

A STUDY OF THE ORNATE ANTIPHONS

IN MS. VAT. LAT. 5319

by

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ABSTRACT

To date, there has been no detailed or comparative analysis of the repertory known as the Old-Roman Chant. Although the historical and liturgical problems created by the recent discovery of this repertory may be found in scattered writings, no one has published a detailed study of the music itself. Those that have written on the Old-Roman melodies have confined their attention to isolated examples.

This study is concerned with the Introits, Offer-tories, and Communions of MS Vat. lat. 5319, an Old-Roman Graduale which dates from the late eleventh century. Whenever possible, a comparison has been made with their Gregorian counterparts. The introduction summarizes the basic historical study of the Old-Roman repertory; the three main chapters treat each antiphon cycle in turn; and the final chapter places the work of this thesis in an overall context.

That we are dealing with an early repertory is indicated by such features as the close relationship between the Communion antiphons and their verses and the striking uniformity in cadential patterns. Although the Old-Roman version bear a close musical relationship to the

Gregorian, certain evidence indicates that they are earlier. The basic form of all the Old-Roman Mass antiphons is clearly a recurring psalm-tone formula which usually appears in an ornamented form throughout the chant. This feature is not as evident in the Gregorian melodies and may well be a link to an earlier oral tradition. An example is offered for the difference in melodic style between the Old-Roman Introits, Offertories, and Communions. The Offertories and Communions can be seen as elaborations of earlier simpler forms still represented by the Introits. In short, the ornate antiphons of MS Vat. lat. 5319 are shown to be, basically, redactions prior to their Gregorian counterparts.

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Figure 1.--The Old-Roman Introit Puer natus from Rome
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INTRODUCTION

Among the great repertoires of melody produced by the religious musical culture of the Middle Ages is the so-called Old-Roman chant. Until quite recently, musicologists, attracted by the availability of the more prominent chant collections, and the intrigue of the more spectacular collections of polyphony and secular monody, have tended to overlook this repertoire.

Speculation over the Old-Roman chant was first begun by Dom Mocquereau, who, in the preface of Volume II of the Paléographie Musicale, 1891, described three manuscripts (two graduals and an antiphoner) which differed melodically from the Gregorian models which he knew. To him, this feature implied a new repertoire which he called "Vatican" chant. He suggested that it was a late deformation of Gregorian chant saying that in the melodies if "stripped of the melismatic figuration that characterizes them, one can recognize the basic Gregorian design."¹

It was not until 1912 that the manuscripts came to the attention of another scholar, Dom Andoyer, who was

¹Dom Mocquereau, "Les Principaux Manuscrits de Chant," Paléographie Musicale, II, 1891, p. 5.

struck by "many features of an apparently archaic liturgical tradition."² He asserted that the liturgical practice was as old, if not older than the Gregorian and reclassified the manuscripts as "antégrégorian."³ Neither monk regarded the matter worthy of further study, nor did anyone else, for the next significant opinion was not ventured until 1950.

It was then that Bruno Stäblein suggested that these same three manuscripts were intimately connected with the origins of Gregorian chant.⁴ To them, he designated the name "Old-Roman," while he referred to the Gregorian as "New-Roman."⁵ With this assertion, the long established traditional theory of the origin and development of Gregorian chant--inherited from the Middle Ages--came under attack.

In general, the entire "Gregorian legend" which features Gregory I (590-604) as either the prolific composer of the entire chant repertory named after him, or, in turn, the docile scribe who transcribed tunes whistled to him by the Holy Ghost--lacks conclusive evidence. There are numerous medieval pictorial representations of Gregory with

²Dom Andoyer quoted by Paul Cutter, "The Question of the Old-Roman Chant: A Reappraisal," Acta Musicologica, XXXIX, 1967, p. 3.

³Ibid.

⁴Bruno Stäblein quoted by Paul Cutter, "A Reappraisal," Acta Musicologica, XXXIX, 1967, p. 3.

⁵Ibid.

a dove singing into his ear, which cannot be overlooked, and these do confirm, at least by their persistence, that Gregory had performed, or was believed to have performed an important musical role.⁶ But even the more believable theory that the Gregorian practice originated in Rome at the time of Gregory the Great, and was disseminated from there in the course of the seventh, eighth, and ninth centuries, lacks concrete evidence.⁷ The chief document which supports this is John of Deacon's biography of Gregory I, but as it dates from c. 890--almost three centuries after Gregory's death--it cannot be regarded as infallible.⁸ Although a variety of sources, both pictorial and literary, have attested to the importance of Gregory I, the exact nature of the role which he performed in the development of church music cannot as yet be ascertained.

The evidence of the chant manuscripts which have survived to our time present two astounding facts which thoroughly contradict the entire traditional theory:

1. "Of the hundreds of graduals and antiphoners of Gregorian chant that have come down to us, not a single one is known to have been written or used in Rome before the middle of the thirteenth century.

⁶Gustave Reese, Music in the Middle Ages (New York: W. W. Norton and Co., 1968), p. 121.

⁷Paul Cutter, "A Reappraisal," Acta Musicologica, XXXIX, 1967, p. 3.

⁸Gustave Reese, Music in the Middle Ages, p. 121.

2. There is a small group of manuscripts which are definitely known to have been written and used in Rome before the middle of the thirteenth century, manuscripts whose repertory is strikingly different from the Gregorian chant."⁹

From these premises, many demanding questions have been posed. If Rome was the centre of Christendom, Mother Church of Europe, and the source for the diffusion of the liturgy, why does Rome have a chant repertory which differs from that known throughout Europe?¹⁰ Did Gregorian chant originate in Rome or somewhere else? Why, since "Rome has always been an outstanding centre for the preservation of liturgical materials and documents of the Church,"¹¹ are there so few extant sources of the Old-Roman chant?

Almost all of the scholars interested in Old-Roman chant have inevitably touched upon some, if not all, of the above questions. Nevertheless, the basic musical problem of the Old-Roman chant, inherent in the two opposing views first expressed by the Solesme monks, Mocquereau and Andoyer, has yet to be clarified. Musicologists are still debating whether the Old-Roman was the melodic model for

⁹Paul Cutter quoting Michel Huglo, "A Reappraisal," Acta Musicologica, XXXIX, 1967, p. 3.

¹⁰Paul Cutter, "A Reappraisal," Acta Musicologica, XXXIX, 1967, p. 3.

¹¹Paul Cutter, "The Old-Roman Chant Tradition: Oral or Written?", Journal of the American Musicological Society, XX, 1967, p. 180.

the Gregorian and thus considered "antégrégorian" or, if it is in fact a later development. Recently, owing to the close musical relationship between the Gregorian and Old-Roman melodies, another question has been posed. Was there a third common source from which these two traditions diverged?¹² Scholars have attempted to find solutions to these and the other problems which have arisen by considering the liturgical, historical, and musical aspects of the issue.

In 1954, Michel Huglo compiled an inventory of the sources of the Old-Roman practice and located twenty-one witnesses to the tradition. Of these, there are six main musical manuscripts and fifteen other sources of varying degrees of importance which span the eighth to thirteenth centuries. Unfortunately, none of them have as yet been published, and, as a result, these manuscripts "have been studied by only a few specialists whose opinions as to the origin and date of this tradition and its relationship to the Gregorian repertory are in disagreement."¹³

Perhaps the earliest and most disputed theory is that which maintains that both the Old-Roman and Gregorian chants originated in Rome and were used simultaneously by two different congregations of the Catholic church until

¹²Robert J. Snow, "The Old Roman Chant," in Gregorian Chant, ed. by Willi Apel (Bloomington: Indiana University Press, 1958), p. 503.

¹³Ibid.

the thirteenth century. This premise is upheld by such scholars as Bruno Stäblein and Joseph Smits van Waesberghe, who attempt to strengthen their musical observations by citing historical and liturgical evidence.

Stäblein's examination of Old-Roman chant was limited to the two graduals--Biblioteca Vaticana 5319 and Archivio di San Pietro F. 22. He noted many apparently archaic features, such as:

1. "The consistent use of communion verses and, in the introits, of the versus ad repetendum even in the 13th-century Old Roman gradual, a custom which disappeared entirely from the Gregorian manuscripts c. 1100.
2. The very limited number of alleluia melodies, only 18 for about 75 alleluias while the oldest Gregorian graduals with music contain over 50, e.g. 56 melodies for the 97 alleluias in St. Gall 359, c. 900.
3. The use of secundae melodiae, the usually extended jubilation connected to the repetition of an alleluia after its verse, a retention, according to Stäblein, of an ancient liturgical practice evident also in the Milanese chant, and
4. traces of a psalmodic construction for some offertory verses while no such parallel is to be found among Gregorian offertories."¹⁴

Like Andoyer, he believed the Old-Roman to be "antégrégorian" and that the Gregorian is a stylistic revision of the earlier chant.

It was Stäblein who named the repertory in question

¹⁴Bruno Stäblein quoted by Paul Cutter, "A Reappraisal," Acta Musicologica, XXXIX, 1967, p. 4.

"Old-Roman," and although most scholars have accepted this designation, Dom Gajard disputed this attribution. He preferred to call the "Old-Roman" chant "Special" and the "Gregorian," "Standard," since the words conjecture the antégrégorian theory with which he disagreed.¹⁵

Stäblein's search for historical facts to support his theory led him to consult the numerous ordines Romani that have survived from the Middle Ages. (These ordos give prescriptions for some liturgical function or ceremony supposedly according to the Roman usage.) He located one, perhaps written by John the Archcantor of St. Peter's, in which there is a "list of eight popes from Damascus (366-384) to Martin (649-653) who are supposed to have contributed to the editing or compiling of an annual liturgical cycle."¹⁶ Stäblein then generously credited these popes with the formation of the texts and chants of the Roman liturgy. "The ordo goes on to mention three abbots of St. Peter's in Rome who were thought to have made great contributions to the yearly cycle."¹⁷ From this Stäblein jumped

¹⁵Dom J. Gajard, "'Vieux-Romain' et 'Grégorian,'" Études Grégoriennes, III, 1959, p. 10. He used capital letters for both "Special" and "Standard."

¹⁶Paul Cutter, "A Reappraisal," Acta Musicologica, XXXIX, 1967, p. 5.

¹⁷Ibid.

to the conclusion that they were involved in a musical reform--" for only popes could legislate liturgical matters."¹⁸ The argument posed is that "the Old-Roman chant must be the repertory connected with the work of the eight popes, that it existed essentially in its present form by the year 653, and that in a year or shortly thereafter, three abbots of St. Peter's undertook a reformation of the "old" Roman chant, leading to the creation of the Gregorian chant."¹⁹ As well, Stäblein concluded that this reform was completed by c. 680, for John--the supposed author of the ordo--was sent to England to teach the new chant. Since Gregorian chant became known there, it must have been the chant brought by John.²⁰

The importance of Vitalian, the pontiff from 657-672, is stressed by Stäblein, for he cites Ekkehard V (c. 1220) as reporting "that in Rome during the pontificate of Vitalian, the chant of the papal service was performed by singers called 'Vitaliani.'"²¹ From this, Stäblein assumed

¹⁸Bruno Stäblein quoted by Paul Cutter op. cit., p. 5.

¹⁹Paul Cutter, "A Reappraisal," Acta Musicologica, XXXIX, 1967, p. 5.

²⁰Ibid., p. 6.

²¹Ibid.

that a special papal chant was sung, and from this reasoning was tempted even further by identifying "this chant with the reform of the three abbots."²²

In attempting to find solutions to the problems regarding the relationship between the Old-Roman and Gregorian repertories, Stäblein has not shirked from the inevitable question of why the Old-Roman was still in use in the 11th-13th centuries after the presumed reform in the 7th century. He suggested "two uses at Rome: that of the basilican monasteries of the Lateran--the 'original,' Old-Roman chant, and that of the papal palace in the Lateran--the reformed, Gregorian chant."²³

"Most subsequent writers have not been too charitable towards Stäblein's view of the Old-Roman-Gregorian problem; in particular, they have looked more critically at his historical witnesses."²⁴ The liturgist Michel Andrieu has attacked Stäblein for his heavy dependence on the "John" ordo, and has introduced considerable doubt into those very issues upon whose accuracy Stäblein's theory depends. Andrieu argues convincingly that "the ordo

²²Ibid.

²³Ibid.

²⁴Paul Cutter, "A Reappraisal," Acta Musicologica, XXXIX, 1967, p. 6.

is totally unauthentic, a forgery created to enhance the prestige of the Roman chant in France. It was not written by John; it was not written in Rome; it was not written by the 7th century."²⁵ He believes it was the work of an 8th century French monk.²⁶ With even less evidence than Stäblein, Rev. Richard J. Schuler favours the idea of the three abbots--Catalenus, Maruianus, and Virbonus--doing the work of composing the chant melodies for Pope Gregory!²⁷ Aside from the date and authenticity of the document, one must also question its content. In effect, the ordo tells "nothing about the work of the eight popes or the abbots,"²⁸ and Stäblein's "proof" and Schuler's theory are but fanciful embellishments of a few facts based on a questionable medieval source.

Jacques Handschin acknowledges the importance of Vitalian by referring to the chronicle of Martinus Polonus. In this, Vitalian is credited not only with composing "Roman" chant but also writing organum on it! With the mention of organum in the San Pietro B. 79, f. 67--"Hanc

²⁵Michel Andrieu quoted by Paul Cutter op. cit., p. 6.

²⁶Ibid.

²⁷Rev. Richard J. Schuler, "The Roman Chant," Caecilia, A. Review of Catholic Church Music, 86, #4, (1959), p. 129.

²⁸Jacques Handschin, "Sur quelques tropaires grecs traduit en Latin, Appendix: La Question du Chant 'vieux-romain'," Annales Musicologiques, II (1954), p. 56.

antiphonam cantamus simul tantum et sine organo"--a link is established between the "Vitalian chant (which must be Old-Roman) and polyphony."²⁹ Evidence attesting to this is found in a statement of Adhemar, who recorded "the Roman singers, which were sent to France, instructed their French colleagues 'in Organandi.'"³⁰ Nevertheless, Handschin admits his ideas are questionable, since the San Pietro folio is an isolated case, and since the Polonsus document cannot be regarded as fact--dating as it does 500 years after Vitalian's death. He too criticizes Stäblein's scholarship, and agrees with the majority of writers that there is no reason to believe Vitalian's choir sang a reformed chant, since there are no contemporary reports to confirm it.

Stäblein's idea of the co-existence of two chants in Rome used by two groups representing different religious interests has been entertained by numerous scholars. Joseph Smits van Waesberghe adopted this theory and attempted to exploit it by examining medieval literature. He examined the Liber pontificalis, the so-called "Book of the Popes," an anonymously compiled collection of papal biographies. "The Liber pontificalis contains references to the effect that certain early 7th century popes gave

²⁹Ibid.

³⁰Adhemar quoted by Jacques Handschin, op. cit., p. 56.

special support to the monks of the basilican monasteries attached to the great cathedrals of Rome, and that others favoured the clerics of the churches of the City."³¹ "To van Waesberghe, these veiled references indicate that a continuous struggle must have existed between the monks and clerics of Rome over liturgical matters, and that in this conflict certain popes favoured the monks, e.g. Gregory I, who had made his house into a monastery, and others favoured the clerics, e.g. Sabinian, Gregory's successor, who had filled his church with clerics."³² Waesberghe then assumed that each group had their own chant. Being a staunch supporter of the Gregorian legend, he believes "that the 'original' chant of Pope Gregory must have been reformed twice in the course of the 7th century, first by the monks and later by the clerics."³³ The result of the first reform was the Gregorian chant, the second, the Old-Roman. As for the claim that the Gregorian was the chant of the monks and the Old-Roman that of the clerics, he says:

The Old-Roman manuscripts omit references to monks but give many details of performance and other information specifically mentioning clerics, canons, deacons, and the schola cantorum, and, all the Old-Roman graduals and antiphoners with music come from churches, not monasteries.³⁴

³¹Paul Cutter, "A Reappraisal," Acta Musicologica, XXXIX, 1967, p. 9.

³²Paul Cutter citing Joseph Smits van Waesberghe, op. cit., p. 9

³³Ibid.

³⁴Ibid. p. 10.

Paul Cutter considers both these statements erroneous. He has located two references in the Old-Roman sources to monks, one of which directly states--"the monks of the church read three lessons."³⁵ As for the second point, "a note at the end of this same antiphoner [St. Peter's] tells us in the year 1266 it was owned by the monks of the monastery of St. Saba in Rome"--disproves Waesberghe's declaration.³⁶ Besides, the testimony of the Liber pontificalis is doubted by many liturgists. In reference to it, the New Catholic Encyclopedia describes the biographies c. 700 as entered by various authors at different times--each writer treating a group of papal lives.³⁷ Moreover, Helmut Huckle suggest that "Waesberghe

³⁵Paul Cutter, "A Reappraisal," Acta Musicologica, XXXIX, 1967, p. 10.

³⁶Peter Peacock agrees with both Stäblein and Waesberghe's opinions then states "it becomes clear that there existed two main bodies: St. Peter's with its attendant monasteries and the Sedes Apostolica with its clerici, the former using the Old-Roman chant, and the latter, the Gregorian." This must be a mistake in word order, for later on in his article he claims "although the Schola Cantorum performed Gregorian chant as the normal liturgical music, there were occasions when the monachi and not the clerici celebrated, and on those occasions--and there were many of them--the Old-Roman rite would be used, at the Lateran, the Vatican, and the other basilicas." See his article--"The Problem of Old-Roman Chant," in Essays presented to Egon Wellesz, ed. by Jack Westrup (Oxford: Clarendon Press, 1966), p. 44.

³⁷"Liber Pontificalis," The New Catholic Encyclopedia, 1967, VIII, p. 695.

has been overly indulgent towards the Liber's rather indiscriminate use of the terms monachi and clerici, and he produces some evidence to show, in all probability, that no distinction at all was intended and that the terms were used synonymously."³⁸ It seems that this document like the "John" ordo must be considered of little, if any value, in establishing historical truths.

It appears that the historical approach to the problem of the Old Roman chant is inadequate in itself. The work of these scholars shows that too heavy a reliance on the contemporary literature has "followed a path to failure."³⁹ Bruno Stäblein's investigation of the music itself was limited, for at that time, only three manuscripts were known and available for study. As for Waesberghe, he ignored the findings of Michel Huglo who, with his inventory, has made the greatest contribution to the Old-Roman controversy to date. A resumé of the evidence of the Old-Roman practice as compiled by Huglo is found on the following pages.

³⁸Helmut Huckle quoted by Paul Cutter, "A Reappraisal," Acta Musicologica, XXXIX, 1967, p. 11.

³⁹Paul Cutter, "A Reappraisal," Acta Musicologica, XXXIX, 1967, p. 12.

The evidence both direct and indirect of the Old-Roman practice.⁴⁰

MASS: WITH NOTATION

GRADUAL

St. Cecilia in Trastevere.

1071

Copied by a priest named John for use in the Basilica in Rome. It is privately owned by Martin Bodmer of Le Grand Colony, Colony Geneve, Switzerland. The text was published by Domenico Giorgi, in Vol. 4 of De liturgia Romani Pontificis. A description of the MS outlining decoration, writing, analysis, of the contents, etc. is found in the Revue Grégorienne XXXI, Jan.-Feb. 1952, entitled "Un important témoin du chant vieux-romain: Le Gradual de Sainte Cécile du Transtévère," by J. Hourlier and M. Huglo, pp. 26-37. This MS is not available for study, but three facsimiles occur in Catalogue No. 83 of Rare Books and Manuscripts offered for sale by William Robinson, Ltd. (London, 1953), pp. 59-62. It originally contained all the chants of the liturgical year according to the Old-Roman tradition. Unfortunately, the last 30 folios are now lost. Thirty Gregorian Alleluias have been added, and many of the principal feasts are provided with a troped Kyrie and Gloria and a sequence.

GRADUAL

Rome, Vat. lat. 5319

c. 1100

For use in a Roman Basilica, probably the Lateran. It contains chants for the Easter Week Vespers, and the feast of the Dedication of the Lateran, as well as several votive Masses, 30 processional Antiphons some troped Kyries, sequences and Gregorian Alleluias. The notation and decoration are similar to the St. Cecilia MS.

⁴⁰Huglo's decision whether a non-musical source was evidence of the Old-Roman or of the Gregorian tradition was based on those peculiarities of liturgical ordering and text variation of the notated Old-Roman and Gregorian books which are found in the non-notated sources. These descriptions are drawn directly from Huglo's article--"Le chant 'vieux-romain,'" in the Sacris Euridi VI (1954), pp. 96-124.

GRADUAL Rome, Vat. basilic. F. 22. XIII

Has no trace of the Gregorian Alleluias, tropes, or sequences. The Offertory verses have all disappeared and the temporal and Sanctoral cycles are separate. It seems to be in the tradition of the Basilica of St. Peter's.

GRADUAL Rome, Bibl. vallicel. C. 52. XII

This is a Gregorian MS. which was written and noted at St. Eutizio, Valcastoriana--(Norcia) north of Rome, in which the canticle for Holy Saturday, Vinea mea, is set to an Old-Roman melody, while even at Rome this had been replaced by a Gregorian melody.

ORATORIAL Rome, Vat. Basilic. F. 11. early XII

This is from St. Peter's and contains the Canon of the Mass and other extracts from the Missal, and, at the end, the Masses for burial and for marriage and the Mass of the Major Litanies are found in the Old-Roman version.

SACRAMENTARY Florence, Riccardi 299. late XI

For the use of the Camalduesian monks of St. Philip and St. James in the Diocese of Siena. Here the Old-Roman version of the nuptial Mass was borrowed by the Gregorian. (It is only in the 12th century that a melody of the Gregorian type for the texts of the nuptial Mass is found.)

MISSAL Florence, Riccardi 300. late XI

This Missal fragment contains two Old-Roman masses--Masses pro congregatione and ad sponsas benedicendas.

MISSAL Rome, Vat. basilic. F. 18. XII-XIII

This missal was for use in St. Peter's in Rome. Some notes have been added in another hand for the Holy Saturday Alleluia, the melody being the Old-Roman version.

