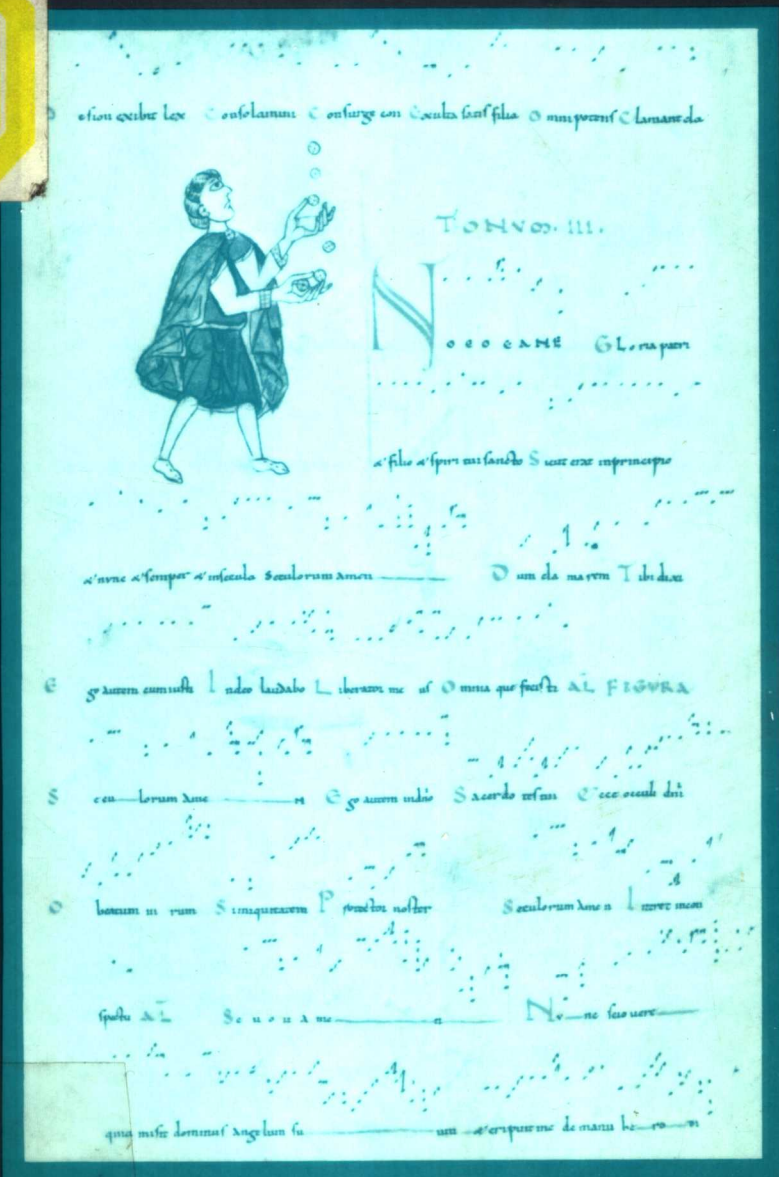


western plainchant a handbook



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London, British Library, Harley 4951, fo. 298^v, showing the start of the section for mode 3 in the tonary (cf. Ex. III.14.1–2). By permission of the British Library.

for Marjorie and Henry

PREFACE

I have been up to London to get the book I am writing, out of the British Museum. I have got a lot of it out, and I shall go again presently to get some more; and when I have got it all, there will be another book . . . So many people were there, getting out their books. It doesn't seem to matter everything's being in books already: I don't mind it at all. There are attendants there on purpose to bring it to you. That is how books are made, and it is difficult to think of any other way. I mean the kind called serious . . .

No doubt the author of any reference book such as the present one could echo the sentiments of Miss Charity Marcon, in Ivy Compton-Burnett's *Daughters and Sons*. A great deal of my book is indeed got out of others, as the bibliography and references in the text make clear. What justification is there for this, and what is the purpose of the book?

