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The Seligenstadt tonary

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To Calvin M. Bower on his 65th Birthday

ABSTRACT. *The manuscript 3314/15 of the Universitäts- und Landesbibliothek at Darmstadt (originally from Seligenstadt) contains a fragment of a mid-twelfth-century tonary that is essentially identical to interpolations in the tonary of Theoger of Metz transmitted in the manuscript Kassel, 4° Mss. Math. 1. The Seligenstadt tonary is of especial interest, inasmuch as it is one of the first sources to cite* differentiae peregrinae *in addition to the ordinary differentiae for the psalm tones in each of the ecclesiastical modes. These irregular differentiae were designated 'peregrinae' for the first time by Berno.* Differentiae peregrinae *are occasionally mentioned in the south German cultural sphere during the twelfth century, but by the fourteenth and fifteenth centuries they were being discussed frequently. It is precisely at this time that the fourth differentia of the eighth ecclesiastical mode came to be known as the 'tonus peregrinus'.*

The so-called Seligenstadt tonary was published for the first time by F. W. E. Roth.[1] Because Roth's edition was confined to a hurriedly prepared copy of the fragment in the then Hessische Landesbibliothek Darmstadt (cod. 3314/15), a new edition and evaluation of the text would seem to be in order. Michel Huglo was the first to point out a peculiarity of the tonary: its use of the concept *peregrinus*.[2] Fabian Lochner, in turn, contributed valuable observations about interpolations in the Kassel manuscript of the tonary of Theoger of Metz (4° Mss. Math. 1). He pointed to similarities with the Darmstadt manuscript, though he did not take up specific aspects of the Seligenstadt tonary.[3]

The Darmstadt manuscript consists of four fragments of a *Cantatorium officii monastici*, detached from incunabula in the library's possession. Two of the smaller fragments (fols. 1–2) contain parts of the *Proprium sanctorum*; the third fragment (fols. 3–8) preserves parts of the *Commune sanctorum*, and the fourth fragment (fols. 9–10) contains part of the tonary, extending from the first to the beginning of the fourth ecclesiastical mode. The incipits of the chants are furnished with adiastematic neumes throughout. The manuscript originated at Seligenstadt in the middle of the twelfth century, as proven by stylistic comparisons with datable initials from the Seligenstadt scriptorium and the mention of Sts Marcellinus and Petrus (fol. 2r).[4]

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[1] F. W. E. Roth, *Mittheilungen aus mittelalterlichen Handschriften der Hofbibliothek zu Darmstadt*, Romanische Forschungen 6 (1891), 268–70.

[2] Michel Huglo, *Les tonaires* (Paris, 1971), 257.

[3] Fabian Lochner, 'Dietger (Theogerus) of Metz and his *Musica*', Ph.D. diss., University of Notre Dame (1995), 283–9.

[4] The description of the manuscript (on which I have relied) is that of Leo Eizenhöfer and Hermann Knaus, *Die liturgischen Handschriften der hessischen Landes- und Hochschulbibliothek Darmstadt* (Wiesbaden, 1968), 162–4 (no. 53).

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The most serious flaw of Roth's edition is the confusion he introduced between leaves and pages, a shortcoming that can be easily corrected by observing the logical sequence of the modes. Thus the order of the pages is precisely the opposite of that given by Roth:

Roth:	1r =	correct: 10v
	1v =	10r
	2r =	9v
	2v =	9r

Placed in the correct order, the leaves produce a continuous text that extends (as mentioned above) from the first to the beginning of the fourth mode. Fortunately, the slight trimming of the leaves presents no obstacles to a complete restoration of the text.

	Seligenstadt tonary	**Sources and parallels**[5]
9r	<De primo tono.> Autenticus prothus.	***Bern***:
	Primus tonus intenditur ad acutam .d., raro autem ad .e. et descendit ad .C., rarissime vero ad .B. habens inter .D. et .d. quartam dyapason formam, supra vero et infra chordam, ut dictum est, rarissime duas inferius.	Primus *igitur modus vel* tonus intenditur ad acutam .d. *idest paranete diezeugmenon*, raro autem ad .e. *quae est nete diezeugmenon*, et descendit ad .C. *idest parypate ypaton*, rarissime vero ad .B. *quae est ypate ypaton*, habens inter .D. et .d. quartam diapason formam, supra vero et infra chordam, *et*, ut dictum est, rarissime duas inferius.
		Theog.:
	Primum querite regnum Dei Seculorum amen	*Primum querite regnum Dei.*
	Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper, et in secula seculorum amen	*Gloria patri et filio et spiritui sancto. Sicut erat in principio et nunc et semper et in secula seculorum amen.*
	Primi toni melodiam psalles in directum	*Primi toni melodiam psalles in directum.*
		Ad te levavi oculos meos, qui habitas in celis.
	Magnificat anima mea Dominum	*Magnificat anima mea dominum.*
	Benedictus Dominus Deus Israhel, quia visitavit et fecit redemptionem plebis sue	*Benedictus dominus deus Israhel, quia visitavit et fecit redemptionem plebis suae.*

[5] Bern = interpolations to Berno Augiensis, *Prologus in tonarium* 6.16, ed. Alexander Rausch, *Die Musiktraktate des Abtes Bern von Reichenau*, Musica mediaevalis Europae occidentalis 5 (Tutzing, 1999), 46–7; Theog. = interpolations in the manuscript Kassel 4° Mss. Math. 1 of Theoger of Metz, *Musica* 31–34 (interpolatio 1a and 1b), ed. Fabian Lochner, *ibid.*, 283–9.

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Primi toni prima differentia duas habet iniciales litteras sui cantus .D. et .F.:
Seculorum amen
.D. ut: A. *Ecce nomen domini*
A. *Senex puerum*
.F. ut: A. *Canite tuba in Syon*
A. *Speciosus forma*
A. *Biduo vivens*

Primi toni prima differentia duas habet iniciales cantus sui litteras .D. et .F.:
.D. <ut>: *seculorum amen*
A. *Ecce nomen domini*
A. *Senex puerum*
.F. ut A. *Canite tuba*
A. *Speciosus*

F. <ut>: A. *Ave Maria*

Secunda differentia II[as] habet iniciales litteras .D. et .C.:
Seculorum amen
.D. ut: *Fontes et omnia*
Leva Iherusalem
.C. ut: A. *Posuerunt super c<aput>*
A. *Mulieres sedentes*

Secunda differentia duas habet iniciales cantus sui litteras .C. et .D.:
.D. ut: *seculorum amen*
A. *Fontes et omnia*
A. *Leva*
.C. ut: A. *Posuerunt*

