Summer School in the Study of Historical Manuscripts, Zadar, 26th – 30th September 2011

Franz Karl PRASSL
(Kunstuniversität Graz)
About some chant manuscripts in the Franciscan Library of Zadar
Description of liturgical manuscripts with notation – some remarks

- Basic character of a liturgical manuscript: Special support - memory
- Structure and „performance“ of liturgical celebrations: to know it by heart
- Contents of liturgical books: materials for a part of the „performance“: person – function
- Abbreviation – special information: the particular
Types or functions of liturgical books

- Book for studies – Tool for celebration
  (older type - later development)
- Full repertory - special collections

Special collections (for example)
Supplements of a special place (church, diocese, monastery)
special celebrations during the church year
special celebrations of a church ........
Most important books for celebrations

For Mass:  (notation: indicated in red)
Sacramentarium (priest / bishop)
Graduale (cantor, choir or schola cantorum)
Sequentiarium (also: part of Gradual or Cantatorium)
Cantatorium/Cantionale (Solo chants for cantor)
Lectionarium/Evangeliarium (lector/deacon)
Later:
Missale Plenarium (special type: Missale notatum)
For the Liturgy of the Hours („Officium“)
Psalterium (150 psalms and canticles in liturgical order with daily antiphons)
Hymnarium (often: part of the Psalterium)
Antiphonarium (antiphons, responsories)
Collectarrium (prayers for the presiding priest)
Books for readings: Bible, sermons, Biography of the saints etc.

Book showing arrangement and rules of liturgy
Liber Ordinarius (also: ordinal, directorium, breviarium), sometimes with notation
Description of liturgical manuscripts

• **Usefull informations** (from point of liturgical/musicological studies)
  missing parts of the common repertory (e.g. special or typical saints or days, chants)
  special repertory (unconventional pieces etc.)
  notes in margins (performance, additions etc.)
  „development“: corrections, alterations
  variants of melodies, variants of notation
  „fingerprints“: e.g. series of Alleluias, Sequences
  calendar: special or typical entries, ranking of feasts

• **Useless informations**
  the international basic repertory in detail
Tools for managing chant studies

http://cantusdatabase.org/
Identification for office-chants

http://www.uni-regensburg.de/Fakultaeten/phil_Fak_I/Musikwissenschaft/cantus/index.htm
Cantus website Regensburg: datafiles, databases, linklist

http://www.gregofacsimil.net/
Full versions of responsories, links, download of old and rare books, http://www.gregofacsimil.net/03-MANUSCRITS/INTERNET-ET-LES-MANUSCRITS/manuscrits_internet.html notated manuscripts online

http://www.aiscgre.de/ Internationale Gesellschaft für Studien des Gregorianischen Chorals

http://www.worship.ca/ comprehensive linklists for studies in church music
Franciscan Library Zadar: notated liturgical Manuscripts

- Codices A, B, D: Graduale 15th c. (winter, summer, saints)
- Codices K, M: Psalterium, Hymnarium 15th c.
- Codex I: Supplementum Antiphonarii 18th c.
- Codex L: Missae Propriae ofm 18th c.
- Codex P: Kyriale 18th c.
- Without shelfmark: choirbook 18th c.
- [N,O: Printed books ( psalter, hymns)]
Codex I
Antiphoner 1759
Supplement with new feasts after 15th/16th c.

This additions refer to codices C,E,F,G,H, which were used in the 18th c. too
Feast of All saints of the Franciscan order

Triumphantium martyrum
Magnificat-Antiphon for 1st vespers
Laudes 1st Antiphon
Vidi turbam magnam

dite pro no bia al
le luia MDX

Ad laude
et per hono
Antiphona.

