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THE PSALMODIC CADENCE AS A CHARACTERISTIC FEATURE OF A MUSICAL TRADITION

Kadencja psalmowa jako wyznacznik tradycji muzyczno-liturgicznej

Abstract

The factor of liturgical tradition plays an essential role in primary source analyses of medieval religious music. Its influence can be noticed in the universal liturgy by means of common elements exhibiting no specific characteristics, as well as in the liturgy of local churches, in which differentiating features can be perceived.

Keywords: plainchant, psalmodic cadence, liturgy

Abstrakt

Artykuł zawiera przegląd kadencji psalmowych, które są charakterystycznymi elementami psalmodii niektórych tradycji zakonnych. Autor na podstawie wieloletnich badań wyselekcjonował zakończenia psalmowe (euouae), które właściwe są dla cystersów, premonstratensów, franciszkanów, klarysek, krzyżaków, kartuzów i paulinów.

Słowa kluczowe: chorał, kadencja psalmowa, liturgia

Liturgical practices quite early became susceptible to local influences, which resulted in the creation of individual liturgical centres, both in the East and in the West.² The adjustment of liturgical elements of one strong liturgical centre to local customs is a natural and obvious process. This happens when, for example, a monastery adopts a liturgy of a diocese within which it was established, or absorbs at least some of its components.

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² J. Harper, *Formy i układ liturgii zachodniej od X do XVIII wieku*, transl. by M. Kowalska, Kraków 2002, p. 35.

As far as research on the Liturgy of the Hours is concerned, a pioneer work by Dom R.J. Hesbert³ as well as dynamically developing CANTUS⁴ and CAO-ECE⁵ projects are worth mentioning. In Polish literature, the focus placed on a liturgical criterion in primary source research has produced good results.⁶ There has recently appeared a publication whose author showed the directions of influences among liturgical centres based on the analysis of the patterns of responsories and antiphons in the Liturgy of the Hours.⁷

The psalmody of canonical hours proved to be a rich research field in this matter. One can clearly notice in the psalmody that variable elements specific to individual liturgical traditions combine with invariable elements belonging to the universal liturgy. This is a striking issue inasmuch as psalm singing, being the foundation of liturgy, might appear to be an element which is invariable and least susceptible to changes. It is enough to take into account that melodic variants in chants resulted from, among others, the imprecision of oral communication, especially in melisma-rich chants. In contrast, psalm melodies are generally simple and the inconsistencies which appeared as a result of the lack of the possibility to transcribe should rather be ruled out.

The historical development of psalmody can quite conveniently be followed through the prism of the cadence – the last element of a psalm verse. The reasons for which a reasonably broad spectrum of psalm endings was formed were of modal and aesthetic nature. Theorists, including Aurelian of Rème, started to create lists of antiphons, combine them with the most suitable psalm endings and justify their choices.⁸ It is crucial that the difference (cadence) was not a fixed element in a psalm with and without regard to historical perspective. Each psalm tone had its own, wider or narrower, variety of endings, out of which the ending that for aesthetic reasons best harmonized with a specific type of antiphon was chosen. In simple terms, it can be assumed that basically all elements of a psalm verse were fixed in time

³ *Corpus Antiphonarium Officii*, vol. 1-6, ed. R.-J. Hesbert, Rome 1963-1979.

⁴ *Cantus. A Database for Latin Ecclesiastical Chant – Inventories of Chant sources*, <http://cantus.uwaterloo.ca> (accessed 23.02.2021).

⁵ CAO-ECE. *Corpus Antiphonarium Officii – Ecclesiarum Centralis Europae*, <http://hun-chant.eu/sources-office> (accessed 23.02.2021).

⁶ J. Pikulik, *Indeks sekwencji w polskich rękopisach muzycznych*, Warszawa 1974; idem, *Alleluja of Easter Cycle in Medieval Poland*, „Collectanea Theologica”, 45/1975, fasc. specialis, p. 135-158; idem, *Polistrukturalny charakter polskiej kultury muzycznej w średniowieczu na podstawie Proprium de tempore, Sekwencji i Ordinarium missae*, in: *Musica Antiqua. Acta scientifica*, vol. 4, Bydgoszcz 1975, p. 273-286; idem, *Śpiewy allelujacyjne na niedzielę i święta od Adwentu do Zesłania Ducha Świętego jako kryterium ustalenia proveniencji rękopisów polskich*, in: *Musica Antiqua. Acta scientifica*, vol. 5, Bydgoszcz 1978, p. 301-313; idem, *Śpiewy allelujacyjne na niedzielę po Zesłaniu Ducha Świętego jako kryterium ustalenia proveniencji polskich rękopisów muzycznych*, in: *W kierunku chrześcijańskiej kultury*, ed. B. Bejze, Warszawa 1978, p. 680-692; idem, *Polskie graduały średniowieczne*, Warszawa 2001.

