

TWO PLAINCHANT OFFICES FOR ST THEODORE TYRO VARIETY IN THE FORM AND STYLE OF MEDIEVAL CHANT

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Izveček: Danes poznamo dva koralna oficija za sv. Teodorja Tirona, enega iz Benetk in drugega iz Ottobeurena. Oficija sta si močno kontrastna po svojih besedilih (proza, rimani verzi), obliki (razvrstitev po zaporednih številkah modusov ali pa brez tovrstnega reda) in melodičnem slogu (bolj ali manj vztrajna uporaba tradicionalnih obratov fraz). V vsakem pogledu je bolj konzervativen beneški oficij.

Ključne besede: historija, modus, oficij, sv. Teodor Tiron (iz Amaseje), Ottobeuren, Benetke

Abstract: Two plainchant offices (historiae) for St Theodore Tyro are known, one from Venice and one from Ottobeuren. They are strongly contrasted in their texts (prose, rhymed verse), form (arrangement in numerical modal order, or lacking such order) and melodic style (persistent use or otherwise of traditional turns of phrase). In each case the Venetian office is more conservative.

Keywords: historia, mode, office, St Theodore Tyro (of Amasea), Ottobeuren, Venice

One of Jurij Snoj's most interesting contributions to our knowledge of medieval chant was his edition of two offices from Aquileia, the office of SS Hellarus and Tacianus and the office of SS Cancius, Cancianilla and Prothus.¹ Among many other things, Snoj was able to show how the office of SS Hellarus and Tacianus has a distinct preference for melodies in tritus mode, with a high degree of melodic repetition, but no regard for the numerical modal order found in so many late medieval offices. The office of SS Cancius, Cancianilla and Prothus, on the other hand, is set out in strict numerical modal order. "The composer of the office was well aware of the different qualities of the modes, consciously exploiting their characteristic disposition."² The office for Hellarus and Tacianus is recorded in sources with so many variant readings that Snoj opted for a synoptic transcription, providing fascinating insights into the flexibility and the constraints, the stylistic "room for manoeuvre," one might say, within which late medieval chant is transmitted.

¹ Snoj, *Two Aquileian Poetic Offices*.

² *Ibid.*, xxx.

St Theodore Tyro

The present paper also discusses two contrasting offices which display something of the great variety to be found in medieval chant. This is an exercise which might be repeated in many other cases across Europe. For example, I have elsewhere attempted to describe similarities and differences in a group of offices for Mary Magdalene.³ Such comparisons make more sense, of course, when they accompany a full edition of the chants in question, as in Jurij Snoj's edition. Of the two offices I describe here, one is unpublished (an edition by the present author is in preparation) while the other has been transcribed by Giulio Cattin.⁴

The two offices are for St Theodore Tyro. There are very many saints with the name Theodore, over fifty in some encyclopedias. Theodore Tyro, from Syria or Armenia, is so called because he was a new recruit (Latin *tiro*) in the Roman army in Pontus. During the persecution of Christians under Galerius and Maximinus, successors of Diocletian, Theodore proclaimed the true faith and suffered a martyr's death at Amasea, probably in the year 306. His feast day is usually kept on February 17 in the Eastern Church, on November 9 in the West.

The reliability or otherwise of the legends surrounding the saint will not occupy us here, nor the very important cult of Theodore in the East.⁵ He was venerated in Rome, a church there being dedicated to him (known as S. Toto). But the most important West European centre of his cult was Venice. The Doge's chapel was dedicated to Theodore until the relics of St Mark arrived in the city in 828, when Theodore lost his primacy. The identity of the "Venetian" Theodore has not gone unchallenged, with some authorities arguing for Theodore Stratelates of Heraclea. Suffice it to say that in medieval Venetian liturgical books the feast-day of Theodore is on November 9, and the Latin text of the office transcribed by Cattin refers frequently to persons and events concerned with the martyrdom of Theodore Tyro of Amasea.