III[a] differentia unam habet initialem sui cantus litteram .C.:
Seculorum amen

.C. ut: *Virgo Dei g<enitrix>*
A. *Domus mea*

Tertia differencia habet unam cantus sui inicialem litteram .C. ut:
seculorum amen

A. *Virgo dei genitrix*
A. *Domus mea*

IIII[a] differentia unam habet inicialem litteram .F.:
Seculorum amen

.F. ut: A. *Venit lumen*
A. *Dominus iudicabit*

Quarta differencia unam habet cantus sui inicialem litteram .F. ut:
seculorum amen
ut: <A.> *Lazarus*
A. *Venit lumen*

V[a] differentia unam habet inicialem sui cantus litteram .F. ut:
Seculorum amen

.F. ut: A. *Apertis thesauris*
A. *Alliga Domine*
A. *Pulchra es*
A. *Diffusa est*

Quinta differencia unam habet cantus sui inicialem litteram .F. ut:
seculorum amen

A. *Alliga domine*
A. *Apertis thesauris*

Sexta differentia duas habet sui cantus iniciales litteras .a. et .F.:

9v *Seculorum / amen*
.a. ut: *Veniet Dominus*

.F. ut: *Reges Tharsis*
Reges terre

Sexta differencia duas habet cantus sui iniciales litteras .a. et .F.:
.a. ut: *seculorum amen*
A. *Veniet Dominus*
A. *Beati mundo corde*
.F. ut: A. *Reges Tharsis*
A. *Reges terre*

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Ille vero peregrinae primi toni differentiae ut:

a a aG EaF
e u o u a e
A. *Speciosus forma*
a a aG F Ga GFEDG
vel: *e u o u a e*
A. *Biduo vivens*
O beatum pontificem

penitus abiciendae sunt, quia nullius auctoritatis sunt.

Diffinitio in responsoriis et versibus:
R. *Ecce apparebit D<ominus>*
V. *Ecce dominator Dominus cum virtute veniet*
Gloria Patri et Filio et Spiritui Sancto

Diffinitio ad introitus:
Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper et in secula seculorum amen.

A. *Gaudete in Domino*
Memento nostri

Sic et ceteri sequentes introitus semiditono ab alia littera exordiuntur:

.F. paripatemeson: *Misereris omnium*
Ego autem
Exclamaverunt ad te

Differentia II[a]:
Seculorum amen
C. paripateypaton: *Rorate celi*
Suscepimus Deus
Gaudeamus omnes

Differentia III[a]:
Seculorum amen
.A. mese: *Meditacio cordis*
Lex Domini
Sapienciam sanctorum

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<De secundo tono. Plagis prothi.>

	Bern:
Secundus tonus ascendit ad .a., raro autem ad .♭., remittitur autem ad .A., interdumque adhuc tono inferius, quem moderni addiderunt et .Γ. greca littera notaverunt. Possidet autem hic tonus inter .A. et .a. primam diapason formam, supra vero et infra rarius vocem.	Secundus modus ascendit ad .a. *idest mese,* raro autem ad .b. *vel* .♭. *idest ad trite sinemenon vel paramese,* remittitur ad .A. *quae est proslambanomenos,* interdumque adhuc tono inferius, quem moderni, *ut supra scriptum est,* addiderunt et .Γ. greca littera notaverunt. Possidet autem hic modus inter .A. et .a. primam diapason speciem, supra vero rarius et infra vocem.
	Theog.:
Secundum autem simile est huic Seculorum amen	*Secundum autem simile est huic.*
Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper, et in secula seculorum amen	*Gloria patri et filio et spiritui sancto, sicut erat in principio et nunc et semper et in secula seculorum amen.*
10r *<S>ecundum autem in fine et in medio sic variabis*	*Secundum autem in fine et in medio sic variabis.*
	Ad te levavi oculos meos qui habitas in celis.
Magnificat anima mea Dominum	*Magnificat anima mea dominum.*
Benedictus Dominus Deus Israhel, quia visitavit et fecit redemptionem plebis sue	*Benedictus dominus deus Israhel quia visitavit et fecit redemptionem plebis suae.*
Secundi toni <prima> differentia duas habet iniciales sui cantus litteras .D. et .C.:	Secundi toni differentia tres habet iniciales cantus sui litteras .D., .C., .F.:
.D. ut: *O sapiencia* *De Syon exibit* *In omnem t<erram>*	<.D.> ut: *seculorum amen* A. *O sapientia*
.C. ut: *Sicut lilium i<nter spinas>* *Virgo verbo concepit*	.C.<ut>: A. *Virgo verbo*
Secunda differencia unam habet cantus sui inicialem litteram .F. ut: *Seculorum amen*	
.F. ut: A.: *Consolamini, consolamini*	.F. ut: <A.> *Consolamini*
Male quidam hanc differentiam devitant, quidam vero peius in eius	

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loco de octavo tono illam
differentiam cantant:
euouae
Veniet fortior
quod nullo modo procedit.

Diffinitio in responsoriis et versibus:
R. *Letentur celi*
V. *Ecce dominator Dominus cum virtute ve<niet>*
Gloria Patri et Filio et Spiritui Sancto

Diffinitio ad introitus:
Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper et in secula seculorum amen

Veni et o<stende>
Ecce advenit

.C.: *Sicientes venite*
Michi autem
.D.: *Dominus dixit*
Ex ore infantium
.F.: *Me expectaverunt p<eccatores>*
Venite adoremus

De III° tono. Autenticus deuterus.

Tercius modus intenditur ad .e., raro autem ad .f., remittitur autem ad .D. possidens inter .E. et .e. quintam dyapason speciem, supra vero et infra vocem.

Bern:
Tercius modus intenditur ad .e., *idest nete diezeugmenon,* raro autem ad .f., et remittiur ad .D. *quae est lychanos ypaton. Habet principia cantus et distinctiones nervis sex: .D.E.F.G.a.⊔.,* possidens inter .E. et .e. *idest inter ypate meson et nete diezeugmenon* quintam diapason speciem, supra vero et infra vocem.

Theog.:
Tercia dies est quod hec facta sunt euouae
Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper et in secula seculorum amen
Tercium suspende in medio et in fine precipita

Tercia dies est quod hec facta sunt.

Gloria patri et filio et spiritui sancto. Sicut erat in principio et nunc et semper et in secula seculorum amen. Tercium suspende in medio et in fine precipita.
Ad te levavi oculos meos qui habitas in celis.

