RESPONSORY TONES AT KLOSTERNEUBURG*

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Izvleček: *Čeprav so obrazci, postavljajo verzi velikih responzorijev srednjeveškega oficija določena vprašanja v zvezi z identifikacijo in klasifikacijo. Nekateri kažejo takšno sestavo melodičnih figur, ki nakazuje modalno povezanost z responzorijem, vendar so različni od standardnih obrazcev (tonov); nekateri so podobni standardnim obrazcem, vendar se na kadenčnih in drugih pomembnih mestih odklanjajo od njih; slednjič se drugi zdijo sestavljeni na novo. Ob študiju treh antifonalov iz 12. oz. 14. stol. iz opatije Klosterneuburg so bile identificirane tiste melodične značilnosti, ki jih je mogoče opaziti v večini responzorijskih obrazcev iz imenovanega samostanskega središča. Da bi bilo mogoče bolje razumeti standardne obrazce in njihove variante, so bile v nadaljevanju pregledane nekatere bolj razvejane melodije responzorijskih verzov, kot so se pele v Klosterneuburgu.*

Ključne besede: gregorijanski koral, responzorij, melodične formule.

Abstract: *Despite their formulaic nature, the tones sung to the verses of responsoria prolixa in the medieval office pose certain problems of identification and classification. Some contain neume patterns which suggest a modal association but do not match the "standard" tones, some are similar to the standard tones but deviate at cadences or other significant points, and others appear to be newly-composed. With reference to three twelfth- and fourteenth-century antiphoners from the abbey of Klosterneuburg, I begin by identifying melodic features which are usual in the majority of responsory tones for this liturgical centre. Then, in order to provide a clearer understanding of verse-tones and their variants, I examine some of the more elaborate responsory-verse melodies sung at Klosterneuburg.*

Keywords: Gregorian chant, responsory, melodic formulas.

Despite their formulaic nature, the melodies, or "tones", sung to the verses of *responsoria prolixa* in the medieval office pose certain problems of identification. While many follow the gestures of a standard recitation formula, there are numerous others that contain either additional minor melodic fluctuations or quite different contours. Sparked by recurring

debates in the research office of the Cantus database[1] over classification of such tones as either the usual formula[2] or "special",[3] (these being the two options available at present in the Cantus indexing method for the "mode" field for responsory verses), I have undertaken a comparative melodic study of over 900 of the responsory tones contained in antiphoners from the Abbey of Klosterneuburg.

The uniformity of pitches and melodic gestures demonstrated in the Klosterneuburg responsory-verse melodies in several of the eight modes is astonishing, yet equally so is the variety of melodic variants intermingled with elements of the standard formulae. We are left to wonder, then, if the tones containing variants are to be considered "usual" or "special". Is there a point at which a highly-modified formulaic tone is different enough from its basic formula that it should be considered in a separate category than its kin which exhibit simple recitation?

Let us first put these responsory tones in context. The "Great Responsories" are the genre of Latin chant most often associated with the lessons sung during the nocturns of Matins. The structure of these elaborate chants is ternary; between two framing choral "Respond" sections, the verses of the *responsoria prolixa* were sung by soloists. The melodies which were eventually notated in later medieval choir books suggest that these verses quite possibly derived from an earlier improvised practice where the soloists adapted texts of varying lengths to a melodic formula. Evidence supporting such a practice can be found in some of the earliest notated sources of Frankish-Roman (i.e., "Gregorian") chant. The eleventh-century antiphoner from Chiavenna identified as *Chiavenna, Tesoro della Collegiata di S. Lorenzo – Museo Capitolare, s.c.,*[4] for instance, has notation for only six of its 433 responsory verses. A scan through the facsimile of another early neumed source, "The Mont-Renaud Manuscript",[5] a gradual and antiphoner which demonstrates the liturgical practices of Noyon in the middle of the tenth century, reveals that the vast majority of verses for notated *responsoria prolixa* are without neumes even though their full texts are given. The introduction to this facsimile, prepared by the Monks of Solesmes, addresses some of these lacunae in the neumation, a scribal feature which appears to have been added to the Latin texts at a later time.[6] The authors write:

