

AN INTRODUCTION TO THE  
POST-TRIDENTINE  
MASS PROPER

✠ PART TWO ✠

BY  
THEODORE KARP



Musicological Studies and Documents

AN INTRODUCTION TO THE  
POST-TRIDENTINE MASS PROPER

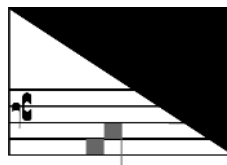
Theodore Karp

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AN INTRODUCTION TO THE  
POST-TRIDENTINE MASS PROPER  
Part 2: Music Examples

Theodore Karp



AMERICAN INSTITUTE OF MUSICOLOGY  
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ISBN-13: 978-1-59551-345-8  
ISBN-10: 1-59551-345-0

Printed in the United States of America.

© The paper used in this publication meets the minimum requirements of the American National Standard for Information Sciences Permanence of Paper for Printed Library Materials, ANSI Z39.48-1992.

### Library of Congress Cataloging-in-Publication Data

Karp, Theodore.

An introduction to the post-tridentine Mass proper / Theodore Karp.

p. cm. -- (Musicological studies and documents ; 54)

Includes bibliographical references (p. ) and index.

ISBN-13: 978-1-59551-339-7 (v.1 : alk. paper)

ISBN-10: 1-59551-339-6 (v.1 : alk. paper)

ISBN-13: 978-1-59551-345-8 (v.2 : alk. paper)

ISBN-10: 1-59551-345-0 (v.2 : alk. paper)

1. Mass (Music) 2. Gregorian chant--History and criticism. I. Title. II. Series.

ML3088.K37 2005  
782.32'35--dc22

2005032550

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## Foreword

The purpose of this volume is to provide the reader with accounts of multiple readings of selected chants. As explained in the introduction to volume 1, I have chosen to focus primarily on complete Mass Propers selected for reason of either their liturgical prominence or my previous experience with one or more of their individual members. I have sought to provide examples drawn from as many different traditions as is possible, keeping in mind the limitations of what can be fit within a single page. Unfortunately, I have not had access to any source from the Carmelite tradition; this omission is in part remedied elsewhere by the work of Father James Boyce.

With rare exceptions, the musical transcriptions presented here are essentially diplomatic accounts of what is found in the respective sources. I have standardized textual orthography in keeping with modern practice, but have sought to keep musical changes to a minimum. The conservative policy adopted represents a departure from my normal preferences and may call for some explanation.

I generally find editorial interpretation to be one of the more valuable contributions that a scholar can offer. At the same time, there is a need for a sound basis on which to found the interpretation. Two situations are involved: cases of errors in the source, and the lack of specificity in the use of accidentals. When dealing with chant within the medieval tradition and its aftermath in the early Renaissance, one is normally dealing with a repertory whose practitioners aim to remain faithful to the tradition of the music handed down to them, whether orally or through writing. When purposeful alterations occur, as in the Cistercian tradition, one still hopes to have access to a small group of sources that remain consistent among themselves. One can compare one Cistercian reading with a handful of others for the same Order in order to discern whether errors are to be found in the source being tested. There is at least a basis for the presumption of error or omission should discrepancies be found. On a broader plane one can establish dialectal differences in readings of particular chants and make allowance for these. If, for example, a preponderance of representative sources makes use of a *b-flat* at a specific point in a given chant, one may reasonably conclude that this tone was likely to have been performed, even when the accidental is not actually notated in the particular source being studied. I stress that I am referring to likelihood and not certainty.

In the repertoire under investigation here we are faced with the opposite situation. The editors of chant prints from the very late sixteenth century onward did not feel themselves obligated to remain faithful to any of the chant versions known to them. Even when the editor is generally following the readings available in a specific source, that person seems to retain the right to depart from his model at any given juncture. Under these circumstances we are deprived of a significant form of evidence that has been traditionally employed in seeking to distinguish between error and variant, between silence and a positive statement of absence.

It is perhaps questionable to write of a “diplomatic transcription” when referring to music such as is presented here. Obviously I am not offering a literal image of the various primary sources. The neumes having multiple tones are broken down to individual tones, but the concept of notating groups of tones within one symbol is retained through slurs that mark the boundaries of the individual neumes to the extent that these can be ascertained. When dealing with Eastern sources employing *Hufnagelschrift* (Hob-nail notation), I employ dotted slurs to indicate connections between tones lacking physical connection among the several tones, and solid slurs to indicate tones that are physically connected to one another. Sometimes conditions prompt that both kinds of slurs be used in conjunction, a longer one over a briefer one. In other sources solid slurs are used consistently.

