

Celebremus karissimi, St. Sigfrid's historia

General remarks on the notation in the sources and in the comparative tables of variants

1. Transmission

Considering the fact that the chants of the present *historia* were transmitted orally as well as in written tradition during three centuries or even more, the transmission of melodies in the early office for St. Sigfrid seems remarkably homogenous. One observation made is that beginnings of melodies and cadences often agree between the sources, while divergent passages are in the middle of a chant, quite in accord with the observations of psychology of perception. Such pitch variants as a melody rising to **c** in some sources and to **b** (or **b flat**) in other ones (so called Roman or German dialect) may occur, e.g. in mode 3. The short antiphons are the more uniformly transmitted chants, while variants are more common in the long melismas of Matins' responsories.

In many a case, *transpositio ex parte*, often designated 'clef error', might be caused by astigmatism — spectacles existed already in the 14th century but were still not in common use — if not just caused by thoughtless or incompetent copying. Changing positions of clefs within a written model might have caused such unintended "transpositions" in the procedure of copying from one manuscript to another.

2. Notation

The kind of square notation in the sources for Sigfrid's *historia* is by no means uniform; it has varied over the time. In sources from the period before c. 1500 we find the notational signs used in medieval square notation of northwestern European type, on a staff of four red lines, but in later sources, a cursive type of notation is common where all signs in a ligature have the same form, e.g. in the manuscript Skara mhs 1 and the codices from Bygdeå and Eneby.

A b-flat sign might be present in some sources and absent in others. The flat sign might be written at the edge of the staff as a clef, or directly after the c-clef, sometimes before ligatures or notes on the staves. Naturals occur only in a few sources.

Liquescent notes are frequent in some of the early sources, for example the fragment Ant 464. If that should be taken as an indication of a kind of singing more frequent in the 13th and 14th centuries than later must remain an open question. The variant tables show that, in such positions, other sources might have *bipuncta* (repeated notes on one syllable). Bipuncta, or an extra punctum, are also often found with the first word of a passage.

3. Tables of melodic variants: editorial remarks

The comparative tables contain transcriptions from all sources of the office with readable notation and will provide an opportunity to compare variants during three centuries. Since the modified form of "modern" notation in the tables may not convey to the reader the affinity to the vocal medium that is peculiar for square notation, the tables cannot show the exact intention of the original sources. Facsimiles from different sources are published in the printed edition of the office.

Without access to a "modern" computer program for notation containing signs corresponding those of medieval square notation, a notation especially constructed for vocal music, I have used some special symbols for the transcription.

A reservation should be made that many fragmentary sources in the tables contain passages with missing or illegible notation and therefore do not provide integrate versions suitable for comparison. Depending to some extent on the script of the single scribe, the pitch has been difficult to interpret at places: for example whether a *pes* or *porrectus* stands for the interval of a second or a third (e.g. in the fragment RA Br 420.)

The tables show the variants in a reverse chronological order, according to datings published by different scholars: the earliest sources are at the bottom of the table and the most recent ones at the top. In the transcriptions, the same clefs are used for all sources, and preliminary staves are not given. Different clefs (c clef or F clef) occur in different sources of a chant, but in some fragments, the margins are cut in such a way that clefs are missing, so the use of preliminary staves in the transcriptions would be problematic. Moreover, in many late medieval manuscripts the positioning of clefs has been rather careless (in the manuscript from Eneby, for example) and may have caused transpositions *ex parte*. Liquescent notes are marked by hollow notes; ligatures (groups of notes) are provided with slurs, and slurs are used to combine notes with one and the same text syllable. Some notes that might possibly be interpreted as liquescences are marked **. *Custodes* at the end of the system occur in some manuscripts where they indicate the first pitch on the following system. They are given here, indicated as ordinary notes within long brackets, in case they are the last sign of a fragmentary source and thus the sole indication of the following pitch.

Question marks "???" stand for dubious but possible interpretations of notes that are hard to read (for example when the place of the supposed note is darkened or destroyed and there is no notation on adjacent lines). If a reservation must be done for passages that are difficult to read, for example by damages, bindings, or paper hiding the script, this is marked with brackets {}, and square brackets [] are used when there is a hole or damaged spot in the parchment. A vertical line | will mark the beginning and end of a lacuna, for example where a folio has been trimmed; in some cases the melody continues on another fragment folio. A vertical line | with a slash / on designates the end of a fragment. In case the chant text is not readable, only the notation is given in the tables and *vice versa*: if the music notation is cut or destroyed only the song text remains. In a few sources, short passages or words with notation are omitted.

Transpositions *ex parte* — i.e. when part of the melody is notated at another pitch, often a third above or below, than expected or intended — has been given according to the source, also in cases of scribal errors.

In some sources there are division lines for words, short vertical lines between notes. These are not included in the transcription. Several of these sources (e.g. Br 420) also contain such lines within long melismas, where they do not coincide with divisions of words or syllables. A very late Carmelite manuscript (1743) in Kraków, Rkp Perg. 12, of which Prof. James Boyce kindly provided me with copies, contains revised versions of the VE and WE differing from the Swedish tradition. These versions are given at the bottom of the tables.

Sources with musical notation

Abbreviations:

A = antiphon

E = Gospel antiphon (*ad Magnificat* (VE) and *ad Benedictus* (LE))

H = hymn
I = invitorium (invitatory antiphon)
L = Lauds
Lco = *lectio*, lesson (reading)
M = Matins
Ps = psalm (in the Psalter)
R = responsory
V = Vespers
W = second Vespers

ANT, Ant: antiphoner fragment
BR, Br: breviary fragment
HUB: Helsinki University Library (Helsingin Yliopiston Kirjasto)
RA: the National Archives (Riksarkivet), Stockholm