10v

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Magnificat anima mea Dominum
Benedictus Dominus Deus Israhel,
quia visitavit et fecit redemptionem
plebis sue

Tercii toni prima differencia duas habet iniciales sui cantus litteras .E. et .D.:

E. ut: *Quando natus es*
Dico autem v<obis>
.D. ut: <. . .>

Secunda differencia unam habet cantus sui inicialem litteram .G. ut:
Seculorum amen
Tu Bethlehem
Fac benigne
Omnia quecumque

Tercia differencia duas habet iniciales sui cantus litteras .G. et .c. ut:
<S>eculorum amen
.G. ut: *Ecce Dominus noster*
Accipiens Symeon

.C. ut: *Vivo ego*
Unum opus f<eci>

Huius toni ille differencie peregrine:
euouae
Omnia q<uae fecisti>
vel: *euouae*
penitus sunt respuende.

Diffinitio in responsoriis et versibus:
R. *Salvatorem expectamus*
V. *Preoccupemus faciem eius in confessione et in psalmis iubilemus ei. Gloria Patri et Filio et Spiritui Sancto*

Diffinitio ad introitus:
Gloria Patri et Filio et Spiritui Sancto, sicut erat in principio et nunc et semper et in secula seculorum amen
Ego autem

Magnificat anima mea dominum.
Benedictus dominus deus Israhel, quia visitavit et fecit redemptionem plebis suae.

Tercii toni differencia prima duas habet iniciales cantus sui litteras .E. et raro .D.:
.E. ut: *seculorum amen*.

<A.> *Dico autem vobis*
.D. ut: A. *Constitues eos*
R. *Ecce nunc tempus*

Secunda differentia unam habet inicialem cantus sui litteram .G. ut:
seculorum amen

A. *Fac benigne in bona*
A. *Omnia quecumque*

Tercia differentia duas habet iniciales cantus sui litteras .G. et .c.:
<.G.> ut: *seculorum amen*

A. *Accipiens Symeon*
A. *Qui sequitur me*
.c. ut: A. *Vivo ego*

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Dum clamarem
Ecce oculi
Differentia secunda:
Seculorum amen
Tibi dixit
Intret oratio

Hunc modum et ceteri similem habeant introitus.

De IIII° tono. Plagalis deuteri.

	Bern:
Quartus modus ascendit ad .⊔., raro autem ad .c., descendit vero ad .B. continens inter .B. et .⊔. secundam dyapason speciem, supra vero et infra vocem.	Quartus modus ascendit ad .⊔. idest paramese, raro ad .c. *quae est trite diezeugmenon,* descendit vero ad .B. continens inter .B. et .⊔. secundam diapason formam, supra vero chordam (vocem, *marg.* formam M_3)
	Theog.:
Quarta <vigilia venit ad eos>	*Quarta vigilia venit ad eos.* *Gloria patri et filio et spiritui sancto, sicut erat in principio et nunc et semper et in <secula> seculorum amen.* *Quartus in primis gradatim ascendit, sed tandem de alto cadit.* *Ad te levavi oculos meos qui habitas in celis.* *Magnificat anima mea dominum.* *Benedictus dominus deus Israhel quia visitavit et fecit redemptionem plebis suae.*

The treatment of the individual modes follows a standard pattern:

1. Introduction: ambitus and octave species of the mode
2. The intonation formulae (*Primum quaerite*, etc.)
3. Seculorum amen
4. Gloria Patri
5. Magnificat
6. Benedictus
7. Differentiae of the antiphons
8. *differentiae peregrinae*
9. *diffinitio* of the responsories and verses
10. *diffinitio* of the introits

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Items 1–7 of the Seligenstadt tonary are essentially identical with the interpolations made in the Kassel manuscript of the tonary of Theoger of Metz (4° Mss. Math. 1).

1. Introduction: ambitus and octave species of the mode

The introductory descriptions of the modes are identical to the interpolations in Berno's *Prologus* (after 6.16). The words printed in cursive characters in the source column of the table are not preserved in the Seligenstadt tonary. Essentially these additions consist of the Greek names of the strings, which are added to the corresponding alphabetical designations of notes. The elaboration of the third mode (Habet principia cantus et distinctiones nervis sex: .D.E.F.G.a.⊔.) contains a statement lacking also in the first two modes of the interpolated Berno treatise. Thereupon, however, it appears in an almost identical formulation. One has the impression that the descriptions of the modes in the Seligenstadt tonary transmit an older version, while the version in the interpolated Berno treatise has already been amplified by insertions.

2.–6. Intonation formulae Benedictus

After the intonation formula drawn from the series *Primum quaerite regnum Dei*, etc., widely attested since the tenth century,[6] there follows a *Seculorum amen* formula and a completely notated *Gloria Patri*, then a second intonation formula from the series *Primi toni melodiam psalles in directo*, widely found in the south German cultural sphere from the time of Frutolf,[7] and finally the canticle tones of the Magnificat and Benedictus.

7. The differentiae of the antiphons

Comparisons with other tonaries from the south German cultural sphere demonstrate neither essential differences nor exact correspondences with the Seligenstadt tonary. The number of the differentiae as well as the *litterae initiales* supplied with each differentia manifest a certain diversity, however.

Seligenstadt tonary	*TON. Vatic.*[8]	*FRUT. ton.*[9]
1. mode	**1. mode**	**1. mode**
Antiphons:	Antiphons:	Antiphons:
1. D F	Principalis sonus: D F	Principales: D
2. D C	1. D C	1. D C
3. C	2. C	2. C
4. F	3. F	3. F

[6] Huglo, *Les tonaires*, 386ff.
[7] *Ibid*., 419ff.
[8] Tonarius Vaticanus, ed. Giuseppe Donato, *Gli elementi costitutivi dei tonari* (Messina, 1978), 189–229.
[9] *Frutolfi Breviarium de musica et Tonarius*, ed. Cölestin Vivell, Sitzungsberichte der Akademie der Wissenschaften in Wien 188/2 (Vienna, 1919), 113–83.

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5. F	4. F	4. F
6. a F	5. F	5. F
	6. a	6. F
		7. F
Introit:		Introit
1. F		1. C
2. C		2. a
3. A		
2. mode	**2. mode**	**2. mode**
Antiphons:	Antiphons:	Antiphons:
1. D C	–	Principales: D
2. F		1. F
Introit:		
C D F		
3. mode	**3. mode**	**3. mode**
Antiphons:	Antiphons:	Antiphons:
1. D C	Principalis sonus: E c	Principales: E
2. G	1. G	1. G
3. G c	2. G	2. G
	3. G	3. G
		4. G
Introit:		Introit: E
1.		1.
2.		

8. *Differentiae peregrinae*

Peculiar to the Seligenstadt tonary are the rubrics that list the so-called *differentiae peregrinae*. Among them for the first mode are *Speciosus forma*, *Biduo vivens* and *O beatum pontificem*, for the second mode *Veniet fortior*, and for the third mode *Omnia quae fecisti*. This concept is not unknown to medieval music theory. Berno employs the word *peregrinus* for the first time with respect to antiphons that could not be assigned to the usual differentiae.