Beyond the Alps Theodore was less highly celebrated, although relics were possessed by, among other places, Chartres Cathedral, where he is depicted in six of the Vincent-Theodore series of stained-glass windows. But the only plainchant office written for Theodore apart from the Venetian one comes not from Chartres but from the Benedictine abbey of Ottobeuren in South Germany (near Memmingen, south-west of Augsburg). Relics of Theodore were given to Ottobeuren by Bishop Ulrich of Augsburg. Ulrich was a personage of great importance in South Germany and was later canonized, and it is worth rehearsing a few details of his activities, since they help us understand the significance of relics and the veneration of individual saints at a local level, encompassing the composition of chants for their feast day.

³ Hiley, "Early cycles of office chants."

⁴ Cattin, *Musica e liturgia*.

⁵ For this, see Delehay, *Légendes grecques*.

Bishop Ulrich of Augsburg and St Theodore

According to later records, Ottobeuren had been founded as early as 764 by a local nobleman, Silach, who set one of his own sons, Toto by name, as first abbot. (It is worth mentioning that “Toto” is a dialect form of the name Theodore. Furthermore, several Bavarian dukes bore the name Theodo.) The abbey may have enjoyed imperial protection from the beginning, and had certainly attained this status in the tenth century. Ottobeuren celebrated two feast days for its patron saints. Besides Theodore there was the feast of Alexander and the Seven Brothers, sons of St Felicitas, also celebrated with a special office. As already stated, the importance of Theodore at Ottobeuren is due to the activity of an outstanding churchman, Ulrich, Bishop of Augsburg.

Ulrich was born in 880, probably in Augsburg. When ten years old he was given to the abbey of St. Gallen to be educated, so he would have known those famous St. Gall writers and musicians Notker, Ratpert and Tuotilo. He returned to Augsburg, entered the entourage of Bishop Adalbero, and became a priest. He is said to have been offered the abbacy of St. Gallen but refused it, and he also refused the bishop’s seat in Augsburg itself, until Wiborada, the recluse in St. Gall, prophesied that he would become bishop of Augsburg. The see became vacant again in 923, so this time Ulrich followed the call. He was only 33 years old. When Augsburg was attacked by the Hungarians in 955 Ulrich directed the defence of the city and managed to hold off the enemy until the German King Otto I came to his aid. The subsequent battle on the Lechfeld, in which Ulrich took part, and the decisive defeat of the Hungarian host is a turning-point in European history. Ulrich occupied the see of Augsburg for fifty years, an active and much-revered bishop and a great supporter of Benedictine monasticism in his diocese. He himself was abbot of Kempten. One of his nephews, Adalbero, became abbot of Ottobeuren. In 972 at the synod of Ingelheim he obtained for Ottobeuren freedom from feudal service, including military service, and a confirmation of the abbey’s right to elect its own abbot. He had envisaged his nephew Adalbero as his successor as bishop of Augsburg, but Adalbero died and Ulrich himself became abbot of Ottobeuren, though only for a short time. He died later the same year, 973, and was buried in the church of St Afra in Augsburg. Bern of Reichenau composed a *historia* for his feast day, and in the twelfth century Udalschalk of Maisach, abbot of the Benedictine monastery of SS Ulrich and Afra in Augsburg, composed another *historia*.

According to Ottobeuren tradition, Ulrich had relics of St Theodore brought from Bischofszell to the monastery in the year 960. Although a very detailed *vita* of Ulrich exists, written by the cathedral provost Gerhard of Augsburg some twenty years after Ulrich’s death, it does not mention any relics of Theodore. But Chapter XV in Book I of the *vita* relates how Ulrich visited St Maurice in the Valais (Agaunum), probably around 940, wishing to obtain relics, and was indeed given a large number to bring home to Augsburg, travelling via Konstanz and the Reichenau. Only the relics of St Maurice are mentioned by name. Ulrich also brought back the relics of St Abund[i]us from Rome in 952 or 953 (Chapter I.XIV of the *vita*).

