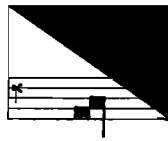


MUSICOLOGICAL STUDIES AND DOCUMENTS

19

CYPRIT PLAINCHANT
OF THE
MANUSCRIPT TORINO, BIBLIOTECA NAZIONALE J. II.9

A FACSIMILE EDITION
WITH
COMMENTARY
BY
RICHARD H. HOPPIN



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PREFACE

This facsimile edition of the plainchant repertory in the Cypriot manuscript J. II. 9 in the Biblioteca Nazionale of Turin (Tu B) completes the modern republication of that remarkable witness to the musical life of the early fifteenth century¹. For a number of reasons photographic reproduction has seemed not only the easiest but the best means of presenting this material. Transcription into modern note shapes, with or without stems, represents too great a departure from the external appearance of the original, and perhaps also from its internal substance, to be acceptable. Even the square notation of modern editions has been standardized and, so to speak, impersonalized to such an extent that its use would destroy the idiosyncratic and inconsistent notation of the Cypriot plainchant. Achieving an exact copy of that notation would present difficulties too horrendous to be contemplated.

It is hoped that the photographs will be nearly as legible as the manuscript itself. The musical notation presents no reading problems, and the texts, at least those that are set to music, are written in an exceptionally clear hand with a minimum of abbreviations. Damage to the manuscript, particularly in the first few folios, has made a few passages illegible, but for the most part there is little additional loss in the photographic process. But the interest of this section of the manuscript does not lie solely in the plainchant that it contains. In addition to numerous, and sometimes lengthy, texts without music, countless details including rubrics and abbreviated indications of traditional texts would be lost if only the chants themselves were presented. The two Offices are complete services, with all the necessary material or information for their liturgical performance. Total comprehension of these services should ideally be achieved through study of the

¹ My transcriptions of the polyphonic music have been published in four volumes by the American Institute of Musicology under the title *The Cypriot-French Repertory of the Manuscript Torino, Biblioteca Nazionale J. II. 9. (Corpus Mensurabilis Musicae 21 - CMM 21)*.

seven modes. Lauds and Vespers II are more systematically arranged and present ingenious variations on the idea of modal succession. In Lauds, the modes appear in reverse order within the *manierae*, which progress forward, however, from *protus* to *tetrardus*, *deuterus* being skipped. Both procedures are reversed in Vespers II. The modes are in normal order within the *manieriae*, and the progression is now from *tetrardus* to *protus*. Unfortunately, the liturgical necessity of repeating the responsory and hymn from Vespers I made this modal order impossible to maintain throughout. However, the mode of the final antiphon *ad Mag.* (Mode 2) provides the correct ending to the series projected by the first five antiphons.

The same principles are followed in the Office of St. Anne, although here the modal successions are less systematically carried out. Only in the first nine chants of Nocturns do we find a patterned progression through the modes from 1 to 8. The less complicated organization of the St. Anne Office is due in part to the presence of only one set of five antiphons, but it also reflects the greater simplicity that differentiates that Office as a whole from the Office of St. Hylarion.

Table 2
Modal Succession in Office Chants

Hours	Chants	Modes *		
		Hylarion	Anne	Corpus Christi
Vespers I	Ant. 1	1	—	(1)
	Ant. 2	2	—	(2)
	Ant. 3	3	—	(3)
	Ant. 4	4	—	(4)
	Ant. 5	5	—	(5)
	Resp.	6	5	—
	Hymn	7	6	(3)
	Ant. ad Mag.	8	1	6
Matins	Invit.	4	4	4
	Hymn	5	3	4
Noct. 1	Ant. 1	1	1	1
	Ant. 2	1	3	2
	Ant. 3	1	5	3
	Resp. 1	2	2	1
	Resp. 2	4	4	2
	Resp. 3	5	6	3

* Numbers in parentheses indicate chants repeated from another Hour.

tory style. One peculiarity of the Tu B Offertory is the use of a B-flat in a rather strange position. After the seventh-formation *d-c f-g-a a-b b-a* on the words *servum tuum*, a B-flat is followed by the ligatures *c'-b-c' a-f b-a-b-g*. The presence of the tritone — and there are more in the following phrase — suggests that the validity of the flat extends at least until the end of the staff (f. 12, third from bottom). Such a procedure would indeed be an “exceptional trait” in the Tu B Offertory, but on the whole the melody cannot be said to be strikingly distinguished from the rest of the repertory by any “unusually bold formations”¹⁹.

