
*Memento mei dum bene tibi*.....202, 211, 297,  
 341, 342  
*Memor esto fili quoniam* .....223  
*Merito haec patimur quia*.... 248, 250, 252, 295  
*Meruit esse hostia levita*.... 111, 286, 320, 351,  
 409, 429, 431  
*Metuebat Herodes Joannem*.....164  
*Michael et angeli ejus*. 374, 376, 377, 385, 386  
*Miles Christi gloriose Eligi* .....146  
*Minor sum cunctis* ..... 346, 347, 376, 377  
*Misericordia tua domine magna* .....95, 96  
*Misericordiam et iudicium*.....127, 134  
*Modo veniet dominator dominus*194, 339, 346,  
 347  
*Mox ut vocem domini* .....134  
*Moyses famulus domini*.... 231, 259, 325, 332,  
 349  
*Multiplicati sunt qui*..... 231, 259, 347  
*Muro tuo inexpugnabili* ..... 232, 248, 250

**N**

*Naevus nos purgans pius et*.....68  
*Narrabo nomen tuum fratribus* .....39, 100, 107  
*Nativitatem hodiernam* .....89  
*Ne derelinquas me domine* .....164  
*Ne magnitudo revelationum* .....200, 490  
*Ne perdas cum impiis deus* 104, 105, 110, 115  
*Ne perdideris me domine cum*... 200, 353, 354  
*Nesciens mater virgo virum*..... 297, 331, 351  
*Nocte os meum perforatur* .....164

*Noli esse mihi domine alienus* ...232, 253, 254,  
 257, 258  
*Noli me derelinquere pater* .....232, 248, 250  
*Nolite timere non*.....203, 216, 220  
*Non auferetur sceptrum de* .....121, 346  
*Non conturbetur cor vestrum* .....122, 134  
*Non discedimus a te* .....232, 248, 250, 293  
*Nos alium deum nescimus*..100, 104, 106, 111  
*Nos ejus norma rege serva*.....68  
*Notas mihi fecisti domine* ....232, 248, 249, 347  
*Numquid dominus supplantat* .....161, 170  
*Numquid scis quare venerim* .....342, 376, 377,  
 380, 381, 382, 409, 424, 430, 431, 432  
*Nunc facta est salus*....125, 129, 133, 140, 340  
*Nuntiaverunt Jacob dicentes* .....202, 206, 223,  
 295, 329

**O**

*O beata Caecilia quae duos* .....127, 133, 135,  
 136, 138, 140, 143, 144  
*O beati viri Benedicti sancta* .....155, 161  
*O beatum virum in cujus* .....241, 248  
*O Clemens domini martyr* .....93  
*O crux admirabile signum* .....145, 146  
*O crux gloriosa O crux*.....89  
*O crux viride lignum quia* .....259  
*O felix pueri gurgite custos* .....98  
*O felix sacrorum lacrimis*.....75  
*O Juda qui dereliquisti* .....219, 344, 366, 368  
*O magnum mysterium*.130, 134, 135, 137, 297  
*O quam gloriosum est regnum* .....89  
*O quantus erat luctus omnium*.....159  
*O regem caeli cui talia* ...76, 93, 337, 338, 351,  
 366  
*O veneranda martyrum gloriosa* ...11, 195, 365  
*O vos omnes qui transitis per* ....338, 339, 402,  
 403, 405  
*Obtineat semper veniam*.....68  
*Obtulerunt pro eo domino par*.....110, 111  
*Oculis ac manibus in caelum* .....154, 162  
*Offerrentur regi virgines* .....422  
*Omnes amici mei dereliquerunt* ....39, 136, 321  
*Opprobrium factus sum nimis*....107, 320, 343,  
 344, 345, 354, 384, 385, 413, 414  
*Optimam partem adeptam* .....154, 165  
*Oravit Jacob et dixit domine* .....295, 331, 341  
*Oremus omnes ad dominum Jesum*...187, 194  
*Orietur stella ex Jacob* 248, 250, 285, 293, 294  
*Ornatam in monilibus filiam* .....248, 249, 285  
*Ornaverunt faciem templi*.....230