Excursus: Theodorus or Theodulus of the Valais. There is an interesting coincidence of names between St Theodore Tyro and bishop Theodore or Theodule of

Octodurum (Martigny) in the Valais. It was bishop Theodorus or Theodulus who in 381 discovered the relics of St Maurice and his companions of the Theban legion at Agaunum, now St.-Maurice-en-Valais in Switzerland, who had been executed during the reign of Diocletian, about the year 287. Theodore/Theodule erected a church in their honour. He is patron of this area of French-speaking Switzerland, the Valais, and his feast day is celebrated in Sion on August the 16th. He is known there under the name of Théodule; he also has the dialect name Joder. Theodulus is his name in the *historia*, the cycle of office chants, sung in Sion.⁶ In the account of Ulrich's visit to St. Maurice no notice is taken of Theodore/Theodule.

Ulrich found the relics of Theodore Tyro at Bischofszell on a different, later occasion. How exactly they came to be at Bischofszell in 960 remains unknown.

This brief mention of Ulrich's activities resembles many other such accounts. The importance of relics to any church is a fact of life in the Middle Ages, so great was the need felt by our ancestors for spiritual and even physical aid. A saint could mitigate the suffering of those on earth and, after their death, plead for mercy before the heavenly throne. Almost every *historia* contains a sung prayer invoking the saint's aid in precisely these terms. So it was an important part of the work of a bishop to ensure that powerful relics were present in the altars of his diocese, and here we have Ulrich journeying through the Alpine lands to obtain some of the most powerful relics of all, those of Maurice and his companions.

Finally, it should be mentioned that for Ulrich himself no less than three different offices were composed: the two mentioned above, by Bern of Reichenau and Udalscalc of Maisach, respectively, and yet another, created in Milan. This was a composition by Arrigo Scaccabarozzi, archipresbyter of Milan cathedral, made in 1282 for the brotherhood of the Humiliati in Pavia. A historical and stylistic comparison of these three offices is another fascinating exercise.⁷

The Ottobeuren Office of St Theodore

We do not know when the liturgy of the feast of St Theodore on November 9th was first celebrated with newly composed chants. The *historia* is unlikely to be older than the thirteenth century, since most of the texts are in rhyming, accentual verse. At present very few sources are known.⁸ The only one with music is the manuscript antiphoner of Ottobeuren, Munich, Bayerische Staatsbibliothek, Clm 28248, dated 1517 (only the summer part of the year).

⁶ The texts were published in *Analecta hymnica*, vol. 28, no. 75, 203. There is a critical edition of this office by Deléglise, with musical transcriptions: "Illustris civitas." A *vita* of the saint dates back to the eleventh century, and this is the basis for the office, which was, however, composed in the thirteenth century. Its texts are in rhymed, rhythmical verse.

⁷ See Klaper, "Musikalische Überlieferung"; Berschin, "Uodalscalc-Studien"; Dörr et al., "Ulrichsoffizium des Udalschalk"; Schlager and Wohnhaas, "Ulrichs-Offizium aus Mailand."

⁸ The editors of *Analecta Hymnica* (vol. 28, no. 77, 209) found only two, both of them manuscript additions to printed books: in a copy of the printed breviary of Konstanz once belonging to Churwald in the east of Switzerland; and in a copy of the printed breviary of Montecassino (Venice 1568) once belonging to the church of St Stephen in Augsburg. *Analecta Hymnica* gives

While the Sion office of Theodolus frequently mentions geographical and other names – the Alps, Sion, Burgundy, Charlemagne, St. Maurice (the place), and the Theban Legion – the Ottobeuren office of Theodore is less topical. In the 3rd responsory he is referred to as “tiro” (meaning “new recruit”). In the first responsory of the Second Nocturn Brinca, the commander in charge of Theodore’s interrogation, is named; and in the first responsory of the Third Nocturn the judge Publius appears. (These are also mentioned in the Theodore hymn *Theodorum clarissimum* in AH 23, no. 488, p. 276.) That is all, rather as if the author was not particularly well-acquainted with the legend.⁹

