

ISM Study Group Cantus Planus  
Research Forum 2021  
Virtual meeting 28. 7. 2021

# Section III

## DATABASES AND CATALOGUES



Research Centre for the Humanities,  
Institute for Musicology,  
Budapest, Hungary



Script

Zsuzsa Czagány  
*Fragmenta Manuscriptorum Musicalium  
Hungariae Mediaevalis – the project and its  
spin-offs*

IMS Study Group Cantus Planus  
Research Forum  
Virtual meeting, 28. 7. 2021



## Notated Manuscript Fragments from Medieval Hungary

The web-site *Fragmenta Manuscriptorum Musicalium Hungariae Mediaevalis* (*Notated Manuscript Fragments from Medieval Hungary*) aims to discover, collect, classify and publish notated medieval and early modern manuscript fragments preserved in libraries and archival collections in Hungary and abroad from the territory of the historical Kingdom of Hungary, as well as fragments of foreign origin, survived in today Hungary. The idea of a music-based fragment catalogue with a search engine, containing both images and textual descriptions in an online accessible database was formed as part of the scientific project K 120 643 *Codices and Fragments from late Medieval Hungary. Examining, Re-examining and Online Publishing of Notated Manuscripts and Chant Repertories* started in 2016 (principal investigator Zsuzsa Czagány) funded by the Hungarian National Research, Development and Innovation Office, and subsequently becoming the main topic of the 2019 established



# Fragmenta Manuscriptorum Musicalium Hungariae Mediaevalis

Current state:

- 3 countries
- 10 collections
- 170 fragments



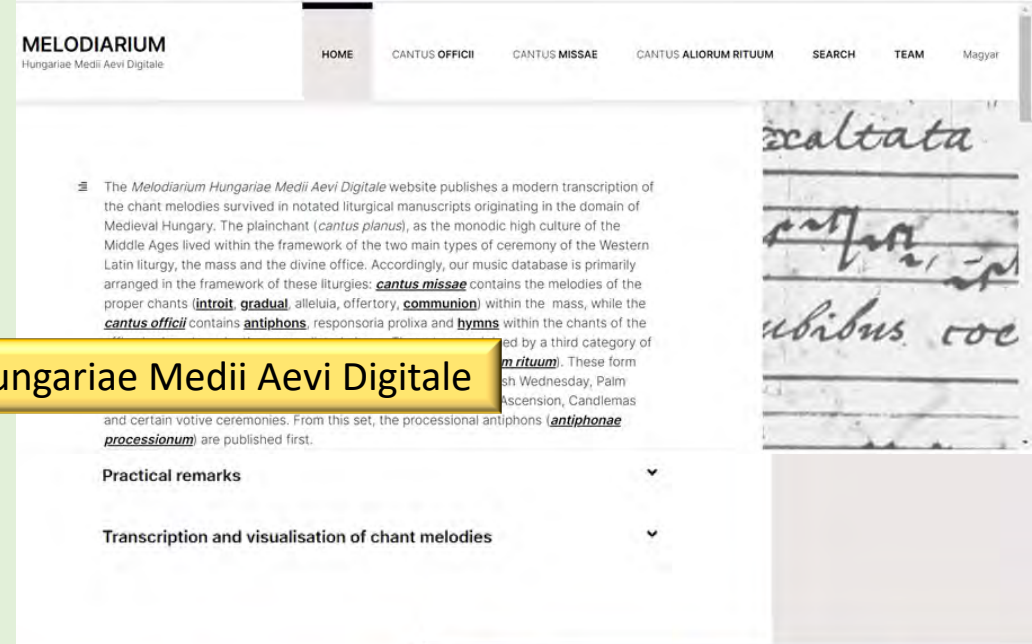
Kecskemét, Library of the Calvinist Church



Sfântu Gheorghe (Romania), Muzeul Național Secuiesc

Folio	Tempus	Dies	Hora	Genre	Incipit	Mode	Cantus ID	Mel. Num.
recto	Quadragesima	Feria 6 in QuT post Dom. I Quadragesimae		Off	Benedic anima mea Domino*	5	g00704	
recto	Quadragesima	Feria 6 in QuT post Dom. I Quadragesimae		Comm	Erubescant et conturbentur*	4	g00705	Co-055
recto	Quadragesima	Sabbato in QuT post Dom. I Quadragesimae		Intr	Intret oratio mea*	3	g00706	In-078
recto	Quadragesima	Sabbato in QuT post Dom. I Quadragesimae		Intr-V	Domine Deus salutis meae*	3	g00706a	In-078
verso	Quadragesima	Sabbato in QuT post Dom. I Quadragesimae		Intr-V	Domine Deus salutis meae* (cont.)	3	g00706b	In-078
verso	Quadragesima	Sabbato in QuT post Dom. I Quadragesimae		Grad	Protector noster*		g00709	Gr-099

## Melodiarium Hungariae Medii Aevi Digitale



## SLIDE 1

In October 2019 the Digital Music Fragmentology Research Group was established at the Research Centre for the Humanities / Institute for Musicology in Budapest, supported by the „Momentum” (“Lendület”) Grant of the Hungarian Academy of Sciences. The main goal is to uncover the manuscript fragments with music notation originating in the territory of the medieval Kingdom of Hungary, systematically process and publish them on the website *Fragmenta Manuscriptorum Musicalium Hungariae Mediaevalis*.

## SLIDE 2

Current state: 170 fragments of 10 collections in 3 countries available

- basic codicological and paleographical description
- analysis of the liturgical-musical content and notation
- full inventory of the chants
- digital images
- direct links to CANTUSINDEX
- direct links to the Melodiarium Hungariae Medii Aevi Digitale

*Melodiarium Hungariae Medii Aevi Digitale*: website with the database of chant melodies in Hungarian codices; synoptic tables organized by genres as

- cantus missae
- cantus officii
- cantus aliorum rituum



Research Centre for the Humanities,  
Institute for Musicology,  
Budapest, Hungary



Gábor Szoliva, OFM  
*A 13th-century Breviarium Notatum of Esztergom  
uncovered in Zagreb —  
Identification and iterative reconstruction*