> On observera que le notateur a laissé sans neumes un nombre relativement important de pièces, soit dans le Graduel, soit dans l'Antiphonaire. Parfois la raison est obvie. Lorsqu'une pièce revient à plusieurs reprises dans le répertoire, le notateur, pas plus que le scribe, ne répète son travail. Il se contente de renvoyer à l'endroit où se trouve la pièce notée. Il est pourtant des cas où l'absence de neumes est mystérieuse. Doit-on supposer que le notateur ignorait la mélodie des pièces qu'il laissait ainsi sans musique? Mais on trouve parmi elles les offices propres, ceux précisément qui

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[1] *CANTUS: A Database for Latin Ecclesiastical Chant,* http://publish.uwo.ca/~cantus/ (13 March 2008).

[2] It must be understood that "usual" or "standard" in this respect can involve substantial differences from manuscript to manuscript, or from one liturgical centre to another.

[3] "Special" refers to the Cantus "S" designation after the modal number in the "mode" field.

[4] This manuscript has been indexed by Cantus.

[5] *Le Manuscrit du Mont-Renaud, Xe siècle, Gradual et antiphonaire de Noyon,* ed. Dom Joseph Gajard, *Paléographie Musicale* XVI, Solesmes (Sarthe), Abbaye Saint Pierre, 1955.

[6] "Le ... Graduel et Antiphonaire ont été notés plus tard." Ibid., p.16.

avaient le plus d'importance dans le pays, et que l'on chantait tous les ans, sans l'ombre d'un doute. Comment dire que leur mélodie ait été inconnue? La seule explication plausible paraît être la suivante: si le notateur a omis les neumes sur certaines pièces, c'est qu'il écrivait la musique non par une sorte de dictée musicale, mais en reproduisant un modèle écrit. Les pièces qu'il n'a pas notées sont simplement celles qu'il ne trouvait pas dans l'exemplaire où il copiait les neumes.[7]

Also notable, yet not understood, are the tonary letters entered for some responsories in the twelfth-century fragmented antiphoner from Lambach Abbey copied by the monk Gottschalk (i.e., the "Gottschalk antiphoner").[8] Letters such as these accompany only antiphons in other medieval choirbooks and provide information regarding psalm-tone recitation and differentiae; could they be supplementing the neumatic notation for other formulaic chants, such as responsory tones, in this antiphoner?

It is generally acknowledged that there is one usual responsory tone for each of the eight modes.[9] Descriptions of these tones generally conform to the practice of the soloists mentioned above; for instance, a twentieth-century manual on intonation describes the procedure as follows: "As a rubberband can be stretched to fit various sizes of parcels, so an accentus tone (melody) can be made to fit phrases of varying lengths."[10]

Indeed, there are obvious features of recitation in most responsory tones. The majority of settings are syllabic, and owing to their formulaic structure, they have fairly clearly-defined sections or elements. (See Example 1: a usual mode-4 tone at Klosterneuburg.) These include: the initium figure,[11] the recitation tone in the first half, the median cadence, the

Example 1
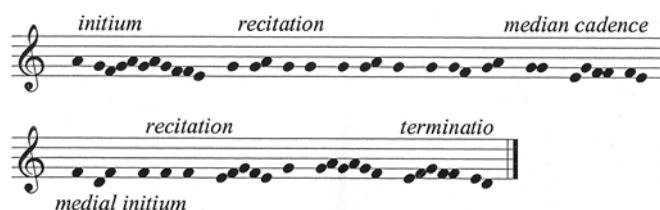
A usual mode-4 tone at Klosterneuburg

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[7] Ibid., p. 22.

[8] This manuscript has also been indexed by CANTUS.