The principle witness to the high standard of chant practice in Ottobeuren, at least in the twelfth century, is manuscript Clm 9921 of the Bayerische Staatsbibliothek, Munich.¹⁰ This fascinating manuscript, probably written during the time of Abbot Isingrim (1145–1180), contains both chants for the liturgical practice of the monastery, didactic material, and music theoretical texts. It contains two important chant cycles, one for the 11000 Virgins and a most important one for the Seven Brothers. In the fact, there is a basic series for the Seven Brothers and a supplement of chants in an especially adventurous musical style. In my opinion the first version of the office may date from the time of Abbot Rupert (1102–1145), the additions from the time of Abbot Isingrim, who came to Ottobeuren from SS Ulrich and Afra in Augsburg. It is also possible that most of the contents date only from Isingrim’s abbacy. He could have brought with him to Ottobeuren the tonary of Udalscal of Maisach, abbot of SS Ulrich and Afra in Augsburg. In 1167 he acquired relics of the 11000 Virgins, and he seems to have been responsible for an upswing in the cult of the Seven Brothers.¹¹

Table 1 lists the chants in the Ottobeuren Office of St Theodore. The column in the right indicates the mode of each chant, from which it may be seen that they are set out partly in numerical modal order. The antiphons of Matins, Lauds and Second suggest that a single numerical series for the secular *cursus*, in modes 1–8 and 1 for Matins, then modes 2–7 for Lauds and finally mode 8 for Second Vespers, has been disturbed by adaptation to the monastic *cursus* and the addition of extra antiphons which this would necessitate. Something like this may have happened to the responsories, where modes 1–3 are represented in the First Nocturn, modes 4–6 in the Second Nocturn, and modes 7 and 1 in the Third Nocturn; mode 8 is not present, however. But this explanation must remain a hypothesis. At least it may be said that a numerical order is visible behind the modifications.

the office following the secular *cursus*, with the remark that the extra chants for the monastic *cursus* given in the Augsburg source are either borrowed from other offices or in prose, with only one exception.

⁹ For the legend see *Bibliotheca Hagiographica Latina, Subsidia Hagiographica I*, vol. 6, 1170; *ibid.*, vol. 70, 820; *Acta Sanctorum*, Aug III, 273.

¹⁰ The earliest chant source from Ottobeuren is D-Mbs, Clm 27130, a gradual with a small number of tropes for proper chants for Christmastide, Easter, Whitsun and the Dedication feast, dating from the late eleventh or early twelfth centuries, notated with staffless neumes. The selection of tropes corresponds to some extent with Hirsau practice, and it may well be that the gradual was executed to mark the start of the new period in the history of the monastery under the aegis of Hirsau.

¹¹ On the office for Felicitas and the Seven Brothers see Hiley, “Gesänge des Offiziums.”

Table 1: The Ottobeuren Office of St Theodore, *cursus monasticus*.

A = Antiphon, R = Responsory, I = Invitatory

GENRE	INCIPIIT	VERSE	MODE
Ad primas vesperas			
A ad Magnificat	<i>Magnificat hic Dominum</i>		3
Ad matutinas			
I	<i>Cum Theodoro venite</i>		5
In primo nocturno			
A1	<i>Beatus vir hic Domini</i>		1
A2	<i>Quare nefandissime</i>		2
A3	<i>Domine tu gloria</i>		3
A4	<i>Dum invocaret viscere</i>		8
A5	<i>Verba huius Domine</i>		1/2
A6	<i>Domine magnifice</i>		6
R1	<i>Sicut dumifondescentes</i>	<i>V. Infans gratia preventus</i>	1
R2	<i>Iste puer adolescens</i>	<i>V. Iuvenilem nam etate</i>	3
R3	<i>Hinc virtute roboratus</i>	<i>V. Sic perfectus</i>	2
R4	<i>O Theodore insignis</i>	<i>V. Poscens cuncta bona</i>	1
In secundo nocturno			
A7	<i>In Domino confidere</i>		7
A8	<i>Domine hic valuit</i>		8
A9	<i>Domine letabitur</i>		1
A10	<i>Benedicam Dominum</i>		5
A11	<i>Insignis martir Theodore</i>		6
A12	<i>Eius solennia debitis</i>		3/4
R5	<i>Demum Deo permittente</i>	<i>V. Ut sic aurum probaretur</i>	4
R6	<i>Firmus animositate</i>	<i>V. Et dum cremaretur</i>	5
R7	<i>Ihesu bone per Theodori</i>	<i>V. Actu mente</i>	1
R8	<i>Ipsum hinc incarceratum</i>	<i>V. In obscuro fulsit</i>	6
In tertio nocturno			
A ad Cantica	<i>Sancte Theodore martir</i>		4
R9	<i>Post a vinculis liberatur</i>	<i>V. Amor eternorum</i>	1
R10	<i>Videns iudex ipse spreuit</i>	<i>V. Ipsum ergo concremavit</i>	7
R11	<i>Multis hinc inde</i>	<i>V. Christum libere</i>	7
R12	<i>Sanctus iste concrematus</i>	<i>V. Erat enim virgo purus</i>	5
Ad laudes			
A1	<i>Theodorus induitur</i>		2
A2	<i>Deo cum leticia</i>		3
A3	<i>Plusquam multipliciter</i>		4
A4	<i>Deo benedicere</i>		5
A5	<i>Cordis in psalterio</i>		6
A ad Benedictus	<i>Benedictus es Domine</i>		7
Ad secundas vesperas			
A ad Magnificat	<i>Theodorus qui amputavit</i>		8