**P**

*Pacificè loquebantur mihi*.. 231, 239, 248, 250, 251, 252, 256, 257  
*Paradisi portas aperuit nobis* .....231  
*Paratum cor meum deus paratum* .....334, 346, 350, 353, 354, 369  
*Paratus esto Israel* .... 125, 127, 305, 306, 339, 366, 369  
*Participem me fac deus omnium*.....231  
*Parvulus natus est nobis*.....259  
*Pastor noster venerande*.....122, 146  
*Patefactae sunt januae caeli* .....147, 162, 323, 324, 328, 349, 353, 380, 406, 422, 423  
*Pater peccavi in caelum* .....297, 317  
*Pater sanctus dum intentam* .....154, 164  
*Pater sanctus electo gregi*.....89  
*Peccata mea domine sicut*.....76  
*Pectore sincero dominum Maria* .....475  
*Per beatum Dionysium fiunt*.....253  
*Per memetipsum juravi dicit*.....192, 195, 339, 353, 475  
*Per signum crucis de inimicis*.....122  
*Per tuam crucem salva nos*.....259  
*Percussit Saul mille et David*.....87  
*Petre amas me tu scis domine*.....376, 377  
*Plange quasi virgo plebs mea* ....183, 325, 343, 369  
*Plantaverat autem dominus* ..... 154, 326, 331  
*Plateae tuae Jerusalem* .....83, 84  
*Politis in lapidibus*.....75, 89  
*Ponam arcum meum in nubibus* 324, 330, 332, 354, 374, 376  
*Ponis nubem ascensum tuum*.....105  
*Popule meus quid feci aut.* 210, 222, 337, 344, 353  
*Post gloriosa proelia*.....89  
*Post partum virgo inviolata*.....95, 96  
*Post passionem domini*..... 78, 79, 83, 84  
*Post passionem suam per dies*.....122, 134  
*Postquam impleti sunt dies* .....129  
*Posui adjutorium super* ... 83, 85, 93, 330, 334, 380, 382  
*Posuisti domine super caput*.....102, 338, 371, 373  
*Praecursor pro nobis*.....344, 346  
*Praesul inclytus Arnulfus*.....75, 76  
*Praevaluit David*..... 58, 64, 65, 100  
*Pretiosa in conspectu domini* .....230  
*Principes persecuti sunt me* .....194  
*Priusquam te formarem in*.....202  
*Pro salute gregis hujus*.....184, 200

*Propter testamentum domini*79, 314, 342, 344, 363, 365, 366, 369, 371, 373, 374, 375, 376  
*Propter veritatem*330, 363, 366, 371, 406, 416, 424, 436, 438  
*Puer meus noli timere quia* 219, 297, 331, 340, 342  
*Pulchra facie sed pulchrior* ..... 176, 178

**Q**

*Quadam die tempestate*.....146  
*Quadragesima dies et noctes*..... 176, 178  
*Quae est ista quae processit* ..... 147, 343, 353, 363, 365, 376  
*Quae sunt in corde hominum*..... 106, 109  
*Quam magna multitudo*.....374  
*Quantam denique messem in eo*..... 146  
*Quem dicunt homines esse* ..87, 344, 347, 374  
*Quem dicunt homines esse* ..... 87  
*Quem vidistis pastores dicite* ..... 154, 349, 366  
*Qui caelorum contines thronos* ..... 101  
*Qui consolabatur me recessit* ..... 80, 82  
*Qui cum audissent sancti*..... 183  
*Qui custodiebant animam meam* .76, 289, 330, 334, 337  
*Qui me dignatus est ab omni* ..... 89  
*Qui meriti caelitus celsi pii* ..... 68  
*Qui operatus est Petro*..... 178, 179  
*Qui persequebantur populum* ..... 220, 300  
*Qui regni claves et curam* ..... 203  
*Qui sunt isti qui ut nubes* ..... 11, 220  
*Qui vicerit faciam illum*..... 101, 104, 294, 300  
*Quinque prudentes virgines*200, 416, 417, 418  
*Quis es tu qui venisti ad me*248, 249, 250, 256  
*Quis igitur ille est qui*.....83, 337, 371  
*Quis mihi tribuat ut*.....231  
*Quo progredieris sine filio*...232, 293, 294, 298, 381, 382  
*Quodcumque ligaveris super*93, 365, 366, 369  
*Quomodo fiet istud respondens*..... 80, 89