Berno prol. 12, 29–34: Et ne omnino intactas easdem relinquam, in primo tono aliis quam nos utuntur differentiis ad hanc antiphonam: *Biduo vivens*, ita: *Seculorum amen*. Itemque: *Seculorum amen*,[10] *O beatum pontificem* tono videlicet inferius hanc finientes, multaque id genus. In quarto vero in hac antiphona: *Nos scientes*, in septimo in ista: *Loquebantur*, **peregrinos** quosdam modulantur sonos, et si qua inveniri possunt similia.

And lest I entirely neglect these [special differentiae]: in the first mode [the moderns] use a differentia that differs from the one that we use for the antiphon *Biduo vivens*, namely: *Seculorum*

[10] Both *Saeculorum amen* formulae are neumed; see Rausch, *Die Musiktraktate des Abtes Bern von Reichenau*, 67. Striking in this respect is the fact that both *Saeculorum amen* formulae of the *peregrinae differentiae* of the first mode in the Seligenstadt tonary are provided with alphabetic notation and not with neumes, as would normally be the case.

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amen. Likewise: *Seculorum amen* with *O beatum pontificem*, which they end a whole tone lower, and many other things of this type. However, in the fourth mode, with the antiphon *Nos scientes*, in the seventh mode with *Loquebantur*, and possibly with other similar antiphons, certain 'foreign' tones are sung.

Both of the antiphons cited under the first mode agree with the Seligenstadt tonary, which also cites the antiphon *Speciosus forma*. Berno appears to be the source for the use of the expression *peregrinus* in the eleventh and twelfth centuries; it is also encountered in tonaries from the south German sphere of influence.[11]

An interpolation in the Kassel manuscript of the treatise of Theoger of Metz identifies a differentia of the fourth mode as *peregrina*:

Theog. Mett. 34, interp. 1b (GS2, p. 193b): Sexta differentia est quae habetur apud quosdam talis, ut *seculorum amen*, <A.> *In prole mater*, <A.> *In mandatis eius*; a multis autem quasi **peregrina** abicitur, quia prime differentie huius toni magis aptantur.

The sixth differentia is thus performed by some people: *Seculorum amen*, Ant. *In prole mater*, Ant. *In mandatis eius*. Many reject it as foreign, since these antiphons can be fitted to the first differentia of this mode.

In a twelfth-century tonary found in the manuscript CCXV of the Cathedral Library at Cologne *peregrini cantus* are cited under the eighth mode,[12] and the tonary in the manuscript BAV, Pal. lat. 1346 uses the complete term *differentia peregrina* also for antiphons of the eighth mode.

Ton. Vatic. 12, 10 p. 227: Quartam tonus iste differenciam habet que **peregrina** dicitur; ideo posui, quia aput quosdam usitatur, se orsum cum ab aliis peregrinetur, que incipit in .C. et .D.: *Quarta **peregrina** sit: Nos qui vivimus, Angeli, euouae*.

This [eighth] mode has a fourth differentia, which is called 'peregrina'. I have added it because it is employed by some people, but [it has been] set apart because it is regarded by others as foreign. It begins on *C* and *D*: *Quarta peregrina sit: Nos qui vivimus, Angeli, euouae*.

As early as the ninth century, both of the antiphons mentioned were regarded as irregular and assigned to the so-called *medii tonii, parapteres* or *circumaequales*, which had been incorporated as additions to the eight ecclesiastical modes.[13]

In the fourteenth and fifteenth centuries the concept of *tonus peregrinus*, *species peregrina* and *differentia peregrina* begins to appear in various treatises,[14] among them the works of Guido de Sancto Dionysio, Hugo Spechtshart, Heinrich Eger von Kalkar,

[11] See also Ton. Aug. p. 107b (Tonarius Augiensis, ed. Heinrich Sowa, *Quellen zur Transformation der Antiphonen* (Kassel, 1935), 81–154); and Ioh. Cott. Musica 22.64, ed. Joseph Smits van Waesberghe, *Iohannes dictus Cotto sive Affligemensis De musica*, Corpus Scriptorum de Musica 1 (Rome, 1950), where the concept *differentia peregrina* is not used, although a certain irregularity is attributed to the antiphons *Biduo vivens* and others.

[12] Huglo, *Les tonaires*, 257.

[13] Charles Atkinson, 'The *Parapteres: Nothi* or Not?', *The Musical Quarterly*, 68 (1982), 32–59.

[14] For an exemplary discussion of the topic see Rhabanus Erbacher, *Tonus peregrinus: Aus der Geschichte eines Psalmtons*, Münsterschwarzacher Studien 12 (Münsterschwarzach, 1971). Erbacher did not have access to all of the early sources.

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Johannes de Olomons, and in the Hollandrinus tradition.[15] The irregular fourth differentia of the eighth mode, is in some treatises elevated to the rank of one of the modes, the *tonus peregrinus*:[16]

Iac. Twing. p. 136, 22: Item octavus habet unum principalem et tres differencias ut supra dictum est et eciam patet in hoc versu: Octavus *Iustorum*, *Hoc est, Veniet* quoque *Virgam*. Sciendum quod usus quartam dat differenciam octavo tono sub qua una tantum cantatur antiphona, scilicet: *Nos qui vivimus* et dicitur **tonus peregrinus**.[17]

The eighth mode has a principal [cadential formula] and three differentiae, as was said above and is also evident from the verse: 'The eighth has *Iustorum*, *Hoc est*, *Veniet* and *Virgam*, One must understand, however, that by custom a fourth differentia is attached to the eighth mode, to which only one antiphon, *Nos qui vivimus*, is sung, and this is called the 'tonus peregrinus'.