The Venetian Office of St Theodore

By contrast, the Venetian office ignores the numerical modal order. We do not know when it was composed, but the non-numerical modal order suggests a relatively early date, at least in comparison with the numerous non-Italian numerical offices. And yet, one cannot judge on this criterion alone. Of the three offices for St Ulrich mentioned above, Bern of Reichenau sets out his Ulrich chants in numerical modal order, while Udalscal of Maisach goes one better, employing *reverse* numerical order. Yet the office by Arrigo Scaccabarozzi composed in 1282 ignores the numerical order. Table 2 lists the chants in the Venetian Office of St Theodore.

Table 2: The Venetian Office of St Theodore, *cursus romanus*.

A = Antiphon, R = Responsory, I = Invitatory

GENRE	INCIPIT	VERSE	MODE
Ad primas vespas			
A1	<i>Gaudeamus omnes</i>		1
A2	<i>O quam venerandus</i>		2
A3	<i>Obsecramus te</i>		1
A4	<i>O sydus prefulgidum</i>		4
A5	<i>O vere Dei amator</i>		4
A ad Magnificat	<i>Hic est beatissimus martyr</i>		1
Ad matutinas			
I	<i>Christum regem Dominum</i>		4
In primo nocturno			
A1	<i>Maximianus auctoritatem</i>		8
A2	<i>Missis vero militibus</i>		4
A3	<i>Beatus Theodorus sub Brinca</i>		1
R1	<i>Ecce vere martyr</i>	<i>V. Ecce homo</i>	1
R2	<i>Accipe arma tua</i>	<i>V. Respondens autem</i>	8
R3	<i>Vir inclitus</i>	<i>V. Cuius intercessio magister</i>	1
In secundo nocturno			
A4	<i>Cum ad militationis officium</i>		8
A5	<i>Beatus vero Theodorus</i>		2
A6	<i>Demus ei inducias</i>		7
R4	<i>Hic est martyr</i>	<i>V. Armis divinis</i>	8
R5	<i>Beatus Theodorus</i>	<i>V. Benedicam Dominum</i>	2
R6	<i>Videns autem preses</i>	<i>V. Istum Theodorum</i>	8
In tertio nocturno			
A7	<i>Neque tibi acquiesco</i>		1
A8	<i>Iratus vero preses</i>		7
A9	<i>Benedico te pater</i>		8
R7	<i>Cum autem ignis accensis</i>	<i>V. At vero batus martyr</i>	5
R8	<i>Sanctus Theodorus</i>	<i>V. Pro omnibus lege</i>	1
R9	<i>Reverende martyr</i>	<i>V. Nam per mundum</i>	7
Ad laudes			
A1	<i>Beatissimus Theodorus</i>		8

GENRE	INCIPIT	VERSE	MODE
A2	<i>Beatus Theodorus</i>		8
A3	<i>Hec autem cum audissent</i>		1
A4	<i>Benedicat creatura</i>		1
A5	<i>Erat beatus</i>		8
A ad Benedictus	<i>Hodie inclitus martyr</i>		1
Ad secundas vesperas			
A ad Magnificat	<i>O beate Theodore</i>		1

Texts

By the eleventh century it was already quite common to compose new chant texts in artistic prose (*Kunstprosa*) with alliteration or partial rhyme, or even in verse. It should be born in mind that within the texts of a chant cycle there may be different stylistic levels. The psalm antiphons of Matins and Lauds may be at the simplest level, the antiphons for the canticles Magnificat and Benedictus may employ more artistic devices, and the responsories of Matins may also be more artfully composed. The Ulrich office by Bern is of this mixed type, whereas the Venetian Theodore office is in simple prose throughout.