Even accepting this form of adjustment, one must also be able to distinguish among other special forms of notation, many of these having ornamental function. At times we cannot be certain about the intended function of some



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Part 2: Music Examples

**Example 1.** *Puer natus*: (a) Graduale Triplex; (b) Liechtenstein, 1580; (c) Herbigpolense, 1583; (d) Gardano, 1591; (e) Giunta, 1596; (f) Ciera, 1610; (g) Medici, 1614; (h) Belgrand, 1633; (i) Belleros, 1620; (j) Plantin, 1599; (k) Angermaier, 1618; (l) Kuchler, 1671; (m) J. Flandrus, 1597; (n) Cistercian, 1696; (o) Premonstratensian, 1680; (p) Benedictine, 1624; (q) Carthusian, 1679(?)

a Pu - er na - tus est no - bis, et fi - li - us da - tus

b Pu - er na - tus est no - bis, et fi - li - us da - tus

c Pu - er na - tus est no - bis, et fi - li - us da - tus

d Pu - er na - tus est no - bis, et fi - li - us da - tus

e Pu - er na - tus est no - bis, et fi - li - us da - tus

f Pu - er na - tus est no - bis, et fi - li - us da - tus

g Pu - er na - tus est no - bis, et fi - li - us da - tus

h Pu - er na - tus est no - bis, et fi - li - us da - tus

i Pu - er na - tus est no - bis, et fi - li - us da - tus

j Pu - er na - tus est no - bis, et fi - li - us da - tus

k Pu - er na - tus est no - bis, et fi - li - us da - tus

l Pu - er na - tus est no - bis, et fi - li - us da - tus

m Pu - er na - tus est no - bis, et fi - li - us da - tus

n Pu - er na - tus est no - bis, et fi - li - us da - tus

o Pu - er na - tus est no - bis, et fi - li - us da - tus

p Pu - er na - tus est no - bis, et fi - li - us da - tus

q Pu - er na - tus est no - bis, et fi - li - us da - tus

**Example 8.** *Tui sunt caeli*: (a) Graduale Triplex; (b) Liechtenstein, 1580; (c) Herbipolense, 1583; (d) Gardano, 1591; (e) Giunta, 1596; (f) Medici, 1614; (g) Millange, 1599; (h) Paris, 1635; (i) Belleros, 1620; (j) Plantin, 1599; Angermaier, 1618; (k) Piotrkowczyk, 1600; (l) K uchler, 1671; (m) J. Flandrus, 1597; (n) Cistercian, 1696; (o) Premonstratensian, 1718; (p) Benedictine, 1624; (q) Carthusian, 1679.

The image displays 17 musical staves, each representing a different version of the chant 'Tui sunt caeli'. Each staff consists of a musical line in bass clef and a line of Latin lyrics. The lyrics are: 'Tu - i sunt cae - - - li, et tu - a est'. The musical notation varies between versions, showing different melodic lines and phrasings. Some versions include slurs and ties. The versions are labeled a through q on the left side of the page.

a  
Tu - i sunt cae - - - li, et tu - a est

b  
Tu - i sunt cae - - - li, et tu - a est

c  
Tu - i sunt cae - - - li, et tu - a est

d  
Tu - i sunt cae - - - li, tu - a est

e  
Tu - i sunt cae - - - li, et tu - a est

f  
Tu - i sunt cae - - - li, et tu - a est

g  
Tu - i sunt cae - - - li, et tu - a est

h  
Tu - i sunt cae - - - li, et tu - a est

i  
Tu - i sunt cae - - - li, et tu - a est

j  
Tu - i sunt cae - - - li, et tu - a est

k  
Tu - i sunt cae - - - li, et tu - a est

l  
Tu - i sunt cae - - - li, et tu - a est

m  
Tu - i sunt cae - - - li, tu - a est

n  
Tu - i sunt cae - - - li, et tu - a est

o  
Tu - i sunt cae - - - li, et tu - a est

p  
Tu - i sunt cae - - - li, et tu - a est

q  
Tu - i sunt cae - - - li, et tu - a est