ORDO Pontifical of the Roman Curia. early XIII

Three antiphons are always given in the Old-Roman version.

MASS: WITHOUT NOTATION

GRADUAL Kassel, Landesbibl. Theol., IX
Fol. 36

This is a fragment of a Gradual copied in the 9th century, at Fulda, from a model that may have come from England or from Rome. The writing attests to an Anglo-Saxon influence, while the order of the pieces attests that the fragment is part of a group of Old-Roman manuscripts.

MISSAL Rome, Bibl. vallicel. B 8. X-XI

A mixed Old-Roman and Gregorian missal of St. Eutizio de Norcia. The antiphons of the mass are attached to the Old-Roman tradition. It has preserved the ancient canticles of the Easter vigil: Vinea and Cantemus.

MISSAL Rome, Vat. Barberini 560 late X

A Gregorian MS. used in Central Italy which contains Alleluias for Easter week and for the greater part of the Sunday of Paschal time identical with that of the Old-Roman tradition.

GRADUAL Brussels, Bibl. royale 10127-10144. late VIII

Used at Mt. Blandin. It is a Gregorian MS. which contains features of the Old-Roman tradition.

OFFICE: WITH NOTATION

ANTIPHONER London B. M. Add. 29988. mid XII

The notation indicates that it was written in the area lying between Central Italy and Beneventum. It lacks the Gospel antiphons for the Benedictus and Magnificat for the Sundays after Pentecost. It includes the Paschal Vespers, double office of Matins on Christmas, and a series of Invitatories and the Office for the Dead.

ANTIPHONER Rome, Vat. basilic. B. 79. late XII

Written for use at St. Peter's and important from a liturgical point of view. It contains

copious rubrics which reveal details concerning the celebration of the Old-Roman Office. The liturgical texts and rubrics have been published by Tomasi in the Responsorialia et antiphonaria Romanae Ecclesiae (1686).

OFFICE: WITHOUT NOTATION

ORDO Liber politicus of Canon Benedict. 1140, 1143

The liturgical prescription of the Ordo coincide exactly with those of St. Peter's showing the Old-Roman chant was in use in the Roman Curia itself in the middle of the 12th c., not only in the Roman basilicas.

ORDO Ordo Antiphonarum.

This ordo has been preserved in seven MS.--the oldest of which dates from the 9th century. Its interest lies in its testimony of the Old-Roman practice of the Vigil of great feasts, a practice of which no trace can be found in the Gregorian Antiphonale. These MS. list at least two: Christmas and the Feast of St. Peter.

ORDO Ordo of the Easter Vespers.

This gives the ceremonies and chants as celebrated by the pope at the Lateran during the Easter octave. Papal Vespers cannot be found in any MS. of the Gregorian tradition.

ANTIPHONER The Antiphonale of Corbie, which Amalar in his De Ordine Antiphonarii (written after 844) compares with the Gregorian tradition at Metz. The chief difference between the Corbie MS. and Gregorian MSS. are these:

1. the double office of Christmas in the Corbie MS.: one for the vigil and one for the feast itself.
2. the antiphons of Matins of Easter.
3. Easter Vespers.
4. a double office of Matins for St. Peter and the other saints in the Corbie MS.
5. absence of proper responses for the feast of the Dedication of St. Michael in the Corbie MS.
6. absence of a series of antiphons from the Gospel text for the Sundays after Pentecost, which figure in all the Gregorian antiphonals.

With the findings of M. Huglo, another theory was developed which suggest that the Old-Roman chant was a local repertory with origins and use particularly at Rome--much like the Ambrosian at Milan--and that the Gregorian chant received its final form elsewhere.

That the Old-Roman repertory is peculiar to Rome has been concluded by Huglo on the basis of the diffusion of the chant as seen from the remaining sources. From the evidence of the Corbie antiphoner, we know that in the early ninth century, the Old-Roman usage was known at Corbie, near Aachen, the capital of the Carolingian Empire. Unlike the witnesses of Stäblein and Waesberghe, the testimony is assured because "certain peculiarities noted by Amalar are found later in Old-Roman but never in Gregorian manuscripts."⁴¹ In 831 or 832, Amalar of Metz was referred by Pope Gregory IV to Corbie in order to obtain an authentic Antiphonary, since the pope himself had none to spare.⁴² To Amalar's great amazement, he found the Corbie usage different from the Metz--"I compared the above mentioned volumes of Corbie with our antiphonaries and I found them different not only in their [liturgical] order but also in the great number of responsories and antiphons which we do

⁴¹Ibid., p. 8

⁴²Willi Apel, Gregorian Chant (Bloomington: Indiana University Press, 1958), p. 79.

not sing."⁴³ Amalar's despair over the omissions in the Metz version appears in the following passage:

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 the Roman church; or whether the Romans have omitted them because of carelessness and negligence; or whether they have never sung them.⁴⁴

Huglo proved the Corbie usage was Old-Roman, and the Metz, Gregorian, and therefore, believes the Old-Roman was the official usage of Rome in the mid-8th century. The repertory is again encountered in certain 10th century manuscripts from Central Italy--where in some areas a mixture of Old-Roman and Gregorian traditions are found in liturgical books without musical notation. The liturgical prescription of the ordo of the Liber politicus of Canon Benedict, coincides almost exactly with those of St. Peter's, as seen in the antiphoner, Rome, Vat. basilic. B. 79.⁴⁵ This is proof that the Old-Roman chant was the official chant of Rome c. 1140. The tradition had not died even in the 11th and 12th centuries, for the areas around Rome (Norcia and Siena) still showed traces of the Old-Roman usage through direct borrowings, where needed, from the Old-

⁴³Ibid.

⁴⁴Ibid., p. 80.

⁴⁵Paul Cutter, "A Reappraisal," Acta Musicologica, XXXIX, 1967, p. 8.

Roman repertory.⁴⁶ Finally, the latest Old-Roman manuscript--Rome Vat. basilic F. 22--was used in St. Peter's in Rome in the 13th century. On the basis of this evidence itself, Huglo concludes that the Old-Roman chant "must have been the only chant known to the Roman Curia, the clergy, and the churches of the City."⁴⁷ On the following two pages, two maps are given--figure 2 illustrates the dispersal of the sources of the Old-Roman chant in Italy, and figure 3, the locations in the Carolingian Empire where traces of the practice have been found.

Huglo has no doubt about the origins and use of the Old-Roman chant, but on the origins of Gregorian chant, he is silent: "he goes no further than to recognize its spread from imperial decree."⁴⁸ Since the early sources of the Gregorian repertory were not written in Rome, or for that matter, in Italy, but instead come from places⁴⁹ in the Franco-German empire of Western Europe; a vital link between the Gregorian chant and the Carolingian Empire is established. This leads to the conclusion that the Gregorian repertory is

⁴⁶Ibid.

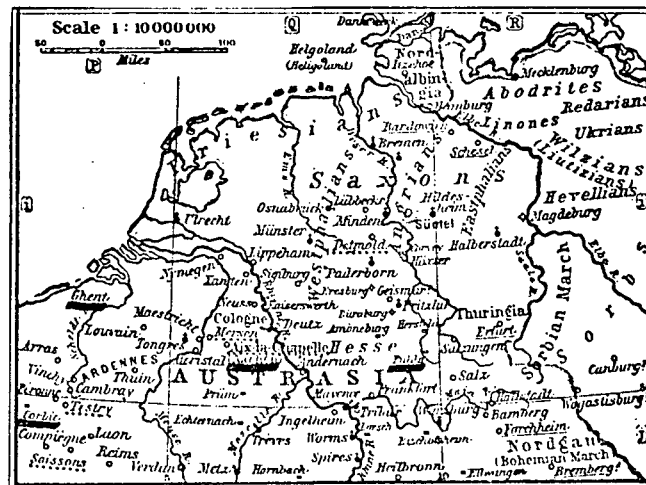
⁴⁷M. Huglo quoted by Paul Cutter, op. cit., p. 12.

⁴⁸Paul Cutter, op. cit., p. 12.

⁴⁹Manuscripts have been located at St. Gall, Metz, Einsiedeln, Chartres, Laon, and Montpellier.



Figure 3.--The Locations in the Carolingian Empire where traces of the Old-Roman practice have been found.



"of Frankish origin, or, at least that it received its final form--the only one known to us--in places of the West."⁵⁰ There is a great deal of historical evidence to support the theory that the Gregorian chant represents an 8th-9th century fusion of Roman-Frankish elements.

The impetus came from the Carolingian court and its idea of a politically unified empire strengthened by liturgical unity in the Western world. In order to strengthen their relationship with the church of Rome, the Frankish rulers adopted the Roman liturgy and propagated its use, and its use only, in the Empire.⁵¹ It probably began in 752-3, when Stephen II visited Gaul, accompanied by Roman clergy who celebrated the Mass according to the Roman usage.⁵² It was then that Pépin gained the support of the Pope by introducing the Roman rites in place of the earlier Gallican tradition which was prevalent at that time. We know Pope Paul I sent liturgical books to Pépin in 760, and in 825, the abbot Wala of Corbie went to Rome and received a copy of a Roman Antiphonale revised by Pope Hadrian (722-95).⁵³ Naturally the efforts to introduce the Roman usage met with the resistance of the Frankish clergy.

⁵⁰Willi Apel, Gregorian Chant (Bloomington: Indiana University Press, 1958), p. 79.

⁵¹Helmut Huckle quoted by Paul Cutter, "A Reappraisal," Acta Musicologica, XXXIX, 1967, p. 13.

⁵²Willi Apel, op. cit., p. 79.

⁵³Ibid.

Charlemagne wanted to suppress all local rites and customs, and at Easter in the year 787 (when he was in Rome) spoke the famous words--"Revertimini vos ad fontem sancti Gregorii, quia manifeste corrupistis cantilenam ecclesiasticam."⁵⁴ The Roman rite did emerge victorious, but not without alteration. As Jungmann says (with regard only to the liturgical aspects): "The exotic seedling, when planted in the new soil and in a new climate, was still pliant enough to be reshaped and modified by these influences."⁵⁵ It would be foolish to assume that during this process of alterations in the liturgy, that the melodies remained unchanged.⁵⁶ Indeed, Willi Apel quotes an anonymous monk of St. Gall, who, about 885 speaks of the "exceedingly large difference between our chant and that of Rome" and tells us that, through the endeavours of a singer whom Charlemagne had sent to Rome for instruction and later assigned to the cathedral of Metz, the chant spread over all France.⁵⁷

This theory of the Gregorian chant being a fusion of Roman-Frankish elements agrees with Stäblein's in one

⁵⁴Charlemagne quoted by Egon Wellesz, Eastern Elements in Western Chant (Copenhagen: Villadsen og Christensen, 1947), p. 168.

⁵⁵Joseph A. Jungmann, The Mass of the Roman Rite (London: Burns and Oates, 1959), p. 76.

⁵⁶Willi Apel, Gregorian Chant (Bloomington: Indiana University Press, 1958), p. 81.

⁵⁷Ibid.

respect: the standard repertory is not Gregorian in the historical sense of the word. As well, the conclusion that the Gregorian is a subsequent revision of the earlier chant is held by both the Ståblein and Hucke schools, however, the difference lies in where this revision took place. As we have seen, there is no evidence to support Ståblein's claim of a revision of the repertory in Rome. Hucke's argument of a Frankish arrangement of the imported Roman chant in the 9th century can however, be proved in part.

From a comparison of the gradual chants of both repertories, Hucke concludes that "the Gregorian melodies are generally speaking, subsequent arrangements of the Old-Roman melodies, whereby the structure of the original is preserved though the melodic line may be considerably altered in matters of detail."⁵⁸ He believes the split of the Roman chant into two branches occurred sometime after 731 (the death date of Gregory II)--"who is thought to have added to the liturgy, Masses for the Thursdays in Lent."⁵⁹ Therefore, since these Masses are common to both traditions, Hucke assumes they must have belonged to the model sent into France at the time of the split.⁶⁰

⁵⁸ Helmut Hucke quoted by Paul Cutter, "A Reappraisal," *Acta Musicologica*, XXXIX, 1967, p. 13.

⁵⁹ Ibid.

⁶⁰ Ibid.

Naturally, the melodies in France underwent different influences from the parent repertory, and by 1071, "the earliest time that both musical traditions can be compared, they are quite different."⁶¹ It is thought that the Franco-German theorists exercised considerable influence on Roman chant.⁶² As Paul Cutter points out, "the early tonaries show that a great deal of confusion often occurred where Frankish modal classification was imposed upon Roman chant; and there were undoubtedly other native influences on the foreign repertory, perhaps from the old Gallican chant, the Frankish manner of singing, or other local elements, though their extent cannot be measured."⁶³ "Because the degree to which the melodies in the two repertories agree even after their separate existence for two or three centuries, Huckle believes the Old-Roman chant must have been largely fixed and the tradition already scriptural at the time of its export to France."⁶⁴ Reasonable as this assumption may seem, it cannot be justified, for as Paul Cutter asserts, "there is no musical evidence to the existence of any chant repertory before about the middle of the 9th century, yet such an assumption would presume the use of neumatic nota-

⁶¹Ibid.

⁶²Paul Cutter, "The Old-Roman Chant Tradition: Oral or Written?", Journal of the American Musicological Society, XX, 1967, p. 168.

⁶³Ibid.

⁶⁴Paul Cutter, "A Reappraisal," Acta Musicologica, XXXIX, 1967, p. 13.

tion back far into the 8th."⁶⁵ Nevertheless, Huccke's ideas have received the support of Willi Apel and Robert J. Snow, who cite many musical reasons why the Old-Roman was earlier than the Gregorian, and that it was the model for the Gregorian. Snow states that "it is hardly conceivable that the much more highly diversified Gregorian repertory could have been followed by the thematically more limited Old-Roman unless a practical consideration, such as a notational one, made such diversity impractical and a simplification necessary."⁶⁶ This brings into consideration, the third and most recent theory of the Old-Roman problem.

The position taken by Walther Lipphardt is that the Gregorian is a Frankish redaction of a Roman original, but the Gregorian is not an arrangement in France made of the imported Roman chant. Instead, he postulates that the melodic repertory exported from Rome was accepted in France essentially without alteration, and fixed there almost immediately.⁶⁷ Therefore, the chant we call Gregorian is the Roman chant of the 9th century. The evidence of certain 9th century reporters who claim that the Romans sang their

⁶⁵Ibid., pp. 13-14.

⁶⁶Robert J. Snow, "The Old Roman Chant," in Gregorian Chant, ed. by Willi Apel (Bloomington: Indiana University Press, 1958), p. 503.

⁶⁷Walther Lipphardt quoted by Paul Cutter, "A Reappraisal," Acta Musicologica, XXXIX, 1967, p. 14.

chant differently every time, as well as the lack of earlier manuscripts, leads Lipphardt to assume the Old-Roman chant was transmitted orally until quite late, that the oral tradition was highly improvisatory, and that the difference between Roman and Frankish chants were caused by the continually changing Roman practice.⁶⁸

With regard to the Old-Roman melodies, Paul Cutter has noticed the lack of melodic identity among the extant sources. From a comparative study of the thirty-five Communion in four sources, Cutter has come to the conclusion that "no one source shows the basic version from which the others deviate--all four are equally involved in the process of free adaptation and ornamentation of the melodic line."⁶⁹ He maintains "the Old-Roman chant did not possess anything like the degree of fixity shown by Gregorian chant: alteration, variation, and free adaptation--in independent ways in different churches--characterized the practice of Rome."⁷⁰ Therefore, owing to this lack of standardization, he concludes that the Old-Roman chant was not dependent on a

⁶⁸W. Lipphardt quoted by Paul Cutter, "A Reappraisal," Acta Musicologica, XXXIX, 1967, p. 14.

⁶⁹Paul Cutter, op. cit., p. 173.

⁷⁰Ibid., p. 179.

written model, "in short, written model never existed."⁷¹ This statement focuses on yet another aspect of the Old-Roman chant--the sources.

Peter Peacock has offered some comment on the disappearance of the manuscripts. He believes the testimony of Radulph de Rivo (writing c. 1400) that Pope Nicholas III ordered the suppression of all the "old" Roman chant manuscripts in favour of the Gregorian. Still maintaining his view on the clerics versus the monks, he states with regard to the suppression--"only the monasteries were exempt, and this is the reason why one or two of the Old-Roman books have been preserved for us."⁷² As well, he suggests that with the introduction of square notation into Italy, the Old-Roman manuscripts, written in Beneventan notation became less and less easy to read.⁷³

Since the earliest source dates from 1071, Paul Cutter surmises that the chant remained unwritten in Rome before this time, because "the centuries-old oral tradition firmly resisted outside influences."⁷⁴ Cutter believes the oral tradition thrived until the 13th century and there is no

⁷¹Ibid.

⁷²Peter Peacock, "The Problem of the Old-Roman Chant," in Essays Presented to Egon Wellesz, ed. by Jack Westrup (Oxford: Clarendon Press, 1966), p. 45.

⁷³Ibid.

⁷⁴Paul Cutter, "Oral or Written?", Journal of the American Musicological Society, XX, 1967, p. 179.

reason to believe, since the manuscripts cover a period of 200 years, that there was a sudden change from an oral tradition to a written tradition,⁷⁵ but "the sole remains of Roman repository manuscripts before the Gregorian tradition became firmly established in Rome, during the course of the 13th century."⁷⁶ They reflect the individual efforts taken by a few Roman churches at different times to record their repertory.⁷⁷

Paul Cutter does not believe the Gregorian melodies to be an arrangement and revision of the Old-Roman, but rather, he claims that "the Old-Roman melodies show a more advanced stage of evolution; accordingly, they are later than the Gregorian."⁷⁸ He explains a theory of progressive evolution in the oral tradition whereby the Old-Roman practice is represented in two different stages: "in the 9th century, in the branch of the Roman chant that was scripturally recorded in France, and, beginning around the middle of the 11th century, in the Old-Roman manuscripts themselves."⁷⁹ It would be unwise to accept the differences

⁷⁵Ibid.

⁷⁶Ibid., p. 80.

⁷⁷Ibid.

⁷⁸Ibid., p. 181.

⁷⁹Ibid.

of melodic detail--perhaps owing to an oral tradition--as a simple explanation to the Old-Roman-Gregorian problem.

The question of the Old-Roman chant has been discussed by numerous musicologists, however, little progress has been made toward its solution. "There has been far too much speculation on too few sources, with reliance on inaccurate or erroneously interpreted medieval literary reports," and above all, a lack of comparative studies of the Old-Roman-Gregorian repertories.⁸⁰

This study focuses on one of the three Old-Roman Graduals--MS. Vat. lat. 5319. Preserved now in the Vatican library, the manuscript dates from the late eleventh century. It was intended for use at one of the basilicas, probably the Lateran, since the chants for the Easter Week Vespers proper to the basilican liturgy and the feast of the Dedication of the Lateran (Dedicatio S. Salvatorio, Nov. 9) are included.⁸¹ The manuscript begins, as one would expect, with the First Sunday of Advent, however, the first folio which included the opening Introit is missing. Excluded from the cycle are the Collects (except for the Easter season), the Epistles and the Gospels. The remaining chants of the liturgical year according to the Old-Roman tradition are intact. A supplement includes

⁸⁰Ibid., p. 167.

⁸¹Michel Huglo, "Le Chant 'vieux-romain,'" Sacris Euridiri, VI, p. 99.

votive Masses, processional antiphons, troped Kyries, and sequences.

This investigation of Vat. lat. 5319 is concerned with the antiphons--Introits, Offertories, and Communions. These parts of the mass accompany the three main actions of the service: the entrance of the officiating priest to the altar; the placing of elements (bread and wine) on the altar; and the distribution of the Host. The present study of these melodies has been confined mainly to such aspects as the tonality, final cadences, melodic characteristics, and melodic structure.

The texts of the Old-Roman antiphons are, for the most part, identical with those of the Gregorian tradition. Sometimes, however, there are slight differences resulting from the addition of a phrase in the Old-Roman, or the use of a different word order in an otherwise identical text. Two examples follow.

Ex. 2. (a) Honora Dominum (124r). (G. R. 349).

Honora Dominum de tua substantia,
et de primitiis frugum tuarum [da pauperibus],
ut impleantur horrea tua saturitate,
et vino torcularia redundabunt.

(The words in square brackets indicate the Old-Roman addition.)

(b) Simile est...homini (4r), (G. R. 141**).

Simile est regum caelorum homini negotiatori,
quaerenti bonas margaritas:
inventa autem una pretiosa margarita,
abiit, et vendidit omnia quae habuit,
et emit eam.

G. R.

Vat. lat. dedit omnia sua et comparavit eam.

5319

A peculiarity noticed in both the Old-Roman and Gregorian Offertory texts is the occasional repetition of certain phrases during the chant. When this repetition occurs, the text is either repeated directly after the initial presentation, or, at the close of the piece.

Two examples follow.

Benedictus es Domine, doce me justificationes tuas:
Benedictus es Domine, doce me justificationes tuas:
in labiis meis pronuntiavi omnia judicia oris tui.

(MS. 39v, Ott 28).

Domine, in auxilium meum respice:
confundantur et revereantur qui quaerunt animam meam,
ut auferant eam:
Domine, in auxilium meum respice.

(MS. 53v, Ott 106).

The melodic and formal implications of these textual repeats will be considered.

The order of chapters--Introits, Communions, and Offertories--is not in keeping with the order of the Mass. This arrangement was done deliberately to facilitate comparisons between the different bodies of chant. The same basic format has been retained for each chapter on the antiphons, and whenever possible, a comparison is made with the Gregorian counterparts of these pieces. The books used for comparative purposes were the Graduale Romanum,⁸² for the Introits and Communions; and the

⁸²Graduale Romanum, ed. by the Monks of Solesme (Tournai: Desclée and Co., 1961).

Offertoriale⁸³ edited by Carolus Ott, for the Offertories.