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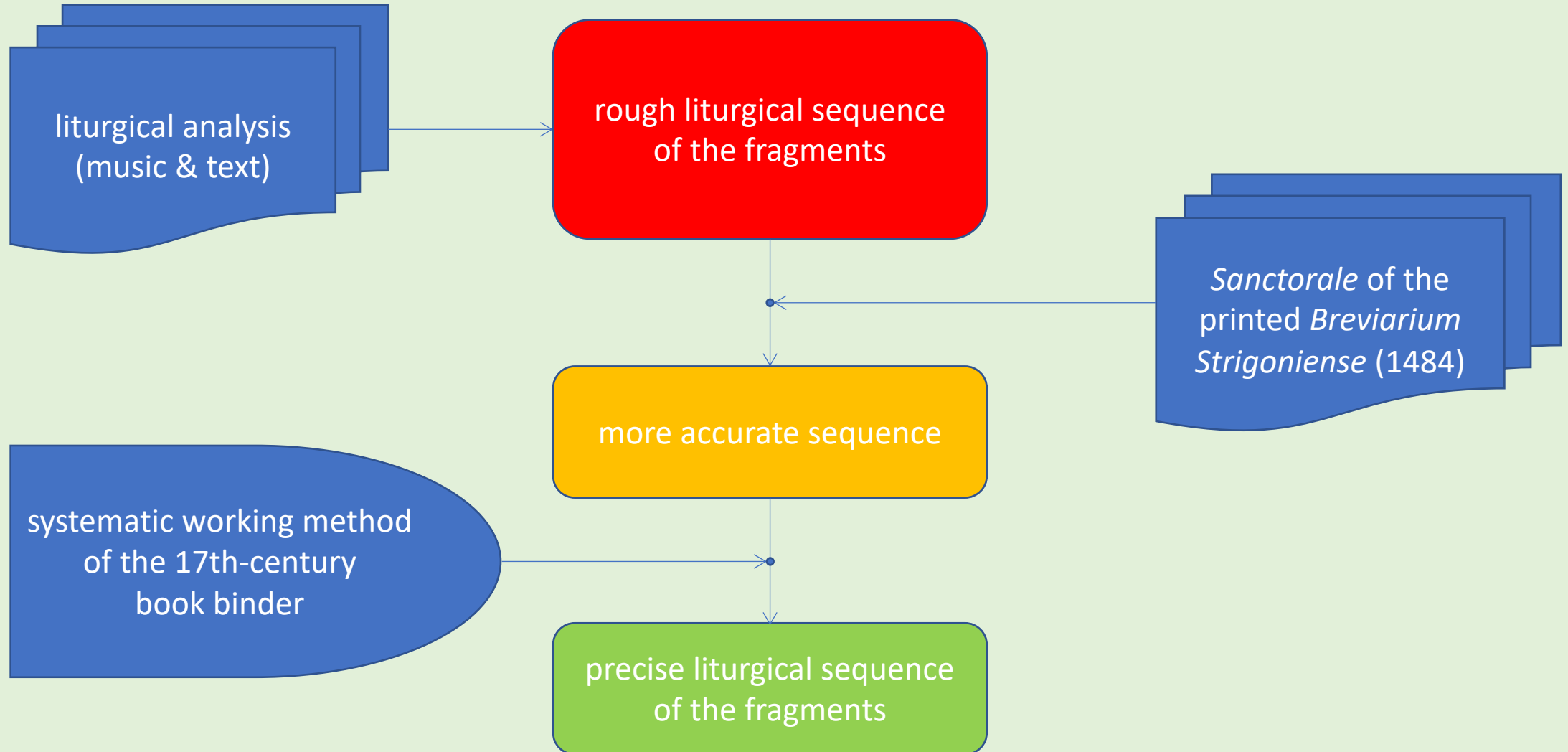
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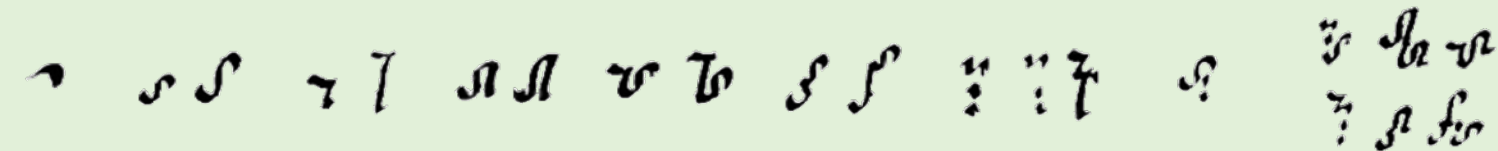
# Identification

- Metropolitan Library of the Archbishopric of Zagreb (7th–11th Jan 2019)
- 258 fragments on the covers of 129 books (early prints)
- Missing second volume (i.e. *pars sanctoralis*) of the 13th-century *Breviarium notatum Strigoniense* (now kept in Prague, Strahov Library of the Premonstratensians, DE I 7)
- ‘Esztergom notation’ (two notators)
- Proper of the Saints, Common of the Saints, Dedication of a Church



# Iterative Method of the Reconstruction





<http://neume.hu>  
gilanyi.gabriella@abtk.hu

Script

Gabriella Gilányi

(Institute for Musicology, Research Centre for the Humanities, Budapest)

HUNGARIAN NEUME CATALOGUE

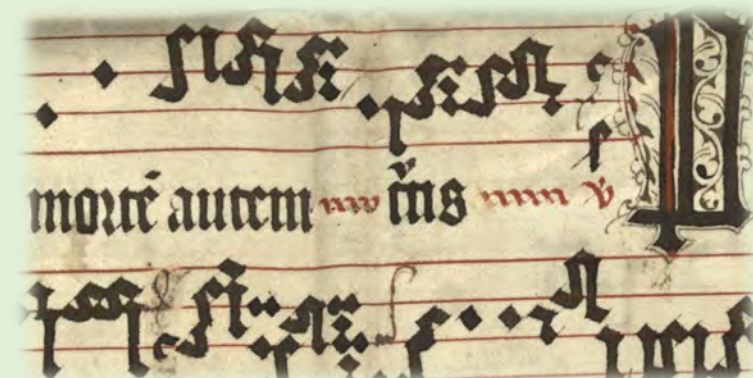
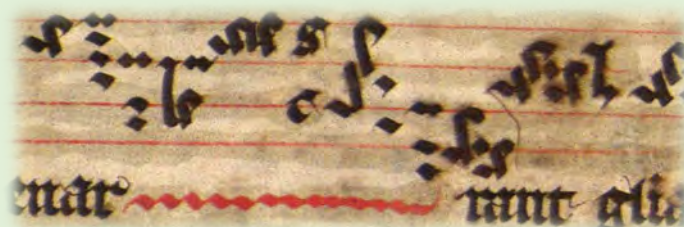
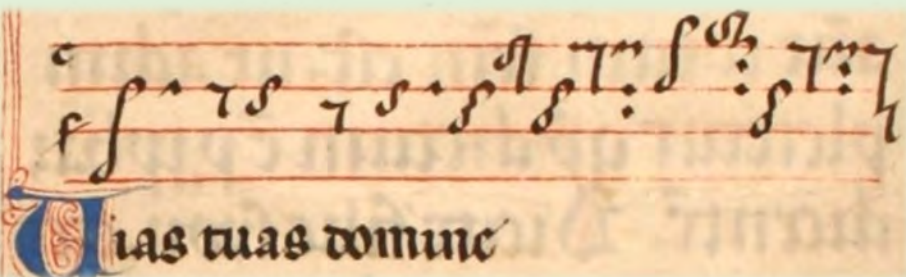
Notation Signs in Medieval Hungary



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# HUNGARIAN NEUME CATALOGUE

Notation Signs in Medieval Hungary



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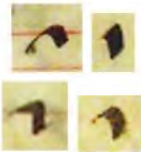











[MAGYAR](#)

Sort order:

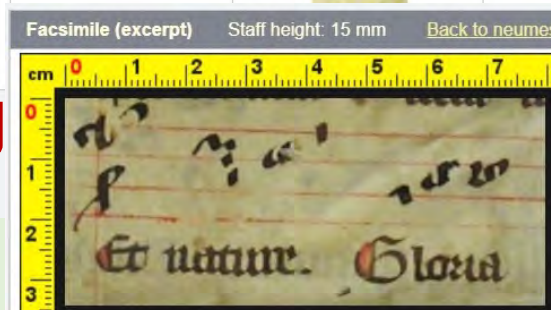
Source
<b>A-GÜ 4/4 etc.</b> ANTIPHONALE Antiphoner (fragment)
<b>H-Bs Fr. I. m. 87 etc.</b> ANTIPHONALE Antiphoner (fragment)
<b>H-Bmnl F 15 Prot 27 etc.</b> ANTIPHONALE Antiphoner (fragment)
<b>H-Bmnl E 159/155 etc.</b> ANTIPHONALE Antiphoner (fragment)
<b>H-Ba T 8; H-Bmnl E 159; 1570/20</b> ANTIPHONALE Antiphoner (fragment)
<b>sine siglum</b> ANTIPHONALE Antiphoner (fragment)
<b>H-Bu Fr. I. m. 221</b> ANTIPHONALE Antiphoner (fragment)
<b>H-Bmnl Fragm. Lat. Q 406-23</b> ANTIPHONALE Antiphoner (fragment)
<b>TR-Itks 42</b> ANTIPHONALE Istanbul Antiphonal

