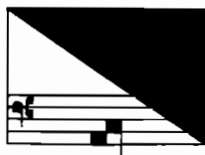


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ANONYMI  
DE MODORUM FORMULIS  
ET  
TONARIUS

Edidit  
CLYDE W. BROCKETT



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Gilbert Reaney  
General Editor

ANONYMI  
DE MODORUM FORMULIS  
ET  
TONARIUS

Edited by  
CLYDE W. BROCKETT

AMERICAN INSTITUTE OF MUSICOLOGY  
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## PREFACE

When in August, 1972, I proposed to submit to the American Institute of Musicology an annotated edition of the *De modorum formulis* theory with index of chants in its tonary, I was advised to press toward the determination of authorship first. I thus set about what proved to be a much weightier assignment than expected. For, after the interim period of study, in part financed by grants, I can now make no more definitive pronouncement in regard to the author of the theory amplifying this tonary than I could at the outset. Indeed, I had already taken the ample documentation of Michel Huglo assigning the tonary to a certain tenth-century Abbot Odo as the point of departure for my research. Yet, Huglo's evidence was to prove the *non plus ultra* of discovery as well as of scholarship on this tonary's origin. Further advances were being barred by dead ends.

There seemed no reason, on the other hand, not to deal with anonymity for its own palpable interest. Nor is there now such a dearth of evidence as could damage the reliability or suggest the inadvisability of an edition of both theory and tonary at this stage of their development. Indeed, the two-hundred-year-old edition by Abbot Gerbert, although no doubt a flawless reading, exposes the version of only one manuscript, and a lost one at that; the edition by Coussemaker made eighty years later, is worse, and fraught with erroneous readings, especially in the tonary. Many of these were corrected in an edition by Antonio Brandi, listed under my description of Ms. E. But that edition of 1882 perpetuated some faulty readings as well as revealing a vast lack of information where the tonary was concerned, which, but for recent scholars' productivity, especially Huglo's, would have been inherited by the present generation. Still worse, the sources which all three scholars used are themselves not free from error. These unimproved circumstances leave the *status studiorum* of origin and of the viewpoints of this eleventh-century author, and the precise text itself, to the present edition. It is, first and foremost, offered as an advancement, not an establishment, of our knowledge.

## INTRODUCTION

When Thrasyllus synthesized the *harmoniai* by overlapping the interval-nomenclature of tetrachord, pentachord, octochord and the mode-nomenclature of Lydian, Phrygian, etc., he was presaging theory related to the tonary in the middle ages by some nine hundred years.<sup>1</sup> However coincidental this pre-Christian synthesis may seem, it is clearly one of the most logical consequences of any study of music and not the result of invention dating from any precise period within ancient or medieval history. We may, in fact, best observe the rigid welding of theory and practice confirmed in the eclectic tonary within a context of their establishment rather than their individual origins. By at least the turn of the tenth century, Regino of Prüm was showing an interest in “theorizing” the tonary by including an introduction to the operation of modes as well as their development in chant. By the end of the same century, especially when further recognized by the Lombard theorist of the *Dialogus de musica*, interval system and modal system had become inextricably linked and were to remain happily married for some time. Guido of Arezzo conceptualized this union through his writings. The Guidonian age is characterized in fact by a bidimensionality of theory and practice, a duality of purpose in the

<sup>1</sup> Reginald Pepys Winnington-Ingram, *Mode in Ancient Greek Music*, Cambridge, 1936, pp. 12, 58. Thrasyllus’ ὀκτάσημα and ἑξαχρῶν overlap because, Winnington-Ingram held, the latter definition is itself an octave species. See also Lukas Richter, “Theon of Smyrna,” *The New Grove*, Washington, D. C., 1980, 18, pp. 738-39, and “Thrasyllus,” (7) in Paulys *Real-Encyclopaedie der Klassischen Altertumswissenschaft*, 2te Reihe, sechster Band, Stuttgart, 1937. If the notions of interval series within an octave and octave species do not exactly overlap, they proceed at least from a common premise: interval, ratio of one frequency (motus) to another. This synthesis as accepted by Carolingian theorists in the ninth and tenth centuries is discussed by Harold Powers in “Mode” in *The New Grove*, 12, pp. 379b-383a. Other theorists proclaiming the bond of fourth-fifth-octave (consonantiae) species and modal systems advertised their tonaries as theoretical adjuncts — proof of rationale — and as church manuals, companions to antiphonal and gradual; e.g., Berno of Reichenau, *Prologus in tonarium*, GS II, pp. 67, 72-74. The passage from the last paragraph of p. 67 to p. 72a represents a series of interpolations, see DMA A. VIb, pp. 31-35; also Frutolf of Michelsberg, *Breviarium de Musica*, Ch. VII, ed. Coelestin Vivell, *Frutolfi Breviarium de Musica et Tonarius*, Vienna, 1919, pp. 53-56. Complete citations for all references abbreviated hereunder appear on pp. 43-44.