Example 1

Ulrich (Bern, ca. 1020?) prose with alliteration	Theodore (Venice) prose
<u>Antiphona ad Magnificat</u> Venerandi patris Udalrici solennia magne iocunditatis representant gaudia, que merito cleri ac populi suscipiantur voto, celebrantur tripudio. Letetur tellus tali compta presule, exultet polus tanto ditatus compare. Solut demon ingemat, qui ad eius sepulchrum suum assidue perdit dominium. Ave nunc corona martyrum! Salve gloria confessorum! Simulque sanctorum decus omnium nos Christo commendam in perpetuum.	<u>Antiphona ad Benedictus</u> Hodie inclitus martyr Theodorus, expleto agone certaminis eterne felicitates coronam suscepit, cuius interventu, fuis indesinenter precibus, exoremus, ut concessa delictorum venia celestia mereamur scandere regna.

The office for St Ulrich by Udalscale of Maisach, who was abbot of the Benedictine abbey of SS Ulrich and Afra in Augsburg, is pitched at the highest artistic level. The texts are in Leonine hexameters. Although the most important abbot of Ottobeuren in the twelfth century, Isingrim, came from SS Ulrich and Afra in Augsburg, the texts of the new Ottobeuren office for the Seven Brothers are in prose. Some supplementary pieces were added to the office, still in the twelfth century, but these too have prose texts. In the second half of the twelfth century we begin to find texts in rhyming, accentual verse. The beginnings of this fashion are not yet clear. Ottobeuren takes this great leap forward in the chants for Theodore.

Example 2

Theodore (Ottobeuren), accentual rhyming verse.
<u>Antiphona ad Magnificat</u> Magnificat hic Dominum sanctus cordibus hominum, Dei magnificenciam incolans et pontenciam.
<u>Antiphona ad Magnificat</u> Theodorus qui amputavit hostis caput instar David, multa faciens virtutem, nobis impetret salutem.

Melodic characteristics

All the features of these new chant cycles which I have described – newly composed texts, often in verse, arrangement of the chants in numerical modal order – need not have led to any radical change of melodic style. But change certainly took place, to a greater or lesser extent.

Example 3

Theodore (Venice) antiphons in mode 7.

The musical notation consists of three systems, each with a single staff of music in treble clef. The text is written below the notes. The first system has two lines of text: "I-ra-tus ve-ro pre-ses et fu-ro-re plenus" and "condempnavit e-um i-gne cre-ma-ri." The second system has two lines: "Ma-xi-mi-a-nus au-cto-ri-ta-tem di-ri-gi ius-sit" and "Brince pre-po-si-to ut u-bi-cum-que Chri-stum co-len-tes". The third system has two lines: "in-ve-nis-set tor-men-ta di-ver-sa in-fe-re-ret." There are some circled areas in the second and third systems, possibly indicating specific melodic features or errors in the original image.

The Venetian cycle for Theodore sounds largely traditional, the most traditional of the offices mentioned here. There are some new melodies, but also frequent reminiscences of the old ones. In Example 3, which shows two antiphons in mode 7, broad lines over the staff denote standard “Gregorian” turns of phrase, a thin line denotes a less obvious similarity. One non-traditional turn of phrase is repeated, here enclosed in an oval.

In the responsories there is a similar mingling of old and new. Example 4 shows a responsory in mode 1. Standard phrases are labelled as in the classic introduction to *Antiphonale Sarisburiense* by W. H. Frere. In the verse, notes taken from the standard tone are indicated by a dotted line.

Example 4

Theodore (Venice) responsory in mode 1.