**A-GÜ 4/4 etc.:** Antiphoner (fragment)

Type of source:	ANTIPHONALE	Collection:	Bibliothek des Franziskanerklosters, Güssing (A)
Date:	s. 14/2	RISM:	A-GÜ 4/4, 4/30, 4/48, 4/49, 4/68, 4/80, 4/82, 4/116, 4/119, 4/124, 4/137, 4/273, 19/40/b
Provenance:	Transylvania	Notation:	Esztergom (Transylvanian)
Numerus:	F496–507	Presentation:	Staves of four thin red lines, single bounding line
Link:	<a href="http://fragmenta.zti.hu/antiphonale-s-14-ex-1-fel-folio-gussing-franziskanerkloster-bibliothek/">http://fragmenta.zti.hu/antiphonale-s-14-ex-1-fel-folio-gussing-franziskanerkloster-bibliothek/</a>		

Punctum	Pes	Clivis	Torculus	Porrectus	Scandicus	Climacus
						
Cephalicus	Strophicus	Pes subbip.	Combinations		Custos	
						

[Facsimile \(excerpt\)](#)





# HUNGARIAN NEUME CATALOGUE



## Notation Signs in Medieval Hungary

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Sort order: Type of source ▾

Filtering parameters:

Type of source

RISM

Collection

Date

Provenance

Notation

Numerus

Reset

Apply filters

Search neume type: Scandicus ▾

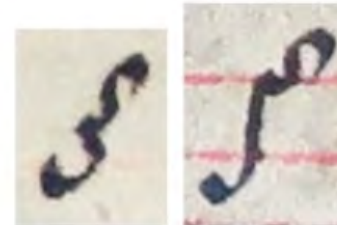
- ☐ [Select/unselect all]
- ☐ 12th century
- ☒ 13th century
- ☐ 14th century
- ☒ 15th century
- ☐ 16th century

Source	Neume
<b>A-GÜ 1/43</b> s. 13/1 Missale Notatum Zagrabiense Notation 1	
<b>A-GÜ 1/43</b> s. 13 Missale Notatum Zagrabiense Notation 2	
<b>A-GÜ 2/166</b> c. 15 Kyrial (fragment)	
<b>A-GÜ 3/260</b> c. 15/ex Antiphoner (fragment)	
<b>A-GÜ 4/184</b> s. 15 Gradual (fragment)	
<b>A-GÜ 4/278</b> s. 15 Antiphoner (fragment)	

H-Bu Fr. I. m. 215



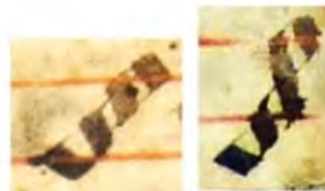
CZ-Ps DE I 7



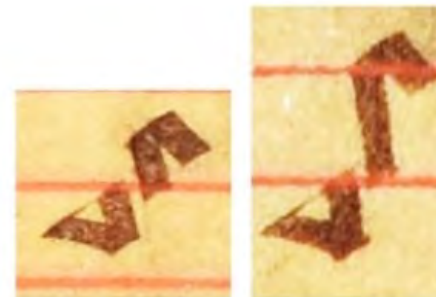
A-GÜ 1/43



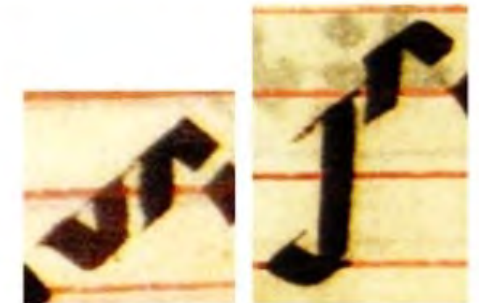
H-Bs Fr. I. m. 87 etc.



H-Bu Fr. I. m. 221



H-Bmnl E 159/47; 1553 Bereg



# HUNGARIAN NEUME CATALOGUE

Notation Signs in Medieval Hungary



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Sort order:

Filtering parameters:

[Reset](#)

[Apply filters](#)

Source	Punctum	Pes	Clivis	Torculus	Porrectus	Scandicus	Climacus	Cephalicus	Strophicus	Pes subbip.	Combinations	Clefs	Custos
A-GÜ 4/4 etc. ANTIPHONALE Antiphoner (fragment)													
H-Bs Fr. I. m. 87 etc. ANTIPHONALE Antiphoner (fragment)													
H-Bmnl F 15 Prot 27 etc. ANTIPHONALE Antiphoner (fragment)													
H-Bmnl E 159/155 etc. ANTIPHONALE Antiphoner (fragment)													
H-Ba T 8; H-Bmnl E 159; 1570/20 ANTIPHONALE Antiphoner (fragment)													
sine siglum ANTIPHONALE Antiphoner (fragment)													
H-Bu Fr. I. m. 221 ANTIPHONALE Antiphoner (fragment)													



**Slide 1** One of the primary tools, one might say *key areas* of fragment studies is music paleography, the examination and identification of chant notations preserved on medieval codex fragments. We were aware of this, and therefore opened a kind of spin-off branch within the Momentum Digital Music Fragmentology Research Group towards this field, at the same time realizing our long cherished dream: an online Hungarian Neume Catalogue or vocabulary, which collects all the basic notation elements of medieval Hungarian sources. We tried to present the signs in a comprehensive way and make them comparable, thus revealing different notation traditions in Hungary. At present, we have included those scripts that are closely related to the so-called Esztergom notation discovered by Janka Szendrei more than forty years ago. This notation was not written by foreign workshops, so if we recognized it on a piece of parchment leaf, we could be confident that we are dealing with a Hungarian source. Needless to say, this is a huge opportunity for identification of Hungarian codex fragments still hiding in libraries.

The core of our database is the selection of the most typical neumes. We have collected small sections of the facsimile photographs into a database, reconstructing the sets of neumes, a so-called neume-alphabet of all medieval Hungarian notation, which allows for a variety of neume comparisons.

The website based on a register of medieval Hungarian sources, the largest one on the Internet, including information of complete manuscripts and fragments. All this is complemented by a neume table, which then becomes the visual part of the database. We are convinced that artificial intelligence will not be able to sort out the most relevant, most characteristic neumes from the millions of writing signs of a codex. This selection will, in our opinion, always be the task of a researcher. In fact, this is the first step of a music paleographic analysis.

**Slide 2** Let's see some search and comparison options on the website. Clicking on the Sources tab will open a list of the processed manuscripts, on the left-hand side of the page. I choose the first one, a Transylvanian fragment preserved in the Franciscan monastery at Güssing. Clicking on the name display all the information about the source (book type, date, provenance, collection, subtype of notation, layout), and the most important part of the results for us: the neume set with some supplementary information about neume-combinations, clefs, custodes.

Each neume cell can be enlarged, and there is even a link, a route to the website, where we can view the source in full, so we can contact, for example, the Slovak Early



Music Database, or the Hungarian Fragmenta website. Clicking on Facsimile button will explore a small excerpt of the notation with chant text, where a ruler shows the dimensions.