[9] See, for example, Paul F. Cutter with Brad Maiani, Responsory (3. Melodies, (i) Modality), *Grove Music Online,* ed. L. Macy, http://www.grovemusic.com.remote.libproxy.wlu.ca (9 March 2008); *Liber Responsorialis,* Solesmes, E Typographeo Sancti Petri, 1895, pp. 50–51; Walter Howard Frere, *Antiphonale Sarisburense, with a Dissertation and Analytical Index* 1, London, Plainsong and Mediaeval Music Society, 1901–1924, p. 4 (reprint: Westmead, Gregg Press, 1966).

[10] Ulrich Leopold, *A Manual on Intoning,* Philadelphia, The Board of Publication of the Lutheran Church in America, 1967, p. 5.

[11] The first pitch of any tone is not of consequence as it may vary; rather, it is the placement of the entire initium figure with the opening words of the text, with the multiple-note neume usually on the first unaccented syllable after the first accented syllable, which establishes a modal (tonal) characteristic.

medial initium (i.e., the beginning of the second phrase), the recitation tone in the second half, and the final cadence or terminatio figure. A great number of responsory tones demonstrate a bipartite melodic structure where each half of the tone centres around a reciting note of a different pitch; this structure usually conforms to the phrasing of a bipartite text. (See Example 2: a usual mode-7 tone showing bipartite structure.)

Example 2

Lo-cu - tus est / Do - mi -nus ad Mo-y -sen di - cens:

lo - que -re fi-li -is Is - ra-hel et di - ces ad

e - os.

A usual mode-7 tone showing bipartite structure
CCl. 1010, f. 106r (Cantus ID#: 007013a)

Opposing this large group of more-or-less formulaic melodies are those which appear to be composed. These are found most often with responsories written in the later Middle Ages which have rhythmic and rhyming poetic texts. In an article by Andrew Hughes entitled "Modal Order and Disorder in the Rhymed Office", he writes about the newer poetic Offices that, "the verses almost never use the appropriate responsory tone, or a clear reciting pitch."[12] For example, the verses for these two mode 6 responsories (see Example 3: *Ora pro nobis* and Example 4: *A Domino factum*) exhibit none of the formulaic elements listed above (such as initium, reciting notes, and so on). Such formulaic elements, I propose, are the criteria for the classification of responsory tones as either "usual" or "special" (i.e., Cantus' "S") within each mode. The two mode 6 verses, then, are identified as mode "6S" in the Cantus database. Clearly, these composed tones are not related to the usual mode 6 responsory tone. (See Example 5: a usual mode-6 tone at Klosterneuburg.) What is not

Example 3

O - ra pro no-bis san - cte Pau-le

ut dig-ni ef-fi - ci - a -mur reg - no De-i.

A mode-6 "composed" tone (identified as "mode 6S")
CCl. 1010, f. 68r (Cantus ID#: 600613a)

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[12] Andrew Hughes, Modal Order and Disorder in the Rhymed Office, *Musica Disciplina* 37 (1983), p. 48.

clear, however, is the affiliation of other responsory tones which demonstrate some elements of the standard formulae but do not consistently follow them in their entirety.

Example 4

A Do - mi-no fac-tum est is - tud,

et est mi-ra - bi - le in o - cu-lis no-stris.

Another mode-6 "composed" tone (also identified as "mode 6S") CCl. 1010, f. 77r (Cantus ID#: 007844a)
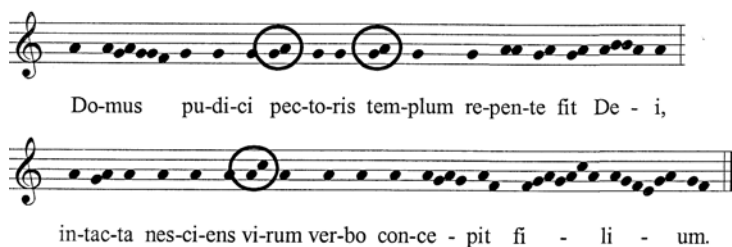
Example 5

A usual mode-6 tone at Kloster-neuburg

Variations of verse-tone melodies are quite wide-ranging in their degrees of similarity or dissimilarity when compared with the usual modal formulae. On an elementary level, melodic elongations of the tone in order to accommodate a greater number of textual syllables are not limited to mere repetitions of the reciting note. For example, neumes of two or three neighbouring notes can be employed along with the reciting note to extend the melody to the appropriate length. (See Example 6: *Domus pudici.*) Such embellishments, as shown in the G-a neume within a G recitation in the first phrase of the verse *Domus pudici* and again in the second phrase with an a-c neume, occur in many of the modes and tend to support the supposition that the soloists' responsory tones originated in an oral tradition of recitation.