In the first place I wished to provide a book of reference both for those coming new to plainchant and for those needing guidance in the specialist literature. The book starts with the assumption, reasonable in this secular age, that many things about the liturgy and its plainchant, even quite basic matters, are unfamiliar to the reader. At every stage in the encounter with plainchant one comes up against specialist terminology and concepts which constitute a real obstacle. That is in the nature of the subject, for ecclesiastical ritual is essentially exclusive, remote from everyday experience, reserved for specially trained personnel. To start with essentials does not mean, however, that difficulties have been avoided. I have not, I hope, confused inexperience with lack of intelligence. The reader will encounter here many complex problems, both those for which scholars have found solutions and others which remain obscure. I have also illustrated techniques of research and given examples, not just of the music in plainchant sources, but also of their make-up, the way they deploy their material, and their notation.

Those with access to well-equipped libraries will find here sufficient references to further specialist literature. But I have also tried to make the book self-explanatory, and well enough illustrated, so that it will be useful also to anyone interested in and able to read music.

Such a book fulfils a need primarily because of the enormous expansion of plainchant studies in the last few decades. The last major work of synthesis in the English language, Apel's *Gregorian Chant*, is now over thirty years old. It has not, of course, been my intention to try and replace Apel, let alone the more comprehensive *Einführung in die gregorianischen Melodien* by Peter Wagner from before the First World War, both of which remain indispensable. But much has been explored and discovered since their day. The best modern survey, the article 'Plainchant' by

Kenneth Levy and John Emerson in *The New Grove Dictionary*, is necessarily brief (but with an excellent bibliography). The writings of scholars such as the late Bruno Stäblein—his *Schriftbild der einstimmigen Musik* and articles in *Die Musik in Geschichte und Gegenwart*—together practically constitute a textbook on chant. But an up-to-date one-volume work is clearly required.

The compression and omissions entailed in such a work are the least pleasant things facing an author. For my own undoubted sins of omission I have tried to make amends in the bibliography, by citing literature to which I could not do justice in the main text. The bibliography should go some way towards being a reference tool in itself. In writing the book I tried to take into account literature up to 1990. I take this opportunity to mention the recent appearance of a new chant bibliography with over 4,200 items by Thomas Kohlhase and Günther Michael Paucker, in *Beiträge zur Gregorianik*, 9–10 (1990). To one work which appeared when the main text was all but complete, but whose contents I knew intimately, I have made no reference. I acted as co-editor with Richard Crocker of the new edition of *The New Oxford History of Music*, ii: *The Early Middle Ages to 1300* (Oxford, 1989), and it was not always easy to avoid unconscious borrowing from it. At any rate, that volume now takes its place beside Wagner, Apel, and Stäblein's *Schriftbild* as an essential part of the chant scholar's library.

Historical writing about plainchant is a relatively young phenomenon. Prince-Abbot Martin Gerbert's *De cantu et musica sacra a prima ecclesiae aetate usque ad praesens tempus* of 1774, the ancestor of all musicological writing on plainchant, was motivated by the desire to stimulate reforms in the church music of his own time. Knowledge of the past would make men conscious of the malpractices of the present: 'I desire . . . to lay open to view the astounding abuses in these matters, which in my opinion are the gravest in the discipline of our church' (quoted in p. lviii* of Othmar Wessely's introduction to the 1968 reprint of Gerbert's work). The work of the great restorers of the late nineteenth and early twentieth centuries was imbued with the spirit of reform, to be achieved, as with Gerbert, through recovery of a former ideal state. Work which is of incalculable value for musicologists sprang from these reforming efforts: the series of facsimiles *Paléographie musicale*, the volumes of *Le Graduel romain*, the studies of notational practices made by Dom Eugène Cardine and his pupils (I cite here only a few examples from the work of monks of the French Benedictine monastery of Solesmes). However, the fact that more than musicology was involved inevitably affected the selection of information and the use to which it was put. This type of counterpoint between scholars and their material is of course common to all scholarship. In the case of chant studies the consequences of different viewpoint and purposes can be appreciated by comparing Cardine's 'Vue d'ensemble sur le chant grégorien' and Levy and Emerson's 'Plainchant'.

