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Diskussion

Im Blick auf den gerade bei Gattungsfragen immer wieder zu beobachtenden selbstverständlichen Brückenschlag von den notierten Handschriften in die Zeit einer schriftlosen Überlieferung standen mit den hier herangezogenen Exempla *die Kriterien einer Interpretation und Einordnung solcher Beispiele zur Diskussion. Das Gespräch konzentrierte sich zunächst auf die von Kenneth Levy vorgelegte Prozessionsantiphon* Deprecamur te Domine *und dann auf das* Canticum trium puerorum, *dem der Beitrag von Ruth Steiner galt. – Bei der Antiphon betraf ein erster Gedankenaustausch die Kriterien einer vergleichenden Analyse von Fassungen unterschiedlicher Herkunft.*

Alejandro Planchart: This may seem a contradiction of what Professor Levy has said, but I view it as further confirmation of his views. From my work on the Beneventan manuscripts it has become clear to me that the manuscripts from the monastery of Sancta Sophia and from the city of Benevento are indeed fussy manuscripts that hold tenaciously to local variants, and also change deliberately that which comes from outside. Among the pieces that John Boe is editing – the Gloria tropes – there are a number that are clearly traceable to Monte Cassino, but in the manuscripts from the city of Benevento the scribes rework and fuss with these pieces to a great extent. Thus what is most impressive in Professor Levy's example is that here we have a manuscript from Sancta Sophia that is accepting a *general* south Italian tradition, so that all of the little details pointed out by Professor Levy seem to have had a strong authority in southern Italy. In this case I think that the view that holds that the south Italian tradition has a considerable authority, and that whatever the south Italian version has in common with the Carolingian version has a very strong authority, tends to be confirmed by this. The south Italian tradition is unusually stable in terms of melodic variants and in terms of neumation.

Leo Treitler: I would like to say what I find particularly exciting about this material, that Professor Levy has presented, and also comment on the remark of Professor Planchart. It seems to me, one can treat this as a little laboratory for the study of musical transmission, in that it shows us a range of factors that would be involved in transmission. And one that is demonstrated most dramatically, is the first one that Professor Levy showed us, that is to say that, when the translation is made from neumes to a notation on the staff, there is exact correspondence between the two distributions of neumes vis-à-vis the text, and of course there are two possible interpretations of that: one is that the musical object is not so much what has been transmitted but rather that in fact the written artifact is being transmitted and we have, as you say, two different realisations or transmissions of it. That is one thing that one does observe very often, but I haven't seen it quite so clearly demonstrated as here, that is to say: variation in respect to

actual pitches but very close correspondence of neume-patterns. I haven't seen it so dramatically demonstrated where the pitch-differences are so great. And on the other hand it gives us the opportunity to see ideas about how the text is to be treated. The central point in the transmission is the emphasis of a particular phrase and so on. Less instructive, I would think, is the sort of comparison that involves three-note-groups here and there between two different transmissions, that is d-f-e here as against d-e-f there. I would rather see us compare versions as a whole or at least whole phrases.

The comment that I wanted to make to Professor Planchart is, that I am very unconfortable about deliberate changes made, let's say, in Benevento, deliberate rewriting, deliberate recomposition. I think that seems to be an a-priori-judgement. I could make the opposite sort of a-priori-judgement, that in each place they are singing according to their own traditions. I wouldn't value my a-priori-judgement any more than I would value yours, but I would ask you to demonstrate what you mean, and not only what you mean but why you say it.

Planchart: By recomposing I mean the addition of twelve elegiac dystichs that were not in the piece before.

Treitler: That's okay but that is not what we see in this kind of situation nor in the pieces that you have shown us.

Planchart: True, but the recomposing is symptomatic of a certain attitude in Benevento, particularly towards Monte Cassino. What I was trying to say is that when the fussy and idiosyncratic manuscripts from the city of Benevento agree with the other south Italian manuscripts, then I think that these versions have a certain amount of authority, a strong tradition...

Treitler: Locally?

Planchart: Yes.

Treitler: But I think that one runs into a kind of overlap between purely stylistic matters and tendencies and deliberate recomposition.

Planchart: But when I talked about rewriting I meant that there is not a single of those pieces from Rome or Monte Cassino that has not been melodically and textually fussed with in Benevento, which makes the editing of some of them a very difficult matter.

Die Beobachtungen zur Aufzeichnung und zum musikalischen Befund wurden durch Hinweise zum Text ergänzt.