Example 6

Do-mus pu-di-ci pec-to-ris tem-plum re-pen-te fit De - i,

in-tac-ta nes-ci-ens vi-rum ver-bo con-ce - pit fi - li - um.

A usual mode-1 tone at Klosterneuburg
CCl. 1010, f. 38r (Cantus ID#: 006314a)

In his article "Rhymed Office Responsory Verses: Style Characteristics and Musical Significance", James Boyce highlights several tones which appear in newer poetic offices with some standard melodic figures which establish the modal identity of the piece, yet where he supposes the composer could "express considerable individuality within a relatively traditional formula."[13] Such responsory tones with a mixture of formulaic elements and newly-composed material occur in the Klosterneuburg antiphoners in many forms. They show certain characteristics of the standard formulae for their modes, yet they are often highly independent of the usual responsory tones. These are the problematic ones to classify: are they similar enough to the modal formulae to consider them "the usual tones", or are they different enough to be considered "composed"? The degree of melodic difference varies considerably, as can be seen in the following examples:

– Instead of the more usual bipartite structure, the verse *Quanti mercenarii* has three textual phrases. In order to fit the forty-seven syllables of text, a third phrase of neumes has been interpolated using an anticipated medial initium, the reciting tone from the second phrase, and a repeat of the median cadence. (See Example 7: *Quanti mercennarii*.)

Example 7

A variant of the usual mode-7 tone with three textual phrases
CCl. 1010, f. 98r (Cantus ID#: 007362a)

– There are numerous occurrences of a short text being set to only the first phrase of the usual tone. For example, the verse *Hoc est testimonium* has only fifteen syllables, and its complete text ends at the main gesture of the median cadence in the usual formulaic mode-3 tone. (See Example 8a: *Hoc est testimonium* and Example 8b: a usual mode-3 tone at Klosterneuburg.)

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[13] James J. Boyce, O. Carm., Rhymed Office Responsory Verses: Style Characteristics and Musical Significance, *Cantus Planus. Papers read at the 7th meeting, Sopron/Hungary, 1995*, Budapest, Hungarian Academy of Sciences, 1998, pp. 99–121, esp. p. 106.

Example 8a

Hoc   est   tes-ti-mo-ni-um quod per-hi-bu-it Io-han - nes.

A verse using only the first phrase of the mode-3 tone
CCl. 1013, f. 10v (Cᴀɴᴛᴜꜱ ID#: 007137a)

Example 8b

A usual mode-3 tone at Klosterneuburg

– The identification of tones becomes more complicated when the adaptation of melodic
   formulae to texts of varying lengths disguises some of the usual elements. For example,
   the *Gloria patri* for the responsory *Septies in die laudem dixi* for the first Sunday in
   Lent is so brief in its sixteen syllables that it is missing nearly everything between the
   median cadence and the final notes of the terminatio. (See Example 9a: *Gloria patri*
   and Example 9b: a usual mode-2 tone at Klosterneuburg.)

Example 9a

Glo -ri -a   pa-tri, et   fi - li-o,   et   spi-ri - tu - i   san-cto.

A variant of a mode-2 tone
CCl. 1017, f. 131r

Example 9b

A usual mode-2 tone at Klosterneuburg

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– One wonders, too, if it is appropriate for these two verses to have the same modal classification. (See Example 10: *Positis autem* and Example 11: *Igitur puella.*)

Example 10

Po-si-tis   au-tem ge-ni-bus, Ste-pha-nus o - ra- bat di - cens.