In the musical examples, the eighth note has been employed as the basic unit of the chant. An x in place of the note-head (x) represents the quilisma, and a short horizontal stroke through the stem (f) the semivocalis. A tie is used to indicate the pressus and oriscus. All notes beamed together belong to the same syllable.

Ex. 1.



The transposed g-clef indicating an octave lower than written, has been employed, and to indicate pitches in the text, the following system:

c' middle c
c indicates the one an octave below c'.
d', e', f', etc. indicate notes above middle c, and d'',
e'', f'' etc., the second octave.

G A B C d e f g a b c' d' e' f' g' a' b' c'' d'' e'' etc.

The numbers which appear in brackets after the incipit of an antiphon, indicate the folio in the Old-Roman manuscript. Those figures with G. R. preceding

⁸³Offertoriale, ed. by Carolus Ott (Tournai: Desclée and Co., 1935).

them refer to the page in the Graduale Romanum; those with "Ott" refer to the corresponding page of the Offertoriale.

There are some orthographic peculiarities apparent in the Latin of the manuscript: the added h (as in Israhel) and c (as in michi); i is used in place of j; and, for the most part, e is retained for the diphthong ae (although the latter does appear in a few Communion). Often if a word ends with a consonant, for example an m, and the following word begins with an m, only one m is written--as in the antiphon Que me dignatus (32r)--"mamil-lam [m] ea." The most frequently found abbreviations are dni for Domine, and AEUA for Alleluia.

A general index of the manuscript and a corresponding thematic index for each antiphon cycle--Introits, Communion, and Offertories--is contained in the Appendix. The thematic index has been organized according to the opening pitches of the antiphons; melodies with similar opening figures are listed alphabetically. Each incipit in the alphabetical index has been assigned a number to facilitate its location in the catalogue of opening themes.

All the Introits, Offertories, and Communion of Vat. lat. 5319 were transcribed from a microfilm of the original manuscript for this study. These transcriptions are available in the University of British Columbia Music Library.

CHAPTER I

THE INTROITS

After taking account of duplications (those chants which employ the same text and music for more than one occasion), there remain 154 Old-Roman Introits. All but ten appear in the Graduale Romanum,¹ and of these, seven can be found in certain early Gregorian manuscripts with notation from various centres in Europe.

<u>Benedicit te hodie</u>	Bibl. Angelica of Rome, Codex 123, fol. 147v. 11th century.
<u>Elegit te Dominus</u>	Bibl. Angelica of Rome, Codex 123, fol. 146v.
<u>Gloria et honore</u>	Bibl. Angelica of Rome, Codex 123, fol. 137r.
<u>Justus non conturbabitur</u>	Bibl. Capit. of Beneven- to, Ms. VI 34, fol. 162v. Bibl. Angelica of Rome, Codex 123, fol. 134v.
<u>Populus Syon</u>	Bibl. Angelica of Rome, Codex 123, fol. 19r.
<u>Probasti Domine</u>	Bibl. Capit. of Bene- vento, MS. VI 34, fol. 217v. Bibl. Angelica of Rome, Codex 123, fol. 130r.
<u>Rogamus te Domine</u>	Bibl. Angelica of Rome, Codex 123, fol. 151v.

¹Appendix I contains an index of the Introits of Vat. lat. 5319 and the location of the Gregorian versions in the Graduale Romanum.

The text only of Ecce populus custodens is contained in the Gregorian manuscript--Paris, B. N. lat. 12050. The remaining two Introits--Domine qui elegit, and Sicut modo geniti--do not appear in any of the early Gregorian sources available.

The Tonality

Usually the maneria can be determined according to whether the final of a chant is d, e, f, or g; however, in the following table, which classifies the final of each Old-Roman Introit melody, it will be seen that unusual finals have been employed in a number of cases.

TABLE I
THE FINALS OF THE OLD-ROMAN INTROITS

<u>Final</u>	<u>Number</u>	<u>Percent</u>	<u>Final</u>	<u>Number</u>	<u>Percent</u>
a	2	1	b	4	3
c	11	7	d	34	22
e	52	34	f	28	18
g	23	15			

If we consider only the four standard maneria, i.e. d, e, f, and g, the finals of the Gregorian and Old-Roman agree only 60% of the time. Those melodies which employ higher notes for their finals--the so-called affinales a, b, and c--are usually considered transpositions "the

surmise being that originally such chants did close on one [of] the four basic chants."² Evidence will be presented later to support this statement and the consequent classifications of those chants terminating on a, b, and c, to the protus, deuterus, and tritius tonalities respectively. The reclassification of the finals is given in the following table.

TABLE 2

THE MANERIA OF THE OLD-ROMAN INTROITS

Final	Number
d	36
e	56
f	39
g	23

"The distinction between the authentic and plagal mode of the same final (maneria) is based on the ambitus."³ There is, however, disagreement about the range which differentiates the two. Melodies with a restricted ambitus were considered plagal by early theorists. In the early eleventh century, Berno of Reichenau wrote: "If a chant does not reach up to the fifth nor include the lower fourth, it is customary to consider it as

²Willi Apel, Gregorian Chant (Bloomington: Indiana University Press, 1958), p. 157.

³Ibid., p. 144.

plagal because of its shortness and imperfection."⁴

For the most part, the established criteria for determining the modal assignment of a melody by a consideration of the final and range prove successful. There are some cases, however, where chants have been assigned to modes on the basis of the Gregorian intonation figures. These melodic figures--common to the Old-Roman Introit antiphons of the corresponding modal classifications--are given below.⁵

Ex. 2. The Gregorian Intonation Formulas.



⁴Berno of Reichenau, *Scriptores Ecclesiastici de Musica Sacra Potissimum*, Vol. II, edited by Martin Gerbert (Ste. Blaise, 1784), p. 72 (b).

⁵Example 2 is drawn from page 219 of Willi Apel's Gregorian Chant.

Using the established criteria, and, when necessary, the aid of intonation figures, the Old-Roman Introit melodies can be classified as follows: protus: twenty-three authentic and thirteen plagal; deuterus: thirty-six authentic, twenty plagal; tritius: twenty-three authentic, sixteen plagal; and tetrardus: eight authentic, fifteen plagal. The Gregorian Introits agree with the above modal assignments 72% of the time. It is interesting to note that the Old-Roman Introits seem to favour higher assignments than the Gregorian when discrepancies occur.

Final Cadences

"In any stylistically similar body of music, cadential formulae illustrate fundamental characteristics of the musical structure."⁶ The Old-Roman Introits have recognizable cadential patterns which are used over and over again, and which can be classified for each final. Some are individual in character, but even these very frequently resemble the standard patterns. Although the Gregorian final cadences are characteristic of mode, this is not the case for the Old-Roman which are clearly associated with certain notes--d, e, f, or g.

Final Cadences on D

Those Old-Roman Introits ending on d have a

⁶Frederic Warren Homan, "Final and Internal Cadential Patterns in Gregorian Chant," Journal of the American Musicological Society, XVII (Spring, 1964), p. 66.

characteristic neume grouping peculiar only to this final. *N* ∴ This distinct neume arrangement notates the following cadential formula which concludes three-quarters of those Old-Roman melodies which terminate on d.

Ex. 3.



The essential melodic movement in this pattern is from the final to g and back.

In certain Old-Roman Introits, a few exceptions to the typical d pattern can be found. Excluding Example 4 (a), whose formula closes four Introits, these cadences are found only once in the whole Introit cycle.

- Ex. 4. (a) Etenim sederunt (15).
 (b) Ex ore infantium (18r).
 (c) Michi autem nimis (115r).
 (d) Staduit (26r).
 (e) Sacerdotes eius (20v).



Both the Old-Roman Introits which end on a use the cadential pattern given as Example 5; which is that of 3 (a)--transposed up a fifth--and this fact supports their assignment to the protus tonality. (This is the evidence spoken about earlier with regard to the use of affinales.)

- Ex. 5. (a) Adorate deum (25r).
(b) Exspecta Dominum (69v).



The Gregorian Introits which terminate on d, use a variety of cadential formulae. Some bear a resemblance to the Old-Roman patterns and are given below in Example 6. Of these formulas, 6 (a) is representative of mode 1, 6 (b), of mode 2, and the last, 6 (c) is characteristic of both d modes.

- Ex. 6. (a) Da pacem (G. R. 372).
(b) Dominus fortitudo (G. R. 334).
(c) Dicit Dominus (G. R. 656).



In the Gregorian cadences, the essential melodic movement is, in most cases, from d to f and back.

Final Cadences on E

Those Old-Roman Introits which terminate on e have more variety in construction and usage than those closing on d. Nevertheless, more than half of the antiphons employ either the first or second patterns of Example 7.

- Ex. 7. (a) Aqua sapientiae (89v).
(b) Intret in conspectu (109v).



Five other patterns account for the remainder.

- Ex. 8. (a) Benedicte Dominum (128r).
(b) Clamaverunt (104r).
(c) Deus dum (109r).
(d) Dum clamarem (40r).
(e) Ego clamavi (56v).



It should be said at this point that all the Old-Roman chants which cadence on b are related to the deuterus mode, since all use the (a) formula of Example 7, transposed up a perfect fifth.

Ex. 9. Cantate Domino (100v).



There are six cadential patterns employed by the Gregorian Introits of the deuterus mode. All are given in Example 10. The most frequently used pattern of mode 3 is shown as Example 10 (a), while the formula labelled 10 (b) is that preferred by the Introit melodies of mode 4.

- Ex. 10. (a) Confessio (G. R. 578).
 (b) Accipite (G. R. 299).
 (c) Factum est (G. R. 505).
 (d) Humiliavit (G. R. 106).
 (e) Nunc scio (G. R. 532).
 (f) Deus Israel (G. R. [122]).



The cadential pattern of Example 6 (b) of the Old-Roman and 10 (d) of the Gregorian are (with the exception of one note) identical; as well, there are marked similarities between Examples 8 (d) and 10 (b) and (e). In the Gregorian cadences, the movement is from e to g and back to the final, not f to a and back as we have seen in the Old-Roman Introit cadences.

Final Cadences on F

More than half of the Old-Roman Introits whose final is f use the following formula.

Ex. 11



Another pattern, which closes ten of the twenty-eight melodies which terminate on f, presents a feature not encountered in any of the Old-Roman melodies previously discussed. The movement to the final is approached by step from below; whereas, in every other pattern we have seen, the final has been approached by step from above. An example follows.⁷

Ex. 12



⁷One should not overlook the similarity between this example and the most frequently used e cadential formula found in Example 6 (b).

Other patterns, all of which bear a close resemblance to Example 12, are given in the following example.

- Ex. 13. (a) Venite adoremus (128v).
 (b) Laudate pueri (119r).
 (c) Judicame Deus (66r).



Those chants which employ the affinale c use one of the two cadential patterns given below in Example 14. These formulae are related to the two characteristic f mode cadences which we have seen in Examples 11 and 12--transposed up a perfect fifth.

- Ex. 14. (a) Ne derelinquas (51v-r).
 (b) Cibavit (108r).



There are three cadential patterns employed by the Gregorian Introits of mode 5. The most frequently used formula is given as Example 15 (a). Note the resemblance between the Old-Roman and Gregorian patterns in Examples 11 and 15 (a).

- Ex. 15. (a) Cantemus Domino (G. R. 43**).
 (b) Loquebar (G. R. 591).
 (c) Deus in loco (G. R. 347).

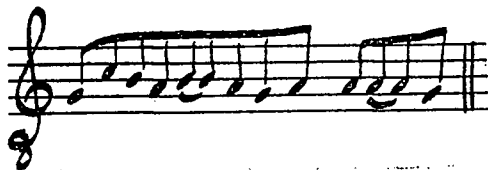


Among the Gregorian Introits of mode 6, only three out of seventeen employ a similar cadential pattern. The three which are identical use the mode 5 formula given as Example 15 (a). All the other cadences for this mode have individual characteristics, however, there is no example of the e to f approach to the final. This pattern is peculiar only to the Old-Roman Introit antiphons.

Final Cadences on G

There is almost perfect uniformity in cadential patterns of those Old-Roman Introits that terminate on g. All but two chants use the following formula.

Ex. 16.



The two exceptions are nothing more than elaborations of the above pattern.

Ex. 17. (a) Domine ne longe (74v).
(b) Nos autem (105v).



The melodic movement is from g to c and back in all but one formula.

In contrast, there is a great variety in the cadential patterns of the Gregorian Introits which conclude on g. Of the two examples given below, the first is representative of mode 7, and the second, mode 8. As well, these bear the closest relationship to the typical Old-Roman g formula.

- Ex. 18. (a) Adjutor (G. R. 89).
 (b) Lux fulgebit (G. R. 30).



* * *

The Old-Roman cadences appear to be governed by the final, not the mode, for they can be found internally in pieces of different assignment. There is one typical cadence formula for each final--d, e, f, and g--and although complete uniformity does not prevail overall, the modifications to the common patterns are slight. By placing these typical formulae together, one can make some rather striking observations.

- Ex. 19. The typical Old-Roman cadential patterns.



Excluding the f patterns, the melodic movement in the typical final cadences of the Old-Roman Introits begins by ascending to the fourth, then, descends to the final.

Although some of the Old-Roman formulae are represented in the Gregorian Introits, they do not exhibit this tendency toward uniformity in their construction.

Melodic Characteristics

The Old-Roman Introits may be considered chants of moderate length and, compared to other Old-Roman antiphons, of a moderately ornate style. In the manuscript, they range from four to six lines--roughly the same as they would appear if printed in the format of the Graduale Romanum. The Old-Roman chants are similar in outline to the Gregorian, but are much more ornate. Whereas the Gregorian syllables "carry a group of notes numbering from two to five,"⁸ the Old-Roman support normally from two to ten, and in special cases--as in the alleluias during Eastertide--more. Interspersed between these groups are single notes in succession numbering from three to eight on different pitches. This feature is common to the Introits of both repertories.

Most of the melodic progressions are stepwise, and scale passages of four notes ascending or descending occur

⁸Willi Apel, Gregorian Chant (Bloomington, Indiana: Indiana University Press, 1958), p. 306.

in two-thirds of the Old-Roman Introits. Only three chants employ sequences of five notes ascending, and there is one instance of six notes descending. The remaining chants use scale passages of five notes descending. Leaps are not rare. Successive thirds, up and down, are frequent as is the outline of a triad. Also, it is not uncommon to find leaps of a fourth or fifth, and three examples occur of sixths. Thirds-plus-fourths occur only twice--both times ascending, however, thirds-plus-fifths are not present. Overall, the melodic progressions of the Gregorian Introits are very similar to those of the Old-Roman.

Like the Gregorian Introits, the Old-Roman contain many examples of strophici.

Ex. 20. Ego autem.



There is an unusual melodic feature present in one Old-Roman Introit--the melodic progression of a diminished fifth followed by a perfect fourth.

Ex. 21. Protector noster (125r).



This oddity cannot be found in the Gregorian Introits.

From an examination of the ranges of the Old-Roman Introit melodies, from which the following table was devised, it is apparent that the octave is the most frequently used range, followed by the minor seventh, then, major sixth and major seventh.

TABLE 3

THE RANGE OF THE OLD-ROMAN INTROITS

Interval	Number	Percent	Interval	Number	Percent
P4	2	1	P5	10	6.5
m6	6	4	M6	26	17
m7	30	20	M7	25	16
P8	43	28	M9	8	5
m10	3	2	P11	1	.5

These same proportions are approximately correct for the Gregorian Introits.

In general, in the Old-Roman Introits, narrower ranges predominate in the shorter chants, and wider in the longer melodies. The following two Introits--Letetur cor and Etenim sederunt are representative.

Ex. 22. Letetur cor (64v).

Le-tetur cor que-renti-um do - mi -
 num que-ri-te do - mi-num et con-fin
 ma mi-né que-ri-te fa-ci-em e -
 ius sem - per.

Ex. 23. Etenim sederunt (15r).

Et en~ im se~ den runt prin~ ci~ pes

et ad~ versus me lo~ que~ ban~ tun et in~ i~

qui per~ se~ cu~ ti - sunt me ad~ ju~ va me don

mi~ ne de~ us me~ us qui~ a ser~ vus

tu~ us ex~ er~ ce~ ba~ tur in

tu~ is ju~ sti~ fi~ ca~ ti~ o~ ni~

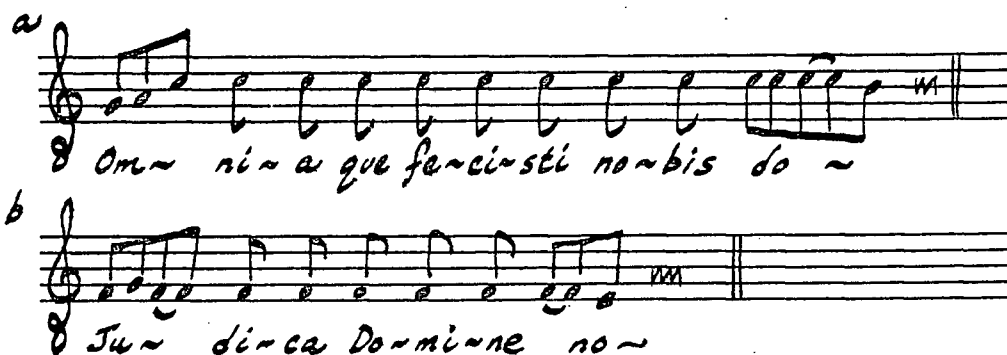
bus,

This relationship between the range and length of a melody does not occur in the Gregorian Introit antiphons.

The extreme notes of the compass are reached many times during the course of each Old-Roman Introit. This trait is not apparent in the Gregorian Introits, which usually employ the extremities of their ambitus once or twice only during the chant.

Many of the Old-Roman Introits contain short passages of recitation on one pitch, and when this happens it is much more pronounced than in the Gregorian Introits.

- Ex. 24. (a) Omnia (70r).
(b) Judica Domino (76v).



In many cases, the Old-Roman melodies have a successive reiteration of two notes. An example follows.

- Ex. 25. (a) Puer natus (14v).
 (b) Venite Benedicite (91v).



This is not a characteristic of the Gregorian Introit antiphons.

The Old-Roman Introit antiphons of Eastertide, which close with an alleluia reveal an interesting feature-- a deceptive cadence is employed at the end of the antiphon, however, the penultimate and final are not reached until the first syllable (al) of the alleluia.

- Ex. 26. Exclamaverunt (103r).



In isolated cases where the final is reached at the conclusion of the antiphon proper, this same cadential formula is repeated at the end of the alleluia.

Ex. 27. Clamaverunt (104r).

The Gregorian alleluias, which have been added to the Introits sung during Eastertide, do not exhibit this tendency towards uniformity between their cadential patterns and those of the antiphons which precede them.

There is a divergence in musical style noticeable within the Old-Roman Introit chants, not found in the more homogeneous Gregorian Introit cycle. The neumatic or group style prevails in both the Gregorian and Old-Roman Introit cycles, however, in the latter, there are examples of melismatic and syllabic chants. An Old-Roman chant tending towards the melismatic is found on page 19, while a representative example of a syllabic melody follows. In general, the syllabic chants have a limited range and are almost in the nature of recitatives.

Ex. 28. Eduxit Dominus (95r).

E-du-xit do-mi-nus po-pu-lum su-um in-ex-ul-ta-ti-on-e A-E-u-A et e-lec-tos suos in le-ti-ti-a A-E-u~ A A~ E~ u~ A.

Melodic Structure

Internal repetition is an important feature of the Introit melodies of the Old-Roman chant. We need only to glance at the above example to see how the working out of the opening figure accounts for nearly all of the piece, and its alleluia patterns.

The recurrence of motives and longer phrases is a basic characteristic of the Old-Roman Introits. A further example is offered where there is more opportunity to see the extent of the internal repetition.

Ex. 29. Populus Syon (2r).

Po-pu-lus Sy-on ec-ce Do-min
 nus ven-ni-et ad sal-va-n-
 das gen-tes et au-
 di-am fa-ciet do-mi-ni-
 nus glo-ri-am vo-cis su-e
 in-le-ti-a cor-in-dis
 ve-a stri

The corresponding lines and letters indicate the repetition of motives and phrases. The Gregorian version of this antiphon does not employ recurring motives nearly to this extent.

Ex. 30. Populus Sion (G. R. 4).

Po~pu~lus Si~on ec~ce Do~mi~nus
 ve~ni~et ad sal~van~das gen~tes et au~
 di~tan~ fa~ci~et Do~mi~nus glori~
 ri~am vo~cis su~ae in lae~ti~ti~a
 a corn~dis ven~stri.

Although Willi Apel gives many examples of internal repetitions present in the Gregorian chant repertory,⁹ this feature is encountered relatively infrequently in the Gregorian Introits. This is a fundamental difference between the Gregorian and Old-Roman Introits. We have seen the repetition of phrases in Example 29, however, in the Old-Roman Introits the nature of the internal repetition does not stop there. In the following example, an entire thirty-two note passage is repeated after a contrasting unit. This does not occur in the Gregorian version.

Ex. 31. Ego autem sicut (16r).

in-do-mo Do-mi-ni spe ~ ra ~ vi

in mi-se-ri-cordia De-i me ~ i et ex-

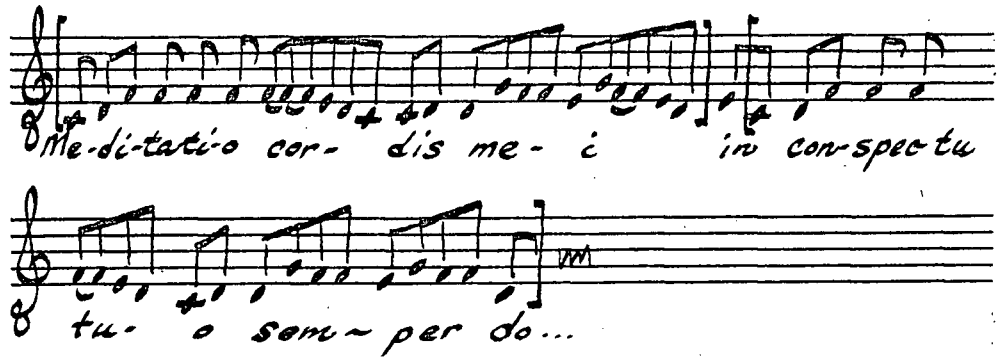
pec-ta-bo no-men tu ~ um quo-

ri-am

⁹Willi Apel, Gregorian Chant, p. 258.