[15] Guido Dion. 2, 8, 63, Sieglinde van de Klundert, *Guido von Saint-Denis: Tractatus de tonis. Edition und Studien*, 2 vols. (Bubenreuth,1998), 132;

Hugo Spechtsh. 499; Hugo Spechtsh. comm. p. 142, ed. Karl-Werner Gümpel, *Hugo Spechtshart de Reutlingen: Flores musicae omnis cantus Gregoriani*, Abhandlungen der Akademie Mainz 1958 (3) (Wiesbaden, 1958). Commentary ed. C. Beck, Bibliothek des litterarischen Vereins in Stuttgart 89 (Stuttgart, 1868);

Heinr. Eger. Heinrich Eger de Kalkar, *Cantuagium* 5, ed. Heinrich Hüschen, Beiträge zur Rheinischen Musikgeschichte 2 (Cologne, 1952), 62;

Ioh. Olom. Iohannes de Olomons, *Palma choralis* 9, ed. Albert Seay, Critical Texts 2 (Colorado Springs, 1977), 66;

Trad. Holl. II 72 p. 53 (p. 434b) *Anonymus ex traditione Iohannis Hollandrini*, ed. Edmond de Coussemaker, *Scriptorum de Musica Medii Aevi nova series*, 4 vols. (Paris, 1864–76), 3:416a–462b; and Richard J. Wingell, 'Anonymous XI (CS III). An Edition, Translation, and Commentary', Ph.D. diss., University of Southern California (1973), 1–136;

Trad. Holl. III 9, p. 83; Trad. Holl. III 9, p. 87 (?), *Anonymus ex traditione Iohannis Hollandrini*, ed. J. Amon, *Der 'Tractatus de musica cum glossis' im cod. 4774 der Wiener Nationalbibliothek*, Wiener Veröffentlichungen zur Musikwissenschaft 2/3 (Tutzing, 1977);

Trad. Holl. VI 42.14, ed. Alexander Rausch, *Anonymus ex traditione Iohannis Hollandrini*, Musical Theorists in Translation 15 (Ottawa, 1997).

[16] Gob. Pers. p.196b; ed. Hermann Müller, 'Tractatus musicae scientiae des Gobelinus Person', *Kirchenmusikalisches Jahrbuch*, 20 (1907), 180–96;

Anon. Claudifor. 4.9.7 (Anonymus cod. Claudiforensis), ed. K. Rauter: *Der Klagenfurter Musiktraktat von 1430 – Tractatus de musica* (Klagenfurt, 1989); especially detailed in Anon. Carthus. nat. 8.35 (*Anonymus Cartusiensis monachus*), ed. Sergej Lebedev, Musica mediaevalis Europae occidentalis 3 (Tutzing, 2000).

In the Hollandrinus tradition see Trad. Holl. I, p. 188, ed. Fritz Feldmann, *Anonymus secundum Iohannem Valendrinum*, Musik und Musikpflege im mittelalterlichen Schlesien (Breslau, 1938), 157–88;

Trad. Holl. II 72, p. 53 (p. 434b);

Trad. Holl. II 95, p. 123 (p. 457b);

Adam Fuld. 2.17 (p. 358a), *Adam Fuldensis, De musica*, ed. Martin Gerbert, *Scriptores Ecclesiastici de Musica Sacra potissimum*, 3 vols. (St Blaise, 1784), 3:329–81;

Lad. Zalk. B 58 (Ladislaus de Zalka), ed. Denes von Bartha, *Das Musiklehrbuch einer ungarischen Klosterschule in der Handschrift von Fürstprimas Szalkai (1490)* (Budapest, 1934);

Mich. Keinsp. ton. 121, ed. Winfried Ammel, *Michael Keinspeck, Lilium musicae planae*, Marburger Beiträge zur Musikforschung 5 (Marburg, 1970);

Szydlov. 13, p. 67 (Magister Szydlovita), ed. W. Gieburowski (Posen, 1915).

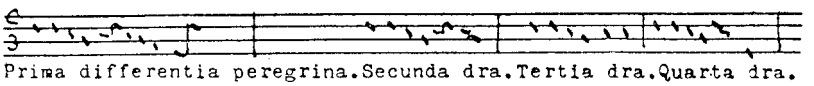
An exception is Trad. Holl. III 9, p. 76, where the *tonus peregrinus* is listed under the fifth mode with the antiphon *Quinque prudentes*.

[17] Iacobus Twinger de Königshofen, *Tonaris seu libellus de octo tonis*, ed. Franz X. Mathias, *Der Straßburger Chronist Königshofen als Choralist* (Graz, 1903).

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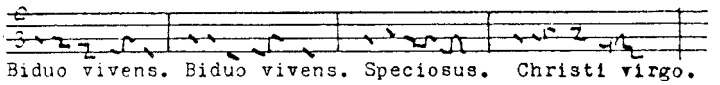
The irregular differentiae are given special treatment in the Hollandrinus tradition. Ladislaus de Zalka distinguishes clearly between the two concepts. In the case of the first mode he speaks of *differentiae peregrinae*, and among the examples present are the same antiphons that were cited in the Seligenstadt tonary, *Biduo vivens* and *Speciosus forma*. Under the eighth mode he introduces the concept of the *tonus peregrinus*:

Lad. Zalk. B 22: Sequuntur **differentiae** primi toni non competentes, sive **peregrinae**, quae more scolarium raro tenentur, sed more claustralium et in multis ecclesiis kathedralibus observantur. Et prima differentia non competens est ista, ut patet in hac A. *Biduo vivens pendebat* etc. Et hoc est verum, si antiphona descendit gradatim et leviter. Si vero descendit ad quartam, antiphonarum <?> erit sub Euouae capitali:

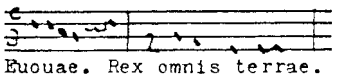


18

Haec ultima **differentia peregrina** in multis ecclesiis parochialibus servatur, ut patet in hac A. *Speciosus forma*, similiter in ista *Christi virgo nec terrore* etc.:



Item reperitur etiam taliter differentia peregrina, ut patet in hac A. *Rex omnis terrae*:



Sed illa antiphona convenienter potest contineri sub tertia differentia usitata, eo quod antiphona descendit leviter per semiditonum, tamen in quibusdam ecclesiis illa differentia tenetur.

There follow the improper or 'foreign' differentiae of the first mode, which are rarely considered by scholars, but are frequently used in monasteries and many cathedral churches. The first of these improper differentiae is the one found with the antiphon *Biduo vivens pendebat*, etc. This is correct if the antiphon descends slightly stepwise. If, however, it descends by a fourth, the antiphon is to be found under the first *Seculorum amen*.

Prima differentia peregrina. Secunda differentia. Tertia differentia. Quarta differentia.

This last differentia peregrina is used in many parish churches, as one sees from the antiphon *Speciosus forma* and likewise with the antiphon *Christi virgo nec terrore*, etc.

Biduo vivens. Speciosus. Christi virgo.

Similarily, one finds also a 'foreign' differentia, as thus in the antiphon *Rex omnis terrae*

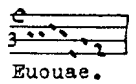
Euouae. Rex omnis terrae.

[18] The musical examples are taken from Bartha's edition.

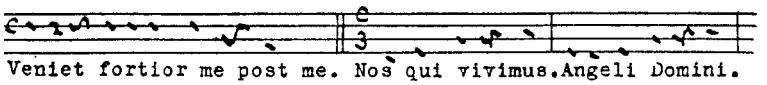
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This antiphon can, however, be fittingly classified with the usual third differentia, since it descends slightly by a minor third. Still, this [foreign] differentia is retained in many churches.