⁷ Cz. Grajewski, *Dyferencje psalmowe I tonu jako cecha rozpoznawcza proveniencji antyfonarzy polskich*, „Saeculum Christianum”, 2002, no. 2, p. 41-67; idem, *Cechy charakterystyczne cysterskiej psalmodii oficjum. Na podstawie źródeł pelplińskich*, in: *Kulturotwórcza rola cystersów na Kociewiu*, ed. D. Dekański, A. Grenz, A. Słyszewska, A.M. Wyrwa, Pelplin-Tczew 2002, p. 241-248; idem, *Krzyżackie antyfonarze jako źródła przekazu psalmodii*, „Zapiski Historyczne”, 2004, vol. 69, no. 4, p. 75-85; idem, *Unbekannte Quelle des kartäuserischen Chorals aus dem 17. Jahrhundert*, „Analecta Cartusiana”, 225/2005, p. 146-157; idem, *Specificum franciszkańskiej psalmodii oficjum*, „Seminare. Poszukiwania naukowe”, 24/2007, p. 479-494; idem, *Le differentiae dei salmi come aiuto all'identificazione degli antifonali*, „Studi Gregoriani”, 26/2010, p. 163-174; idem, *Możliwości zastosowania analizy statystycznej w badaniach chorałowych. Formuły euouae w rękopisie R 590*, in: *Liturgia w klasztorach paulińskich w Polsce. Źródła i początki*, ed. R. Pośpiech, Opole 2012, p. 343-355.

⁸ J. Dyer, *The Singing of Psalms in the Early-Medieval Office*, „Speculum”, 1989, vol. 64, no. 3, p. 539.

except the psalm difference, which could, in some cases, constitute a *signum distinctivum* of a given liturgical and musical tradition.

Some chant researchers successfully delve into this area and create new research tools in this respect. M. Huglo, for instance, states that neatly classified resources of differences of early antiphonaries can constitute the foundation and a scientific instrument which may be very useful in subsequent research.⁹ The results of the research might initiate a reflection on more detailed issues, e.g. to what extent is monastic psalmody similar to diocesan psalmody, which tones are preferred by individual religious orders, what is a relationship between a psalm melody and antiphon in a specific liturgical and musical tradition, which psalm differences are more often found in a given tradition or in a European region, or is it possible to draw conclusions about the origin of an antiphonary on the basis of resources of psalm cadences?

And this is what has actually happened. Apart from the author of this article, Polish researchers, such as rev. Jerzy Bisztyga,¹⁰ Michał Siciarek¹¹ and rev. Piotr Wiśniewski,¹² have for some time included this aspect in their works. Scientific research show that the same psalm cadences can be found in virtually the whole area of Western and Eastern Europe. However, not all cadences are present in all sources. To put it differently, some monastic liturgical and musical traditions extended the spectrum of psalm endings by introducing their own characteristic terminations. Such endings are to be found in the music books of a specific religious order and they often conclusively indicate to which order the music book belongs. What is worth underlining is that monastic traditions with respect to the practice of psalm singing are a durable element of a musical tradition irrespective of the geographical location of a monastery. Peter Wagner¹³ and Zsoltan Falvy¹⁴ claimed, however, that the geographical criterion is of superior importance as compared with the criterion of monastic affiliation. Let us point out these elements of psalm melody which give character to the following, but obviously not all, monastic chanting traditions.

The Cistercians

The Cistercian psalmody is characterised by four interesting cadences. The most prominent cadence is related to the liturgical reform carried out under the auspices of St. Bernard of Clairvaux in the third and fourth decade of the 12th century. However, apart from St. Bernard, Guido d'Eu also played a certain role in this reform.¹⁵ Shortly after 1140 the Cistercians

⁹ M. Huglo, *Les tonaires. Inventaire, Analyse, Comparaison*, Paris 1971, p. 392.