A usual mode-1 tone at Klosterneuburg
CCl. 1010, f. 27v (Cantus ID#: 006885a)

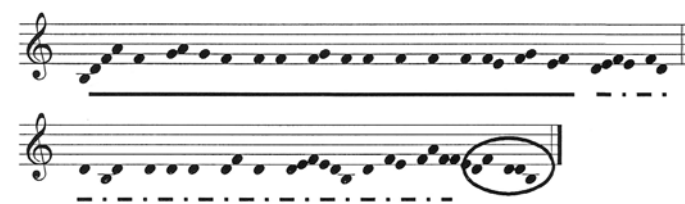In an effort to uncover the structural contours of the various responsory-verse melodies, I have transcribed and analyzed the pitches of 928 tones.[14] The manuscripts referenced in the course of this research include *Klosterneuburg, Augustiner-Chorherrenstiftsbibliothek 1010* and *1013*, dated to the twelfth century, and *Klosterneuburg, Augustiner-Chorherrenstiftsbibliothek 1017*[15] from approximately a century later. These books were copied and presumably used at Klosterneuburg, a double monastery near Vienna. These sources were selected on the basis of their pitch-accurate, legible notation,[16] and because they contain the chants for the winter months, that is, beginning at Advent and continuing until just before Easter; therefore, they include such chants as those *per annum* which are to be sung on ordinary weekdays and are generally accepted as an older layer of the chant repertory.[17]

Following the transcription of the responsory-verse melodies, I reduced each tone by

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[14] Musical pitches encoded in the computer notation font "Volpiano", developed at the Universität Regensburg under the direction of David Hiley, can be viewed both as modern black note-heads on a five-line staff or as data-strings of letters and dashes which can be manipulated in various ways in a database programme. This font is named for the early-eleventh-century theorist William of Volpiano who is credited with the letter notation used in the manuscript *Montpellier H.159*; each letter in the font (i.e., e, f, g, h, i, j, etc.) corresponds to a letter of this musical alphabet. The font can be downloaded free of charge: see Fabian Weber, *schriftart volpiano,* 2002–2006, http://www.fawe.de/gruen/notensatz01.html (13 March 2008). In the transcription of responsory verse-tones, neume groupings are shown by letters side-by-side, while syllables in the text are separated by a single hyphen and words by two hyphens. A single barline has been added into the letter notation to show where the first phrase ends in a standard, bipartite melodic formula.

[15] These manuscripts are therefore identified with the abbreviation "CCl", a reference to "Codex Claustroneoburgensis".

[16] The notation of CCl. 1010 and CCl. 1013 is characteristic of that found in many of the chant manuscripts housed in the Klosterneuburg library. The style consists of a mixed form of German neumes drawn with a small nib on a four-line dry-point staff. CCl. 1017, dating from approximately a century later than the other two manuscripts, exhibits more Gothic-styled German neumes drawn on a five-line staff which has been inked in black rather than etched with a stylus. The F- and C-lines are traced in red and yellow, respectively. The typical "Klosterneuburg" clefs are employed on all staves, that is, each staff line is labelled at the left-hand margin.

[17] Other manuscripts which contain the *pars aestiva* usually include many newer saints' feasts for which the texts are in verse, and for which many of the responsory tones are newly-composed and completely unrelated to formulaic recitation patterns.

Example 11

I-gi-tur   pu-el - la cu-i di -xe-ro:

da mi-chi a - quam de y -dri-a tu -a   ut bi - bam;

[et] il -la di -xe-rit: bi-be, Do - mi - ne,

nam et ca-me-lis tu -is po - tum tri-bu - am;

ip - sa   est e - nim quam pre-pa-ra -vit

Another usual mode-1 tone at Klo-
sterneuburg
CCl. 1010, f. 90r (Cᴀɴᴛᴜs ID#:
007827a)

Do - mi -nus fi - li-o Do -mi - ni   me - i.