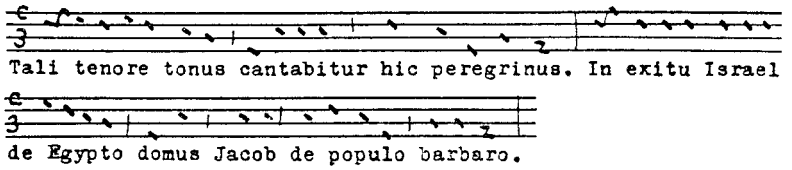
Lad. Zalk. B 58: Deinde sequitur ultima differentia *(sc. octavi toni)*, quae differentia **tonus peregrinus** nuncupatur. Et canitur ut communiter <?> in festivitatibus paschalibus super illum psalmum *In exitu Israel* et est talis:



Et haec differentia potest committi, quando antiphona octavi toni incipit in .c. gravi gradatim ascendendo, ut in hac A. *Nos qui vivimus*, aut in .d. finali gradatim descendendo, ut in ista A. *Angeli domini*:



Notandum autem, quod de inventione istius **toni peregrini** fabulose memoratur, quod quidam conventus monachorum aggregatione congregatus exstitit, cuius cantus tempore paschali praescriptam incepit antiphonam, videlicet *Nos qui vivimus*. Chorus vero ad incipiendum psalmum ex improvidentia obmutuit, abbas vero plus erubescens veri *euouae* immemor, sub forma non in acutis, sed in voce gravi in .a.lamire incipiens sic tubavit:



Thereupon follows the last differentia [of the eighth mode], which is called the 'tonus peregrinus'. It is customarily sung on paschal feasts with the psalm *In exitu Israel*, and it goes this way:

euouae

This differentia can be used whenever an antiphon in the eighth mode begins on low *C* and ascends stepwise, as is the case with the antiphon *Nos qui vivimus*, or when it begins on final [low] *D* and ascends stepwise, as in the antiphon *Angeli domini*.

Nos qui vivimus, Angeli domini.

It is worth mentioning that a tale is told about the discovery of this 'tonus peregrinus'. In a certain monastery the monks were gathered together, and the singers began the antiphon prescribed for Eastertide, *Nos qui vivimus*. Suddenly, at the beginning of the psalm the choir providentially became silent, and the abbot blushed, having forgotten the correct *Seculorum amen*, and he began, not at a high pitch, but on a.lamire [*a*] and cried out:

On such a tenor will [henceforth] be sung this 'tonus peregrinus': *In exitu Israel de Egypto, domus Iacob de populo barbaro.*

Berno had indicated irregular differentiae for the first, fourth and seventh modes. Theoger cited examples for the fourth mode, but the examples notated in the

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Seligenstadt tonary for the second and third modes, *Veniet fortior* and *Omnia quae fecisti*, are never assigned to a *differentia peregrina* in medieval music theory.

9. *Diffinitiones* for responsories and introits

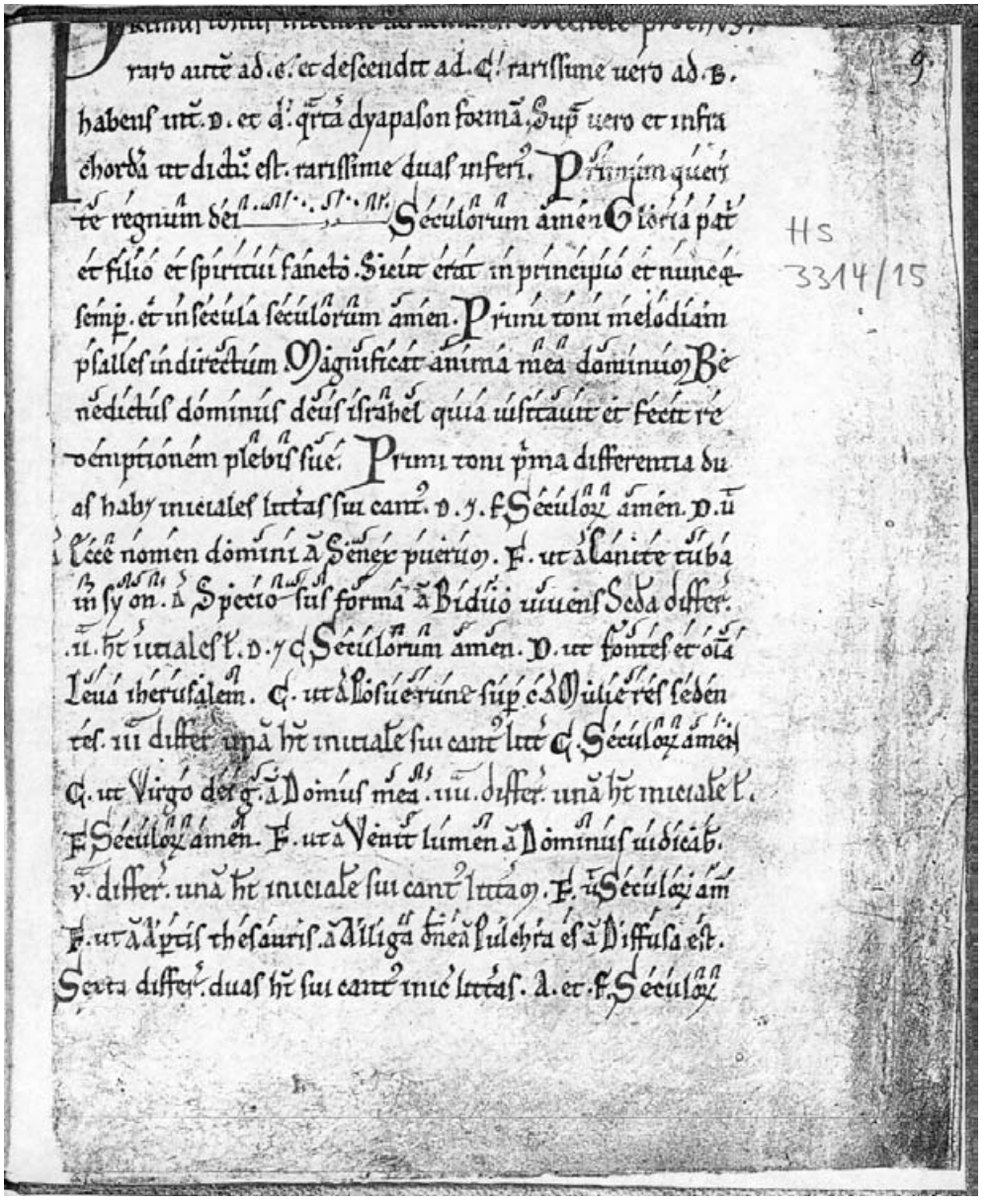
The so-called *diffinitiones*, given in the Seligenstadt tonary for the responsories and introits, are not present in the Kassel interpolations. At the same time, a distinction is made between *diffinitio* and *differentiae*. The *diffinitio* is clearly a normative melody that defines the tonality, but the *differentiae* deviate from this. The *diffinitio*-concept in the Seligenstadt tonary thus approximates the meaning given to the term in the Metz tonary and in several south German treatises.[19]