¹⁰ J. Bisztyga, *Psalterium Andrzeja Piotrkowczyka z 1599 roku jako pierwszy dokument potrydenckiego chóru gregoriańskiego w Polsce*, Lublin 2009 (diss. doct., The John Paul II Catholic University of Lublin).

¹¹ M. Siciarek, *Psalm differences in rhymed offices about saint Adalbert in selected Polish manuscripts*, in: *Musica antiqua. Acta musicologica*, vol. 11, Bydgoszcz 1997, p. 175-180.

¹² P. Wiśniewski, *Analiza melodii oficjum o św. Cecylii w rękopiśmiennym antyfonarzu plockim z XIV wieku (Muzeum Diecezjalne w Plocku, b.s.)*, „Seminare. Poszukiwania naukowe”, 26/2009, p. 305-318; idem, *Śpiewy późnośredniowieczne w antyfonarzach plockich z XV/XVI wieku. Na podstawie responsorium Matutinum*, Lublin 2011.

¹³ P. Wagner, *Einführung in die gregorianischen Melodien*, bd. 3: *Gregorianische Formenlehre. Eine choralische Stilkunde*, Leipzig 1921, p. 132-137.

¹⁴ Z. Falvy, *Zur Frage von Differenzen der Psalmodie*, in: *Studien zur Musikwissenschaft*, vol. 25, Graz-Wien-Köln 1962, p. 160-173.

¹⁵ C. Maître, *La réforme cistercienne du plain-chant. Étude d'un traité théorique*, Brecht 1995.

hardly to be found at all. This observation can prove very helpful in determining the origin of even highly defected books. An auxiliary criterion in the identification of the Cistercian psalmody is the termination of Tone 4 with finalis A (fig. 4):



which is not an exclusive feature of the Cistercian chant. When combined with the clause fig. 3, however, it definitely implies that the source is of Cistercian origin.

The Premonstratensians

While Cistercian theorists rejected a widely popular cadence formula of Modus I (fig. 2), the Premonstratensians accepted a slightly modified finalis D in the psalm cadence of Tone 1 (fig. 5):



However, it must be noted that the formula containing a pes (fig. 2) was, albeit rarely, noted in the Premonstratensian books, but only in those dated before 2nd half of 13th century. After the liturgical reform carried out by the Premonstratensians, the use of the formula was discontinued. Such conclusions can be reached after the analyses of a two-volume antiphonary RM 1-2 (about 1210) from Imbramowice, the IF 395 (the end of 15th century) from Wrocław and the Ms. 3088 PAN Gdańsk from Witów (1480).

The Franciscan Family

Antiphonaries of the Order of St. Francis are characterised by the psalm ending of Tone 1 with finalis A (fig. 6):

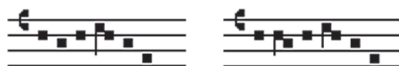


This ending can be considered as a hallmark for psalmodies of the Franciscans and the Clarisses. It can also be found in post-Tridentine antiphonaries of the Benedictines. A similar ending (fig. 7)



is distinctly visible in Franciscan sources although, compared to the previous termination, it is not an exclusive feature. However, the presence of both cadences in one book decides the question of its affiliation to the Franciscan family.

Franciscan musical sources can be recognised by the presence of two psalm endings of Tone 4 with finalis E (fig. 8 and fig. 9):



The first of the endings is present in Franciscan books to such an extent that it is justified to refer to it as a characteristic element. Although the ending can be found in books of

some other congregations (the Carmelites, the Teutonic Order, the Premonstratensians), its occurrence there is fairly infrequent.

The other cadence is a variant of the first one, but it is clearly used on a more sparse basis. Apart from Franciscan sources, only one isolated instance of its occurrence has been found so far.

In the Franciscan Family of religious orders, the books of the Clarisses distinguish themselves through the cadence of Tone 5 (fig. 10):



It appears only in the antiphonaries of the Clarisses and although it does not occur very often, the fact that it can exclusively be found there undoubtedly reveals its origin. Strangely enough, the cadence was not present in the books of male monasteries.