Vidi turbam magnam
qui dnumera re nemo
poterat ge omnibus gen

ores omnes interce

miu licres et sexphi ci
mino rus insti tuti cul

sacer ordini sancteque

laudes
Laudes: 2nd and 3rd antiphon:

Et seniores / Redemisti nos
Left:
Laudes: 4th and 5th antiphon
Benedicite Dominum / Hymnus omnibus sanctis
Right:
Laudes: antiphon for Canticle Benedictus:
Te candidatus
The special antiphons for the feast of All Saints OFM (in this manuscript!) are: 1 for 1st Vespers, 5 + 1 for Lauds, 1 for 2nd Vespers. The 5 antiphons for psalms in Lauds were repeated during the 2 vespers too. This late manuscript is not only a collection of chants, but shows in detail the extent of singing during the divine office in Zadar monastery in reality.
Immaculata conceptio 8.12., 1st antiphon of 1st vespers

Sicut lilium inter spinas
1st vespers: Antiphons 2 – 5: *Tota pulchra es* (special version of text), *Tu gloria Jerusalem, Vox enim tua, Quae est ista* (special version of text)

At the end of the antiphon after the rubric „P“ (psalm) the incipit of the prescribed psalm ist given: *Laudate pue[ri Dominum] 112/113; [a]etat[us] su[m in his quae dicta sunt mihi] 121/122; Nisi Do[minus aedificaverit domum] 126/127; [not visible here: for 1st Antiphon: Dixit Dominus Domino meo 109/110; for 5th antiphon: Lauda Jerusalem Dominum 147]. This is the series for vespers of the feasts for holy women.
Antiphon for Magnificat: Quam pulchri sunt gressus;
right: 1st antiphon for Lauds: Domum tuam decet
• **Titel of the Antiphoner:** Supplementum Ad usum chori S.P.N. Francisci de Jadra. Reuerendusd Pater Joseph Maria Cordans Venetus Ord. Minorum S.P.N. Francisci scribebat in Conuentu S. Francisci a Vinea Venetiarum Anno Dni 1759. Opus 47

• **Some examples for contents:**

  2. In festo omnium sanctorum trium ordinum S.P.N. Francisci. Ad Vesperas AN Vidi turbam magnam cum reliquis de laudibus. Ps. Dixit Dns de dominica, loco ultimi Ps: Laudate Dnm omnes gentes. HY Placare Christe servulis ... AM Triumphantium martyrum
  3. Ad Laudes AN1 Vidi turbam magnam AN2 Et seniores stabant AN3 Redemisti nos Domine AN Benedicite Dnm omnes electi AN 5Hymnus omnibus sanctis HY Salutisd humane AB Te candidatus martyrum. In 2dis vesperis omnia ut in primis. Ultimus ps. Credidi. AM Oquam gloriosum est regnum.
  4. In festo Sancti Andree Apostoli: AM, Laudes AN 1-5, AB, 2. Vesp. AM
  5. In festo Immaculatae conceptionis BMV
  6. 1. Vesp. AN1 Sicut lilium AN 2 Tota pulchra es Maria AN3 Tu gloria Jerusalem AN4 Uox enim tua AN5 Quae est ista..deliciis affluens AM Qaum pulchri sunt gressus
  7. Laudes: AN1 Domum tuam decet AN2 Hec est domus Domini AN3 Fundavit eam altissimus AN4 Dominus custodit te AN5 Fluminis impetus AB Quam pulchra es amica mea columba mea. Ad Tertiam RB Liberasti me Domine
  8. 2. Vesp. AN1 Nihil est candoris AN2 Que neque serpentis AN3 HAnC quam tu despiscis AN4 Decuit virginem ea puritate AN5 Hec est virga AM Unica est columba mea
  9. 31. In festo Translationis alme Domus Lauretane, in utriusque Vesp. Ad laiudes et per Horas Antiphona. AN1 Domum tuam AN2 Domus mea An3 Propter domum domini AN4 Domine Deus exaltasti AN5 Domum maiestatis mee 1V AM Sanctificavit Dominus tabernaculum AB Ecce tabernaculum Tertia RB Hic domus Die 2V AM O quam metuendus est
  10. 38. Lucia: 5 AN, 1AM, AB, 2AM
• 51  In festo sanctissimi nominis Jesu
•  1.Vesp 5AN, AM, Laudes et horae: 5AN AB, Terz: RB, 2.V: AM ..... 
• 59  Cathedra Romana: de communi, AM, AC Pauli 
•  61  Agnetis: 8 AN.... 
•  75  Purificatio: 1Vesp: 5AN, AM, Laudes 5 AN AB, 2.Vesp: AM 
•  93  Margarite de cortona: de communi AB AM 
•  95  In festo S. Colete virg. 1Vesp: 5AN, AM, Laudes 5AN AB, 2Vesp AM 
• 106  In festo S. Catharine Bonnonensis AM, 5AN, AB AM 
• 114  Spinea corona Dni: AM, 5AN AB RB Terz, AM 
• 121  Pretiosissimi Sanguinis DNJC: 5AN AM 5AN AB RB Terz, AM 
• 131  In festo S. Joseph: 5AN AM, 5AN AB AM .... 
• 165  In translatione S. Petri de Alcantara: AM, AB, AM 
• 177  In festo S. Paschalis BAylon: 5AN, AM, 5AN AB, 2Vesp: wie 1. AM 
• 203  Infesto S.Elisabeth viduae Regine Portugalis:AM 5AN AB AM 
• 208  In festo S. Bonventure, de communi ,AB 
• 264  In festo S. Didaci: AM 5AN AB AM 