The researches of the Benedictine fathers also had a definite practical purpose: the provision of model, definitive chant-books for use in the Roman Church. Consequently, their work was concerned with those chants sung in the Roman liturgy of their own time, but not with parts of the repertory, such as sequences and tropes, which were no

longer admitted, though important in the Middle Ages. In recent years mostly lay scholars have devoted considerable energy to those repertories, and it is perhaps not fanciful to see this partly as a reaction against the bias of earlier chant studies. In my own case, it led among other things to a decision to transcribe all musical examples from original sources, rather than rely on modern service-books, slight though the differences between them may sometimes be.

A great deal of the satisfaction gained from writing a book such as this comes from sorting out problems in one's own mind, for, as the renowned author of a monograph on Lassus succinctly expressed it: 'Nothing clears up a case so much as stating it to another person.' Yet even more satisfying has been the ever-increasing wonderment at the variety and richness of the chant repertory, a delight to anyone working in the area. I hope that the musical examples, at least, will help further the appreciation of these treasures.

Like Miss Marcon, I owe a considerable debt to the British Library, but also to the Anselm Hughes Library of Royal Holloway and Bedford New College, University of London, where I once taught; to the University of London Library at Senate House, and more recently to the Universitätsbibliothek of Regensburg University, where I now teach. Many of my musical examples were transcribed from microfilms, work with which has in many cases been made possible by grants from the Central Research Fund of the University of London. My principal debt is to the numerous fellow chant scholars from whom I have learned over the years, many of whom could have written a better book than this. It is the fate of textbooks to be used for target-practice, as it were, by better-informed teachers, but I hope my colleagues will find here something they can set before their students with reasonable confidence. Above all, I hope the book will straighten the path of those who, like myself a couple of decades ago, are trying to find their way in an initially foreign, often bewildering, but always fascinating and rewarding musical world.

I am most grateful to the libraries which kindly supplied photographs for the plates. Plates 1, 4–6, 8–9, 11–14, and 18 are published by permission of the British Library; plates 2, 7, and 16 by permission of the Bodleian Library; plate 10 by permission of the Syndics of Cambridge University Library; plate 15 by permission of the Master and Fellows of University College, Oxford; and plate 17 by permission of Edinburgh University Library.

In conclusion I wish to thank those who have played an especially important part in the production of the book: Malcolm Gerratt, who launched the project and fanned it along for several years; Bruce Phillips, who brought it into the safe haven of Oxford University Press, and the staff of OUP, especially Leofranc Holford-Strevens and Bonnie Blackburn, who did far more for the book than an author has a right to expect from his copy-editor. Greatest of all is my debt to my wife Ann, without whose patience and encouragement I should never have reached the end of the long voyage.

D.H.

ABBREVIATIONS

- AcM *Acta musicologica*
- AfMw *Archiv für Musikwissenschaft*
- AH *Analecta hymnica medii aevi*, ed. Guido Maria Dreves, Clemens Blume, and Henry Marriott Bannister, 55 vols. (Leipzig, 1886–1922); *Register*, ed. Max Lütolf, 3 vols. (Berne, 1978). Text editions of hymns: 2, 4, 11–12, 14, 16, 19, 22–3, 27, 43, 48, 50–2; of rhymed offices: 5, 13, 17–18, 24–6, 28, 45; of sequences: 7–10, 34, 37, 39–40, 42, 44, 53–5; of tropes: 47, 49. For individual volumes see Bibliography
- AM *Antiphonale monasticum pro diurnis horis* (Tournai, 1934)
- AMS René-Jean Hesbert, *Antiphonale missarum sextuplex* (Brussels, 1935) [Monza, Basilica S. Giovanni, CIX: 'Modoetiensis'; Zürich, Zentralbibliothek, Rheinau 30: 'Rhenaugiensis'; Brussels, Bibliothèque Royale, 10127–10144: 'Blandiniensis'; Paris, Bibliothèque Nationale, lat. 17436: 'Compendiensis'; Paris, Bibliothèque Nationale, lat. 12050: 'Corbiensis'; Paris, Bibliothèque Sainte-Geneviève, 111: 'Silvanectensis']
- AR *Antiphonale sacrosanctae Romanae ecclesiae* (Rome, 1912)
- AS *Antiphonale Sarisburiense: A Reproduction in Facsimile of a Manuscript of the Thirteenth Century*, ed. Walter Howard Frere (London, 1901–24)
- BzG *Beiträge zur Gregorianik*
- CAO *Corpus antiphonarium officii*, ed. René-Jean Hesbert (*Rerum ecclesiasticarum documenta*, Series maior, Fontes, 7–12; Rome, 1963–79). For individual volumes see Bibliography
- CCM *Corpus consuetudinum monasticarum*, ed. Kassius Hallinger (Siegburg, 1963–). For individual volumes see Bibliography
- CM *Consuetudines monasticae*, ed. Bruno Albers. For individual volumes see Bibliography
- CS Edmond de Coussemaker, *Scriptorum de musica medii aevi novam seriem . . .*, 4 vols. (Paris, 1864, 1867, 1869, 1876)
- CSM *Corpus scriptorum de musica* (Rome, 1950–). For individual volumes see Bibliography
- CT *Corpus troporum* (*Studia Latina Stockholmiensia*; Stockholm, 1975–). For individual volumes see Bibliography
- DACL Fernand Cabrol, Henri Leclercq, and Henri Marrou (eds.), *Dictionnaire d'archéologie chrétienne et de liturgie*, 15 vols. in 30 (Paris, 1907–53)
- DMA *Divitiae musicae artis*, ed. Joseph Smits van Waesberghe (Buren, 1975–). For individual volumes see Bibliography
- EG *Études grégoriennes*
- EL *Ephemerides liturgicae*
- EMH *Early Music History*
- GR *Graduale sacrosanctae Romanae ecclesiae* (Rome, 1908)