**Slide 3** Under the Search for Neumes, we can enter the neume type we want to compare (I'm interested in the scandicus neume for now), and then complex filtering options are available for our search (source type, RISM sign, collection, date, provenance, notation) that will narrow down the list of results. Here the scandicus is selected from the 13th and 15th centuries. By clicking on the selected neumes in the hit list on the left, the signs can be relocated and enlarged on the right, and the forms and structures can be studied in relation to each other.

**Slide 4** One of the most spectacular features of our Neume Catalogue is an overview table that show all the neumes of all the sources processed, a truly impressive design is displayed in which each neume can be zoomed in.

When a new source is recorded in the system, its neume alphabet can be immediately compared with the neume collection of similar sources. For example with two clicks you can display all the basic neumes from all the sources of the Order of Saint Paul the First Hermit, which used Esztergom notation. In the previous months, the neume catalogue helped us to identify a group of Premonstratensian fragments writing a specific type of Esztergom notation, or to isolate sources from a 15th century workshop in northern Hungary, in Nagyszombat/Tnava. These are only two newly discovered Hungarian notation subtypes from many others.

So far, the system includes the analysis of 156 music scripts on 131 sources, but it is hoped that in the near future all identified Hungarian notations and sources will be processed. For further information and details, please, visit the website (<http://neume.hu>) or contact us by e-mail ([gilanyi.gabriella@abtk.hu](mailto:gilanyi.gabriella@abtk.hu)).

# Gionata Brusa

## Biblioteca Capitolare of Vercelli: a forthcoming digital catalogue of its manuscripts

ISM Study Group Cantus Planus

Research Forum

Virtual meeting, 28. 7. 2021



<https://manus.iccu.sbn.it/index.php?lang=en>

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Istituto Centrale per il Catalogo Unico  
delle Biblioteche Italiane e per le informazioni bibliografiche

IT



## Census of Manuscripts held in Italian libraries

MANUS is a database containing catalogue descriptions and digital images of manuscripts, private papers and archives held by Italian public, private and ecclesiastical libraries.

The census, launched by the Central Institute for the Union Catalogue (ICCU) in 1988, aims to list and catalogue manuscripts written in Latin alphabet from the Middle Ages to date, including private papers and literary archives. MANUS allows different levels of description, from short entries - even derived from older catalogues - to first-hand, detailed descriptions.

To date, 496 cultural institutions take part in the project, and the Forum is open to any contribution suggesting corrections and changes to the description records, in order to encourage a fruitful dialogue among ICCU, libraries and scholars.

## BIBLIOTECA CAPITOLARE of VERCELLI

Manuscripts: **259** (from the IV to the XVIII Cent.)

Liturgical Manuscripts: **123** (+ 2 palimpsests) with music: **45**

Provenance of the liturgical manuscripts: **80** (Vercelli), **4** (German: Fulda, Bayern, Westfalia), **4** (France: Arras, Chartres, Langres, Reims), **1** (England: Yorkshire), Italy (Aosta, Bergamo, Balerna, Breme/Novalesa, Milan)

Music:

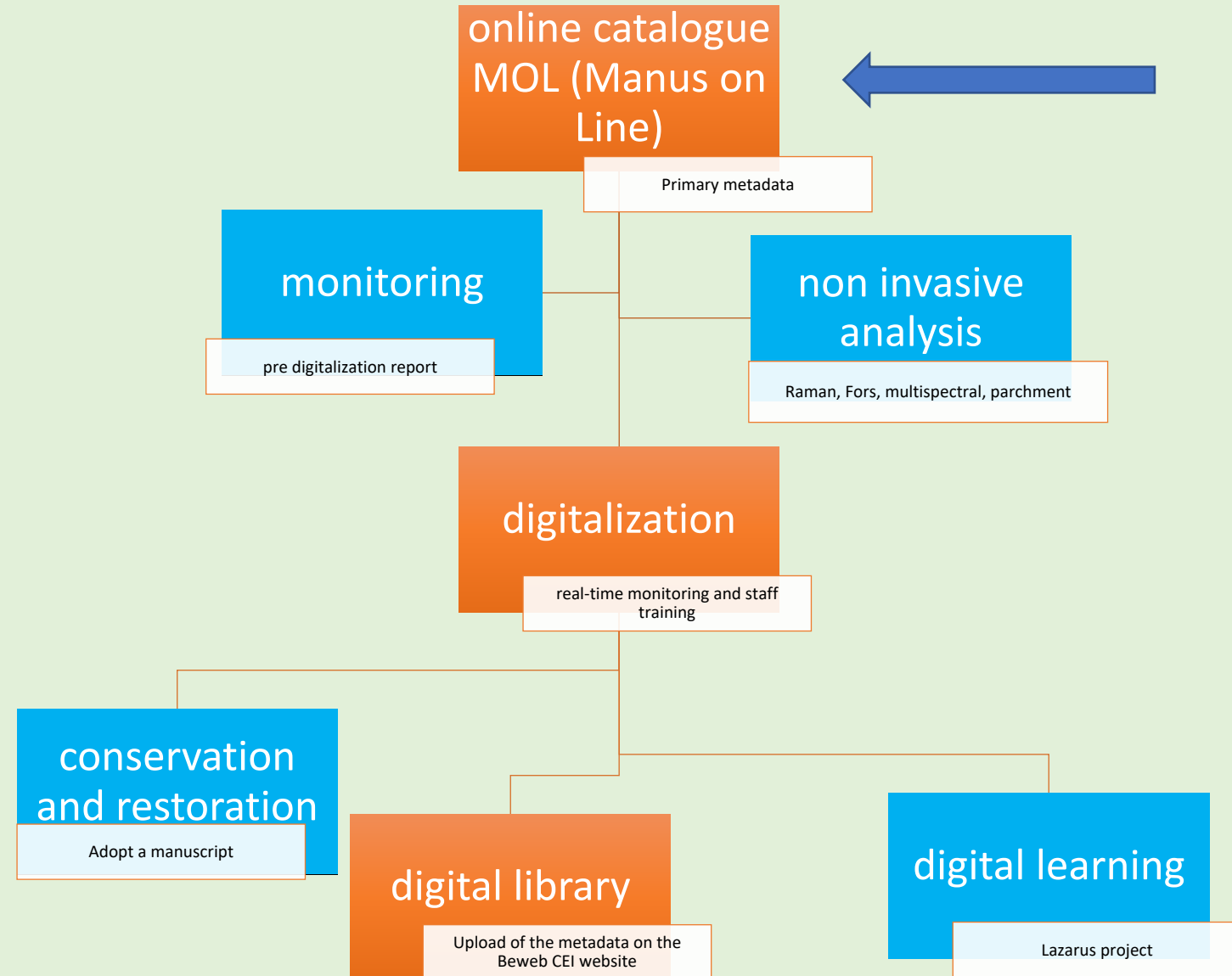
Square notation: **38**

Neumatic notation: **13** (north Italian neumes, lotharingian neumes, breton neumes, west frankish neumes)





# Future activities





For information about Capitulary Library of Vercelli  
[silvia.faccin@tesorodelduomovc.it](mailto:silvia.faccin@tesorodelduomovc.it)

Christelle Cazaux

# Manno : An Online Catalogue of Neume Notations at the BnF (Paris)

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Research Forum

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<https://manno.saprat.fr>

Cote

Lieu d'origine

Fête

Incipit de chant

Commence par

Rechercher Réinitialiser

manno.saprat.fr

Rechercher un manuscrit | Manno

Fête

Vincenti

Incipit de chant

Commence par

Rechercher Réinitialiser

1 à 21 sur 21 résultat(s)