and its plagal. The musical notation in O has revealed the following such problematic identities:

Antiphon:	<i>Domine, rex omnipotens</i>	II <sub>1</sub> , II <sub>2</sub>
Communions:	<i>Amen dico vobis</i>	I <sub>1</sub> , I <sub>2</sub>
	<i>Data est mihi</i>	I <sub>1</sub> , II <sub>1</sub>

A third Communion, *Unam petii*, is intervallically identical, starting on two distinct pitches: Mode V from c, Mode VII<sub>1</sub> from d. I suspect the case of the Communion *Domus mea* to be similar, as are its two assignments, but in Mode V it is unnotated. Also unnotated and beyond checking are two Antiphon texts, double-listed only in ms. E:

<i>In lege Domini</i>	I <sub>6</sub> , II
<i>Verbum caro factum est</i>	V <sub>3</sub> , VI

Because it appears in a theoretical statement dealing with III<sub>3</sub> in both mss. O and E but is assigned to III<sub>1</sub> by both, the Antiphon *Inter natos mulierum* is twice listed. Both mss. uniquely list this chant a third time in mode I<sub>[11]</sub> where the melodic incipit differs, but from the fourth syllable on, except for the semitone, the melody is intervallically identical, beginning thus:

I	aG	F	G	GaG	FFE
III	a	G	a	a#a	GGF
	-tos	mu-	li-	e-	rum

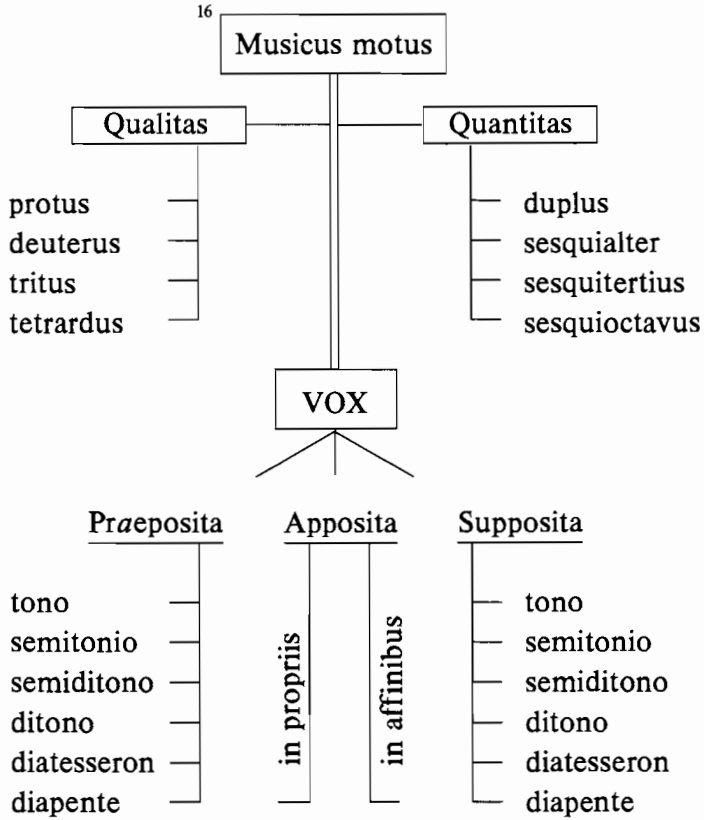
Last, two identical texts with dissimilar music are in different modes:

Antiphon:	<i>Visionem quam vidistis</i>	I <sub>3</sub> , III <sub>1</sub>
and Communion:	<i>Mirabantur</i>	I <sub>1</sub> , VIII

The version in VIII is identified by Huglo (*LesT*, p. 217) as Beneventan. The antiphon *Sebastianus/Sebastianus Dei cultor* reported in both I 4 and VII probably represents two entirely different texts.