removing all repeated notes; this allows for fairly-straightforward alphabetic sorting of the
pitches within my database and reveals similarities not easily perceived when comparing
full melodies. For instance, a regular tone which has such a short phrase that it nearly or
completely neglects the recitation pitch for lack of enough syllables can quite easily be
mistaken for a non-standard tone. However, when the repeated pitches are removed, such
an absence of the recitation tone does not hinder the identification of specific gestures of
the usual formula, such as the median cadence or the figure leading up to it. For example,
the tone for *Periit fuga a me* has such a short first phrase that there is no recitation on the
note F, as is expected for a usual mode-2 tone. (See Example 12a: *Periit fuga* and Example
12b: a usual mode-2 tone at Klosterneuburg.) However, when the repeated notes are re-
moved for *Periit fuga* and it is compared to the framework of the usual mode-2 tone (also
with its repeated notes removed), the resulting pitches are a nearly-identical match. (See
Example 13a: *Periit fuga* with repeated notes removed and Example 13b: a usual mode-2
tone at Klosterneuburg with repeated notes removed.) The only significant difference in
Periit fuga is the missing scalar passage F-a ascending and descending just after the initium.
There are many more examples like this one, such as the seventh-mode verse *Captabant
in animam justi* which, again, has such a short first phrase that the expected repetition of

the recitation note, on "c", is merely a single pitch. (See Example 14: *Captabant animam*. Compare this example to the "usual" mode-7 tone given in Example 15b.)

Example 12a

Per - i -it fu -ga a me,

et non est qui re-qui-rat a - ni-mam me - am.

A mode-2 tone with a short first phrase
CCl. 1010, f. 104v (Cantus ID#: 006622a)

Example 12b

A usual mode-2 tone at Kloster-neuburg

Example 13a

Periit fuga with repeated notes removed

Example 13b

A usual mode-2 tone at Klosterneu-burg with repeated notes removed

Example 14

Cap-ta - bant in a - ni -mam ius - ti,

et san - gui-nem in - no-cen-tem con-dem - na - bant.

A usual mode-7 tone at Klosterneuburg with a short first phrase
CCl. 1013, f. 35v (Cantus ID#: 006887a)

Another more complicated tone can also be clarified by using this reduction method for repeated pitches. The forty-two syllables of the verse *Tres enim* result in an extremely extended first phrase and an abbreviated second phrase. (See Example 15a: *Tres enim* and Example 15b: a usual mode-7 tone at Klosterneuburg.) A reduction of this melody demonstrates that, with the exception of the drop down to "G" and the rise to "f" just before the median cadence, this tone is, in fact, almost identical to the framework of the usual formula. (See Example 15c: *Tres enim* with repeated notes removed, and Example 15d: a usual mode-7 tone at Klosterneuburg with repeated notes removed.)

Example 15a

Tres e - nim   ad-huc di - es sunt,

post quos re-cor -da –bi -tur pha-ra-o mi-ni-ste-ri - i   tu - i,

end of first phrase

et re-vo-cat te in gra -dum pris-ti - num;

tunc me - men-to   me - i.

A usual mode-7 tone at Klosterneuburg with an extended first phrase
CCl. 1017, f. 139r (Cantus ID#: 007144a)

Example 15b

A usual mode-7 tone at Klosterneuburg

Example 15c

Tres enim with repeated notes removed

Example 15d

A usual mode-7 tone at Klosterneuburg with repeated notes removed

These examples demonstrate, then, that the responsory tones in the Klosterneuburg antiphoners appear to fall into not two, but at least three categories. These could be identified as "Usual Tone", "Variant of the Usual Tone (V)", and "Composed Tone (C)". In the Klosterneuburg antiphoners, the variant tones are generally not connected with poetic, presumably later and newly-composed, rhymed Office texts. Their usage does not appear to have any consistent relationship with the position of the responsory within Matins,[18] nor the Office in which they are sung,[19] nor the feast or liturgical occasion of which these responsories are a part.[20] It is the length of the verse text, then, that appears to be the sole determinant; if that text is particularly short or long, the responsory tone is likely to undergo a varied adaptation. For instance, the short verses which employ only the first halves of the tones have an average of fourteen syllables each in the Klosterneuburg verses which have been transcribed.[21]

The following Table 1 (see p. 19) shows the number of verses in each mode as they are distributed among the three categories: the usual tone or the standard formula,[22] any type of variant of that usual tone (whether it be only the first phrase, an extended form, an elision of the median cadence with the second phrase or another type) and newly-composed tone.