In the next example, the first line is repeated immediately after being stated in the Old-Roman Introit. This is not a feature of the Gregorian version.

Ex. 32. Meditatio (64r).



The nature of this repetition extends from internal repetition to melodic relationships between the Introits. From the thematic index found in Appendix IV, we see that a large number of Introits have identical openings. The Gregorian are not so related, even where it might be expected. To give an example, the Old-Roman repertory has a series of successive Introits whose initial figures are the same, but whose texts are not identical. These Introits for the week following Passion Sunday are listed below.

<u>Liberator meus</u>	(69r).	Feria Quarta.
<u>Omnia que</u>	(70r).	Feria Quinta.
<u>Miserere michi</u>	(72v).	Feria Sexta.

The Gregorian cycle uses these same texts, but the melodies are not related.

With many of the Old-Roman opening figures, the resemblance does not extend past the head-motives given in the thematic index. In other melodies, many of these motives occur in interior phrases. Sometimes entire passages can be found in another chant whose initial figure is quite different. In the following example there is partial textual correspondence.¹⁰

- Ex. 33. (a) Eduxit eos (94v).
 (b) Sicut modo (97v).

a



al-le-lu-ia et in-im-i-cos e-orum.

b




al-le-lu-ia Ra-ti-o-nabiles fi-ne do-lo

¹⁰It is interesting to note the resemblance of the two Introits considering that the latter is one of the two pieces which did not remain in the repertory.

Textual correspondence can be found in the following example, where the second is obviously a transposition of the first.


- Ex. 34. (a) Miserere...conculcavit (68v).
 (b) Miserere...tribulor (72v).

a



Mi-se-re-re mi-chi do-mi-ne quoniam con-cul-ca-vit

b



Mi-se-re-re mi-chi do-mi-ne quoniam tri-bu-lor

In another instance, a striking similarity occurs between two entire Introit melodies.

- Ex. 35. (a) Cibavit eos (108r).
 (b) Eduxit Dominus (95r).

Ci-ba-vit e-os ex-a-di-pe fru-men-

E-du-xit do-mi-nus po-pu-lum su-um in ex-ul

ta al-le-lu-ia et

tan-ti-on-ne al-le-lu-ia et

de-pe-tra me-le-sa-tu-ra-vit e-os al-le

e-lec-tos su-os in le-ti-ti-a al-le

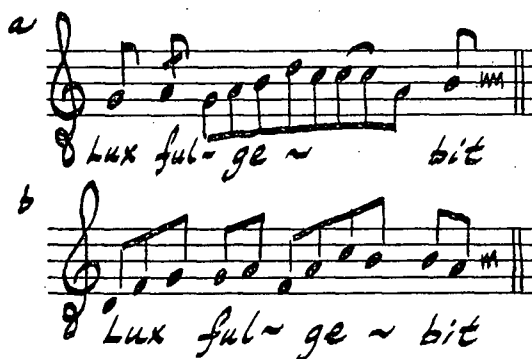
lu-ia Al-le-lu-ia

lu-ia Al-le-lu-ia

These two related melodies are representative of the many Old-Roman Introits where similarities in melodic design can be found to this extent.

The Old-Roman and Gregorian Introits differ from each other in another respect. A comparison of the opening figures of the two repertories reveals that the corresponding Introits of the Gregorian and Old-Roman rites rarely begin on the same note--it is only after the second or third that there is agreement between them.

- Ex. 36. (a) Lux fulgebit (12r).
(b) Lux fulgebit (G. R. 30).



Robert J. Snow has suggested that many of the Old-Roman Introit antiphons have features which indicate that they were derived from psalmodic formulae.¹¹ Although he noticed that those chants of the deuterus tonality make use of psalmodic phrases, he did not suspect the extensive-

¹¹Robert J. Snow, "The Old-Roman Chant," in Gregorian Chant, ed. by Willi Apel (Bloomington, Indiana: Indiana University Press, 1958), p. 487.

ness of this feature. In fact, if we include transpositions, sixty percent of the initial figures found in the thematic index begin with one of the psalmodic formulas given below:

Ex. 37. Psalmodic Formulas.



Even in the more ornate chants, a basic psalmodic formula can be found. The one which occurs most frequently is given below.

Ex. 38.



The reminiscence of psalmodic formulae are not confined only to the opening figures, but also, they can be recognized as the skeletal structure of the melismas. It is interesting to note that the above example is also the typical g cadential pattern. On the following page is a good example of the working out of such a formula in an Old-Roman Introit antiphon.

Ex. 39. Liberator (69r).

Li-be-ra-tor me-us do-mi-nus de gen-ti-bus i-
 ra-cun-dis ab in-sur-gen-ti-bus in me
 ex-al-ta-vis me-a vi-ro in-i-quo
 e-ri-pi-es me.

Basically, the form of an Old-Roman Introit appears to be the recurrence of a psalm-tone formula, which is frequently ornamented in many different ways throughout the chant. This formula governs the opening figures, the structure of the melismas, and, in general, is the basis of the piece.

CHAPTER II

THE COMMUNIONS

There are one hundred and forty-nine Old-Roman Communion contained in MS. Vat. lat. 5319.¹ Although nine have not remained in the present Gregorian repertory, four of these can be found in early Gregorian sources with notation.

<u>Ego sum vitis</u>	Bibl. Angelica of Rome, Codex 123, fol. 120v. 11th century.
<u>Messis quidem multe</u>	Bibl. Angelica of Rome, Codex 123, fol. 148r.
<u>Sint lumbi</u>	Bibl. Capit. of Bene- vento, MS. VI 34, f. 234.
<u>Voce mea</u>	Bibl. Angelica of Rome, Codex 123, fol. 66r.

The remaining five appear to be peculiar to the Old-Roman repertory, and cannot be located in any of the early Gregorian sources available.

<u>Domine Hiesu</u>	<u>Vat. lat. 5319</u> , f. 140r.
<u>Domine si tues</u>	<u>Vat. lat. 5319</u> , f. 118v.
<u>Propitius esto</u>	<u>Vat. lat. 5319</u> , f. 34v.
<u>Tristitia vestra</u>	<u>Vat. lat. 5319</u> , f. 106r.
<u>Xpistus qui natus</u>	<u>Vat. lat. 5319</u> , f. 141v.

¹Appendix II contains an index of the Old-Roman Communion of Vat. lat. 5319 with the location of the Gregorian versions in the Graduale Romanum.

The Tonality

The modal assignment of the Old-Roman Communion can be determined by a consideration of the final and range of each melody, and by characteristic intonation figures. In the following table which classifies the finals of both the Old-Roman and Gregorian Communion, it will be seen that the affinales--a, b, and c,--are used in a number of cases.

TABLE 4

A COMPARISON OF THE FINALS OF THE OLD-ROMAN AND GREGORIAN COMMUNIONS

Final	O-R.	Greg.	Final	O-R.	Greg.
d	30	39	e	24	21
f	23	31	g	39	40
a	8	4	b	4	2
c	12	3			

The finals of the Old-Roman and Gregorian Communion agree in 122 instances, or 87% of the time. Those melodies concluding on a, b, or c, can be considered transpositions, and evidence to support this statement will be presented later when cadential formulas are discussed. These chants belong to the protus, deuterus, and tritus tonalities respectively, and are reclassified in the following table.

TABLE 5
THE MANERIA OF THE OLD-ROMAN COMMUNIONS

Final	Number
d	38
e	28
f	35
g	39

With these results, let us now turn our attention to the modal classifications of the Old-Roman Communions. Of the thirty-eight melodies which belong to the protus tonality, twenty-four are authentic and thirteen plagal. There is one special case where the melody is an obvious transposition of mode 7--employing the "dominant" as the final. Of the twenty-eight melodies of the deuterus tonality; seventeen are plagal and eleven, authentic. This preference for the plagal mode is also evident in those chants of the tritus tonality, where twenty-two fall into the classification of mode 6, and thirteen, mode 5. The remaining g maneria has thirty-nine chants divided--nineteen in mode 7, and twenty in mode 8. The Gregorian Communions agree with the Old-Roman modal classifications 80% of the time. When discrepancies occur, the Old-Roman Communions favour higher assignments.

Final Cadences

The same typical cadential patterns for each final d, e, f, and g, found in the Old-Roman Introits, and given

as Example 19 of the preceding chapter, are prominent in the Communions. Although there is not complete uniformity as to their usage in the Communion cycle, deviations from these formulas are slight.

Final Cadences on d

There is almost perfect uniformity in cadential patterns of those Old-Roman Communions that conclude on d. All but one melody use the typical d formula given in the following example.

Ex. 40.



The one exception is merely an elaboration of the above pattern.

Ex. 41. Panis quem ego. (47r).



Those Old-Roman Communions terminating on a can be related to the protus tonality, since five of the eight

melodies use the typical d cadential formula transposed up a perfect fifth.

Ex. 42. Amen dico vobis (134r).



The remaining three antiphons use slight alterations of this transposed d formula.

Ex. 43. (a) Gaudete justi (101v).
 (b) Quis dabit (56v).
 (c) Tu Domine (53r).



The uniformity in cadential structure found in the Old-Roman Communions does not occur in the Gregorian Communion antiphons which terminate on d. While there is a great variety of formulae, those which appear most frequently are given in the following example. Of these,

44 (a) and (b) are representative of mode 1, 44 (c), of mode 2, and 44 (d) is characteristic of both d modes.

- Ex. 44. (a) Data est mihi (G. R. 258).
 (b) Descendit Jesus (G. R. 63).
 (c) Ego vos elegi (G. R. 513).
 (d) Florete flores (G. R. 622).

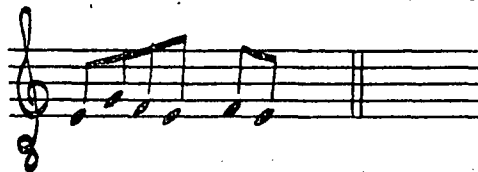


In the Gregorian cadences, the essential melodic movement is from d to f and back to the final, not d to g and back as we have seen in the Old-Roman Communion cadences.

Final Cadences on e

Two-thirds of the Old-Roman Communions which conclude on e use the following formula.

- Ex. 45. Acceptabis (41v).



This pattern seems to be characteristic of the Old-Roman Communions; it is used by only one Old-Roman Introit

cadencing on e. An Old-Roman Introit formula (given as Example 7 (b) in the preceding chapter) is employed by four of the Old-Roman Communions.

Ex. 46. Exulta filia (13r).



Ex. 48. Cantabo Domino (114v).



The remaining antiphon uses another cadential formula which is given below.

Ex. 49. Narrabo omnia (51v).



Only one final cadence pattern is used for the Gregorian Communion chants of mode 3, and is given below.

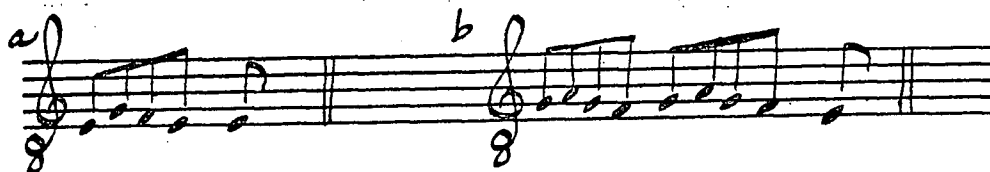
Ex. 50. Tu Domine (G. R. 121).



As well, this formula is employed by two-thirds of the Gregorian Communions of mode 4. Two other patterns appear which bear a resemblance to the Old-Roman formulas

given as Examples 45 and 46. These Gregorian patterns are given below.

- Ex. 51. (a) Erubescant (G. R. 106).
(b) Inclina (G. R. 338).



Final Cadences on f

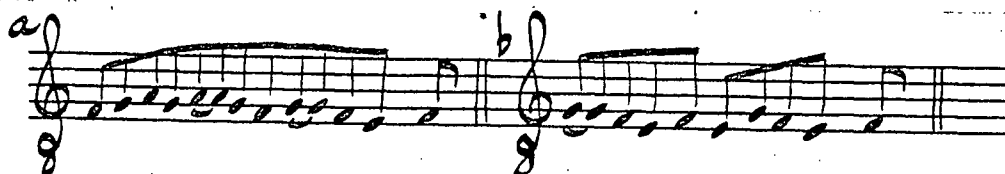
Three quarters of the Old-Roman Communions which conclude on f use one of the two formulas given below.

- Ex. 52. (a) Ecce Dominus (7v).
(b) Intellige clamorem (46r).



It will be remembered that the formula given as Example 52 (a) also occurs as the most frequently used f cadential pattern in the Old-Roman Introits. There are only two instances where the final is approached by step from below in the Old-Roman Communions.

- Ex. 53. (a) Ab occultis (61r).
(b) Servite Domino (42v).



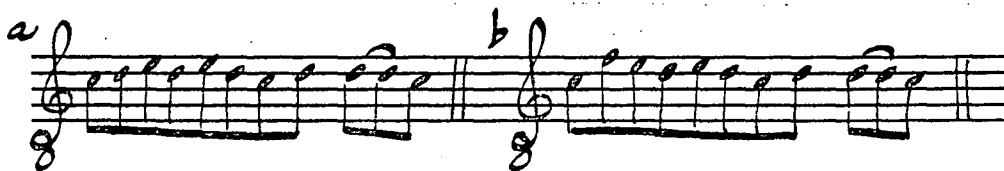
In the four remaining chants, individual patterns appear.

- Ex. 54. (a) Exultavit (10r).
 (b) Justus Dominus (51r).
 (c) Letabitur justus (101r).
 (d) Scapulis (44v).



Those Old-Roman Communions which cadence on c belong to the tritus tonality, since four employ the pattern given as Example 53 (a), and another four use the (b) formula--both of which are transpositions up a perfect fifth of the typical f formulas. Compare these to those of Example 52.

- Ex. 55. (a) Lux eterna (141v).
 (b) Ego clamavi (114r).



The remaining four chants use individual patterns; however, they bear some relationship to the above examples in that the essential melodic movement is from c to e and then to the final.

Both the Gregorian Communions of mode 5 and 6 prefer the following cadence pattern.

Ex. 56. Beatam me (G. R. 584).



The Gregorian formula given above is identical to the Old-Roman pattern of Example 52 (a).

Final Cadences on g

Over half of the Old-Roman Communions which terminate on g use the following formula. This is also the most frequently used pattern of the Old-Roman Introits.

Ex. 57. Signa eos (121r).



Another third of the melodies use the above formula with a slight variation.

Ex. 58. Circuibo (118r).



There are five Communions which employ individual patterns.

- Ex. 59. (a) Dicit Andreas (135r).
 (b) Dicete pusillanimes (5r).
 (c) Lux eterna (141v).
 (d) Qui biberit (59v).
 (e) Qui meditabitur (40r).



There is one Old-Roman Communion cadencing on d' which belongs to the tetrardus authentic mode. The cadence formula of this antiphon is given below.

- Ex. 60. Pacem meam (109r).



There is a great variety of cadential formulas employed by the Gregorian Communions which conclude on g. The pattern most frequently used by the mode 7 melodies follows.

Ex. 61. Factus est repente (G. R. 296).



The mode 8 pattern which appears most often is given below.

Ex. 62. Domine quinque (G. R. 397).



* * *

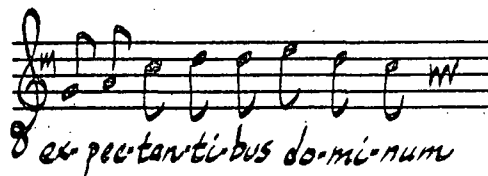
The final cadences of the Old-Roman Communions are, for the most part, the same as those used by the Old-Roman Introits. There is one typical pattern for each final--d, e, f, and g,-- and modifications to these common formulas are slight. In contrast, the cadential

patterns of the Gregorian Communions are greatly varied, and are, with the striking exception of the tritus tonality, characteristic of mode rather than final.

Melodic Characteristics

Willi Apel's remark that the Gregorian "chants sung during the closing ceremony of the Mass are essentially similar to those that accompany its beginning,"² cannot really be applied to the Old-Roman Introits and Communions. With regard to length, the Old-Roman Communions extend from four to ten lines--considerably longer than the Introits. Although the Old-Roman chants are similar in outline to the Gregorian, they are much more ornate. The syllables of the Old-Roman Communions support from two to twelve notes--considerably more than their Gregorian counterparts. Syllabic passages on different pitches numbering from three to eight notes are interspersed throughout the melodies. This feature is common to the Communions of both the Old-Roman and Gregorian repertoires. An example follows.

Ex. 63. Sint lumbi (120v).



²Willi Apel, Gregorian Chant (Bloomington: Indiana University Press, 1958), p. 311.

Most of the melodic progressions are stepwise, and scale passages of four notes ascending and descending occur in most of the Old-Roman Communions. As well, five-note passages ascending and descending, and six-note patterns descending appear frequently.

Ex. 64. (a) Dicite: pusillanimes (5r).
(b) Beatus servus (20r).



Although four and five note passages rising and falling appear in the Gregorian Communions, there is no example of a melodic progression encompassing a sixth.

Among the disjunct progressions ascending and descending, major or minor thirds occur very frequently in the Old-Roman Communion antiphons. Leaps of a fourth and fifth are almost as common as successive thirds and infrequently a leap of a sixth is encountered. All these progressions can be found in the following striking example.

Ex. 65. Panis quem ego (47r).



Leaps of a fourth and fifth do occur in the Gregorian Communions, but not to the extent found in the Old-Roman melodies.

Both the Old-Roman and Gregorian Communions contain many examples of strophici.

Ex. 66. Virtutum (56v).



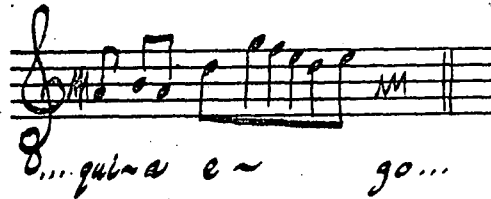
Combinations of large intervals, which are rare in the Gregorian Communion melodies, are present in many of the Old-Roman. Melodic progressions of a third plus a fourth appear in seven Old-Roman Communions, and a fourth-plus-third, in nine melodies. Examples are given below.

Ex. 67. (a) Tollite (132v).
(b) Domine Deus meus (49v).



No less interesting is another combination--a fourth-plus-fourth. This progression occurs in three Old-Roman Communions.

Ex. 68. Tanto tempore (104v).



The progression of a fifth plus a third can be found in three Old-Roman Communions, and there is an example of a sixth plus a third.

Ex. 69. (a) Unam petii (118r).
(b) Panis quem ego (47r).



Although sevenths are outlined in the Gregorian Communions, combinations of a third and a fourth and fourth-plus-fourth do not occur. Examples of a fifth plus a third are more frequent in the Gregorian Communions than in the Old-Roman.

* * *

The ambitus of the Old-Roman Communions is given in the following table.

TABLE 6

THE AMBITUS OF THE OLD-ROMAN COMMUNIONS

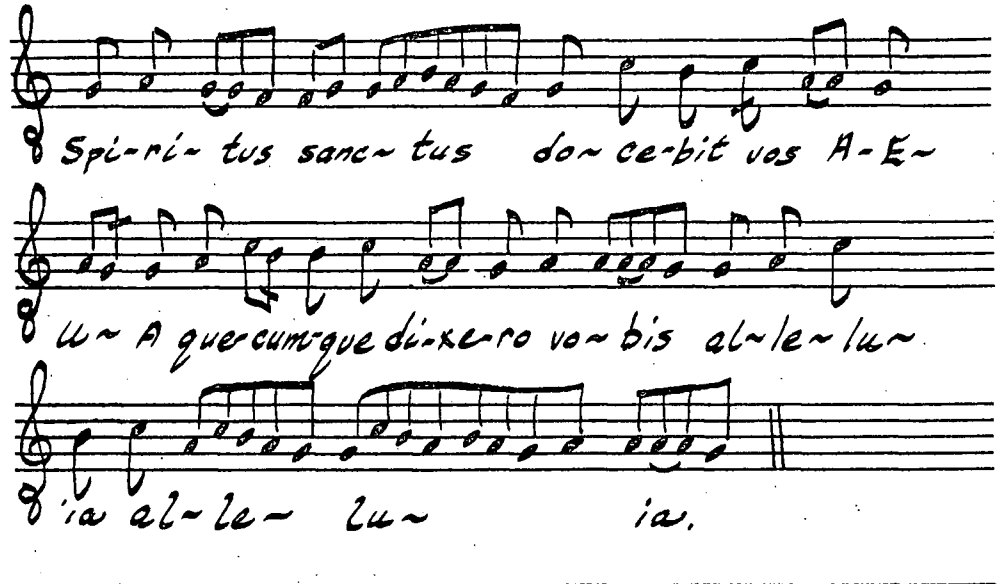
<u>Interval</u>	<u>Number</u>	<u>Interval</u>	<u>Number</u>
P4	1	P5	3
m6	2	M6	13
m7	20	M7	26
P8	45	m9	4
M9	22	m10	1
M10	3		

The ranges of the Old-Roman Communions are much wider than those of the Old-Roman Introits--84% of the melodies employ an ambitus extending from a minor seventh to a major ninth.

The Gregorian Communions and their Old-Roman counterparts both prefer the octave as the most frequently used range. In the Old-Roman Communions, a wider range is utilized in the longer melodies while narrower ranges predominate in the shorter chants. The following two Communions--Beati mundo corde and Spiritus sanctus--are representative examples.

Ex. 70. Beati mundo corde (117v).