**R**

*Radix Jesse qui exsurget*.....232, 297  
*Recessit pastor noster fons* 210, 297, 340, 353  
*Redemit dominus populum suum* ..... 140  
*Refulsit sol in clipeos* ..... 100, 107, 111, 112  
*Reges Tharsis et insulae* ...102, 106, 116, 328, 371, 422  
*Regis Nervae non timebat* ..... 87  
*Regnum mundi et omnem ornatum* ... 181, 183, 303, 382  
*Repleatur os meum laude ut*.....285, 340, 365, 366, 369, 382, 383  
*Repleti sunt omnes spiritu* ..... 109

*Repletus sacro flamine*.....68  
*Reposita est mihi corona*.....105  
*Responsum acceperat Simeon*.. 188, 191, 194  
*Revelabunt caeli iniquitatem* .....353, 354, 363,  
 366, 379  
*Rogavi dominum meum Jesum*.. 130, 134, 139  
*Romana sanctus limina*.....148, 165  
*Rorate caeli desuper et nubes* .....374  
*Rutilabat Eligius specie* .....224

## S

*Sacerdos dei Eligius*..... 122, 125, 129, 133  
*Sacerdos magnus domini*.....203, 224  
*Sacerdotes dei benedicite*.....83, 85, 93  
*Salus nostra in manu tua est*.....107, 293, 329,  
 337  
*Salve crux quae in corpore* .....230  
*Salvum me fac deus quoniam*.....232, 353  
*Sancta et immaculata* 103, 107, 110, 339, 340,  
 384, 386  
*Sancta legio Agaunensium* .....83, 84  
*Sancta Maria clemens et pia*..... 147, 409, 410  
*Sancte dei pretiose,* .....85  
*Sancte Maure Christi*.....11  
*Sancte Paule apostole* ... 71, 93, 174, 178, 179  
*Sancti mei qui in isto* ..... 231, 243, 350  
*Sanctificamini filii Israel*..... 297, 298, 329  
*Sanctificamini hodie* ... 298, 338, 343, 380, 381  
*Sanctissime confessor Christi*.....87  
*Sanctorum corporum sacer*.....100, 109  
*Sanctus domini confessor gloriosus Babolenus*  
 .....75  
*Sanctus Mauritius legionem*.....245  
*Sanctus Sebastianus dixit*.....83  
*Sanctus Vincentius Christi* .....79, 85, 86  
*Sanctus vir dei Eligius*..... 209, 224, 230  
*Sante Gregori confessor* .....85  
*Saulus adhuc spirans minarum*.....76  
*Scindite corda vestra*.. 162, 163, 168, 169, 409  
*Sebastianus dei cultor*.....248, 249  
*Sebastianus Mediolanensium* .....203, 219  
*Sebastianus vir*.....161, 162  
*Sedens Eligius et fabricans* 148, 165, 167, 170  
*Senex puerum portabat puer* .....256  
*Seniores populi consilium* .....329, 334  
*Septies in die laudem dixi* .. 334, 350, 353, 354  
*Sepulto domino signatum est*.....100, 111, 112,  
 114, 119, 347, 350, 353  
*Servus dei Nicolaus auri* .....232  
*Sexto namque die portari se* .....248  
*Si bona suscepimus de manu*.....103, 111  
*Si diligis me Simon Petre* .....340  
*Si dominus deus meus fuerit*.. 60, 76, 329, 332