Cote	Titre	Date
Latin 10511	Graduale — processionale — troparium — prosanum	troisième quart du XIIe siècle
Latin 1087	Graduale	XIIe siècle
Latin 12053	Missaie	deuxième quart du XIIe siècle
Latin 12193	Augustinus, Quaestiones XVI in Matthaeum (f. 1-165)	dernier quart du IXe siècle
Latin 12219	Augustinus, Adversus quinque haereses et opuscula contra haereticos	deuxième quart du IXe siècle
Latin 12405	Sermones variorum patrum	deuxième quart du IXe siècle
Latin 13252 f. 1-38 ; 62v-63 ; 67-70 ; 77-80 ; 93-95	Troparium	troisième quart du XIIe siècle
Latin 13254	Graduale	dernier quart du XIIe siècle
Latin 13393	Gregorius, Liber pastoralis	IXe siècle
Latin 13394	Gregorius Magnus, Liber pastoralis	deuxième quart du IXe siècle
Latin 13745	Usuardus, Martyrologium	864CE - 867CE
Latin 13765	Miscellanea	premier quart du XIIe siècle
Latin 17328	Graduale cisterciense	deuxième quart du XIIe siècle - troisième quart du XIIe siècle

Paris

Normandie

Inconnu, France du

- Complete manuscripts
- Fragments
- Marginalia

- Initiated by MN Colette
- French (West Frankish) neumes
- ANR Project 2008-2011

=> Online publication of the catalogue records and neume tables

- 2018-2020 : development of a searchable database
- will be continued
  - to include other neume notations
  - to allow notational features to be searchable



anno

## Augustinus, De libero arbitrio

Parchemin, 144 f., 225 x 150 mm ; justification 157 x 103 mm. – Reliure parchemin.

**Cote:** Latin 2700

**Date:** Xle siècle

**Lieu d'origine:** Angers ?

### Histoire:

Manuscrit copié à Angers d'après Bischoff (*cf.* Munk-Olsen). F. 141-144 cahier du XIII<sup>e</sup> s., f. 144v, note du xv<sup>e</sup> s : « Ex dono magistri Nicholay Masculi ... quondam ecclesie Lexoviensis penitenciarii » (Lisieux) ; J.-A. de Thou (1553-1617) (f. 1). Anc. cotes : Colbert 4962 ; Regius 4550<sup>5</sup>.

### Chants:

1r A. Salve regina misericordiae (Paroissien romain 800 , 1936, p. 279; *cf.* M. N. Colette, « Le Salve regina », p. 521-547. ) add. XIIe siècle ; 1v Vincentii R. Pretiosus martyr Vincentius (Cantus DB 601878 : E-Tc 44. 2 ; F-VAL 114 ; GB-Cu Mm ii 9 ; GB-WO F. 160.) add. XIIe siècle ; 1v A. Omnes sancti dei quorum nomina (Cantus DB ; F-TOm 149.) add. XIIe siècle ; 1v All. Per te dei genitrix (Schlager, MMMA VII, p. 380-381 ; ThK 93.) add. XIIe siècle ; 140r All. V. ludicabunt sancti nationes (MMMA VII, p. 256-257 ; ThK 97.) add. dernier quart du Xle siècle - premier quart du XIIe siècle

### Notice:

[Latin 2700 \(Angers\).pdf](#)[Neumes Latin 2700.pdf](#)

### URL:

[Gallica](#)[BnF archives et manuscrits](#)

# Neumes sans texte (α).

1v (Add., XII<sup>e</sup> s.) R. Preciosus martir Vincentius (Cantus DB 6 Mm ii 9 ; GB-WO F. 160) (β).

A. Omnes sancti dei quorum nomina (Cantus DB 203656 ; (ThK 93) (γ).

140 (Add., XII<sup>e</sup> s.) All. V. Iudicabunt sancti nationes (ThK 97) (δ)

**Notation** : Addition des neumes par quatre copistes différents sur la marge supérieure du f. 1, additions de neumes sans texte par le copiste principal sur la marge latérale du f. 2. (β) et (γ), petits carrés gris indiquent les modifications nécessaires à la mise sur deux lignes. Ce f. 140 donne une bonne idée de ce que devaient être les neumes copiés par une même main et en même temps.

α (f. 1) : *Punctum* losangé ; *virga*, parfois courte, sommet un peu relevé ; *porrectus* en N plutôt anguleux : p à gauche ; *climacus* : *virga* sommet tourné à gauche, descendant ; *scandicus* : deux *punctum* horizontaux, et *virga* ; *climacus* avec panse finale longue, fine et recourbée ; *epiphonus* en J

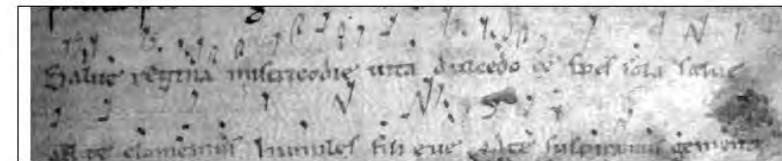
β (f. 1v) : Neumes sur quatre lignes à la pointe sèche, clé F, b ou losangé ; *virga* : hampe verticale, sommet tourné à gauche en potence, lâcher de plume horizontal ; *torculus* sommet en potence ; *porrectus* en N, dernier élément court, sommet tourné à gauche ; *oriscus* ; *epiphonus* en J ; *cephalicus* en U renversé

γ (f. 1v) : Neumes peu soignés, sur quatre lignes à la pointe sèche, losangé ; *virga* sommet horizontal à gauche d'une courte hampe verticale, en petits carrés liés ; *clivis*, sommet arrondi, lâcher de plume horizontal

Latin 2700 (Angers (?), add. neum. XII<sup>e</sup> s.)

α

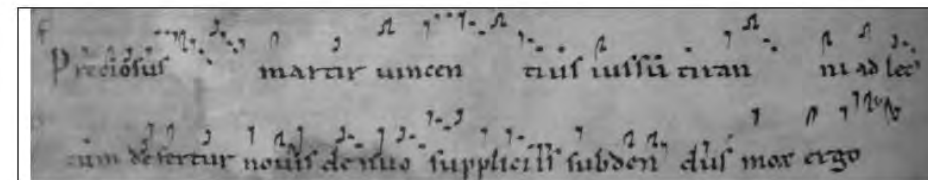
PUN	VIR	PES	CLV	TOR	POR	SCA	CLM	ORS	QLS	EPP	CPH



lat. 2700, f. 1r

β

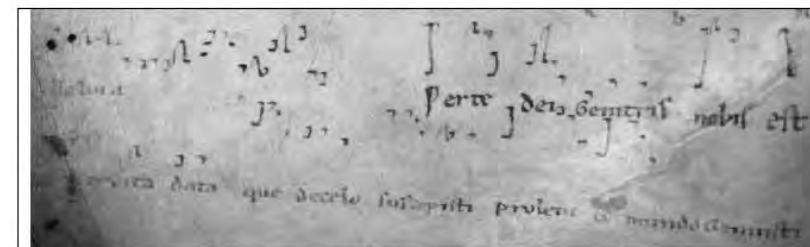
PUN	VIR	PES	CLV	TOR	POR	SCA	CLM	ORS	QLS	EPP	CPH