Be-a-ti mun-do cor-de quo-ni-am ip-se
 de-us vin-derunt ben-e-dic-ti
 pa-ci-fi-ci quo-ni-am
 an-geli-dei vo-can-tur ben-e-dic-ti
 qui per-se-cu-ti-o-nem pa-ti-tur
 pro-pter ju-s-ti-ti-am quo-ni-am ip-
 sorum est reg-num ce-lo-rum.

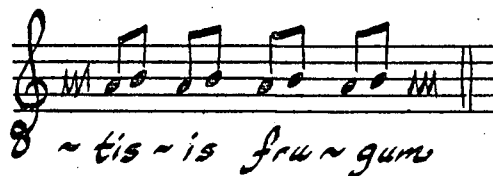
Ex. 71. Spiritus sanctus (108r).

This relationship between the range and length of a melody does not occur in the Gregorian Communions.

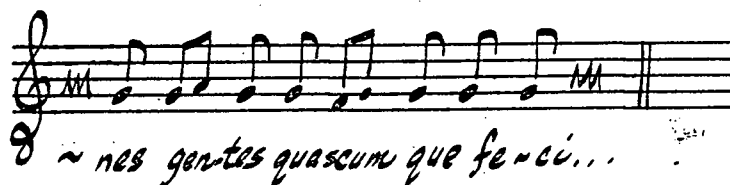
The extreme notes of the range occur once or twice only during the Old-Roman and Gregorian Communion antiphons.

* * *

Short passages of recitation on one pitch are not encountered in the Old-Roman Communions, except in the syllabic chants. More often, a successive reiteration of two notes can be found.

Ex. 72. Honora (124r).

This feature is not present in the Gregorian Communions where passages similar to the one given in the following example often occur.

Ex. 73. Omnes gentes (G. R. 55).

There is a great variety of style noticeable within both the Old-Roman and Gregorian Communions; however, for the most part, the Gregorian clearly prefer the neumatic style, while the Old-Roman tend towards the melismatic. An example of a melismatic Communion follows.

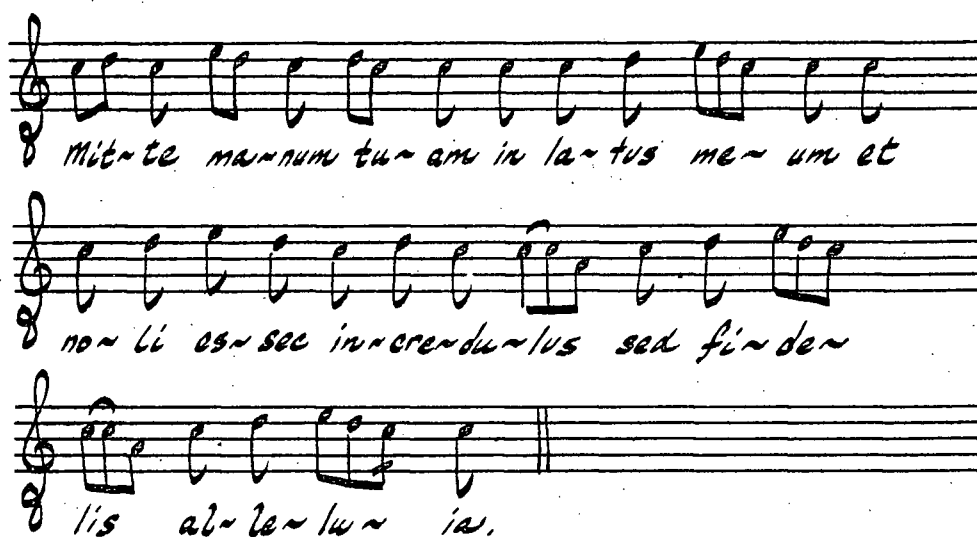
Ex. 74. Gaudete (101v).

Handwritten musical score for "Gaudete" (101v). The score consists of five staves of music in G major, 3/4 time. The lyrics are written below the notes.

den te san sti
in do mi no al le lu ia
re co des den cet co
la san da tin o al le
lu ia.

It should be said however, that when a syllabic chant occurs, it is very recitative-like, and much more barren than those found in the Gregorian Communion cycle.

Ex. 75. Mitte manum (97v).



Melodic Structure

As we have seen, internal repetition of phrases and even entire lines is characteristic of the Old-Roman Introits. In the Communions of this repertory, only a few examples can be found. Two examples of repetition of entire phrases immediately after being stated follow. In one Old-Roman Communion, a passage is repeated later on in the chant.

Ex. 76. Domine si tues (118v).

Instead of repetition of segments, the Old-Roman Communions contain repetitions of short melodic motives. The following example is representative.

Ex. 77. Ediit sermo (18r).

E-xi-it ser-mo in-ter fran-tres

ut dis-cip-u-lus il-le non mo-re-re-

tur et non di-xit Hie-sus non mon-ni-

tur sed sic e-um vo-lo ma-ne re

do-nec ven-ni-am.

Some motives can be found in many of the Old-Roman Communions, and the most frequently encountered are given below.

- Ex. 78. (a) Simile est (4r).
 (b) Petite (103r).
 (c) Spiritum (105v-r).



Although motivic repetition is found in the Gregorian Communions, it is not found to the great extent as in the Old-Roman Communion melodies.

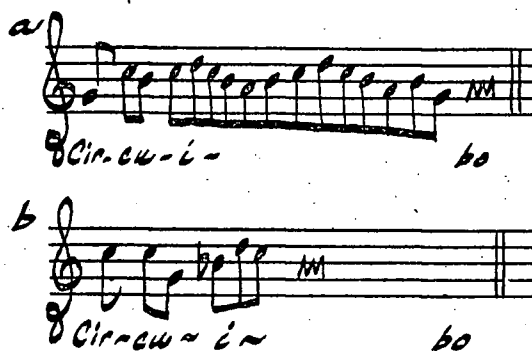
Melismas are much more ornate in the Old-Roman Communions than in the Gregorian versions. Two are given below the second of which demonstrates the sequential nature of many of these passages.

- Ex. 79. (a) Panis quem ego (47r).
 (b) Tristiti (106r).



It is a striking fact that the corresponding Communions of the Old-Roman and Gregorian repertories rarely begin on the same note. Agreement between them usually occurs after the second or third note.

Ex. 80. Circuibo (118r).
(G. R. 336).



The reason for this divergency is that the Old-Roman opening figures adhere to psalmodic formulas. Over half the Old-Roman melodies commence with one of the psalm-tone formulas given below.

Ex. 81. Psalmodic formulas.



Indeed, these formulas very often provide the basis for many of the Old-Roman Communions. An example of the working out of such a theme is given in the next example.

Ex. 82. Multitudo (29v).

Mul-ti-tu-do lan-que-rit-ur um et qui ve-
kas-ban-tur ab spi-ri-ti-bus im-mun-
dis ve-ni-en-bant ad e-
um qui-a vir-tus de il-lo ex-
in e-bar et ser-na-bat om-nes.

Owing to the relative ornateness of many of the Old-Roman Communions, these formulas are not as obvious as those found in the Old-Roman Introits. Nevertheless, they can be distinguished and govern many of the opening figures and provide the basis for the overall form for a large number of pieces.

CHAPTER III

THE OFFERTORIES

There are 95 Old-Roman Offertories contained in MS Vat. lat. 5319, of which all but three can be found in the Offertoriale edited by Carolus Ott.¹ Of these three, one was located in an early Gregorian source without notation:

In conspectu (129v).....Antiphonaire du Mont-Blandin. Bruxelles: Bibl. Royale, 10127-10144.²

The remaining two chants--Beatus es Symon Petre (117v) and Posuerunt (11r)--were not found in any of the early Gregorian sources available.

The Tonality

In the following table which classifies the final of each Old-Roman Offertory melody, it will be seen that the affinales--a, b, and c, are used in a considerable number of cases.

¹Appendix III contains an index of the Offertories of Vat. lat. 5319 and the location of the Gregorian versions in Offertoriale.

²Dom René-Jean Hesbert. Antiphonale Missarum Sextuplex (Rome: Herder Fribourg en Brisgau, 1967), p. 157.

TABLE 7
THE FINALS OF THE OLD-ROMAN
OFFERTORIES

<u>Final</u>	<u>Number</u>	<u>Final</u>	<u>Number</u>
d	20	e	20
f	19	g	24
a	5	b	4
c	3		

The Old-Roman Offertories agree with their Gregorian counterparts in fifty-six instances, or only 60% of the time.

Those Old-Roman chants whose melodies terminate on a, b, or c, can be considered transpositions and belong to the d, e, and f maneriae respectively. The evidence which supports this statement will be presented later when cadential formulas are discussed. The finals are reclassified in the following table.

TABLE 8
THE MANERIA OF THE OLD-ROMAN OFFERTORIES

<u>Final</u>	<u>Number</u>
d	25
e	24
f	22
g	24

Using the criteria set out in the chapter on the Old-Roman Introits, the Old-Roman Introits, the Old-Roman Offertories can be assigned to the following modal classifications: protus: eleven authentic and fourteen plagal; deuterus: eleven authentic, thirteen plagal; tritus: twelve authentic, ten plagal; tetrardus: three authentic, twenty-one plagal. (These figures may be understood roughly as percentages.) The Gregorian Offertories agree with the above modal assignments 70% of the time. When discrepancies occur--rather more often than the comparison of finals alone would indicate--the Old-Roman Offertories are most often in a higher mode than the Gregorian.

Final Cadences

The same typical cadential patterns for each final d, e, f, and g, found in both the Old-Roman Introits and Communions, are also present in the Old-Roman Offertories. In the latter, however, there are more elaborations of the basic formulas than found in the other Mass chants.

Final Cadences on d

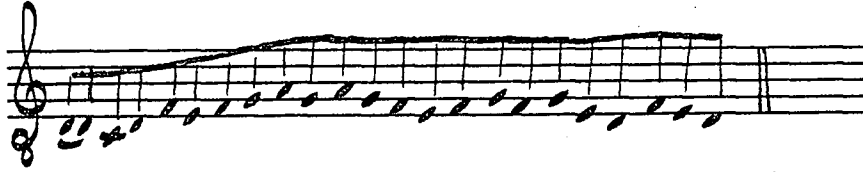
More than half of the Old-Roman Offertories concluding on d use the typical d cadential formula.

Ex. 83. Dextera Domine (25r).



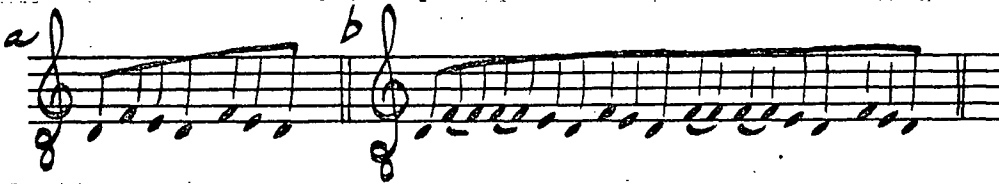
A melismatic elaboration of the above formula is given in the following example.

Ex. 84. Super flumina (71v).



Two other patterns account for the remaining chants, the second being an elaboration of the first.

Ex. 85. (a) Meditabor (46r).
(b) Anima nostra (19v).



We will now turn our attention to those Old-Roman melodies which terminate on a. If we examine the cadential formulas of these chants, we can see they are obviously transpositions up a perfect fifth of those given as Examples 83 and 85 (b), and therefore belong to the protus tonality.

- Ex. 86. (a) Exspectans (62v).
 (b) Exaltabo te (40r).
 (c) Filiae regum (28v).
 (d) Letamini (28r).



In contrast, there is a great variety of cadential formulae employed by the Gregorian Offertories which conclude on d. Some bear a resemblance to the Old-Roman patterns and are given in the following example. Of these formulas, 87 (a) is representative of mode 1, 87 (b), of mode 2, and 87 (c) is characteristic of both d modes.

- Ex. 87. (a) Ad te Domine levavi (Ott 5).
 (b) Laudete Dominum (Ott 40).
 (c) Anima nostra (Ott 145).



These examples are related to the Old-Roman patterns given in Example 85 (a) and (b), the essential melodic movement in both being from d to f and back. A Gregorian formula comparable to the typical Old-Roman d cadential pattern cannot be found.

Final Cadences on e

There are two other patterns which do occur, and these are given below.

- Ex. 90. (a) Scapulis suis (43r).
 (b) Exsulta satis (10v).



Those Old-Roman Offertories whose melodies terminate on b, clearly belong to the deuterus tonality. The cadential patterns are all typical of the e maneria--although transposed up a perfect fifth. Compare the cadences of Example 91 with those of Examples 89, 90 (b), and 88 respectively.

- Ex. 91 (a) Confortamini (6v).
Domine fac mecum (57v-r).
 (b) Eripe me (76v).
 (c) Lauda anima (99v).



The Gregorian Offertories of modes 3 and 4 use mostly the same cadences, and therefore they will be considered together. Example 92 contains the patterns most frequently used.

- Ex. 92. (a) Benedixisti Domine (Ott 8).
 (b) Exsulta satis (Ott 11).
 (c) Laetentur caeli (Ott 15).



These formulas bear some relationship to the Old-Roman patterns, in that the essential melodic movement is either from e to g and back; or, a descending pattern from a to e.

Final Cadences on f

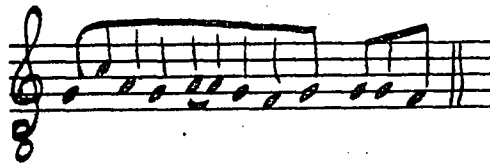
There are many individualistic patterns occurring on those Old-Roman Offertories concluding on f. However, seven of the nineteen melodies use the formula given below, one which we have encountered in both the Old-Roman Introits and Communions.

Ex. 93. Domine convertere (140r).



Another pattern familiar from the Introits and Communion occurs in three Old-Roman Offertory chants.

Ex. 94. De profundis (134v).



Two slight alterations of the above formula appear in the following two chants.

Ex. 95. (a) Inveni David (20v).
(b) In conspectu (129v).



The remaining seven chants are very individual in character. They are given below.

- Ex. 96. (a) Benedictus es Domine (72v-r).
 (b) Confitebunter (101v).
 (c) Constitues eos (116v).
 (d) Domine convertere (68r).
 (e) In virtute tua (16v).
 (f) Recordare mei (134r).
 (g) Sanctificavit (131r).



The Old-Roman melodies which cadence on c' belong to the tritus tonality. The following patterns given in Example 97, are but transpositions up a perfect fifth of the f cadential patterns given as Examples 96 (e) and 93.

- Ex. 97. (a) Ascendit Deus (98v).
 (b) Desiderium animae (123v).
 (c) Domine Deus (137v).



The Gregorian Offertories that conclude on f are similar to the Old-Roman in the respect that they also use a great variety of cadential patterns. Two of them, the first representative of mode 5, and the second, mode 6, bear a close relation to the Old-Roman formulas and are given below.

- Ex. 98. (a) Jubilare Deo (Ott 23).
 (b) Erit vobis (Ott 63).



The melodic movement in both the Old-Roman and Gregorian Offertories in these examples is either from g or a to c' and descending to the final; or, from f to a and back.

Final Cadences on g

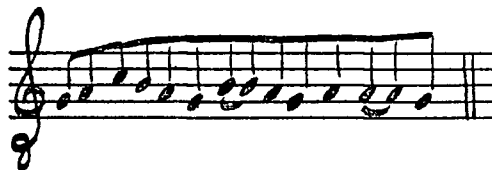
There are two patterns, one slightly different from the other, which are used most frequently by the Old-Roman Offertories which conclude on g. Ten of the twenty-four melodies use the following formula:

Ex. 99. Domine Deus (49v).



while seven other antiphons use this similar pattern.

Ex. 100. Populum humilem (65v).



Two other melodies use a formula resembling the pattern above.

Ex. 101. (a) Eripe me (70v).
(b) Oratio mea (122v).



Another pattern is employed by three Old-Roman Offertory antiphons, which features an ascending major triad. An example follows.

Ex. 102. Deus enim (13v).



The remaining two chants, Domine exaudi, and Offerentur, use individual formulas.

Ex. 103. (a) Domine exaudi (79v).
(b) Offerentur (4v).



In this case as well, a number of cadential formulas employed by those Gregorian Offertories terminating on g, are similar to the Old-Roman g cadences. These are cited below.

Ex. 104. (a) Miserere mihi (Ott 35).
(b) Gressus meos (Ott 39).
(c) Diffusa est (Ott 156).



Example 104 (a) is representative of mode 7, and (b) and (c) of mode 8. These can be compared to the Old-Roman examples labelled 103 (b), and 100. For the most part, the essential melodic movement in both the Old-Roman and Gregorian Offertories which terminate on g, is from g to c' and back.

In the Old-Roman Offertories there appears to be one typical cadence formula for each final, and although there is not complete uniformity, the modifications to these patterns are slight. The Gregorian Offertories, although their relationship to the Old-Roman pieces is unmistakable, use a much greater variety of cadential formulas than their Old-Roman counterparts. Most of the patterns utilized by both the Old-Roman and Gregorian Offertory antiphons, are employed by the other Mass antiphons as well.

Melodic Characteristics

The Old-Roman Offertories are chants of varying length, ranging from three to eighteen lines,³ in primarily a melismatic style. The Gregorian Offertories can be considered melismatic in style, however, their length extends only to eleven lines. Both the Old-Roman and Gregorian syllables support from two to as many as thirty notes.

³See page 51 of Chapter I for an explanation of this measurement.

Most of the melodic progressions are stepwise in both the Old-Roman and Gregorian Offertory cycles. Scale passages of four notes ascending or descending can be found in almost all of the Offertories of both repertoires. However, many examples of descending fifths and sixths can be found in the Old-Roman Offertories, of which two are given below.

Ex. 105. (a) Tollite portas (11v).
(b) Offerentur (4v).



These features can be found in the Gregorian Offertories, but not to the same extent as present in the Old-Roman Offertory melodies.

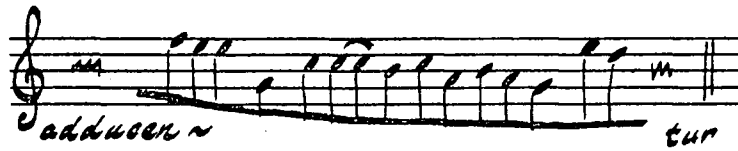
Leaps of a fourth and fifth are as common as successive thirds, and triad outlining occurs frequently in the Offertories of both repertoires. Leaps of a sixth are not present in the Gregorian Offertories, but appear often in the Old-Roman chants. In the following example, a major sixth appears in the opening of the antiphon Benedicam Dominum.

Ex. 106. Benedicam Dominum (50r).



They occur, as well, in melismas. An interesting example is given below.

Ex. 107. Offerentur (4v).



Many examples of thirds-plus-fourths appear in the Old-Roman Offertory melodies, and even a third plus a fifth can be found.

Ex. 108. Jubilare Deo (23v).



These features are not present in the Gregorian Offertories. Ascending seventh chords are peculiar to both the Old-Roman and Gregorian Offertory antiphons. Successive leaps over a third are very uncommon in the Gregorian Offertories, however, the Old-Roman melodies feature fourths-plus-thirds, and even fourths-plus-thirds-plus thirds!

Ex. 109. Precatus est Moyses (52v).



There is one example each of a fourth plus a fifth, and a fifth plus a third. Both are given below.

Ex. 110. (a) Ave Maria (34r).
(b) Emitte spiritum (107v).



Both the Old-Roman and Gregorian Offertories contain many examples of strophici.

Ex. 111. Benedicam Dominum (50r).



The examples of melodic characteristics are by no means peculiar to the melodies cited. In fact, there is one Old-Roman Offertory, Jubilare Deo (23v), in which most of these features can be found.

Ex. 112. Jubilare Deo (23v).

Ju-bi-la~ te de~ o u~
 ni~ ver~ sa ter~ ra ju-bi~
 la~ te
 de~ o u~ ni~ ver~
 sa ter~ ra psal~mun
 di~ cin~ te non mi~ ni
 en~ jus ven~ ni~ te e~ au~ di~

(Continued...)

Ex. 112. Jubilate Deo (23v) (Continued).

te et nar~ ran bo von bis

om~ nes

qui ti~ men~ tis den um quan~ ta fe~

ci~ den mi~ nus an ni~ me me~

a al~ zen

lu~ ia.

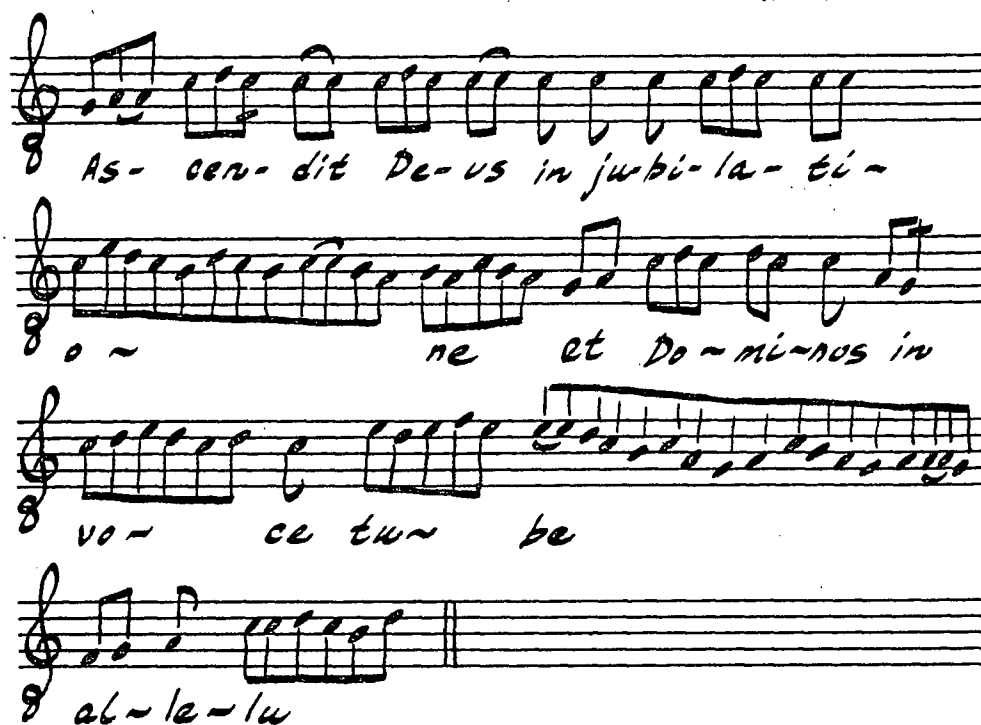
The octave is the most frequently used range in the Old-Roman Offertories, however, over half of the melodies employ ranges of an octave or more. A table of the ranges is given below.