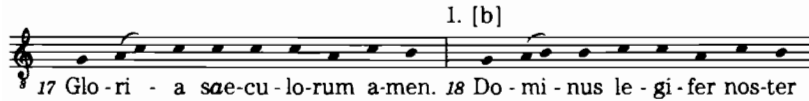
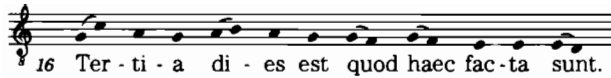
simul permixtae fuerint, regulares et probatissimas in unoquoque modo conferent formulas. <sup>15</sup> Quod ut facilius pateat, figuram subjecimus quo facilior per oculos via sit.



<sup>15</sup> facilius pateat *ss* id est [possibilis], *vm ill* C; subiciemus, *ss* [ m]ili[ti ] C; facilius G; *ss* id est possibilior C.

<sup>16</sup> Musicus modus C; *in fundamento pro in summo, et cetera gradatim sursum* B; deuterus C; Vox C; vox G; apposita G, Acquisitus C; semiditono *sub praeposita om* G; semiditono *sub Supposita pro semitono corr (dele di)* F; in affinalibus F; *pro figura sententiae sequentes Musicae enchiriadis transcribuntur in* E:

Igitur quia, ut dictum est, eiusdem conditionis quatuor et quatuor natura statuit. Ita et notae penae sunt haedem; solummodo tetracordorum differentia versis varium caracteribus indicatur. Primus finalis seu terminalis . ƒ ., dasian inclinum . S . ad caput ita . ƒ . Secundus finalis . c . versum ad caput ita . ƒ . Tertius finalis . i . iota simplex et inclinum ita . ƒ . Quartus finalis . c . dimidium ad caput ita . ƒ . Graves retroversi finales ita . ƒ . ƒ . ƒ . Superiores demissi capita finales ita . ƒ . ƒ . ƒ . et . ƒ . Excellentes demissi graves *mag vm ill*.



Tollite portas  
 Salva nos Christe  
 Nemo te condemnavit  
 Nemo tollit a me animam meam  
 Lupus rapit  
 Mulier cum parit  
 Visionem quam vidistis

<sup>19</sup> Quaecumque igitur simile principium habuerunt in hac apta-  
 buntur formula, sed haec eadem formula obtinet alium principium.

<sup>20</sup> Quae in his quidem quae praemissae sunt est praeposita per dito-  
 num; in his autem quae sequuntur subposita per semitonium, utpote:

Inter natos mulierum  
 Sic eum volo  
 Domine mi rex da mihi

16 c b a c b a a G a G G GF abc cdcc aGFa bG EFG aGaGFE E; *ultimae duodecim  
 voces absunt* O; .III. m. ps. marg add O.

17 c c c a c b a O

18 G a c c O; Tollite G D CC V; Nemo tollit om V; post Nemo tollit add Ant.  
 Bonum meorum L; Lupus; Mulier; Visionem om E V L.

19 om V L; Quaecumque ergo E; alium principatum corr principium E.

20 om V L in is O; dytono O; semitonio O; Inter; Sic; Domine O E V L; Sic *specimen  
 in tonario* C; post Domine add et ceterae ad eundem modum E.

Euntes ibant et flebant  
 Bene fundata est  
 Ecce ancilla Domini  
 Ecce completa sunt omnia  
 O ineffabilem virum  
 O Hippolyte  
 Crastina erit vobis solus  
 Confirma hoc Deus

<sup>46</sup> IN INTROITIBUS

1. [g]

47 Glo-ri - a sae-cu - lo - rum a - men. 48 Ad te le - va - vi

Spiritus Domini  
 Lux fulgebit  
 Dum medium silentium  
 Domine ne longe  
 Introduxit vos Dominus

2. [g]

49 Glo-ri - a sae-cu - lo - rum a - men. 50 In - vo - ca - bit me

Benedicta sit sancta Trinitas  
 Laetabitur justus  
 Probasti Domine  
 Dilexisti justitiam  
 In excelso throno

46 O E (ill) L.

47 cum melisma adjecta aGaEFGacGaaaG E.