lat. 2700, f. 1v

γ

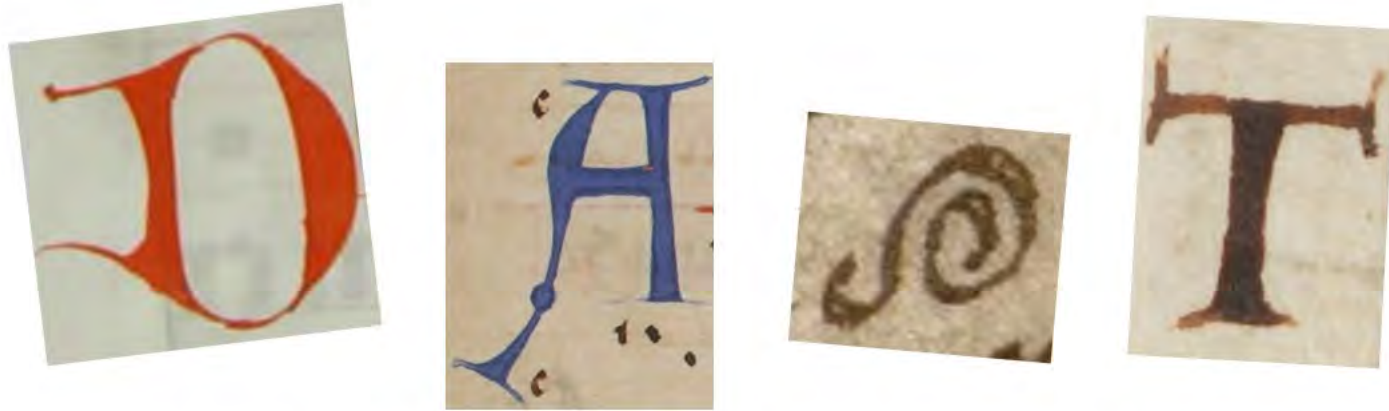
PUN	VIR	PES	CLV	TOR	POR	SCA	CLM	ORS	QLS	EPP	CPH



lat. 2700, f. 1v



**Jennifer Bain, Debra Lacoste & the research team**



# **DIGITAL ANALYSIS OF CHANT TRANSMISSION**

IMS Study Group Cantus Planus

Research Forum

Virtual Meeting, 28. 7. 2021

<http://dact-chant.ca>

## Three main projects:

- Fragment inventories, partnership with Fragmentarium
- Chant and colonialism in the Americas
- Continuing development of the **Cantus Database** and **Cantus Index**, including legacy projects of Calvin Bower, Andrew Hughes, and Terence Bailey

UNIVERSITY OF  
**WATERLOO**



**DALHOUSIE**  
**UNIVERSITY**



**compute** | **calcul**  
canada | canada



Social Sciences and Humanities  
Research Council of Canada

Conseil de recherches en  
sciences humaines du Canada

**Canada**

# David Eben

# Fontes Cantus Bohemiae

ISM Study Group Cantus Planus

Research Forum

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# Fontes Cantus Bohemiae

## Plainchant Sources in the Czech Lands

Search chants

Cantus ID

- Home
- Archives
- Sources
- Chants
- Feasts
- Genres
- Contact

### Welcome to Fontes Cantus Bohemiae!

Fontes Cantus Bohemiae (FCB) is a database cataloguing plainchant sources in the Czech lands. FCB was founded in 2012 as a part of the plainchant database network **CANTUS Index**.

#### Our Team

- David Eben - Project Manager
- Jan Kolářek - Project Developer
- Barbora Kabátková - Active contributor
- Natálie Knopová - Active contributor
- Samuel Škoviera - Active contributor
- Lucie Trnková - Active contributor
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- Jana Vozková - Contributor



Centre for the Study of the Middle Ages  
**PROGRES Q07**

#### Sources

Displaying 1 - 37 of 37

Source / Provenance	Century / Notation
<b>CZ-Bm (Brno) A 7115</b>	
Missale	13th century German adiastematic Neumes
» Analyse this source	
<b>CZ-Bu (Brno) R 387</b>	
Breviarium	12th century

### Recently added chants

- Cibavit eos ex adipe frumenti alleluia**  
In - 501001 - CZ-Pu (Praha) XIV G 46  
Added by: Natálie Knopová  
2 weeks 2 days ago
- Exultemus omnes chori laudes demus salvatori**  
A - a03401 - CZ-Pu (Praha) XIV G 46  
Added by: Natálie Knopová  
3 weeks 1 day ago
- Plauserunt super me manibus omnes transeuntes**  
V - 007387b - Cz-Pu (Praha) XIV A 19  
Added by: David Eben  
1 month 13 hours ago

### User login

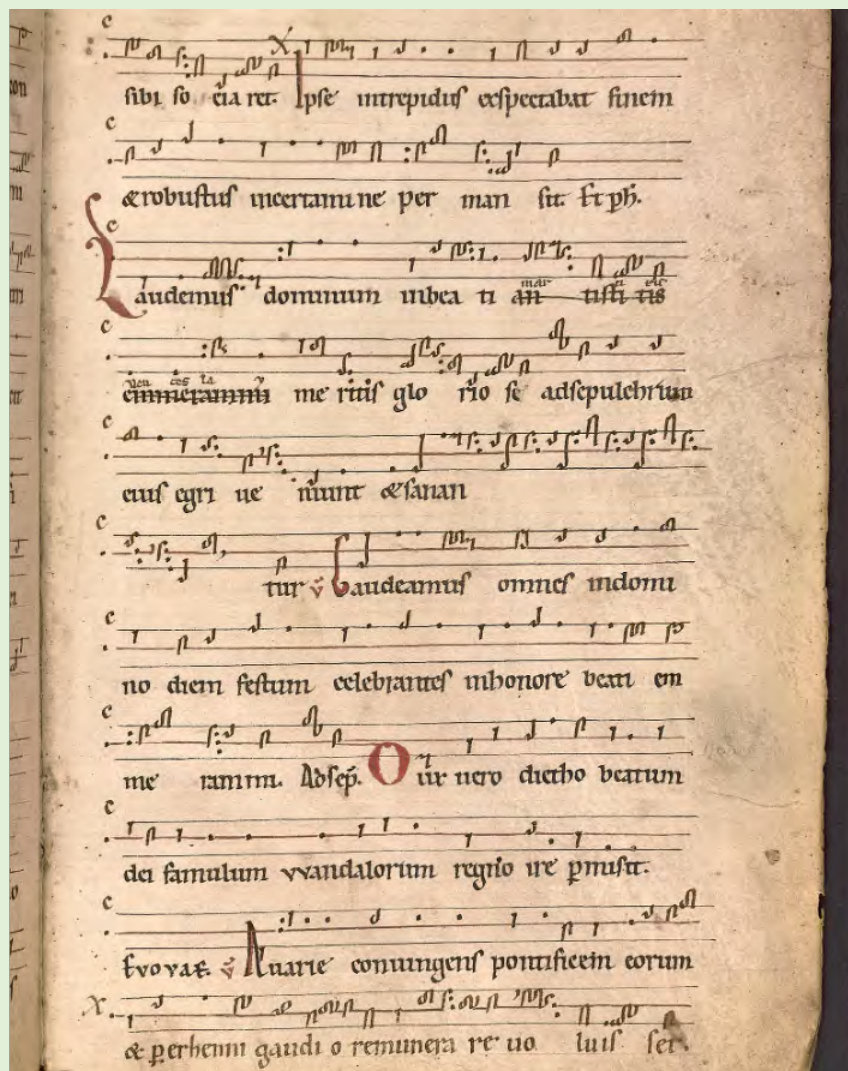
Request new password

Username \*

Password \*



# CZ-Pu XII C 3



# CZ-Pu XIII C 4

Manuscript page CZ-Pu XIII C 4, folio 11r. The page features Gregorian chant notation on four-line red staves. The text is written in a Gothic script. The lyrics are:   
 vere sancti milites the **S**ocru ei  
 bei fortes in agone fidei constantes  
 in deuotione spei feruentes in dilectione dei terrena  
 despicientes celestia contemplantes o quam precio  
 sa mors sanctorum que uitam meruit angelorum  
 quam preclara martyrum gloria que nichil metuit  
 hostium uulnera de quorum collegio dur sacer man  
 ri eius constans in passione socius celestis milicie  
 municeps factus est eterni regni particeps. e uo uae  
**P**reciosus xpisti martyr emmeramus in agone