TABLE 9
THE RANGES OF THE OLD-ROMAN
OFFERTORIES

Interval	Number	Interval	Number
P5	2	M6	13
m7	14	M7	11
P8	28	m9	2
M9	15	m10	2
M10	5	P11	3

The Offertories of the Gregorian repertory have a preference for wider ranges; there, three-quarters of the melodies use an ambitus of an octave or more.

In contrast to the Old-Roman Introit and Communion antiphons, where a small range is usually an indication of a short melody, even the shortest of the Old-Roman uses a range of an octave.

Ex. 113. Ascendit Deus (98v).

It must be said, however, that those Old-Roman Offertories with an extended ambitus do seem much more melismatic in design than those whose range is under an octave. The following chant is representative.

Ex. 114. Desiderium animae (123v).

De-sin-de ~ ri ~ um an ni ~ me

e ~ ius tri-bu-i-sti e ~ i

do ~ mi ~ ne et vol-un-ta ~ te lan-bi

o ~ rum e ~ ius non frau-da-sti

e ~ um Po-su-i-sti in ca-pi-te e ~

ius co-ro-na-mu de-la-pi-dem pre-ti-o ~

(Continued...)

Ex. 114 (Continued).



The extremities of the ambitus of the Old-Roman Offertories are reached only once or twice during the course of the chant. This is also the case in the Gregorian Offertories.

In some cases in the Old-Roman Offertories, as in the other Mass antiphons, short passages of recitation occur on one pitch, as seen in the following example.

Ex. 115. Oratio mea (122v).

As well, syllabic passages on different pitches occur frequently. An example follows.

Ex. 116. Vir erat (132r).



Although this feature can be found in the Gregorian Offertories, it is much more pronounced in the Old-Roman.

A successive reiteration of two notes, a feature encountered in both the Old-Roman Introits and Communion antiphons, is also present in the Old-Roman Offertories.

Ex. 117. Populum humilem (65v).

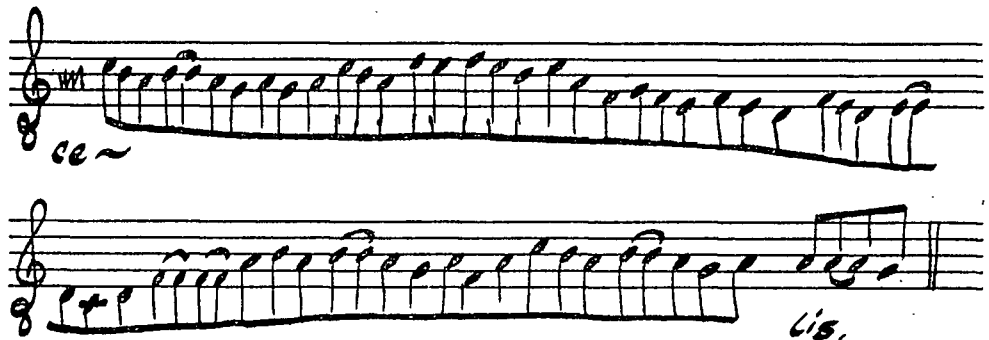


This feature does not occur in the Gregorian Offertories. However, a characteristic present in the Old-Roman Offertories, not found in any of the other Mass antiphons of this repertory, is a reiterated torculus, given in Example 118, which can be regarded as an extended version of the two-note reiteration shown in Example 117.

Ex. 118. Confitebunter (101v).

This feature is of course not to be found in the Gregorian Offertories.

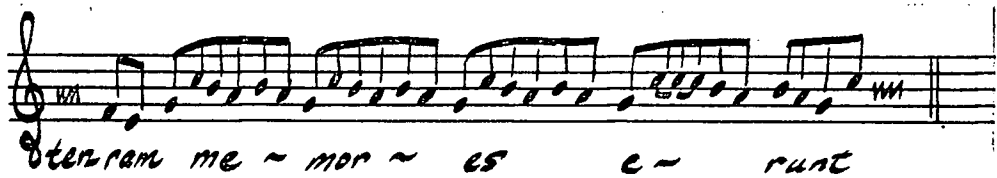
The melismas of the Old-Roman Offertories tend to be very elaborate. In some of the longer melismas, fifty to sixty notes are employed, with an ambitus of an octave (in one antiphon a ninth). The Gregorian melismas are on the whole, much shorter--containing up to thirty notes, and normally utilize the range of a major seventh or octave. In the Old-Roman melismas, an ascending or descending triad is usually found, and sequential patterns are prominent. This is also the case for the melismas in the Gregorian Offertories. An example from an Old-Roman melody follows.

Ex. 119. Beatus es Symon Petre (117v).

Melodic Structure

We have seen in the Old-Roman Introits the nature and extent of internal repetition, however, this feature is even more pronounced in the Old-Roman Offertories. The repetition of melodic segments often occur successively, as in the following striking example.

Ex. 120. Constitues eos (116v).



Sometimes these segments are displaced throughout the antiphon. Perhaps the best illustration of the extent of the melodic repetition is given in the next example. (The corresponding lines and letters indicate the motivic repetition.)

Ex. 121. Domine Deus (137v).

Domine deus in simplici-ta-te cor-dis
 men-i-le-m tu-s op-tu-li un-ni
 ven-sa et po-ni-pu-lus tu-us qui
 ren-ten-tum est vin-di-cum in-ger
 ti-gan-di-no de-us is
 ran-hel cu-sto-di-at vo-lun-tan-te.

The repetition is not confined to short segments; many of the Old-Roman Offertories whole phrases are repeated. In the next two examples, we see phrases re-appearing towards the end of each Offertory melody.

Ex. 122. Domine convertere (140r).

con-ver-te-re et e-ripe...

mi-se-re-cor-di-am.

Ex. 123. Si ambulavero (58v).

vi-vi-fi-ca~ bis ...

su-per-e-ran~

In the Old-Roman Offertory, Angelus Domine, a phrase recurs three times in the course of the chant.

Ex. 124. Angelus Domine (87r).

domi~ni de~ sce~n~ dit...

ce~lo et di~ xit...

quer~tis sur~ re~ xit...

Other patterns recur with slight alterations as in the example below.

Ex. 125. Desiderium (123v).

tribu~in sti e~ i...

la~bio~rum e~ jus...

fra~da~sti e~ um...

Quite long repetitions are sometimes involved.

Ex. 126. Repleti Sumus (104r).



The repetition of melodic segments and longer phrases is encountered in the Gregorian Offertories, where textual repeats are involved. In most cases when the text is repeated, the same melody occurs; often, however, the final melisma is extended. There are three Old-Roman Offertories--Benedictus es Domine (39v), Benedictus es Domine (72v-r), and Precatus est Moyses (52v)--where the opening phrase is repeated immediately. The overall form of these antiphons is, therefore, AAB.

One of these chants is presented in the following example.

Ex. 127. Precatus est Moyses (52v).

Pre-can-tus est Moy-ses

in con-spectu do-min-i

de-i su-m-i et di-

xi-t Pre-can-tus est Moy-ses

in con-spectu do-min-i

de-i su-m-i et di-xi-

ti-t...

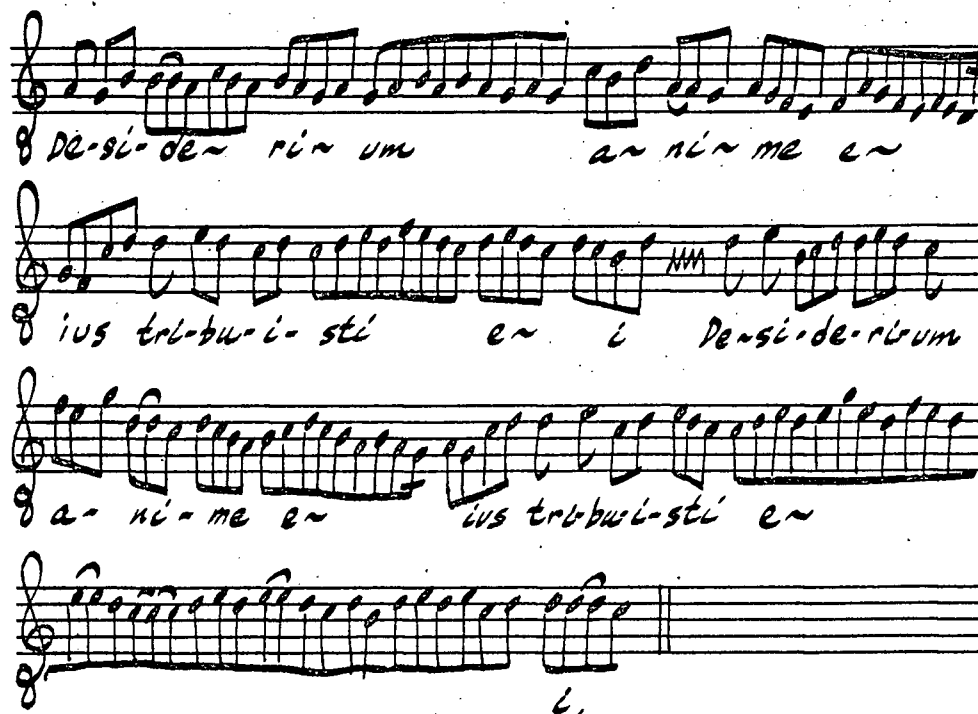
In another chant, the initial phrase of the text is repeated with substantially the same music at the end of the antiphon, giving the piece an ABA form.

Ex. 128. Domine in auxilium (53v).



In the Gregorian versions, chants with textual repeats always involve virtually the same music. This is the case for the Old-Roman except for one exception which is given below.

Ex. 129. Desiderium (123v).



Repetition of motives, segments, phrases, and sections do appear in the Gregorian Offertories, but not nearly to the extent found in the Old-Roman Offertory cycle.

From the thematic index contained in Appendix VI, we can see that a large number of Old-Roman Offertories have identical openings and that these, for the most part, are recognizable as psalm-tone formulae. Although the Offertories of the Old-Roman repertory are highly melismatic, many of these psalmodic formulae recur in interior phrases. The following two examples will show the working out of such themes.

Ex. 130. Domine exaudi (79v).



Ex. 131. Benedic anima (48v).

Be-ne-dic a-ni-ma me-a do-mi-num et no-n li-ob-li-vis-ci om-nes re-tri-bu-ti-o-nes et re-no-va-bi-tur sin-cut a qui-le ju-ven-tus tu-a.

This feature is not nearly so evident in the Gregorian Offertories.

Basically, the form of an Old-Roman Offertory appears to be the recurrence of one psalm-tone formula, which is ornamented in many different ways during the course of the piece.

CHAPTER IV

THE AGE OF THE OLD-ROMAN REPERTORY

In the Introduction, we saw how the attempts to establish a chronology "on the basis of liturgical or other non-musical data"¹ were inadequate in themselves. In this study of the Old-Roman antiphons of Vat. lat. 5319, some interesting features have emerged which have a bearing on the question of the age of the repertory.

That we are dealing with an early repertory, is indicated by the close relationship between the Old-Roman Communion antiphons and their verses--the psalm-tone which forms the basis of the Antiphon is the same as that used in the verse. In the following example, an Old-Roman Communion and its complete verse setting are given.

¹Willi Apel, Gregorian Chant (Bloomington: Indiana University Press, 1958), p. 95.

Ex. 132. Ego sum pastor (99v).

E-go sum pa-s-tor bo-nus A E

u A et cog-no-sco on-nes

men-as et cog-no-scent me men-e

a-l-le-lu-ia A

E u A

Communion verse.

Mer-ces-na-ri-us au-tem fu-git qui-a mer-ces-na-

ri-us est et non per-ven-t a de-um de-

o vi-bus.

Another indication of the age of the repertory is the striking uniformity of the cadences. W. H. Frere has remarked "fixity means antiquity"² and this can well be applied to the Old-Roman final cadence patterns. In the discussions of the final cadential formulae of the Old-Roman antiphons, we saw that standard patterns appeared again and again in the various chants. These patterns, characteristic of the finals d, e, f, and g, are present in each Old-Roman Introit, Offertory, and Communion cycle. One pattern for each final predominates, and although there is not complete uniformity in their usage, deviations are slight and generally in the nature of elaborations of these set formulas.

Of all the Old-Roman antiphons which terminate on d, 80% use the pattern given below.

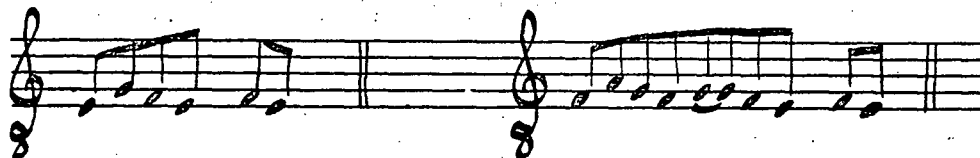
Ex. 133.



²W. H. Frere, Graduale Sarisburiense (London: Gregg Press Ltd., 1966), p. x.

Over half of the ninety-six Old-Roman antiphons concluding on e use either of the patterns given in Example 3.

Ex. 134.



Three closely related cadential patterns are used by two-thirds of the antiphons which close on f. These formulas are given in the following example.

Ex. 135.



Finally, seventy-two of the eighty-six Old-Roman antiphons with g as the final employ one of the two interrelated patterns given below.

Ex. 136.



It should be noted that the cadence patterns are characteristic of final--not of mode, the implication being that this feature of the melodies dates from before the introduction of the eight mode system in Carolingian times. The frequent occurrences of the finals a, b, and c would tend also to support this statement.

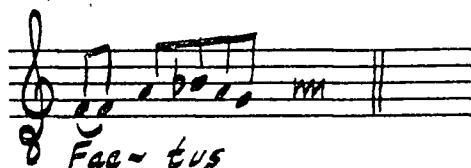
The antiquity of the Old-Roman repertory is further supported by the restricted and irregular appearance of b-flats. The b-flat appears in six Old-Roman Communions, where it is used apparently to avoid the f-b tritone, or its implication.

- Ex. 137. (a) Exultavit (10r).
 (b) Dominus dabit (2v).
 (c) Hoc corpus (68v).
 (d) Modicum (99r).
 (e) Pater cum essem (100r).
 (f) Quinque prudentes (30v).



The b-flat is not encountered at all in the Old-Roman Introit cycle, and is found only once in the entire Offertory melodies--in the antiphon, Factus est Dominus (66v)--where it is used apparently to avoid the implication of the f-b tritone.

- Ex. 138. Factus est Dominus (66v).



The appearance of b-flats is increasingly frequent in manuscripts of later centuries. The Old-Roman versions contain far fewer than one would expect from the age of the manuscript.

From this study of the Old-Roman antiphons of MS Vat. lat. 5319, it is apparent that there is a close musical relationship existing between them and their Gregorian counterparts. An examination of the Old-Roman melodies reveals that there are many features which indicate that the Old-Roman chants are in fact the earlier of the two.

Paul Cutter and Walther Lipphardt believe that prior to the evidence of the remaining notated Old-Roman sources, the repertory was transmitted by an earlier oral tradition.³ Many features of the Old-Roman antiphons of Vat. lat. 5319, especially the Introit melodies, would suggest that they are the result of such a tradition.

With regard to the formative process of Gregorian chant, Willi Apel quite rightly states that "the earliest layer of the Gregorian repertory is represented by the psalmodic recitations."⁴ He then mentions a few titles

³Paul Cutter, "The Old-Roman Chant Tradition: Oral or Written?", Journal of the American Musicological Society, XX, p. 179.

⁴Willi Apel, Gregorian Chant, p. 509.

of chants whose melodies "consist essentially of simple recitation formulae that could easily be memorized and which were indeed orally preserved but with minor modifications."⁵ That the Old-Roman antiphons were derived from psalmodic formulae is indicated by such features as: strictly syllabic chants that are almost in the nature of recitatives; short passages of recitation on one pitch which also appear in ornamental versions involving the reiteration of two or three notes; and opening figures recognizable as recitation patterns which are present in almost all of the Old-Roman antiphons. As well, in our investigations, we have seen that the basic form of the Old-Roman Introits, Communions, and Offertories is clearly a recurring psalmodic formula which appears (usually ornamented), throughout the chant. This form would surely suggest a link to an earlier oral tradition. The Gregorian Antiphons are not nearly as strictly organized. This generating principle which prevails in all the Old-Roman Antiphons of Vat. lat. 5319, would indicate in itself, the priority of the Old-Roman repertory.

Although Paul Cutter believes the Old-Roman melodies show a more advanced stage of evolution than the Gregorian, his surmise was not based on a systematic comparison of the two repertories. In fact, the findings of this study

⁵Ibid.

support the antégrégorian theory.

In his study of the Gregorian Introids, Willi Apel noticed that a number of melodies were suggestive of recitative. He then posed the question, "Can we assume that originally they actually were simple recitatives... which in the course of time became considerably more florid, without losing their pristine character?"⁶ In the discussion of the Old-Roman Introids, we saw examples of barren chants which approach the nature of recitatives--melodies unlike those of even the most syllabic Gregorian Introid. As well, the basic skeletal form of a psalm-tone pattern is more obvious in the Old-Roman Introids than any of the other Mass Antiphons. This primitive structure would indicate that the Introids at least of the Old-Roman repertory are the earliest versions to have survived.

The role of Gregory the Great in the development of the chant repertory named after him cannot be ascertained. It would have been impossible obviously for one man to have composed all the chant melodies; there is however, a possibility

...that Gregory took an active and decisive part, either personally or through directives given to his subordinates, in the final organization and codification of the chant, continuing and bringing to a certain conclusion the work to which a number of earlier popes had already made some contribution."⁷

Considering this possibility, let us now turn our attention

⁶Ibid., p. 309.

⁷Ibid., p. 49-50.

to the Old-Roman Communions and Offertories.

A remark made by Oddo and contained in a treatise entitled De musica states:

In the Offertories and their verses, and especially in the Communions did he [Gregory] show what he could accomplish in this art. For in these there are the most varied kinds of ascent, descent, repeat...and an admirable organization that differs widely from the other chants: they are not so much made according to the rules of music, but rather evince the authority and validity of music.⁸

With regard to this assertion, Willi Apel has offered the suggestion that there could have existed "in the tenth century, a repertory of highly elaborate Communions."⁹

In our examination of the Old-Roman Communions and Offertories, we noticed that these melodies were much more elaborate than their Gregorian counterparts. It is surely the Old-Roman versions that Oddo had in mind, for their varied melodic progressions and repetition of melodic fragments are in keeping with his description. In particular, the Offertories displayed an organizational principle in which melodic fragments, whole phrases, and in the cases where textual repeats occur, entire sections are repeated. In spite of the elaborate nature of the Offertories and Communions, their skeletal psalmodic construction (just as for the Introits) is unmistakable.

⁸Oddo quoted by Willi Apel, op. cit., p. 312, footnote 2.

⁹Willi Apel, Gregorian Chant, p: 312.

It will be remembered that in the Old-Roman antiphons there are eight basic opening themes. As Robert J. Snow suggests, "it is hardly conceivable that the much more highly diversified Gregorian repertory could have been followed by the thematically limited Old-Roman..."¹⁰ Helmut Huckle has concluded that "the Gregorian melodies are generally speaking, subsequent arrangements of the Old-Roman melodies, whereby the structure of the original is preserved though the melodic line may be considerably altered in matters of detail."¹¹ With regard to the difference in style in the Old-Roman antiphons, the Offertories and Communions can themselves be seen as an elaboration of an earlier primitive form represented by the Introits. Whatever may be the exact relationship of the two repertories, it seems safe to say that the ornate antiphons of Vat. lat. 5319 are, basically, redactions prior to their Gregorian counterparts.

¹⁰Robert J. Snow, "The Old-Roman Chant," in Gregorian Chant, ed. by Willi Apel (Bloomington: Indiana University Press, 1958), p. 503.

¹¹Helmut Huckle quoted by Paul Cutter, "The Question of the Old-Roman Chant: A Reappraisal," Acta Musicologica, XXXIX, 1967, p. 13.

APPENDIX I

Index of the Old-Roman Introits contained in Vat. lat. 5319, and the location of the Gregorian versions as found in the Graduale Romanum. The numbers in the third column labelled T. I. correspond with those found in the Thematic Index of Appendix IV.

