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AN INTRODUCTION TO THE
POST-TRIDENTINE MASS PROPER

Theodore Karp

AMERICAN INSTITUTE OF MUSICOLOGY
Paul L. Ranzini, Director

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POST-TRIDENTINE MASS PROPER

Part 1: Text

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Middleton, Wisconsin

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ONE

Introduction

During the three centuries following the conclusion of the Council of Trent in 1563, there was a remarkable flowering of activity in the realm of Catholic liturgical chant, much of it concentrated in the first hundred years. Indeed, within the last decade of the sixteenth century, there were no fewer than six¹ independent revisions of the entire Mass Proper. These were prompted by a changed vision of the aesthetic that should govern this repertoire.

When the Franks adopted and remodeled an earlier Roman repertory—apparently soon after the mid-eighth century—they associated with the new hybrid a legend of its Divine Creation transmitted through St. Gregory. According to this well-known story, the Holy Spirit descended in the form of a dove and, perched on Gregory's shoulder, sang the melodies to him. The Pope, in turn, dictated these to a scribe seated respectfully behind a curtain. The legend was of inestimable help in propagating the new creation—resulting in the obliteration or near obliteration of various local chant repertoires. It also helped produce a drive for the accurate preservation of this chant to the extent possible within the limitations of both the human memory and the notations that were used to aid it. One does not tamper with the work of the Divine.

The respect for this magnificent repertoire was retained well through the fifteenth century. Nevertheless, various tensions that conflicted with the uniform preservation of the melodies arose long before this time. The first of these was driven by music theory, which began to assert increasing force from the eleventh century onward. As theorists sought to fix the contents of the gamut, they dismissed

TWO

A Checklist of Printed Graduals ca. 1590–1890

The following checklist began in 1993 as an incidental by-product of a desire—still unfulfilled—to create a history of the *Alleluia Laetatus sum*. By that time I had access to various films of Graduals and Missals created before 1400, but extremely few posterior to that date. Prior to the meeting of Cantus Planus at EgerHungary, I took advantage of a few days in Paris to visit different libraries and transcribe readings of this chant. I thus became acquainted with late chant resources available at the Département de Musique of the Bibliothèque nationale and visited the Bibliothèque Mazarine and the Bibliothèque Ste. Geneviève. Two years later, I had an even shorter stop-over in Vienna, and worked at the Österreichische Nationalbibliothek. Later, an independent trip afforded whirlwind visits to major libraries in Rome. Through the kindness of Warren Kirkendale, I learned of the exceptional resources of the Biblioteca Feininger in Trent. The 1997 meeting of the International Musicological Society in London afforded a few hours of study in Cambridge and London. The year following brought a two-week trip to Milan, Trent, Venice, and Florence. The opportunity to spend a few days at the Biblioteca Feininger proved to be an eye-opening experience, thanks to the kindnesses of Professor Marco Gozzi and the staff at the Castello del Buon Consiglio. This proved to be a turning point in my work, and provided the impetus for the present book. The information furnished by Gozzi's fine catalogue of the prints in the Biblioteca Feininger¹ was instrumental in allowing my collection of miscellaneous notes to coalesce sufficiently to form the skeleton of this checklist. A later visit to libraries at Munich and Augsburg provided further essential materials.