*Si enim non abiero paraclitus* ....122, 130, 135,  
 137, 139  
*Sic eum volo manere donec* .....329, 334  
*Sicut cedrus exaltata sum in* .....147  
*Sicut fui cum Moyse ita ero*.....100, 109, 331  
*Sicut ovis ad occisionem* .....164, 349  
*Simile est regnum caelorum* 33, 315, 419, 422,  
 426, 433, 434, 435  
*Similitudo aspectus animalium* .....183  
*Similitudo vultus animalium* .....132, 140  
*Simon Petre antequam de navi* .....203, 222  
*Sint lumbi vestri praecincti* .....75, 89, 324, 330,  
 343, 344, 347, 350, 371, 372, 373, 374,  
 376, 377  
*Solve jubente deo terrarum* .....203, 230, 297  
*Specie tua et pulchritudine* .416, 426, 435, 436  
*Species firmamenti super* .....259  
*Spem in alium numquam habui* .....104, 286  
*Spes mea domine a juventute* .....134  
*Spiritus sanctus procedens*.126, 128, 134, 136  
*Splendida facta est facies*..231, 248, 249, 289,  
 294, 310, 311, 320, 337  
*Statuit dominus supra petram*.....300, 320, 347  
*Statura erat rotarum*.....253  
*Stellam quam viderant magi in* .....285  
*Stephanus autem plenus gratia* .312, 313, 317,  
 409, 436, 437  
*Stephanus servus dei quem* .....285, 416  
*Stetit angelus juxta aram* ...219, 324, 366, 369,  
 372, 374, 381, 382, 383, 414, 415  
*Stetit Moyses coram pharaone* .....231, 285  
*Stirps Jesse virgam produxit*.....383, 385, 386  
*Stolam jucunditatis induit* .....337, 351, 354  
*Strinxerunt corporis membra* .....102, 366, 368,  
 380, 384, 385  
*Sub altare dei audivi voces* .....321  
*Sub dei audivi voces altare* .....349  
*Sub throno dei omnes sancti* .....147, 164, 170,  
 332, 363, 366  
*Subtrahens caecus manum* .....155, 165  
*Sufficiebat nobis paupertas* .....157  
*Summae trinitati simplici deo* .....203  
*Summe dei confessor Nicolae* .....203, 230  
*Super muros tuos Jerusalem*.....184, 195  
*Super salutem et omnem*.....126, 127, 132  
*Surge illuminare Jerusalem* .....328, 329, 418  
*Surge pater comede de* .....223  
*Surge Petre et indue te* .....203, 340  
*Surgens ergo mane Jacob*.....210, 214  
*Suscipiens Jesum in ulnas* .....187, 195  
*Sustinuimus pacem et non* .....232