Incipit	<u>Vat. lat.</u> 5319	<u>G. R.</u>	T. I.
Accipite	109v	298	107
Adorate Deum	25r	70	98
Aqua Sapientiae	89v	247	42
Audivit Dominus	41v	91	146
Benedicet te	128r		109
Benedicite Dominum	139v	607	99
Cantate Domino	100v	268	23
Caritas Dei	110v	304	134
Cibavit	108r	297	24
Circumdederunt me	35v	73	128
Clamaverunt iusti	104r	455	45
Confessio	47v	578	110
Cognovi	30v	68	148
Da pacem	131r	372	129
De necessitatibus	47r	104-5	54
Deus dum egredereris	109r	300	82
Deus in adiutorium	51r	350	111
Deus in loco sancto	124r	347	70
Deus in nomine tuo	61r	141	84
Deus Israhel	139r	121	83
De ventre matris	112v	523	9
Dicit Dominus: Ego	134v	386	149
Dicit Dominus: Petro	115v	530	27
Dicit Dominus: Sermones	135v	656	30
Dilexisti	3r	60	141
Dispersit	121r	576	89
Domine in tua misericordia	113r	311	72
Domine ne longe	74v	178	73
Domine refugium	45v	101	62
Dominus dixit	11r	27	28
Dominus fortitudo	118r	334	6
Dominus illuminato	49r	330	7
Dominus qui elegit	137r		112
Dominus secus mare	135v	390	11
Dum clamarem	40r	344	46
Dum medium silentium	21v	44	113
Dum sanctificatus	63v	145	114
Ecce advenit	21r	57	8
Ecce Deus	119v	342	12
Ecce oculi	105r	494	47
Ecce populus	135r		85

Incipit	<u>Vat. lat.</u> 5319	<u>G. R.</u>	<u>T. I.</u>
Eduxit Dominus	95r	258	25
Eduxit eos	94v	255	26
Ego autem in...speravi	56r	132	10
Ego autem sicut	16r	1	91
Ego clamavi	56v	130	92
Elegit te Dominus	138v		150
Esto mihi	38v	80	13
Etenim sederunt	15r	36	108
Exaudi Deus	62r	143	31
Exaudi Domine...adjutor	118v	332	69
Exaudi Domine...tibi	106r	288	68
Exaudi nos Domine	39r	84	151
Exaudivit	102r	282	86
Exclamaverunt	103r	492-3	32
Exore infantium	18r	40	59
Exspecta Dominum	69v	158	147
Exsultate Deo	127r	368	115
Exsurge	36r	77	60
Fac mecum Domine	58r	134	43
Factus est Dominus	114v	320	130
Gaudeamus...Agathe	32v	436	19
Gaudeamus...Sanctorum omnium	129r	647	20
Gaudete	4r	6	61
Gloria et honore	111v		74
Hodie scietis	10r	24	139
Inclina Domine	126v	360	142
In Deo laudabo	55r	127	116
In excelso throno	24v	64	143
In medio	17r	38	14
In nomine Domini	78v	190	128
Intret in conspectu	120r	21	75
Intret oratio	48r	106	15
Introduxit vos	87v	244	117
In vertute tua	33v	10	118
Invocabit me	42v	93	119
In voluntate	132r	380	76
Jubilare Deo	99v	265	48
Judica Domine	76v	185	55
Judica me	66r	151	51
Judicant sancti	117v	645	135
Justi epulentur	123v	412	65
Justus es Domine	130r	365	131
Justus nonconturbabitur	124v		66
Justus ut palma	122r	45	67
Lauate pueri	119r	550	140
Letabitur justus	30v	12	120
Letare Hierusalem	60v	138	71
Letetur cor	64v	146	33

Incipit	<u>Vat. lat.</u> 5319	<u>G. R.</u>	<u>T. I.</u>
Lex Domini	53r	122	140
Liberator meus	69r	159	100
Loquebar	27r	51	63
Loquetur Dominus	111r	516	94
Lux fulgebit	12r	30	105
Me exspectaverunt	30v	55	77
Meditatio	64r	148	2
Michi autem nimis	115r	392	34
Miserere...ad te	126	363	3
Miserere...conculcavit	68v	156	101
Miserere...tribulor	72v	163	4
Misereris omnium	40v	87	78
Misericordia Domini	98r	263	16
Multe tribulationes	113v	515	35
Ne derelinquas me	51v	118	121
Ne timeas	112v	521	122
Nos autem	77v	201	79
Nos autem	105v	488	123
Nunc scio vere	117r	532	106
Oculi mei	54v	123	36
Omnia que fecisti	70r	377	102
Omnis terra	22r	67	44
Os justi	26v	42	56
Populus Sion	101r		136
Populus Syon	2r	4	17
Probasti Domine	122v		37
Prope es tu	6r	11	57
Protector noster	125r	357	80
Protexisti me	101v	15	49
Puer natus est	14v	33	137
Redime me	50v	115	38
Reminiscere	45r	111	87
Repleatur os	109r	302	95
Respice Domine	125v	354	132
Respice in me	114r	327	138
Resurrexi	84v	240	81
Rogamus te	140v		103
Rorate celi	5r	21	21
Sacerdotes Dei	29v	7	39
Sacerdotes eius	20v	114**	29
Sacerdotes tui	120v	35	32
Salus autem	28r	28	152
Salus populi	57r	375	124
Sancti tui	100r	18	50
Sapientiam sanctorum	110r	25	133
Scio cui credidi	116r	417	153
Sicut modo geniti	97v		154

Incipit	<u>Vat. lat.</u>	<u>G. R.</u>	<u>T. I.</u>
	5319		
Sicut oculi	44v	99	88
Si iniquitates	133r	383	58
Sitientes	65r	149	96
Spiritus Domine	107v	292	125
Statuit	26r	3	144
Suscepimus	31v	339	22
Terribilis est	136v	71	40
Tibi dixit	50r	117	5
Timete Dominum	121v	574	104
Veni et ostende	7r	13	41
Venite adoremus	128v	371	126
Venite Benedicti	91v	250	145
Verba mea	59v	136	64
Victricem manum	93r	252	97
Viri Galilei	105r	285	127
Vocem junditatis	99r	270	53
Vultum tuum	34v	64	18

APPENDIX II

Index of the Old-Roman Communions contained in Vat. lat. 5319, and the location of the Gregorian versions as found in the Graduale Romanum. In one case, the Gregorian counterpart was found in the Liber Usualis and is abbreviated L. U. The numbers in the third column which is labelled T. I. Correspond with those in the Thematic Index of Appendix V.

Incipit	<u>Vat. lat.</u> 5319	<u>G. R.</u>	<u>T. I.</u>
Ab occultis meis	61r	142	1
Acceptabis	41v	347	64
Adversum me	77r	189	28
Amen dico vobis quidquid	134r	389	2
Amen dico vobis quod uni	111v	101	3
Amen dico vobis quod vos	117r	47	51
Aufer a me	128v	370	77
Beati mundo corde	117v	650	96
Beatus servus	20r	45	74
Benedicite omnes Angeli	129v	611	92
Cantabo Domino	114v	323	52
Circuibo	119r	336	108
Comedite pingua	127r	370	134
Confundantur	134r	54	46
Cum invocarem te	45r	102	43
Data est michi	94r	258	78
De fructu	125v	353	53
Dicite: Pusillanimes	5r	9	89
Dicit Andreas	135r	392	24
Dicit Dominus	25v	70	25
Dico autem vobis	123v	28	94
Dico vobis	134v	330	129
Domine Deus meus	49v	111	79
Domine Dominus noster	50r	117	80
Domine Hiesu	140r		141
Domine memorabo	64r	365	115
Domine quinque talenta	27r	396	100
Domine quis habitabit	56r	131	75
Domine si tues	118v		142
Dominus dabit	2v	3	66
Dominus firmamentam	50v	332	81
Dominus Jesus	79r	210	49
Dominus regit me	66r	151	82
Dominus virtutum	68r	157	73
Domus mea	137r	74	125
Dum venerit Paraclitus	100v	270	12
Ecce Dominus veniet	7v	12	62
Ecce sic beneticetur	139r	125	22
Ecce virgo	6r	23	36

Incipit	<u>Vat. lat.</u>	<u>G. R.</u>	<u>T. I.</u>
	5319		
Ego clamavi	114r	386	4
Ego sum pastor	99v	265	16
Ego sum vitis	103r		143
Ego vos elegi	111v	513	130
Erubescant et conturbentur	48r	106	5
Erubescant et revereantur	76r	187	11
Et si corsam	113r	25	44
Exiit sermo	18r	40	13
Exulta filia	13r	32	76
Exultavit ut	10r	20	8
Factus est	108r	296	136
Feci iudicium et	28v	59	138
Fili quid fecisti	24v	66	67
Fidelis servus	33r	34	126
Gaudete iusti	101v	20	131
Gustate	119v	341	111
Honora Dominum	124v	349	29
Hierusalem que	61v	141	40
Hierusalem surge	3v	6	37
Hoc corpus	68v	155	88
Illumina faciem	36r	76-77	83
In salutari	123r	383	31
In splendoribus	12v	30	101
Intellige clamorem	46r	114	109
Introibo	38v	80	110
Justorum anima	105v	504 (d)	54
Justus Dominus	51r	120	18
Lavabo inter	70r	162	33
Letabimur	62r	144	132
Letabitur justus	101r	18	65
Lutum fecit	64v	146	70
Lux eterna	141v	102*	102
Lux eterna	141v	102*	119
Magna est	17v	2	85
Manducaverunt	39r	84	42
Memento verbi tui	71r	379	127
Mense septimo	128v	372	120
Messes quidem	139v		144
Mirabantur omnes	25v	73	98
Mitte manum	97v	263	26
Modicum	99r	268	57
Multitudo...ad eum	29v	416	9
Narrabo omnia	51v	118	135
Nemo te condempnavit	60v	138	112
Ne tradideris me	72r	165	133
Non vos relinquam	110v	303	20
Notas mihi fecisti	57r	134	6
Omnes qui	96	261	41

Incipit	<u>Vat. lat.</u>	<u>G. R.</u>	<u>T. I.</u>
	5319		
Oportet te fili	54v	122	106
Pacem meam	109r	301	50
Panem de caelo	125r	356	128
Panis quem ego	47r	362-3	97
Pascha nostrum	85v	243	69
Passer invenit	55v	126-7	7
Pater cum essem	100r	289	72
Pater si non potest	76v	184	17
Petitè	103r	284	58
Populus acquisitionis	93r	255	63
Posuisti Domine	26r	10	56
Potum meum	79v	194-5	123
Primum querite	119r	359	68
Principes	124v	68	93
Propitius esto Domine	34v		145
Psallite Domino	106r	287	38
Puer Jesus	26v	<u>L.U.</u> 437	121
Qui biberit	59v	136	107
Quicumque fecerit	120v	456	55
Qui manducat	53v	344	19
Qui me dignatus	32r	437	30
Qui meditabitur	40r	90	99
Qui michi ministrat	122r	15	137
Quinque prudentes	30v	64	59
Quis dabit	56v	129	14
Qui vult venire	30r	12	35
Quod dico vobis	124r	31	32
Redime me	69r	159	47
Responsum	32v	435	34
Revelabitur	11v	26	84
Scapulis suis	44v	99	104
Semel juravi	29r	6	139
Servite Domino	42v	93	105
Si consurrexistis	90v	249	91
Signa eos	121r	575-6	124
Simile est...homini	4r	141**	116
Simon Joannis	116v-r	531	95
Sint lumbi	120v		146
Spiritus qui	109v	299	61
Spiritus Sanctus	108r	298	113
Spiritus ubi	105v-r	307	45
Surrexit Dominus	87	246	114
Tanto tempore	104v	493	39
Tolle puerum	21r	46	103
Tollite hostias	132v	374	60
Tristitia vestra	106r		147
Tu Domine servabis	53r	121	27

Incipit	<u>Vat. lat.</u>	<u>G. R.</u>	<u>T. I.</u>
	5319		
Tu es Petrus	115r	534	71
Tu mandasti	58r	377	21
Tu puer	112r	525	140
Ultimo festivitatis	107r	291	122
Unam petii	118r	334	48
Venite post me	135r	395	117
Videns Dominus	65r	148	15
Video celos	16r	38	86
Viderunt omnes	15r	35	118
Vidimus stellam	22r	59	23
Voce mea	44r		148
Vovete	130r	368	87
Vox in Rama	19r	44	90
Xpistus qui natus	141v		149
Xpictus resurgens	91r	252	10

APPENDIX III

Index of the Old-Roman Offertories contained in MS Vat. lat. 5319 and the Gregorian versions as found in the Offertoriale. The numbers in the third column which is labelled T.I. correspond with those in the Thematic Index of Appendix VI.

Incipit	Vat. lat. 5319	G. R.	T. I.
Ad te Domine levavi	2v	5	7
Angelus Domini	87r	57	70
Anima nostra	19v	145	1
Ascendit Deus	98v	75	54
Ascendit Deus	106v	75	74
Ave Maria	34r	13	89
Beatus es Symon	117v		25
Benedic...et renovabitur	48v	110	8
Benedicam Dominum	50r	88	19
Benedicte gentes	63r	71	53
Benedictus es...tradas	72v	48	72
Benedictus es...in labiis	39v	28	73
Benedictus qui venit	96v	64	75
Benedixisti Domine	5	8	51
Bonum est confiteri	35r	26	4
Confessio	122r	166	57
Confirma hoc	108v	79	22
Confitebor Domino	103v	74	17
Confitebor tibi Domine	67r	44	18
Confitebunter celi	101v	138	88
Confortamini	6v	9	9
Constitues eos	116v	131	84
Custodi me	77r	52	20
De profundis	134v	126	76
Desiderium animae	123v	153	80
Deus, Deus meus	98r	66	30
Deum enim	13v	16	94
Deus tu convertens	3v	6	67
Dextera Domine	25r	25	5
Diffusa est	31r	156	61
Domine convertere	68r	84	35
Domine convertere	140r	84	41
Domine, Deus in simplicitate	137v	159	87
Domine, Deus salutis	49v	112	83
Domine exaudi	79v	53	85
Domine fac mecum	57v	37	14
Domine in auxilium	53v	106	36
Domine, vivifica me	41r	31	15
Emitte spiritum	107v	77	78
Eripe me...Deus meus	70v	46	71
Eripe me...Domine	76v	51	33

Incipit	<u>Vat. lat.</u> 5319	<u>G. R.</u>	<u>T. I.</u>
Erit nobis	94r	63	95
Exaltabo te	40r	96	10
Exaudi Deus	55r	36	90
Exspectans	62v	104	77
Exsulta satis	10v	11	12
Factus est Dominus	66v	42	47
Filie regum	28v	157	86
Gloriabunter	113v	135	21
Gloria et honore	17	133	46
Gressus meos	59r	39	79
Illumina	50v	87	37
Immittet Angelus	47v	102	43
Improperium	75r	49	38
In conspectu	129v		44
In die solemnitatis	93r	61	58
Intende voci	59v	83	81
In te speravi	45v	101	26
Intonuit de celo	89r	58	92
Inveni David	20v	147	34
In virtute tua	16v	152	39
Jubilare Deo omnis	24r	23	62
Jubilare Deo universa	23v	69	82
Justitiaie Domini	55v	94	91
Justus ut palma	18v	150	42
Lauda anima	99v	67	11
Laudate Dominum	60r	40	93
Letamini	28r	140	13
Letentur celi	12v	15	31
Levabo	44v	34	28
Meditabor	46r	109	27
Michi autem	115v	128	29
Mirabilis Deus	105v	141	63
Miserere michi	51v	35	68
Offerentur	4v	155	52
Oratio mea	122v	164	64
Oravi Deum	130r	107	6
Perfice	37v	90	49
Populum humilem	65v	93	48
Portas celi	91r	60	55
Posuerunt	111r		50
Prectarus est	52v	97	65
Recordare mei	134r	125	59
Reges Tharsis	22v	21	16
Replenti sumus	104v		23
Sanctificavit	131r	114	40
Scapulis suis	43r	32	69
Si ambulavero	58v	118	66
Sperent	69v	85	60

Incipit	<u>Vat. lat.</u>	<u>G. R.</u>	T. I.
	5319		
Super flumina	71v	119	45
Terra tremuit	84r	55	56
Tollite portas	11v	14	2
Tui sunt celi	14r	18	32
Veritas mea	27v	148	3
Vir erat	132r	122	24

APPENDIX IV

THEMATIC INDEX OF THE OLD-ROMAN INTROITS

In nomini Domini.
Meditatio.
Miserere...ad te.
Miserere...tribulor.
Tibi dixit.

1
2
3
4
5



Dominus fortitudo.
Dominus illuminatio.
Ecce advenit.

6
7
8



De ventre matris.
Ego autem in...speravi.

9
10



Dominus secus mare.

11

Ecce Deus.

12



Esto michi.

13

In medio.

14

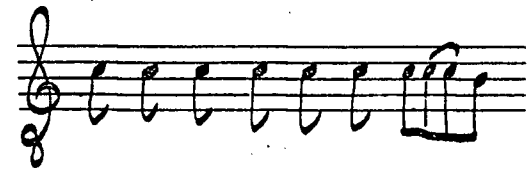


Intret oratio.

15

Misericordia Domini.

16

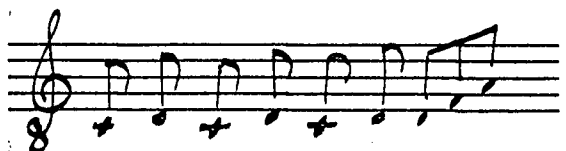
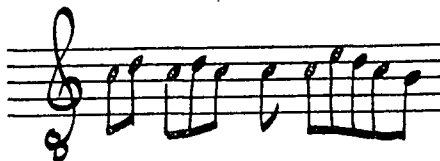


Populus Syon.

17

Vultum tuum.

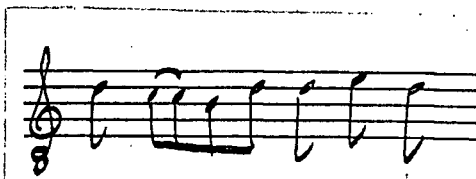
18



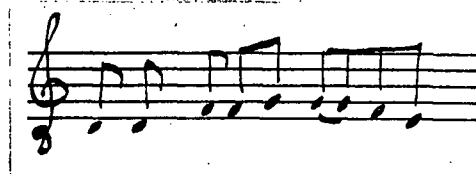
Gaudeamus...Agathae. 19
 Gaudeamus...Sanctorum omnium. 20
 Rorate celi. 21
 Suscepimus Deus. 22



Cantate Domino. 23
 Cibavit. 24
 Eduxit Dominus. 25
 Eduxit eos. 26

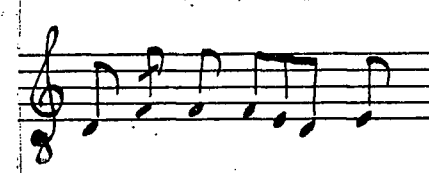
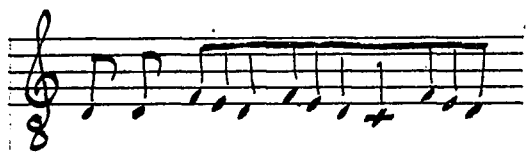


Dicit Dominus Petro. 27
 Dominus Dixit. 28
 Sacerdotes eius. 29



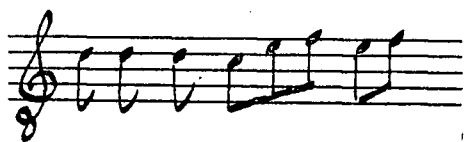
Dicit Dominus: Sermones. 30

Exaudi Deus. 31



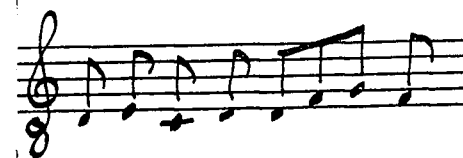
Exclamaverunt. 32

Letetur cor. 33



Michi autem. 34

Multe tribulationes. 35



Oculi mei. 36

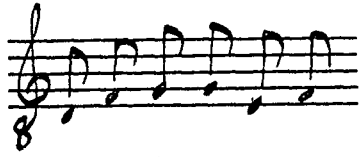
Probasti Domine. 37



155

Redime me.

38



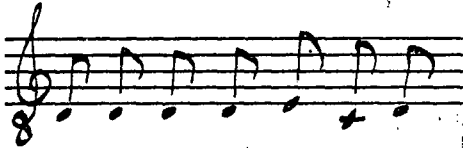
Sacerdotes Dei.

39



Terribilis est.

40



Veni et ostende.

41



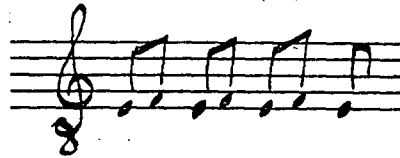
Aqua sapientie.

42



Fac mecum.

43



Omnis terra.

44



Clamaverunt.

45

Dum clamarem.

46

Ecce oculi Domini.

47

Jubilate Deo.

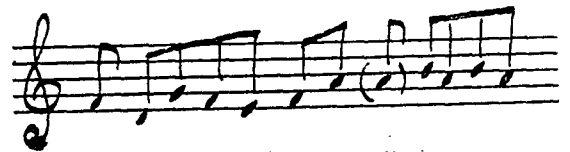
48

Protexistime Deus.

49

Sancti tui.

50



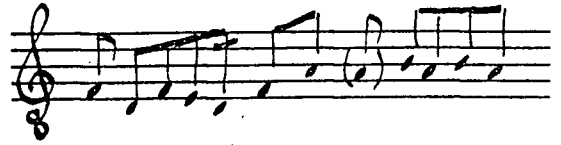
Judicame Deus

51

(similar to the above).



Sacerdotes tui. 52
Vocem jucunditatis. 53



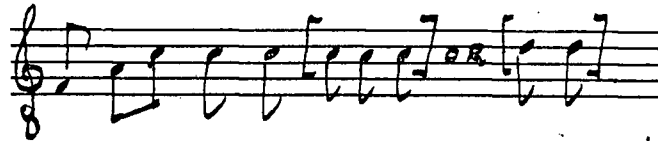
De necessitatibus. 54
Judica Domine. 55
Os justi. 56
Prope estu. 57
Si iniquitates. 58



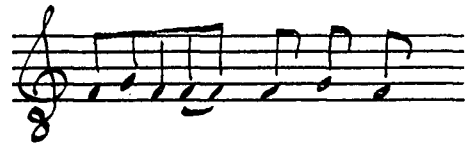
Ex ore infantium. 59
Exsurge quare. 60
Gaudete in Domino. 61



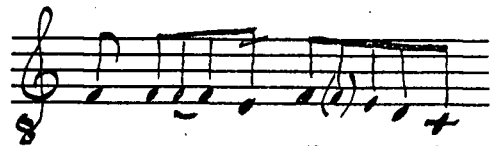
Domine refugium. 62
Loquebar de testimoniis. 63
Verba mea. 64



Justi epulentur. 65
Justus non conturbabitur. 66
Justus ut palma. 67



Exaudi Domine...tibi. 68
Exaudi Domine...adjutor. 69



Deus in loco. 70
Letare Hierusalem. 71



Domine in tua. 72



Gloria et honore. 74



Domine ne longe. 73

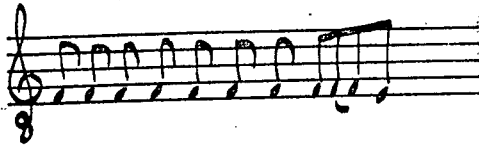


Intret in conspectu. 75

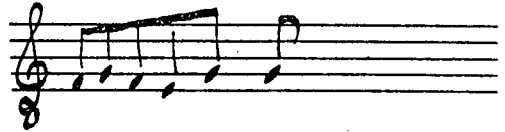


In voluntate tua.