These figures can be represented pictorially as in the Table 2 (see p. 19), where the mode numbers 1 through 8 are along the horizontal axis and the relative quantities in each of the three categories of verse-tone types are shown in vertical bars.

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[18] Variant tones occur in all three nocturns of Matins with a fairly even distribution, and in other Offices in a variety of positions as well.

[19] Although the majority of variant responsory tones occur in the Office of Matins, there are examples of variant tones in Offices of the day hours and Vespers as well. The weight towards Matins appears to be merely the result of the large quantity of data available in the long series of responsories accompanying lessons in that Office.

[20] Of the 167 variant (V) tones transcribed from the Klosterneuburg antiphoners, 42 are associated with saints' feasts; even so, not all of these Offices have poetic texts. The other 125 "V" tones are found in feasts of the temporale, with more than half of these (that is, 65) occurring with responsories for the Sundays of Advent and Lent. However, the occasion *does* have something to do with newly-composed tones, that is "C" tones, if they are sung to poetic texts. Of the 208 "C" tones transcribed from the Klosterneuburg antiphoners, the majority occur in saints' feasts.

[21] Their lengths range from twelve to nineteen syllables. The instances of doxology (*Gloria patri*) have not been included in these figures.

[22] Abbreviated verses with notation which begins in the so-called "standard" way have been assumed to be the usual tone.

Table 1

MODE	1	2	3	4	5	6	7	8
usual	60	72	42	68	37	28	100	146
variant of usual	40	13	9	8	22	22	32	21
composed	57	20	27	18	9	13	23	41
Total by mode:	157	105	78	94	68	63	155	208

928 responsory verses by mode and type in Klosterneuburg antiphoners CCl. 1010, 1013, and 1017

Table 2
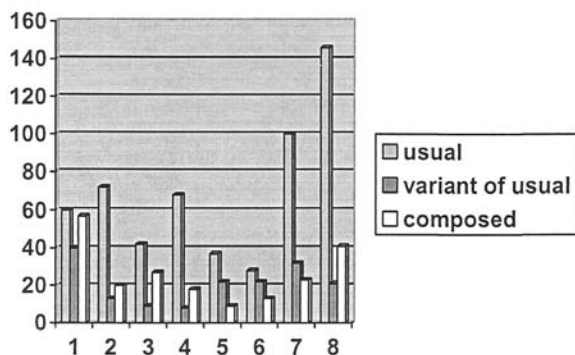
Verse-Tones by Mode and Type

What is striking to me is that over the course of the transcription and melodic com-parison of these 928 responsory-tones, I edited (i.e., corrected) thirty-eight mode entries in the CCl. 1010 Cantus index, seventeen in the index for CCl. 1017, and several more in the index for CCl. 1013. These changes involved, principally, the addition or removal of

Example 16a

Ca-ter-va-tim   ru-unt po-pu - li,

cer - ne- re   cu- pi - en- tes qui per e-um fi- unt

mi - ra- bi- li - a.

A usual mode-1 tone initially indexed as "1S"
CCl. 1010, f. 2r (Cantus ID#: 006679a)

the "S" designation. For example, during the initial indexing of CCl. 1010, I identified the tone for *Catervatim ruunt populi* as "Special" (see Example 16a, p. 19), when, through melodic reduction analysis and attention to the textual phrasing, it turns out to be merely a variant form of the standard melodic formula for mode 1 with no obvious G reciting note in the first phrase owing to a short text, an extended second phrase owing to a longer text, and an altered final cadence. Compare the reduced tone (Example 16b) to the usual mode-1 tone at Klosterneuburg (Example 16c). Very often, such altered tones as these do not obviously indicate their affiliations.