Michel Huglo: Vous avez choisi une antienne qui représente le premier cas d'exportation du chant romain aux extrémités de la chrétienté. Dans la version milanaise, vous avez choisi un manuscrit qui a été écrit à Milan, je crois, à la fin du 14e siècle. Mais si vous étiez tombé sur un manuscrit du Ticino ou de la campagne Milanaise, vous auriez eu comme variante «et ira tua ab ecclesia tua» parce que les pièces composées à Milan avaient cette version. On retrouve cette variante dans quelques autres antiennes des litanies majeures et je crois que ces variantes littéraires vont de pair avec des variantes musicales, pas seulement sur le mot qui est changé mais également la version elle-même de toute l'antienne.[1]

1 Dazu Michel Huglo, *Fonti e paleografia del canto ambrosiano,* Mailand 1956, 5 (Archivio Ambrosiano 7).

Kenneth Levy: I would agree with you. Let me say that something of this sort occurs already in the Carolingian version of line 5, where for purpose of comparison I made use of Bamberg lit. 6 rather than Saint-Gall 339, because Bamberg, a «city» manuscript, has «a civitate ista», while Saint-Gall has the monastic wording. You yourself have pointed out in print the same variant in the 11th-century Manuale of the Ambrosian rite published by Magistretti.[2] I do not suppose that the textual variant has any broad historical significance. Let me add that I would happily offer an earlier Ambrosian musical reading, but the Oxford manuscript is the earliest one I have.

Die Diskussion zum Canticum exponierte zunächst die Möglichkeit, von allgemeinen Unterschieden der musikalischen Gestalt auf die historische und geographische Schichtung zu schliessen, und sie bot dabei eine neue Erklärung für die Herkunft des «tonus peregrinus» an.

Michel Huglo: Pour le Benedicite, vous avez deux versions: une version syllabique et une version mélismatique. Ce qui est frappant c'est que le cantique *Benedicite* est un cantique dominical et il a été transferé au samedi des Quatre-Temps. Et je suis en train de me demander, si la version mélodique-syllabique n'appartiendrait pas à une forme ornée de récitation des cantiques dans l'office dominical avant l'uniformisation du chant de l'office en pays franc, parce que les cantiques bibliques en excès dans le Psautier ne se chantaient pas necessairement sur un ton psalmodique. On voit dans la *Commemoratio brevis* que certains tons psalmodiques sont réservés pour certaines antiennes du dimanche ou de certaines festivités.[3] Qu'en pensez-vous?

Ruth Steiner: I thank Michel Huglo for giving me an opportunity to refer to a work of his that I found very stimulating. In the article on «Antiphon» in *The New Grove,* he called attention to a group of antiphons with which the *tonus peregrinus* was to be combined. All those antiphons were for the Benedicite, with the exception of «Nos qui vivimus,» and all had the same melody. This raises a significant question: is the *tonus peregrinus* really a psalm tone? Dom Jean Claire believes that it is, and has shown how its musical development parallels that of the other psalm tones.[4] But I believe that an argument can be made for another view: that the *tonus peregrinus* came into being as a tone for the Benedicite, and that «Nos qui vivimus» was originally an antiphon for the Benedicite. The association of «Nos qui vivimus» with the psalm «In exitu Israel» can, I think, be plausibly explained as the result of a wish to connect a popular antiphon with the psalm from which its text is an excerpt. I presented the argument for this in a paper I read at the meeting of the American Musicological Society in November of 1981. If this is correct, if the *tonus peregrinus* really is a tone for the Benedicite, then it forms a parallel to the special tones for the invitatory psalm.

2 M. Magistretti, *Manuale ambrosianum ex cod. saec. XI olim in usum Canonicae Vallis Travaliae,* Mailand 1905.

3 H. Schmid, *Musica et Scolica enchiriadis cum aliquibus tractatulis,* München 1981, 163–174 (Bayerische Akademie der Wissenschaften: Veröffentlichungen der musikhistorischen Kommission 3).

4 See «The Tonus Peregrinus – A Question Well Put?», *Orbis Musicae* 7 (1979–80), 3–14.

In einem letzten Abschnitt gab eine Frage von Max Haas nach dem Zusammenhang zwischen der eigentümlichen Textgestalt und der besonderen Stellung dieses Canticum *als einer Voraussetzung dafür, dass sich gerade anhand dieses Gesanges Fragen des Brückenschlags in die schriftlose Zeit paradigmatisch diskutieren lassen, den Anstoss zu einem abschliessenden Votum.*

Ruth Steiner: There are two ways to incorporate a sacred text in the sung portion of the liturgy. One is to quote it in full: this is what is done with the psalms in the Divine Office. The other is to make excerpts from it (perhaps combining them with excerpts from other Biblical texts). In the Mozarabic repertory, the Canticle was treated in this fashion – presented through a series of excerpts. The text lends itself well to this kind of treatment: it's very repetitious, and in addition it is easy to learn. As Stockhausen pointed out, in commenting on his «Gesang der Jünglinge,» hearing just a few words from it immediately reminds the listener of the whole text in all of its richness and varied imagery. It really isn't necessary to say all of the words every time. But on the other hand, the text does have structure, with well-defined sections. That provides one reason for quoting it in full. The other reason lies in the context in which the chant is sung on Ember Saturdays: it follows a lesson from Book 3 of Daniel which ends in the very words that introduce the Canticle. Singing the full text of the Canticle completes the lesson. A series of excerpts would be less satisfactory in this regard.