The Carthusians

The musical tradition of silent monks in Polish literature is still not well explored. However, on the basis of research-to-date, some typical features can be distinguished. Very economical and austere in its expression, Carthusian chant (as well as liturgy) is characterised by three specific cadences. The first one belongs to Tone 1 (fig. 11):



It is worth comparing it with the cadence (fig. 7) in order to notice that a seemingly minor modification made by liturgical codifiers of one religious order can be used as a guideline for determining its origin. The difference (fig. 11) is typical for the Carthusian psalmodies and is hardly to be found elsewhere.¹⁸

The second termination typical for the Carthusian psalmodies belongs to Tone 4 (fig. 12):



So far, it has not been found in other sources, and hence it can be considered as a hallmark for the Carthusians books. Apart from the two above-mentioned endings, it is worth noticing a formula of Tone 8 with a finalis D (fig. 13):



which can distinctly be seen only in the Carthusians codices. Thus, it can be as important a clue as to the determination of the origin of the book.¹⁹

The Teutonic Order

Due to their inconsistency, liturgical and musical books of the Teutonic Order originating from the centres in Pomerania and Prussia are difficult to analyse analytically. There is

¹⁸ Cz. Grajewski, *Unbekannte Quelle*, op. cit., p. 148.

¹⁹ Ibidem, p. 156.

nothing particular about the majority of psalm endings recorded in the books of the Teutonic Knights. Two endings, however, are worth noticing.



The formula of Tone 5 (fig. 14) was included only in the antiphonaries of the Teutonic Knights although it cannot be found in all of them (it is present in L 10, L19 from Pelplin and F 408 and F 410 from Gdańsk). In fact, there are only 12 instances in total, but it is essential that they were found in liturgical sources of only one congregation.²⁰



Despite the lack of accidentals, the "Teutonic" version of the ending of Tone 6 (fig. 15) should be regarded as flattened, because sometimes this version was transposed up by a fifth. What is also prominent is that this ending can only be found in the oldest Teutonic codices: there is one instance in L 10 and seven instances in L 19.²¹

The Pauline Fathers

What undoubtedly draws attention in the Pauline tradition of psalm chanting is the cadence of Tone 6, which is not to be found elsewhere (fig. 16):



In fact, such a formula was in numerous cases present in the antiphonary MR8 from Zagreb. If one takes into account the fact that this form was not included in any manuscript other than the Pauline's or in any theoretical treaty, the conclusion can irresistibly be drawn that the ending with SIb is typical for the Pauline liturgy. This thesis is further strengthened by the fact that in spite of the adoption of the Roman Rite at the beginning of 17th century, the said cadence is still used in the Pauline chanting.

The selected cadence formulas (euouae) described above indicate that the Liturgy of the Hours is performed in a different manner. It turns out that, over the centuries, less complicated and, at the same time, short melodic patterns of nine psalm tones have attained characteristic features specific to certain religious orders. Equally, there is no antiphonary that would contain all psalm endings in use at a given time in history. What is more, such an antiphonary could not even exist taking into account the number of cadence formulas, the multitude of their variants and the fact that some religious orders accepted some endings while rejecting other ones. In this way, difference "lists" today successfully point to some musical and liturgical traditions.

In this context, researchers are 'surprised' by the lack of characteristic features related to some religious orders that are deeply embedded in history: the Dominicans, the Carmelites, the Augustinians and, above all, the Benedictines. Perhaps the set of basic and universal endings was approved by liturgical codifiers of the above-listed congregations, and they did

²⁰ Cz. Grajewski, *Krzyżackie antyfonarze*, op. cit., p. 83.

²¹ Ibidem, p. 84

not see the need to modify chanting which they had been using ever since the beginning. However, it may be the case that research carried out to date has not detected all typical features of psalmody yet. At this moment, an aesthetic aspect of Gregorian chant appears, in a way, in the background. The psalm ending plays a two-fold role. Firstly, it clearly determines the psalm tone. Secondly, it smoothly allows for the subsequent singing of the antiphon. Thus, it might seem that in all liturgical traditions, one melodic model of an antiphon should entail one psalm ending. It turns out, however, that the same ending in different antiphonaries is meant for different antiphons. The reverse phenomenon can be noticed, too, as in codices belonging to different traditions, the same antiphons are combined with different endings. This is indicated by European tonaries which can mean that, in terms of musical aesthetics, the antiphon-psalm relations are different in individual liturgical traditions.

To sum up, it can be stated that among psalm differences there are some that point to the universal character of the psalmody of the Church. They can be found in nearly every antiphonary and they are signs of the common source for the origin of psalm melody. However, there are also such endings that, without losing their ties to the source, are a detailed and also unmistakable indication of a monastic tradition.

Transl. by Adam Załuski

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