Example 16b

Catervatim ruunt populi with repeated pitches removed

Example 16c

A usual mode-1 tone at Klosterneuburg with repeated pitches removed

The melodic reduction method works quite well in the identification of responsory-tone melodies. However, in one final example, I will demonstrate how our twenty-first-century inclinations towards classification can crumble under the elasticity of responsory tones. I am not suggesting that we refrain from categorizing chants, but I present this merely as a cautionary example to warn that results are provisional and should remain open to reinterpretation at a later time. There are, for instance, two related mode-7 tones, a verse and a doxology to the responsory *Lapides torrentes* for Stephen. The responsory verse, *Mortem enim*, appears to be a variant of the usual tone in its inclusion of several of the standard mode-7 elements intermingled with new material. (See Example 17a.) The *Gloria patri* for this same responsory, as expected, shares a similar melodic outline and, therefore, is related to this variant verse tone. (See Example 17b.) However, the *Gloria*

Example 17a

Mor - tem e - nim quam sal-va -tor dig-na -tus est pro ho-mi-ni-bus pa - ti,

hanc   il - le   pri -mus red-di -dit sal –va -to   -   ri.

A mode-7 variant of the usual tone
CCl. 1010, f. 27v (Cᴀɴᴛᴜs ID#: 007075a)

patri, containing only sixteen syllables as opposed to thirty-one in the *Mortem* verse, has been abbreviated melodically in such a manner that it lacks the formulaic elements which had associated *Mortem enim* with mode 7, namely, the median cadence figure (over *pati*) and the medial initium (beginning with *hanc*). The *Gloria patri*, at first glance, then, appears to be a composed melody. It is only with reference to the intermediary variant tone *Mortem enim*, identified in the "V" category of responsory verse-tones, that the *Gloria patri* can be linked with mode 7.

Example 17b
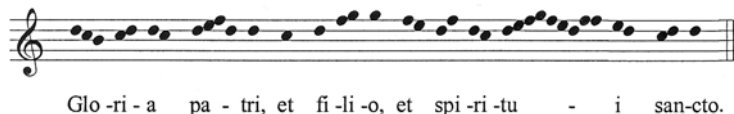
A mode-7 apparently-composed tone (for the *Gloria patri* following *Mortem enim*)
CCl. 1010, f. 28r

So it seems then, that although many responsory tones follow standard formulae and can rather easily be associated with a particular mode, there are others for which such clarity is lacking. Modifications and elastic alterations abound in many of these tones and these melodic transformations can obscure our analyses which are so often based on the usual, expected, familial relationships of modal melodic figures and recitation pitches.

RESPONZORIJSKI PSALMODIČNI OBRAZCI V KLOSTERNEUBURGU

Povzetek

V srednjeveškem oficiju so se verzi velikih responzorijev peli po osmih standardnih melo-dičnih obrazcih; verz danega responzorija je potekal po obrazcu za tisti modus, v katerem je bil responzorij. Kljub temu predstavljajo melodije za responzorijske verze določena vprašanja v zvezi z identifikacijo in klasifikacijo. Nekatere so močno podobne standar-dnim obrazcem, vendar se na posameznih mestih razlikujejo od njih; nekatere implicirajo modalnost na enak način kot standardni obrazci, čeprav je njihov potek različen; slednjič so nekatere melodije za responzorijske verze povsem proste. Raziskava 928 responzorijev, prisotnih v treh rokopisih iz 12. in 13. stol. iz benediktinske opatije Klosterneuburg, kaže značilno sliko: Večina njihovih verzov sledi standardnim obrazcem; v številnih primerih je ta variiran; poleg tega vsebujejo klosterneuburški rokopisi tudi mnoge primere povsem prosto oblikovanih verzov. Metodološki problem razpoznavanja posameznih melodij je bil rešen tako, da so bile primerjane melodije v skrčeni obliki, tj. brez recitacijskega ponavljanja tonov.