*Synagogae populorum*..... 100, 104, 106, 299,  
300, 350

## T

*Tamquam ad latronem existis*....331, 349, 363,  
366

*Tantas per illum dominus*.. 219, 220, 221, 227,  
228

*Te deum patrem ingenitum te* .....167

*Te laudant angeli sancta dei* .....147, 326

*Te sanctum dominum*.... 89, 90, 329, 343, 349,  
404

*Tempus est ut revertar ad eum*.....105, 111

*Tenebrae factae sunt dum* . 215, 230, 332, 386

*Tenere me commilitones optimi* .....223

*Tentavit deus Abraham et*.....289

*Tibi laus tibi gloria tibi*.....203, 208

*Tolle arma tua pharetram*.....219, 300

*Tollite hinc vobiscum munera*.....202, 219, 325,  
334, 381, 382

*Tota die contristatus*... 153, 324, 343, 353, 354

*Tradiderunt corpora sua*.... 329, 340, 374, 376,  
382, 383

*Tradiderunt me in manus* ... 192, 195, 353, 354

*Tres viri isti trinitatis*.....219

*Tria sunt munera pretiosa* .. 328, 329, 384, 386

*Tribularer si nescirem*.....231, 353

*Tribulationes civitatum* .....203

*Tristis est anima mea usque* .....253

*Tu domine universorum qui*.....105

*Tu es pastor ovium princeps*.....332

*Tu es Petrus et super hanc*.....203, 213

*Tu vir Symphoriane mentem*..... 126, 128, 136

*Tua est potentia tuum regnum*...103, 107, 111,  
112

*Tulerunt dominum meum* ..... 248, 249, 252

*Tulit ergo dominus hominem*.....288, 329

## U

*Una hora non potuistis* ..... 326, 340, 344, 350

*Unus ex vobis tradet me hodie*.....253

*Usquequo exaltabitur inimicus* .....170

*Utinam appenderentur peccata*.....154, 159

## V

*Vade Anania et quaere Saulum* .....83

*Vade Luciane et dic Joanni*.....134

*Valde honorandus est beatus* .... 101, 300, 337

*Valerius igitur episcopus* .....89

*Velociter exaudi me domine*.....253

*Velum templi scissum est*.. 102, 106, 109, 116,  
117, 331

*Venerandus confessor amoris* .....203, 224

*Veni electa mea et ponam* .....330, 340, 383

*Veni hodie ad fontem aquae et*.....76, 289

*Veni sponsa Christi accipe* 127, 132, 140, 337,  
371, 382, 383, 385, 386

*Verbera carnificum non*11, 324, 329, 332, 338,  
339, 342, 353, 354, 381, 382

*Verbum caro factum est*.....248, 407, 409, 412,  
416, 419, 422, 424, 426, 441, 446

*Vernans purpurea caelitus* .....75

*Versa est in luctum cithara* ..... 109

*Via recta orientis tramite ab* ..... 111

*Videbant omnes Stephanum qui*.....351

*Videbunt gentes justum tuum* .... 154, 162, 349,  
374

*Videns Jacob vestimenta*...200, 201, 330, 331,  
334, 340, 343, 347

*Videntes autem* ..... 122

*Videntes Joseph a longe* ...232, 259, 339, 342,  
347, 350

*Videntes stellam magi gavis* .....328, 346, 353,  
354

*Viderunt te aquae deus*..... 101, 104

*Videte miraculum mater* ..... 122, 130

*Vidi civitatem sanctam* .....83

*Vidi conjunctos viros* ..... 151, 165

*Vidi dominum facie ad faciem*..... 187, 195

*Vidi Jerusalem descendentem*.....76, 94, 95

*Vidi speciosam sicut columbam*..... 129

*Vidi sub altare dei animas*..238, 248, 249, 252,  
372

*Vidisti domine et exspectasti* ..... 178, 183

*Vinea mea electa ego te* ....244, 253, 254, 257,  
258

*Vir beatissimus ad caelum*..... 164

*Vir inclytus Dionysius martyr*..... 93

*Vir Israelita gaude coheres* ..... 170, 325, 347

*Virgine cum palma salva nos*.... 148, 165, 167,  
170

*Virgo est electus a domino* .....212, 223

*Virgo gloriosa semper*.....231, 237, 248, 250

*Virgo Israel revertere ad* .....232, 331, 351

*Viri Galilaei quid admiramini* ..... 203, 230

*Viri impii dixerunt*.....89, 343, 383

*Viri sancti gloriosum*....231, 320, 374, 375, 376

*Virtute magna reddebant* ..... 126, 136

*Vocavit angelus domini*.....412, 419, 422, 438,  
440

*Vos estis lux mundi dicit*..... 259

*Vos qui transituri estis*183, 297, 343, 368, 369,  
380, 381, 382, 395, 396, 397

*Vox in Rama audita est*..... 147, 162

**Z**

*Zoe uxor Nicostrati dixit* .....203, 220