The Seligenstadt tonary belongs unmistakably to the south German modal tradition, a conclusion supported by parallels with the Berno interpolations and with the Theoger interpolations found in the Kassel manuscript as well as by the use of the terms *differentia peregrina* and *diffinitio*. The Kassel manuscript appears to be a copy of, rather than a model for, the Seligenstadt tonary, which, due to its unique treatment of the *differentiae peregrinae*, occupies a singular position among the tonaries of the period.

Translated by Joseph Dyer

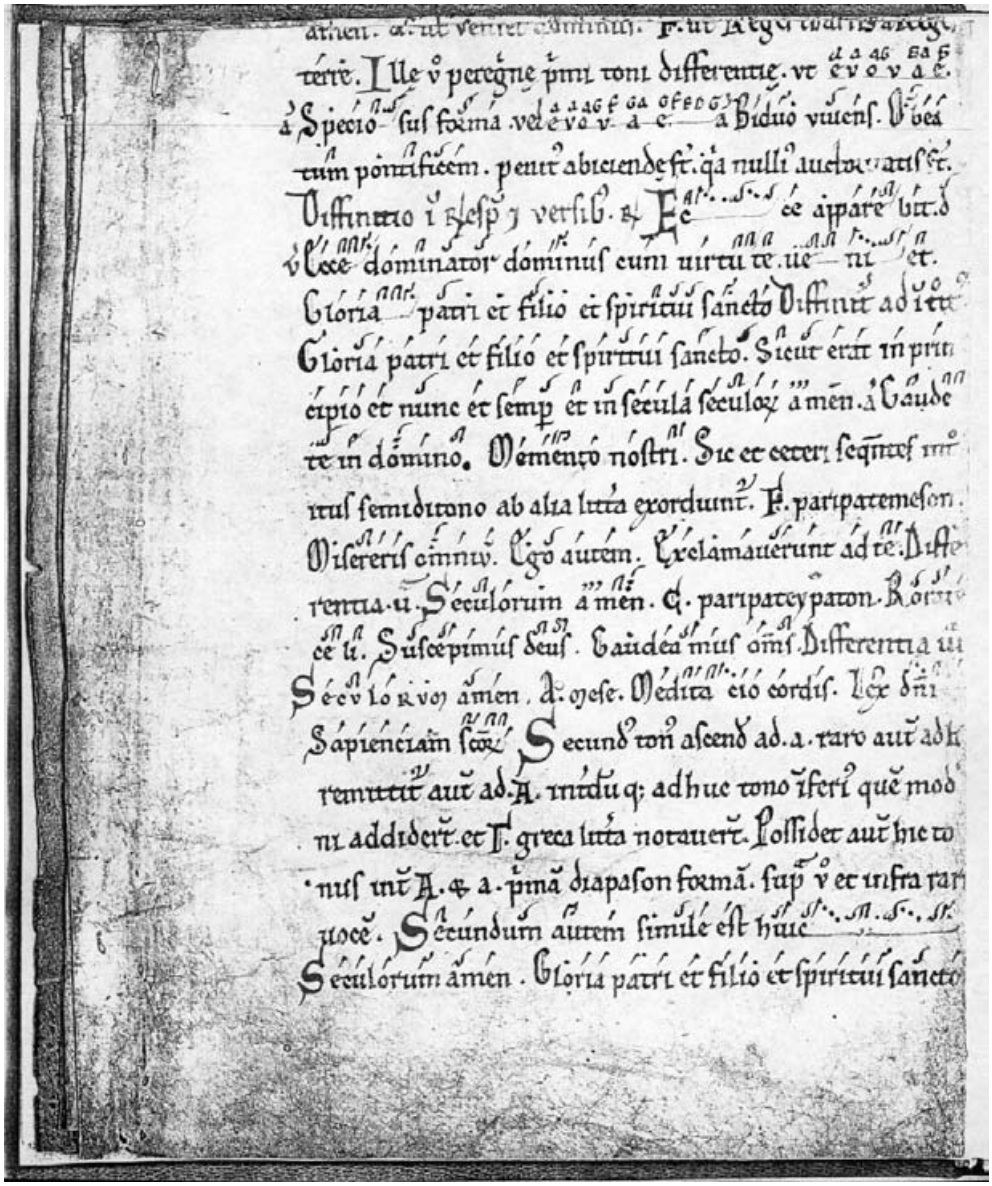
[19] Ton. Mett. p. 63: quorum quisque tam magistrorum quam discipulorum propriis singillatim utuntur diffinitionibus (Tonarius Mettensis), ed. Walter Lipphardt, *Der karolingische Tonar von Metz*, Liturgiewissenschaftliche Quellen und Forschungen 43 (Münster in Westf., 1965). Cf. *Lexicon musicum Latinum medii aevi*, ed. Michael Bernhard (Munich, 1992–), s.v. 'definitio' 2.