Dated Graduals

- 1585 *Proprium Missarum Ordinis Fratrum Minorum*. Venetiis, 1585.
Milan, Bibl. Ambrosiana
- 1586¹ *Graduale Romanum integrum et completum: tam de tempore quam de sanctis. Iuxta ritum Missalis novi, ex decreto sacrosancti Concilii Tridentini restituti. Et Pii Quinti Pont. Max. iussu editi . . .* Venetiis, apud Iuntas, 1586.
Rome, Bibl. di Archeologia e Storia dell'Arte; Fara Sabina, Bibl. statale del Monumento nazionale di Farfa
Facsimile page in Raphael Molitor, *Reform-Choral: historisch-kritische Studie* (Freiburg in Breisgau, 1901), 65.
- 1586² *Graduale Romanum . . . iuxta ritum Missalis novi, ex decreto sacrosancti Concilii Tridentini restituti . . .* Venetiis, apud Iohannem V ariscum & Paganinum de Paganinis, 1586.
Trent, Bibl. com.
- 1587 *Graduale et Antiphonarium omnium dierum festorum Ordinis Minorum, iuxta ritum Missalis et Breviarii novi per Ludovicum Balbum Venetum, ex Ordine minorum con Magistri Capel. S. Antonii de Padua, Nuperrime impressum.* Venice, Angelo Gardano, 1587.
Berkeley (Calif.), Univ. of California; Bologna, Civico museo bibliografico musicale, R. 292; Cambridge, Fitzwilliam Museum; Cesena, Bibl. Comunale Maletestiana
- 1591 *Graduale Romanum. iuxta ritum Missalis Novi, ex decreto sacrosancti Concilii Tridentini restituti . . .* Venetiis, Apud Angelum Gardanum, 1591.
Berkeley (Calif.), Univ. of California, M2149.V38 1591 [inc.]; Minneapolis (Minn.), Univ. of Minnesota; Chicago, Univ. of Chicago, Regenstein Library, M2149 f.A4; Cesena, Bibl. Comunale Malatestiana; Oxford, Bodleian Library
- 1594 [Graduale Romanum . . . 1594]?
Heverlee (Leuven), Park Abbey
This volume has been missing as of Jan. 2001 and its former existence is questionable; supplementary information available in the past on the Internet must be treated with great caution unless the work should resurface.
- 1595–97 [Graduale Romanum] *Proprium missarum de Tempore a Dominica Prima Adventus . . .* Matriti, ex Typographia regia, [apud I. Flandrus] M.D. XCVII. 4 vols. Madrid, Juan Flamenco, 1595/97.
Austin, Univ. Texas, Gzz 783.5 C286p; Bloomington (Ind.), Indiana Univ., M2148.L4 1597; Toronto, Univ. of Toronto Music Library; Trent, Bibl. Feininger, FSG 17 (= Vol. II?)
- 1596 *Graduale Romanum: de tempore et sanctis ad ritum Missalis, ex decreto sacrosancti Concilii Tridentini restituti Et Pii Quinti Pont. Max. iussu editi . . .* Venetiis. apud Iuntas. M.D.XCVI.
Augsburg, Staatsbibl., 2° ThLtk 26

FIVE

The Second Sunday of Advent

The text for the introit antiphon for the Second Sunday of Advent derives in part from the Book of Isaiah, but the derivation is more distant from the version of the Vulgate than is that for the introit for the Third Mass of Christmas. The opening words, *Populous Sion*, are reminiscent of the *Populous enim Sion* that opens verse 19 of chapter 30, but the texts diverge immediately thereafter. The middle portion is more clearly derived from verse 30 of the same Book, *et auditam faciet Dominus gloriam vocis suae*. But again the texts diverge thereafter. The text for the psalm verse, on the other hand, is clearly taken from the first half of the opening verse of Psalm 79 in the version of the Roman Psalter and the *Hexapla*. The textual differences between the Vulgate and the chant text are as follows:

Vulgate	Chant
<i>Populous enim Sion habitabit in Hierusalem plorans nequaquam plorabis miserans . . .</i>	<i>Populus Sion, ecce Dominus veniet ad salvandas gentes:</i>
<i>et auditam faciet Dominus gloriam vocis suae et terrorem brachii sui ostendet . . .</i>	<i>et auditam faciet Dominus gloriam vocis suae, in laetitia cordis vestri.</i>

A search in a standard Biblical concordance for those portions of the chant text that have no equivalent in the passages quoted from Isaiah proved fruitless. Apparently these additions were created by the early chant editors.

The medieval transmission of *Populous Sion* is diffuse, and this lack of uniformity is germane to our understanding of the readings from the late sixteenth century and thereafter. The notational problems posed by this chant and the various kinds of