These examples show the special antiphons for minor or medium feasts
AN=Antiphon for psalm, AM=Antiphon for Magnificat, AB= Antiphon for Benedictus
Graduale Codex L
Supplement 1759 for new feasts
Calendar of Zadar

This manuscript is an addition to Codices A,B,D
Feast of Saint Paschalis Baylon:

New composition of Introit: *In omni opere dedit*
Reliqua de communi:
(one should sing the rest of the mass with chants from the commons for confessors)

The feast of Paschalis Baylon has only one real proper chant: the Introit. The other sung parts [Graduale, Alleluia, Offertorium Communio] should be taken from the Commune (the commons for a special category of saint like martyrs or confessors)
Feast of Saint Philipp Neri

Special Introit:  
Caritas Dei diffusa est

This Introit was composed with a special melody, which differs from the international and common version of Caritas Dei.
DOMINICA PENTECOSTES

AD MISSAM IN VIGILIA

IN III

C

A-rí-tas De-í • diffús-a est in córdi-bus

Congregábo vos de u-níver-sis ter-ris : et effun-dam

super vos a-quam múndam, et múnda-bí-mi-ni

ab ó- mi-bus inqui-námentis ve-stris : et dá-bó vo-

bis splí-tum no-vum. T. P. Alle-lú-ia, alle-
lú-

ia. P. Bé-ne-díc ánima me-a Dómi-

no : et ómni-a quae in-trá me sunt, nómi-ni sancto

e-i-us. Dómi-nus Dómi-nus


DOMINICA PENTECOSTES

Vel ad libitum :

IN III

D

UM sancti-fi-cá-tus * fú-ero in vo-

bis,

congrégábo vos de univérsis terris : et effundam

super vos aquam mundam, et mundabimini

ab omnibus inquantis vestris : et dabo vo-

bis spiritum novum. T. P. Alleluia, alle-
lú-

ia. P. Be-ne-díc ámbium in omni tempore : semper

laus eius in ore meo.