# Schola Gregoriana Pragensis, Corina Marti: Septem dies / Music at Prague University 1360 - 1460 - YouTube



## SEPTEM DIES

MUSIC AT PRAGUE UNIVERSITY 1360-1460

edited by  
Jan Ciglbauer

CD Seven Days with Music  
at Prague University (1360-1460)

Schola Gregoriana Pragensis  
Corina Marti

Supraphon, Prague 2021





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# **Wordless Singing in the Medieval Church: A Catalogue of Responsory *Neumata***

Henry Parkes

ISM Study Group Cantus Planus

Research Forum

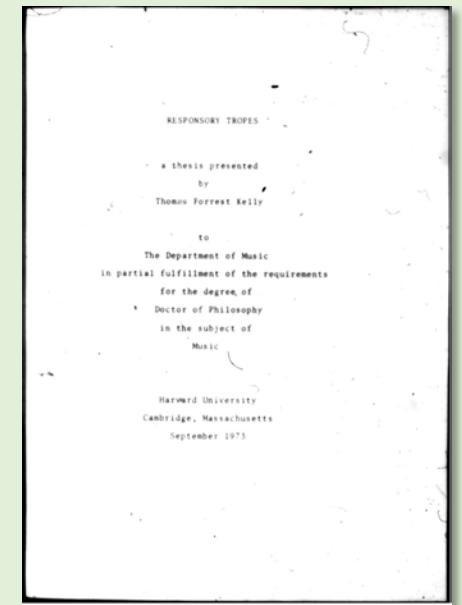
Virtual meeting, 23. 7. 2021

LEVERHULME  
TRUST

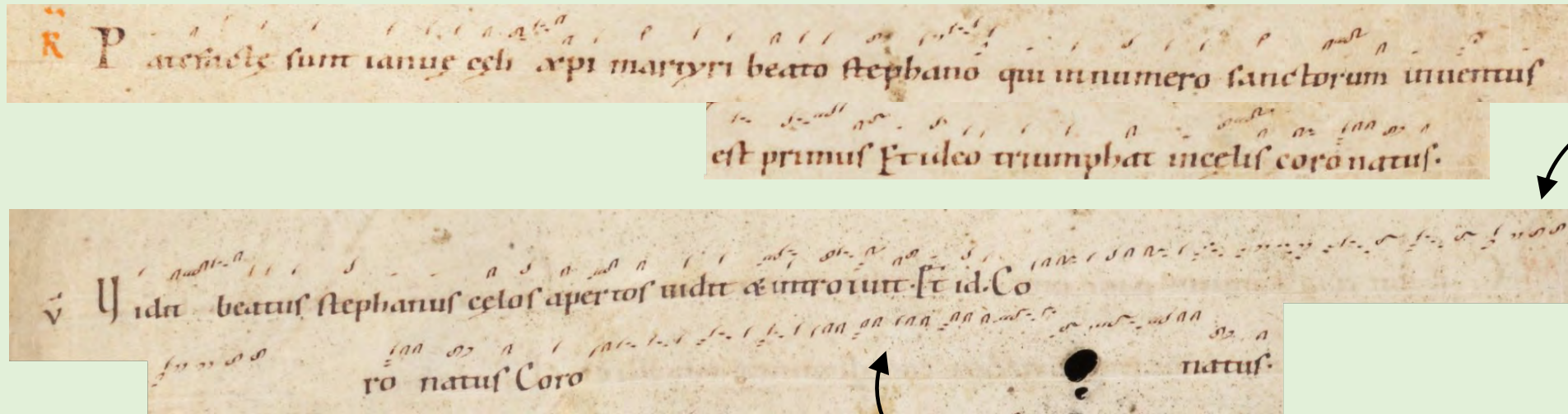
 The  
British  
Academy

# What does the *neuma* catalogue involve?

- records of all known ‘added’ responsory melismas
  - includes ‘neuma triplex’, festal offices
- identification of unknown melismas
- records of related chants, e.g. offertory verses
- details of liturgy, notational strategy, prosas
- **relational database** permits navigation by:
  - ✓ neuma melody
  - ✓ feast day
  - ✓ chant name
  - ✓ liturgical position
  - ...and more...



Kelly PhD (1973)



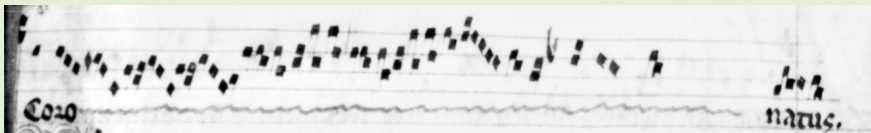
neuma 2

# Early findings from the *neuma* catalogue

- geographies, networks
- intertexts, sources of meaning
- performance practices
- relationship to responsory *prosa*
- the end of the tradition

Progress as of 22 July 2021:

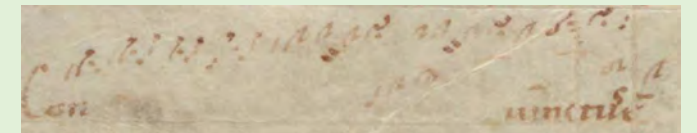
- ca. 800 recorded instances of neumata
- from ca. 130 manuscripts
- with 45 identifiable neumata (in 2 or more mss)
- + at least 50 more awaiting identification



Peterborough Antiphoner,  
St Stephen, 'Patefactae sunt'



= Toledo 44.1,  
Easter, 'Dum transisset'



= Quedlinburg Antiphoner,  
St Servatius, 'O beati viri'



## The Chinese Chants of Fr. Vincent Lebbe

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Fr. Vincent Lebbe (1877-1940), a renowned Belgium missionary committed to evangelizing in China, is a forerunner in the indigenization of the Catholic faith. Coming to age after the Gregorian chant revival, Fr. Vincent Lebbe was a fervent disciple of the traditional Latin plainchant. He was a seminarian at the Congregation of the Mission (the Lazarists), where the Gregorian chant was highly regarded and properly taught. He even studied the publications of the Solesmes Abbey, for example the *Paléographie musicale*, all by himself. In addition, Fr. Lebbe was equally passionate about Chinese cultures, especially the Chinese language.

Fr. Lebbe established two local religious orders in China, the Little Brothers of St. John the Baptist in 1927 and the Little Sisters of St. Theresa of the Child Jesus in 1928. With the ongoing movement of liturgical renewal, Fr. Lebbe strongly advocated that the Chinese monks and nuns should sing and pray in their mother tongue. Consequently, for the spiritual formation and liturgical practice of these two orders, Fr. Lebbe worked laboriously on rendering Chinese texts to principally Gregorian melodies.

Luckily, he did not have to start from scratch. He used the pre-existing translations done by Fr. Lodovico Buglio, SJ (1606-1682), an Italian missionary, who translated part of the Roman Missal and Breviary into classical Chinese back in the 17<sup>th</sup> century. Fr. Buglio's translation had not been put to use among the Chinese Catholics, therefore these Chinese liturgical texts have not yet exerted their potential for evangelization or spiritual formation. Centuries later, thanks to the work of Fr. Vincent Lebbe, who united Fr. Buglio's translation with traditional plainchant, these chants with classical Chinese texts were heard in China for the first time.