Communion: Elegi abjectus esse in domo Dei mei, magis quam habitare in tabernaculis peccatorum.

This text is Ps. 83:11, with no variants whatsoever. It occurs in exactly this form as the Gradual verse for “*S. Peregrini Latiosi, Conf. Ord. Servorum B.M.V.*” and with some variants as the third Responsory for “*S. Emigdii, Episc. et Mart.*”²⁰

In comparison with the preceding Offertory, the melody of the Communion is somewhat more sober and restrained, both in its intervallic structure and in its use of ligatures. Despite the group of six notes on the first syllable, it generally shows the “simple, neumatic style”, which Apel says is characteristic of most Communions²¹. In the shorter Communion — thirty-two syllables against forty-two in the Offertory — eleven syllables are set to single notes and sixteen to two-note ligatures. This leaves three syllables with four, one with five, and one with six notes. In both chants, then, half the syllables are set to two notes, but the ratios of single notes to longer groups are almost exactly reversed. Nearly one third of the syllables in the Communion are set to single notes, and one sixth have more than two. In the Offertory, on the other hand, it is the groups of more than two notes that appear on almost a third of the syllables, while only a seventh have single notes. This stylistic differentiation, unobtrusive as it is, may have resulted from a conscious effort to reproduce the generic characteristics of each chant. More probably, however, it represents an

¹⁹ *Ibid.*, pp. 363 ff.

²⁰ Marbach, *Carmina*, p. 176.

²¹ Apel, *Gregorian Chant*, p. 311.

Mode	Incipit	Type	Folio
1	Mediante nobis Anna	Resp.	16
1.g	Missus in Alexandriam	Ant.	4
6.F*	Nudatus induminibus	Ant.	5v
5.c	Nunquam mutavit tunicam	Ant.	6v
6.F	O brutus humo prope	Ant.	8v
6	Omnia prophetas longeva	Resp.	17v
3	O quam mirifica	Hymn	15
5	Ordo sanctorum militum	Hymn	3v
3.g ²	Post labores fructiferos	Ant.	13
2.D	Prepotens in miraculis	Ant.	8
1.a	Quantum etas sustinuit	Ant.	4
2.D	Reversus cum commonacis	Ant.	5
1	Rex dilecte matris Anne	Resp.	17v
8.G	Sanctus pater Ylarion	Ant. ad Mag.	2v
5.a	Scandit sanctus atta coli	Ant.	12v
7.c ²	Scripturas sanctas coluit	Ant.	6v
3.a	Semel in anno abscedit	Ant.	6v
5.a	Sex unciarum ordei	Ant.	1v
3	Sindonem virginitatis	Resp.	16v
1.g ²	Sol eternus Annam Christus	Ant.	15
5	Statim ut sanctum comperit	Resp.	5
3	Super indutus sacco	Resp.	5v
7.c	Ylarion de tenebris	Ant.	12v

ca moa none. Ilicat eate ra ut ei de

a pertulit. bat ecclesias agendo deo gra tas. Dimittat
Quodq; manus e' omnis crederet i dominum. vbi fieri furore
linguit i' theca iuxta delect. bat. si tota illa uolui eas i' reg
noe erat. Auctores aut tunc celebre noni anthoni qd p. egypti ppa se
rebat. i' censuris i' uedi cum studio prece. ad heronim. Tu aut domine

Adiens autem celebrem fam. in anthoni amputat uiam eorum

inot q' na p'ceoni. Ut alimnis esset eius et uiraret quod eam

Su' cen sus causa studij profectus est ad be

ais uia an thoni nisi eant ne cen linn. Ut alim
Statumit eam uide macta partio stati hici duob' formentibus
eam manite exemplans ordinem uic eius moramq; gramate q' cre
ber in oratione q' b' u' alis i' suscipiendis sibus. seuerus i' coenpiendis. Aar
ceborandis ecc. ut omnia tani abiq; ei aspiciat nulla uq' i' firmis traq;