48 Domine om E; post Introduxit add Int. Jubilate Deo E.

50 Probasti; Dilexisti; In om L.

## ANTIPHONS

Title	CAO Listing	Mode/ Formula		Position			
				O	E	V	L
A bimatu et infra	1187	I	3	1	1	1	-
A porta inferi	1191	II	1	36	37	26	-
A viro iniquo	1197	IV	4	3	3	3	3
Ab hominibus iniquis	1199	VIII	1	18		-	
Ab insurgentibus	1201	I	1	36	34	4	-
Abraham pater vester	1210	I	6	<i>I</i> <sub>7</sub>	3	4	-
Accipit autem omnes	1216	I	1	32	30	6	-
Accessit Jesus et tetigit	1225	II	3	5	5	5	-
Accipiens Simeon	1233	III	2	<i>14</i>	13	9	-
Accipite spiritum	1234	VI	Intro	5	6		
Ad hanc vocem	1244	I	1	18	17		-
Ad hoc tantum	1245	I	1	19	18		-
Ad manus autem illum trahentes	1247	I	2	7	7		-
Ad omnia quae mittam	1249	VIII	1			-	7
Ad te de luce	1254	VII	1	9	9		
Adhaesit anima	1272	III	2	<i>11</i>	11	7	
Adhuc multa habeo	1276	V	1				4
Adjuvabit eam Deus	1282	VII	7			13	
Admirabile est	1283	I	2bis	27	24		-
Adoramus te	1287	I	2bis		23	15	-
Adorate Deum	1288	VI			21		
Aedificavit Moyses	1299	VI		20			
Afferte Domino	1303	VII	1	6	4	4	2
Agatha ingressa	1305 bis	VII	2		14		
Agatha laetissima	1306	VII	7		17		
Ait latro ad latronem	1316	I	1	37	35	5	-
Alias oves	1320	VI					4
Alleluia hodie	1344	VII	2	<i>19</i>			
Alleluia mane apud nos	1345	VIII	1	27		-	
Alleluia noli flere Maria	1348	VI			15		
Alleluia sola tenes	1353	I	2	15			-
Alliga Domine	1355	III	2		10		
Amavit eum Dominus	1358	I	6	15	13	10	-

	Redactions 1	2	3		
	Odo	C	E	O	V
Cum facis eleemosynam	31	37	24	25	15
Tu autem cum oraveris	32	38	25	26	16
Quod uni ex minimis	33	(I <sub>7</sub> )			
Qui me sanum fecit	34	39		27	
Qui me misit	35		(I <sub>3</sub> )	(I <sub>3</sub> )	(I <sub>3</sub> )
Qui non colligit	36	74		(I <sub>3</sub> )	(I <sub>3</sub> )
Tradetur enim	37	40	26	28	27
Cum immundus spiritus	38	41	27	29	33
Amen dico vobis quia nemo	39	42	28	30	19
Jesus autem transiens	40		29	31	20
Accepit enim Jesus, panes	41		30	32	6
De quinque panibus	42		31	33	
Quid molesti	43	43	32	34	31
Multa turba Judaeorum	44				
Consilium fecerunt	45				
Cenantibus autem	46	45	33	35	26
Ab insurgentibus	47	46	34	36	4
Ait latro	48	47	35	37	5
Currebant	49	8	36	38	10
Post passionem Domini	50	48			
Nisi ego abiero	51	49	37	39	24
Euntes in mundum	52		38	40	30
Illi autem	53	11	39	41	8
Loquere Domine	54	4	40	42	9
Cognoverunt omnes	55	14			
Obsecro Domine	56	5	41	43	
Homo quidam erat	57		50	44	14
Factum est autem ut moreretur	58	50		45	28
Sidrac Misac Abedenago	59			46	
Johannes vocabitur	60		52	47	34
Johannes et Paulus	61	51	42	48	
Vidit populus claudum	62	75	(I <sub>3</sub> )		
Saulus adhuc	63		53		
Virgo prudentissima	64	53			
Puellae saltanti	65	54	54		