Fr. Lebbe started his work on Chinese chants in the late 1920s, and these chants were put together into several chant books, especially one over-700-page volume

commonly known as *Da rike* 大日課 (“Grand Divine Office”). These chant books are very rare and we are now preparing a new edition of Fr. Lebbe’s chants, completely reproduced and reorganized.

In addition to preparing new editions for publication, we think that it’s important to let people actually listen to these chants. Therefore, we created a YouTube channel for the Chinese chants of Fr. Vincent Lebbe. Featuring recordings of these mostly forgotten Chinese chants, the Channel presents Fr. Lebbe’s long-forgotten beautiful works so that they can be appreciated anew. With the video clips, one can listen to the recordings while watching a scrolling score.

Here’s the link to the channel:

<https://www.youtube.com/channel/UC2GRRUV4laY52Og2GSuweww>

Please listen to some of the chants if you have time. And I hope that you will enjoy them.

Thank you for your attention!

Virginia Blanton  
Cantus Planus 28 July 2021

I am excited to participate in this research forum and share the details of a project at the University of Missouri-Kansas City, which is funded by the National Endowment for the Humanities: “Unlocking the Mysteries of a Medieval Chant Book with Multispectral Imaging” is a signature project of the CODICES Digital Humanities Lab, which was formed in 2012 by Jeff Rydberg-Cox, a digital humanist, Nathan Oyler, a chemist and spectroscopist, and me. Not having the significant resources to buy a multispectral imaging system, we built our own and have been studying the secrets of a range of medieval and early modern books. As you may already know, multispectral imaging (or MSI) is the process of imaging an object under different light frequencies, ranging from ultraviolet through the visible light spectrum into near infrared. These images are then processed to reveal inscription not visible to the naked eye. Our test bed for this project is a fifteenth-century Spanish choir book rife with palimpsests, which is housed in UMKC’s archive.

LaBudde Special Collections MS 2147 is a large, liturgical miscellany from northern Spain containing *ordinarium missae*, as well as chant for the Proper of the Mass, the Divine Office, and Holy Week services. The cursus is monastic. A placename in an eighteenth-century script adorns one of the first folios: Peñafiel. In addition, the manuscript has modern stamps from San Pedro Regalado in La Aguilera. About forty kilometers separate these two towns, which are east of Valladolid and due south of Burgos. The manuscript’s original owners are unknown but there is a strong suggestion that at some point it was in the hands of a Clarissan community, based on an insertion of a chant for the feast of St Clare. Our grant project has three discrete goals: 1) to write a book history that accounts for the manuscript’s palimpsests; 2) to recover lost chant using multispectral imaging; and 3) to test an alternative imaging model that uses RGB (red, green, blue) images--such as those you take with your smartphone--to identify likely regions of interest for MSI (and as an aside, we have had some great success in the third goal already). Today, I want to share with you the results of MSI conducted on Folio 38, which was scraped and partially rewritten with a kyrie.

Using MSI, we were able to recover the chant on Folio 38, which is identifiable as #007674 in the CANTUS database. This well-attested response and verse are for the feast of St Peter, and concordances illustrate it appeared in Spanish books by at least the twelfth century. Our work will be to determine the reasons for scraping this chant in favor of a kyrie, which may be related to chant reform or to the personal preferences of the monastery. While we are at work recovering chant, we have collaborated with Dr. Debra Lacoste and Dr. Jennifer Bain to inventory MS 2147 for CANTUS. As part of the DACT project discussed earlier, Dr. Bain lent us the services of Lucia Denk, who trained Rebecca Adams and Johnathan Curtman in the CANTUS protocols. With Lucia’s help, we have completed a full inventory of the manuscript’s existing chant, which is being edited for publication. At the same time, we are discussing how best to reflect the two layers of chant in CANTUS, which was designed to present manuscripts as though they have only one layer of chant. As we recover original chant, we will be adding it to the CANTUS inventory. Results of our MSI will also appear on our website:

<https://daedalus.umkc.edu/CODICES/>.

Finally, I want to acknowledge the multidisciplinary team members at UMKC, as well as our grant consultants, Dr. Marianne Gillion and Dr. Erika Supria Honisch, who have worked with Lucia Denk, pictured here, to teach us much about the nature of plain chant and to help us understand this complex but fascinating manuscript. Thank you.

## Revisiting Carlton Thrasher Russell's Observations on Differentia / Connections

Cantus Planus: Greta-Mary Hair's Five Minute Script  
Wednesday, 28 July 2021

[**Slide 1.** Chant, *Unus ex duobus*] The three-part form for Office Psalmody - Antiphon, Psalm, Antiphon – was adopted in the later Middle Ages, but an earlier circa ninth-century form included an antiphon refrain after each psalm verse.<sup>1</sup>

In this scheme, the differentia, or psalm verse ending, was composed to link effectively only with the antiphon incipit at each repetition. With the deletion of the antiphon refrains, the differentia would link with the reciting tone or tenor of the mode at the beginning of each psalm verse: A in mode one. [See system 4, *Credidi propter ...*.]

In Carlton Russell's 1966 survey of differentia / antiphon connections across seven southern French Tonaries of the tenth and eleventh-centuries, he noted examples of the way in which some differentiae related to and linked together with their antiphon incipits. However, Russell's comments on 'non-conforming' antiphons prevented him from establishing a system.<sup>2</sup>

While reconstructing eleventh-century Aquitanian troped Introits and communions from MS Paris 903, I observed communion chants with rare cues for shortened antiphons and a number of similar entries in the Tonary of MS Paris 776. These MSS were outside the scope of Russell's survey. In my PhD thesis (1986) I thought I had offered an alternative by reconstructing Russell's 'non-conforming' examples with shortened closing antiphons that linked together effectively with their differentiae, thereby strengthening the validity of Russell's criteria.



Years later, surprised by the possibility that shortened closing antiphons may have been intended as late as the thirteenth century, but also, puzzlingly observing close connections between psalm verses in the Offices for St Kentigern, St Andrew, and more recently St Cuthbert (the latter edited by Alan Henderson), I took another look at Russell's 'non-conforming' examples. With these mode one differentiae ending on either A or G, A would connect at the unison with the reciting tone at the beginning of each psalm verse and G would connect at the second, strongly suggesting that differentia / psalm verse connections were far more likely than shortened closing antiphons. Such truncated antiphons came to be forbidden.<sup>3</sup>

This realisation prompted the hypothesis in my Abstract submitted for this paper, more briefly: that differentiae came to be composed not only for antiphons, but also for connections between psalm verses of the Divine Office.

**[Slide 2: Table of Differentia Connections]**

I have completed a 13 page Table listing differentiae / antiphon and differentiae / psalm verse connections across the Hungarian repertoire of 602 mode one antiphons published in MMMAE, vol. V, Part 1. The first 15 antiphons begin on the reciting tone, A, their differentiae end on either A or G. These differentiae connect with both psalm verses and closing antiphons either at the unison on A or at the second, G to A. With regard to a number of other differentiae, some relate to the antiphon (no. 1037), others to the psalm (no. 1022), some to both (no. 1016) and others appear to be a fair compromise (n. 1023).

An examination of musical relationships and the final, complex calculations remain in order to test the hypothesis.

<sup>1</sup> Bruno Staebelin MGG, quoted by Michel Huglo and Joan Hamblo in New Grove, 2001, under 'Antiphon'.

<sup>2</sup> Carlton Thrasher Russell, PhD Princeton, 1966, 56-63.

<sup>3</sup> Valerie Spear, *Leadership in Medieval English Nunneries*, 2005, 46.