76



Me expectaverunt. 77



Misereris omnium Domine. 78



Nos autem. 79



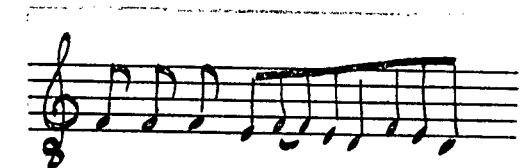
Protector noster.

80



Resurrexi.

81



Deus dum egredereris. 82
 Deus Israel. 83
 Deus in nomine. 84
 Ecce populus custodens. 85
 Exaudivit. 86
 Reminiscere. 87
 Sicut oculi servorum. 88



Dispersit dedit 89
 Ego autem cum justitia 90
 Ego autem sicut. 91
 Ego clamavi. 92
 Laudate pueri Dominum. 93
 Loquetur Dominus. 94
 Repleatur. 95
 Sitientes venite. 96
 Victricem manum. 97



Adorate Deum 98
 (similar to the above).



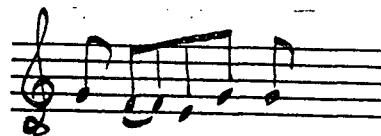
Benedicte Dominum. 99
 Liberator meus. 100
 Miserere mihi Domine. 101
 Omnia que. 102
 Rogamus te Domine. 103
 Timete Dominum. 104



Lux fulgebit hodie. 105
 Nunc sciovere. 106

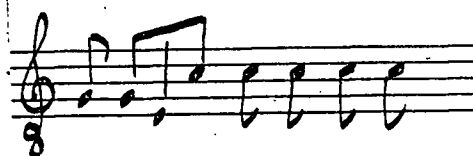


Accipite. 107
 Etenim sederunt. 108



Benedicet te. 109

Confessio et. 110



Deus in adjutorium. 111

Dominus qui elegit. 112



Dum medium. 113

Dum sanctificatus. 114



Exsulate Deo. 115

In Deo laudabo. 116



Introduxit vos Dominus. 117

In virtute tua Domine. 118



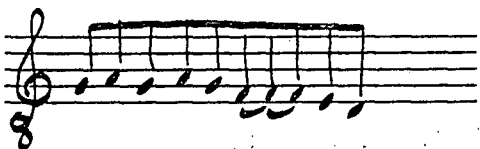
Invocabis me.

119



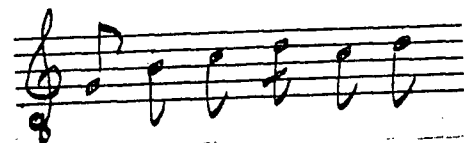
Ne derelinquas me.

121



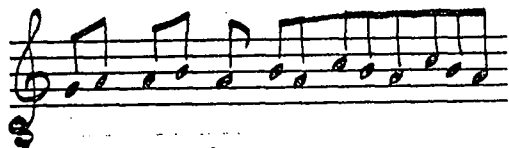
Nos autem.

123



Spiritus Domine.

125



Viri Galilaei.

127



Circumdederunt me.

128

Da pacem Domine.

129

Factus est Dominus.

130

Justus es Domine.

131

Respice Domine.

132

Sapientiam sanctorum.

133

Letabitur justus in
Domine

120



Ne timeas Zacharia.

122



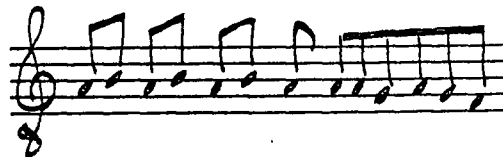
Salus populi ego sum.

124



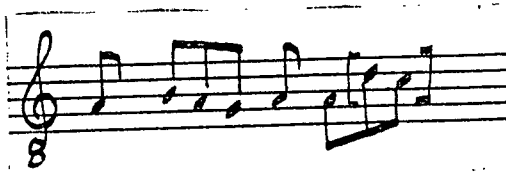
Venite adoremus.

126



Caritas Dei.
Judicant sancti.
Populus Syon.
Puer natus.
Respice in me.

134
135
136
137
138



Hodie sciatis.
Lex Domini.

139
140



Dilexisti...justitiam.
Inclina Domine.
In excelso.

141
142
143



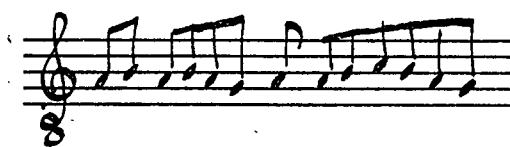
Staduit ei Dominus.
Venite benedicti.

144
145



Audivit Dominus.
Exspecta Dominum.

146
147



Cognovi Domine.

148



Dicit Dominus. 149



Elegit te Dominus.

150

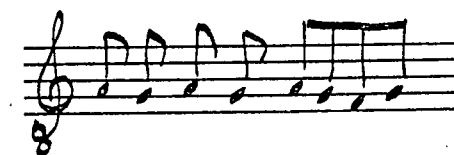


Exaudi nos Domine. 151



Salus autem.

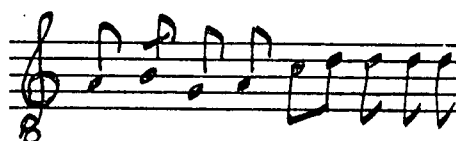
152



Scio cui. 153



Sicut modo. 154



APPENDIX V

THEMATIC INDEX OF THE OLD-ROMAN COMMUNIONS

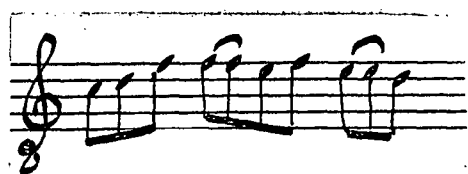
Ab occultis meis. 1
 Amen dico vobis quidquid. 2
 Amen dico vobis quod. 3
 Ego clamavi. 4
 Erubescant et conturbentur. 5
 Notas mihi fecisti. 6
 Passer invenit. 7



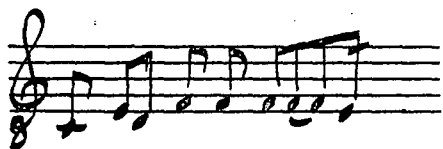
Exultavit ut gigas. 8
 Multitudo...ad eum. 9



Xpictus resurgens. 10



Erubescant et revereantur. 11



Dum venerit Paraclitus. 12



Exiit sermo. 13
 Quis dabit. 14



Videns Dominus. 15



Ego sum pastor. ,16



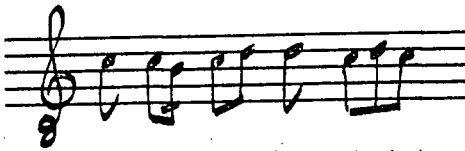
Pater si non potest. 17



Justus Dominus.
Qui manducat.



Tu mandasti.



Vidimus stellam.



Dicit Dominus.



Tu Domine servabis.



18
19

Non vos relinquam. 20



21

Ecce sic benedictur. 22



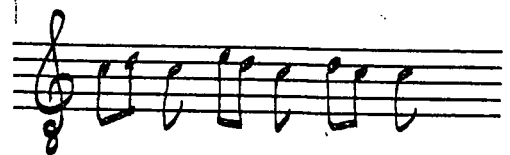
23

Dicit Andreas. 24



25

Mitte manum. 26



27

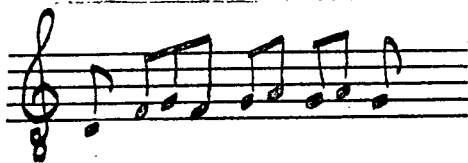
Adversum me. 28



Honora Dominum.
Qui me dignatus.



Lavabo



Qui vult venire.



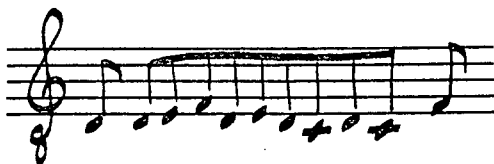
Psallite Domino.
Tanto tempore.



Manducaverunt.



Et si corsam.



29
30

In salutari.
Quod dico vobis.

31
32



33

Responsum.

34



35

Ecce virgo.
Hierusalem.

36
37



38
39

Hierusalem quae.
Omnes qui.

40
41



42

Cum invocarem te.

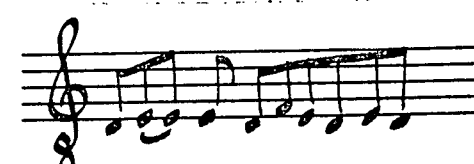
43



44

Spiritus ubi.

45



Confundantur.



Unam petii.



Pacem meam.



Cantabo Domino.



46

Redime me Deus.

47



48

Dominus Jesus.

49



50

Amen dico vobis.

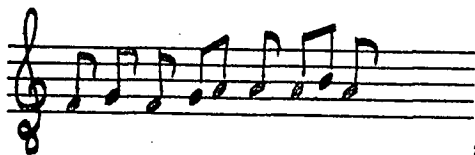
51



52

De fructu.
Justorum anima.
Quicumque fecerit.

53
54
55



Modicum.



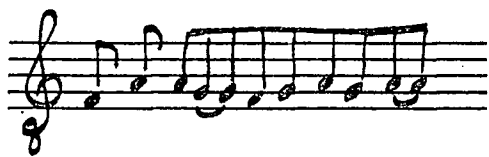
Quinque prudentes.



Spiritus quia.



Acceptabis.



Dominus dabit.



Posuisti Domine. 56



57 Petite. 58



59 Tollite ostias. 60



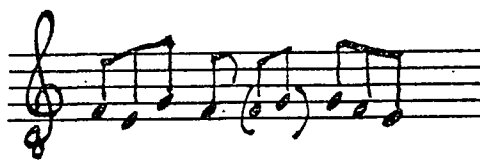
61 Ecce Dominus veniet. 62
Populus acquisitionis. 63



64 Letabitur justus. 65



66 Fili quid fecisti. 67
Primum querite. 68



Pascha nostrum.



Tu es Petrus.



Dominus virtutum.



Domine quis habitabit.



Aufer a me.
 Data est michi.
 Domine Deus meus.
 Domine Dominus noster.



Illumina faciem.
 Revelabitur.



69

Lutum fecit.

70



71

Pater cum essem.

72



73

Beatus servus.

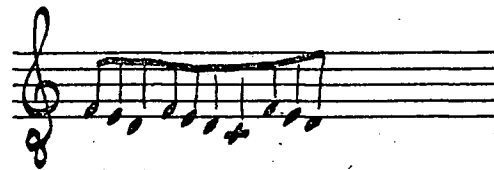
74



75

Exulta filia.

76



77

78

79

80

Dominus firmamentam. 81

Dominus regit me. 82



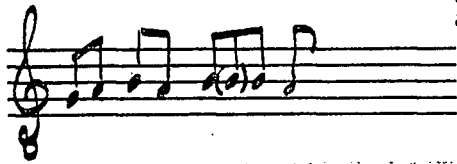
83

84

Magna est.
Video celos.
Vovete.

85
86
87

Hoc corpus. 88
Dicete: Pusillanimes. 89
Vox in Rama. 90



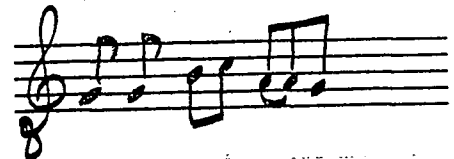
Si consurrexistis.



91 Benedicite omnes Angeli. 92



Principes.



93 Dico autem vobis. 94



Symon Joannis.



95 Beati mundo corde. 96
Panis quem ego. 97



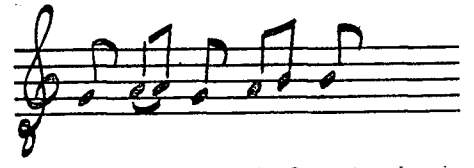
Mirabantur omnes.



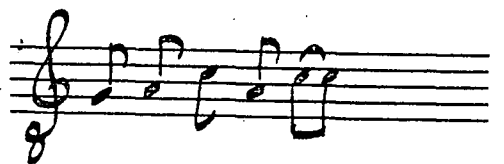
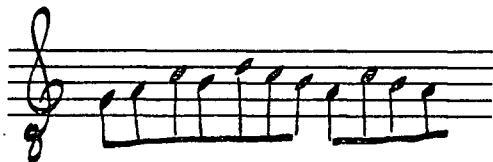
98 Que meditabitur. 99



Domine quinque talenta.



100 In splendoribus. 101



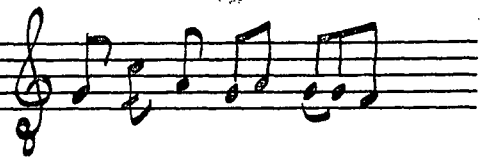
Lux externa.



Scapulis suis.



Oportet te fili.



Circuibo.



Introibo.



Nemo te condemnavit.



102

Tolle puerum.

103



104

Servite Domino.

105



106

Qui biberit.

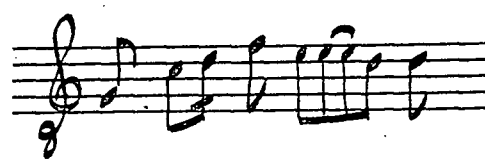
107



108

Intellige clamorem.

109



110

Gustate.

111



112

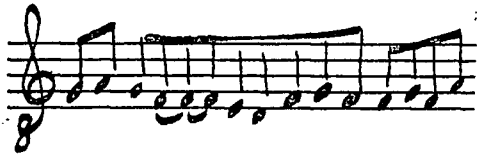
Spiritus sanctus.

113



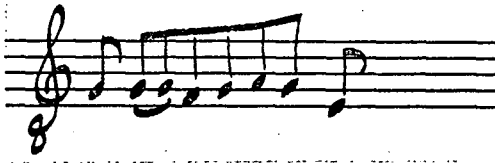
Surrexit Dominus.

114



Venite post me

117

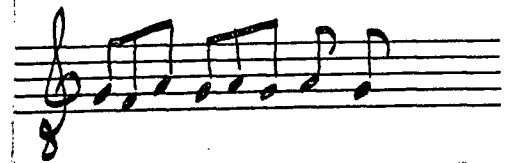


Domine memorabor. 115

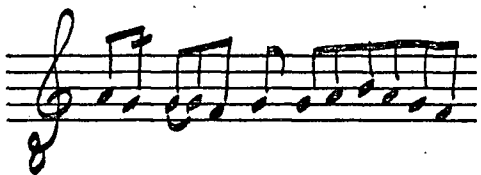
Simile est. 116



Viderunt omnes. 118



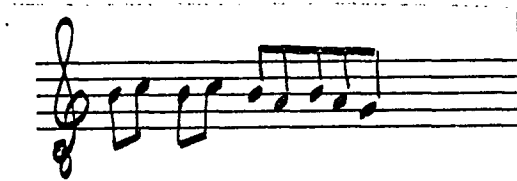
Lux eterna.



Puer Hiesus.



Potum meum.



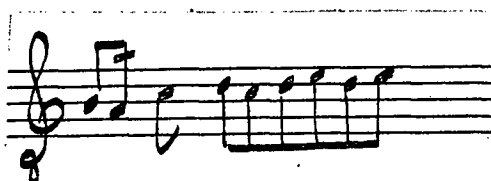
119 Mense septimo. 120



121 Ultimo festivitatis. 122



123 Signa eos. 124



Domus mea. 125
 Fidelis servus. 126
 Memento verbi tui. 127
 Panem de caelo. 128



Ego vos elegi. 130



Ne tradideris. 133



Narrabo omnia. 135



Qui michi ministrat. 137



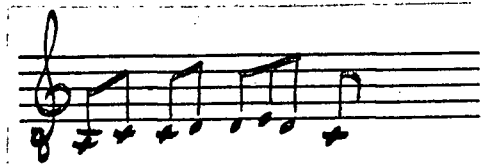
Dico vobis. 129



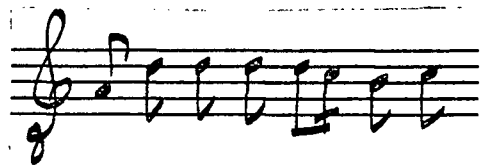
Gaudete justi. 131
 Letabimur. 132



Comedite pingua. 134



Factus est repente. 136



Feci iudicium et. 138
 Semel iuravi. 139
 Tu puer. 140



Domine Hiesu



141

Domini si tues

142



Ego sum ultis



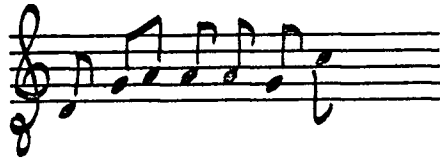
143

Messes quidem

144



Propitius esto



145

Sint lumbi

146



Tristitia vestra



147

Voce mea

148



Xpistus qui natus



149

APPENDIX VI

THEMATIC INDEX OF THE OLD-ROMAN OFFERTORIES

Anima nostra.
Tollite portas.
Veritas mea.

1
2
3



Dextera Domine.
Oravi Deum.

5
6



Benedic...et renovabitur.

8



Exaltabo te.

10

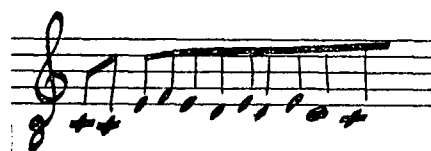


Exsulta satis.

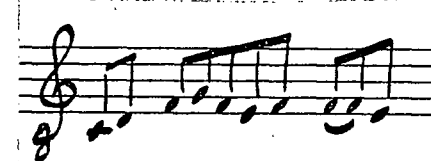
12



Bonum est confiteri. 4



Ad te Domine levavi. 7



Confortamini.

9



Lauda anima.

11



Letamini.

13



Domine fac mecum.
Domine vivifica me.

14

15



Reges Tharsis. 16



Confitebor Domino.
Confitebor tibi Domine.

17

18

Benedicam Dominum. 19



Custodi me.
Gloriabunter.

20

21

Confirma hoc. 22



Repleti sumus.

23

Vir erat. 24



Beatus es Symon Petre.

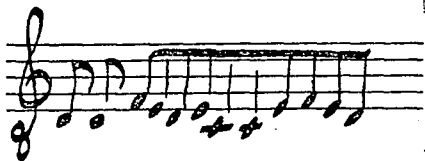
25

In te speravi. 26



175

Meditabor.



27

Levabo.

28



Michi autem.

29



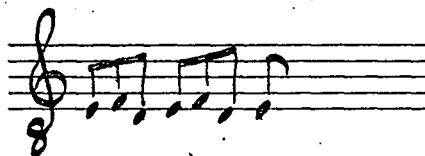
Deus Deus meus.
Letentur celi.
Tui sunt celi.

30

31

32

Eripe me...Domine. 33



Inveni David.

34



Domine convertere. 35
Domine in auxilium. 36



Improperium. 38
In virtute tua. 39
Sanctificavit. 40



Immittet Angelus. 43
In conspectu. 44



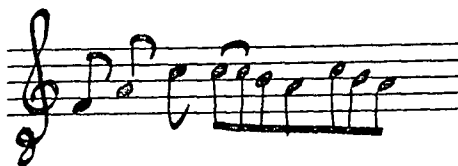
Gloria et honore. 46



Posuerunt. 50



Offerentur. 52



Illumina. 37



Domine convertere. 41
Justus ut palma. 42



Super flumina. 45



Factus est Dominus. 47
Populum humilem. 48
Perfice. 49



Benedixisti Domine. 51



Benedicte gentes. 53



Ascendit Deus.
Portas caeli.
Terra tremuit.

54
55
56



In die solemnitatis.

58



Sperent.

60



Diffusa est.
Jubilare Deus.
Mirabilis Deus.
Oratio mea.
Precatus est Moyses.

61
62
63
64
65



Deus tu convertens.
Miserere michi.

67
68



Confessio.

57



Recordare mei.

59



Si ambulavero.

66



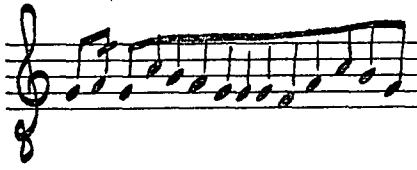
Scapulis suis.

69



Angelus Domini.

70



Benedictus es...tradas.

72



Ascendit Deus.
Benedictus qui venit.
De profundis.
Expectans.

74
75
76
77



Gressus meos.

79



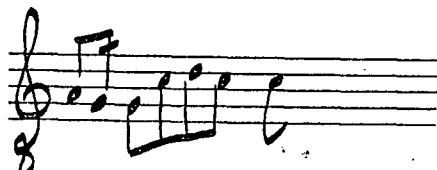
Jubilate Deo.

82



Constitutes eos.
Domine exaudi.
Filie regum.

84
85
86



Eripe me.

71



Benedictus es...in labiis.

73



Emitte spiritum.

78



Desiderium animae.

80

Intende voci.

81



Domine Deus.

83



Domine Deus in simplicitate. 87
Confitebunter. 88



Justitie.



Laudate Dominum.



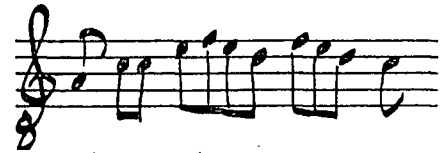
Deus enim.



Ave Maria gratia. 89
Exaudi Deus. 90



91 Intonuit de celo. 92



93

94 Erit nobis. 95



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