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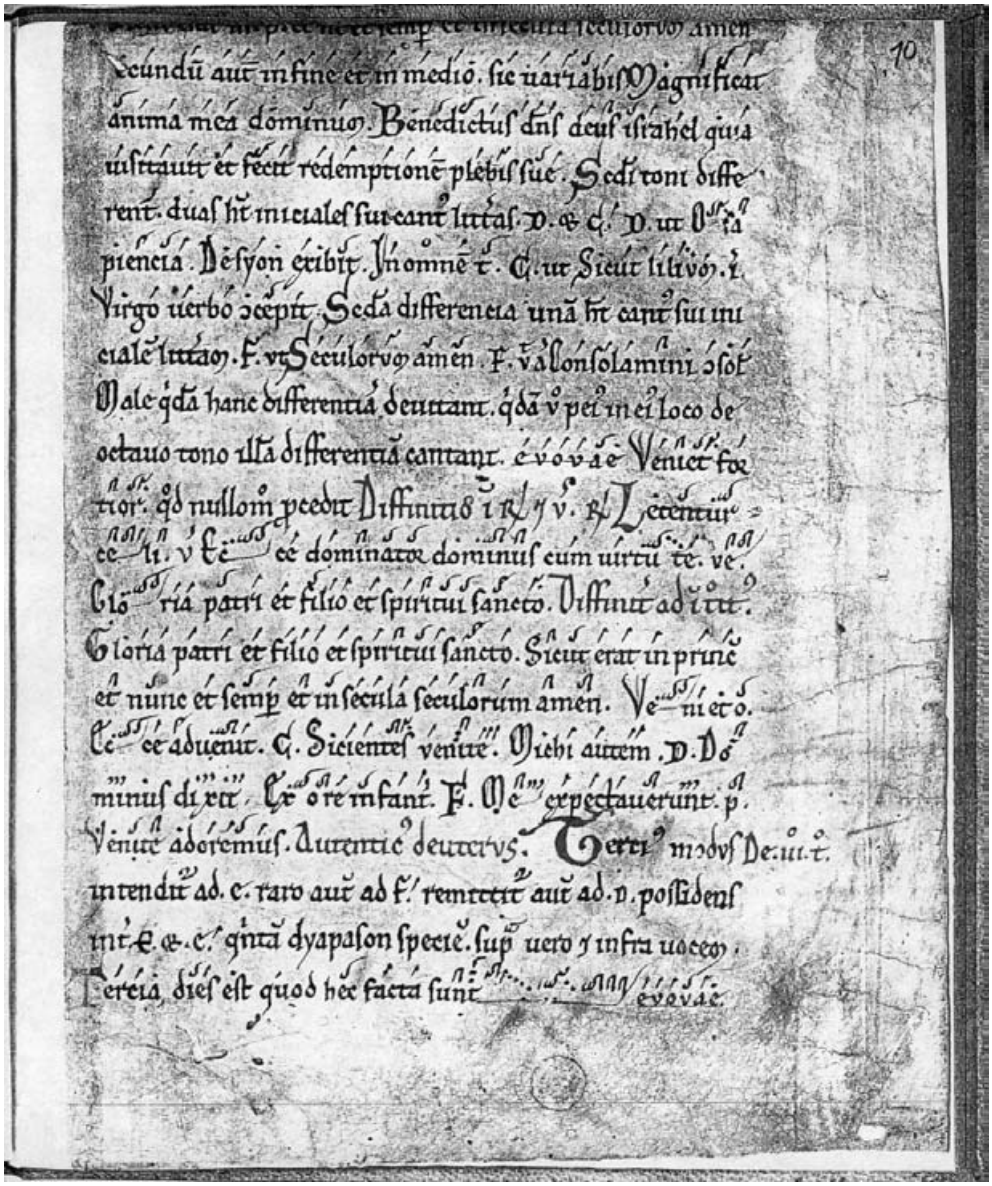
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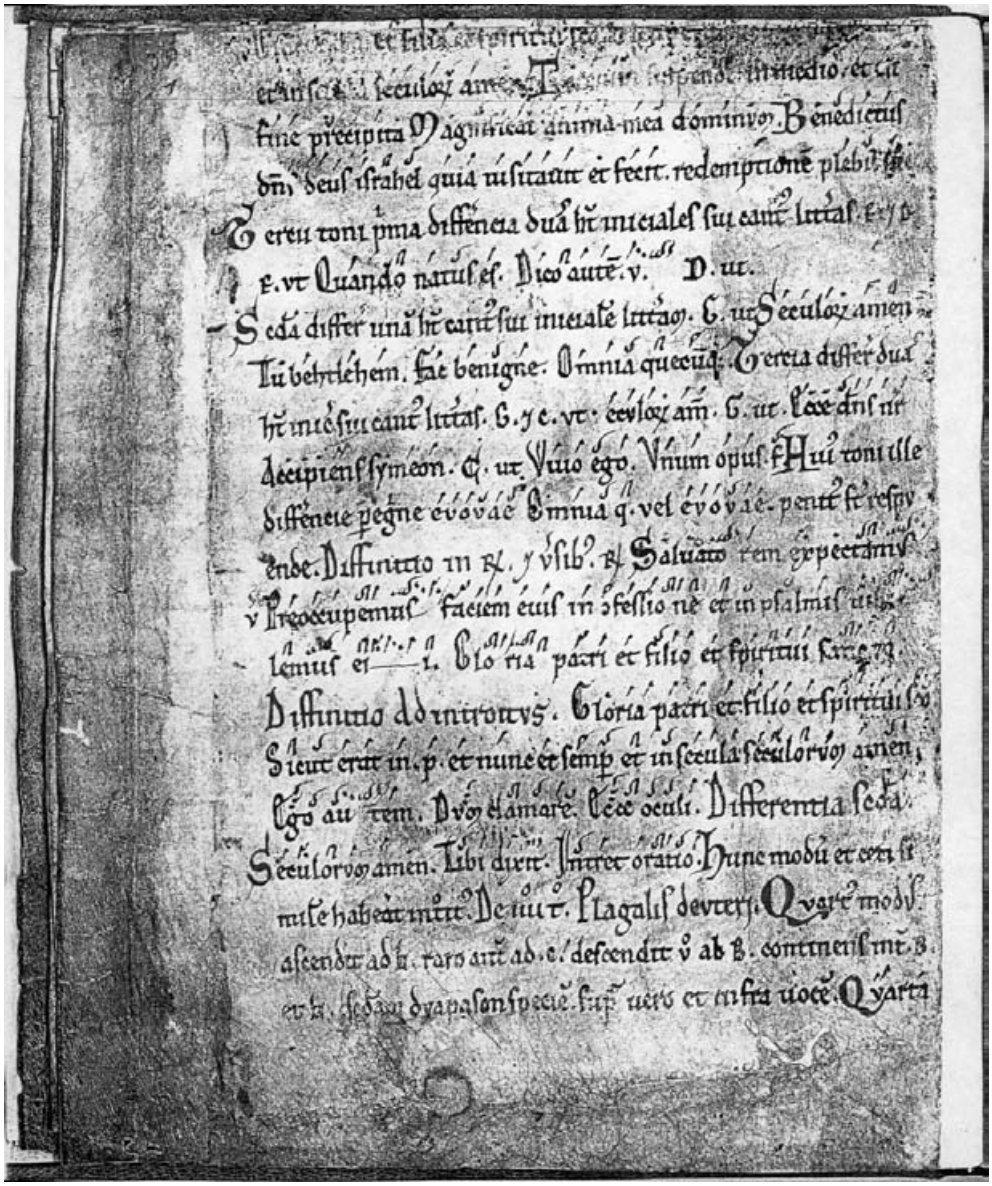
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