- GS Martin Gerbert, *Scriptores ecclesiastici de musica sacra potissimum*, 3 vols. (Sankt-Blasien, 1784) [to be used in conjunction with Bernhard 1989]
- GT *Graduale triplex*. ed. Marie-Claire Billecocq and Rupert Fischer (Solesmes, 1979) [*Graduale Romanum* of 1974 with neumes of Laon 239, Einsiedeln 121, St Gall 359 and 339, etc.]
- HMT Hans-Heinrich Eggebrecht (ed.), *Handwörterbuch der musikalischen Terminologie* (Mainz, 1971–)
- JAMS *Journal of the American Musicological Society*
- JPMMS *Journal of the Plainsong & Mediaeval Music Society*
- KmJb *Kirchenmusikalisches Jahrbuch*
- LR *Liber responsorialis pro festis I. classis et communi sanctorum juxta ritum monasticum* (Solesmes, 1894)
- LU *Liber usualis missae et officii pro dominicis et festis I. vel II. classis* (Rome, 1921)
- MD *Musica disciplina*
- Mf *Die Musikforschung*
- MGG Friedrich Blume (ed.), *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik*, 17 vols. (Kassel, 1949–86)
- MGH *Monumenta Germaniae historica*. For individual volumes see Bibliography
- MMMA *Monumenta monodica medii aevi* (Kassel, 1956–). For individual volumes see Bibliography
- MMS *Monumenta musicae sacrae*, ed. René-Jean Hesbert. For individual volumes see Bibliography
- MQ *Musical Quarterly*
- NCE *The New Catholic Encyclopedia*, 15 vols. (New York, 1967; supplementary vols. 1974, 1979)
- NG Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, 20 vols. (London, 1980)
- PalMus Paléographie musicale: Les principaux manuscrits de chant grégorien, ambrosien, mozarabe, gallican [premier série, deuxième série]. For individual volumes see Bibliography
- PL *Patrologiae cursus completus, series latina*, ed. J.-P. Migne, 221 vols. (Paris, 1844–64)
- RB *Revue bénédictine*
- RCG *Revue du chant grégorien*
- RG *Revue grégorienne*
- RIM *Rivista italiana di musicologia*
- RISM Répertoire international des sources musicales (Munich and Duisburg). For individual volumes see Bibliography
- SMH *Studia musicologica Academiae scientiarum Hungaricae*
- VGA Veröffentlichungen der Gregorianischen Akademie zu Freiburg in der Schweiz

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 AH 42 *see* AH 34.
 AH 43 *see* AH 11.
 AH 44 *see* AH 34.
 AH 45 *see* AH 5.
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