Pr. 103, 30

A

I-le-
lú-

ia.
Feast of the most holy redeemer

Introitus
Gaudens gaudebo

This is a special Franciscan melody in Mode 1
The common melody for nowadays use, a paraphrase of the 19th c., is composed in Mode 3
Introit
*Gaudeamus omnes in Domino*
Common introit for many feasts with greater solemnity

The special variant in this chant for the feast of all saints of the Franciscan order:
See next page
Addition of text with repetition of melodic formular:

Sanctorum omnium ordinis minorum
Immaculata conceptio

Special Introit
Egredimini
Franciscan tradition

Common introit:
Gaudens gaudebo (19th c.) or Gaudeamus
Hortus conclusus

Contrafactum

Stetit angelus

The special Franciscan offertory combines the text of *Hortus conclusus* with the common melody for *Stetit angelus*.
• Some examples for the contents of the Graduale
• Pag 64
  • In festo S. Petri de Alcantara IN Mihi autem absit, AL Crucis cultor optime TP AL Christo confixus sum
• Pag 69
• Pag 71
  • In festo S. Didaci Confessoris IN Humiliavit se in omnibus coram deo AL Iustus ut palma, Post Pascha AL Iustus germinabit
• Pag 75
  • In festo Omnium Sanctorum Ord, Nri. IN Gaudeamus...sanctorum omnium ordinis minorum, de quorum sollemnitate... AL Venite ad me
• Pag 78/79
  • In festo Immaculatae Conceptionis B M V IN Egredimini et videte GR Qualis est dolecta nostra AL Veni regina nostra, veni domina in hortum odoris super omnia aromata TP AL Virga Jesse floruit, TR Gaude Maria virgo cunctas hereses OF Hortus conclusus fons signatus (TP+ Alleluia), CO Gloriosa dicta sunt
• Pag 89
  • In Missa Translationis Alme Domus omnia de Co, Didc. Eccl. AL Beati qui habitant

(Abbreviations like in the Graduale Romanum 1974/1979)
Chantbook 18th c.
Supplement to the other books
Without shelfmark
Square notation, 4 red lines
Compositions for the ordinary of the mass,
„modern“ franciscan style of the 18th c., but
written in the chant tradition
Falsobordone-versions for psalmody 3 part, 4 part
Appendix: Marian Antiphons, Salve regina
(tonus simplex) written in canto fratto style
Composition for 
Alternatim practice

Kyrie 1: organ (improvisation)  
Kyrie 2: sung  
Kyrie 3: organ  
Christe 1: sung  
Christe 2: organ  
Christe 3: sung  
Kyrie 1: organ  
Kyrie 2: sung  
Kyrie 3: organ  

Gloria: Intonation by priest  
Et in terra pax: organ  
Laudamus te: sung  
Benedicimus te: organ  
Adoramus te: sung  

............... 

This practice from 15th c. remained as a franciscan practice for centuries
Gloria alternatim: continuation
Psalmody Formulars for Falsobordone practice
Salve regina
in canto fratto style

Mensural notation with notational signs of square notation:

Longa-brevis-semibrevis 1:2:4, sometimes 1:3

Longa
Brevis
Semibrevis
Salve regina
continuation
• **Kyriale**

ordinary chants with supplements

Library of the Franciscan Monastery Zadar
Codex P

Paper, 18th c. middle

square notation, 4 red lines

additions of chants missing in other books,
e.g. sequences
1st part:
series of ordinaries:
Kyrie-Gloria-Sanctus-Agnus

Starting with the Kyrie for Eastertime
Remarks of the organist in margins:
For smaller feasts:

Gloria (Vatican edition Nr. 15, also known as part of the „Missa mundi“)
in canto fratto style
Canto fratto

A special variant of performance
Missa de angelis
(Vatican edition Nr.8)
In festo sanctissimi nominis Jesu
Sequentia
Lauda Sion salvatoris Jesu
nomen et amoris

Special chant in the Zadar franciscan tradition

Canto fratto
First example in the series of 20 Credo in canto fratto style
The well known „Credo III“ of the Vatican edition:

Here in canto fratto style
Canto fratto notation

Ex patre natum ante omnia saecula.

O eum deo luin de luine deu nez.
Original index of Codex P

First line written in Italian language

The codex was probably written in Venice

The first column shows the different ordinaries according to the ranking of the liturgical feasts.
Amen. Alleluia.