Oa d1

Ec- ce ve- re mar- tyr The- o- do- rus no- mi- ne,

C1 Δ

qui pro De- i a- mo- re ter- re- na con- tem- psit:

(C1) (F1) (F1)

i- de- o- que ad ce- le- sti- a re- gna

fe- li- ci- ter per- ve- nit.

V.....

V. Ec- ce ho- mo si- ne que- re- la,

V.....

in quo do- lus non est in- ven- tus.

It is unusual that there are more deviations from tradition in the verse than in the main part of the responsory. The text of the verse is a biblical quotation, also used in several other responsories. The first part is newly written, even though conventional. There are very many examples among early responsories of a main part with original music coupled to a verse with the traditional tone, the reverse of what we see in Example 4.

Because of its texts in rhyming accentual verse, one might expect the Theodore cycle from Ottobeuren to have untraditional melodies. But it is another mixture of old and new. The composer of the texts establishes a connection with ancient tradition by picking up words from the psalms in his antiphons. Example 5 gives the texts of the antiphons of the First Nocturn, together with the melody of the fourth antiphon, which is a traditional melody.

Example 5

Theodore (Ottobeuren) antiphons of the First Nocturn.

1. **Beatus vir** hic Domini
legem scrutabatur
nam [manu] Deo non homini
placere conabatur.
Ps. **Beatus vir**.

2. **Quare** nefandissime
gentes fremuerunt,
dum hunc iniquissime
sanctum perimerunt?
Ps. **Quare fremuerunt**.

3. **Domine** tu gloria,
tu susceptor fortis,
huic es et victoria
per agonem mortis.
Ps. **Domine** quid multiplicati sunt.

4. **Dum invocaret**, viscere
Deus hunc dignatur,
coangustatum misere
cor eius dilatatur.
Ps. **Cum invocarem**.

Dum in-vo-ca-ret, vi-sce-re De-us hunc di-gna-tur,
co-an-gu-sta-tum mi-se-re cor e-ius di-la-ta-tur. Ps. Cum invocarem.

5. **Verba** huius Domine
mane audiebas,
quem in tuo nomine
orare sciebas.
Ps. **Verba** mea.

6. **Domine** magnifice
laudem perfecisti,
istum tam mirifice
dum coronasti.
Ps. **Domine** Dominus noster.

One responsory text is adapted from the *Afra* office by Hermannus Contractus, another from the office for Thomas of Canterbury by Benedict of Peterborough, but the Ottobeuren cantor has composed his own new melodies. Another sign of respect for tradition is the use of the responsory verse tones, nearly always used complete. The final responsory of the office is a good example of the bold, modern melodic style so often found in South German offices from the compositions of Hermannus Contractus onwards. In the verse, however, there are echoes of the old verse tone. In Example 6, a bar is placed over notes taken from the standard tone. The final cadence (lower notes) is a third lower than in the standard tone (higher notes).

In the worship of the church, preservation, on the one hand, and renewal, on the other, are as old as the church itself. Just as the great cathedrals of Europe contain architectural features from many different periods, so the liturgical chant even on just one day in the year is a mixture of historical layers and styles. Most saint's offices are, like the ones discussed above, composed of mixed ingredients. Compare any group, and one will find different approaches and preferences. They are not, as a rule, perfectly structured and homogenous "works of art" in a more modern sense, not museum pieces but part of the

Example 6

Theodore (Ottobeuren) responsory in mode 5.

San- ctus i- ste con- cre- mā- tus

i- gne man- sit il- li- ba- tus,

I- mo vi- tam propter bo- nam

tri- nam me- ru- it

co- ro- nā- m.

V. E- rat e- nim vir- go pu- rus,

do- ctor iī- dus, mar- tir du- rus.

liturgical life of a religious community, a service performed, not autonomous creations. In these circumstances it is perfectly natural to combine reverence for ancient tradition with contemporary forms of expression. The more editions and studies of this vast repertory are completed, the better shall we be able to appreciate the various nuances of form and style which they display.

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DVA KORALNA OFICIJA ZA SV. TEODORJA TIRONA: RAZNOLIKOST V
OBLIKI IN SLOGU SREDNJEVEŠKEGA KORALA

Povzetek

Danes sta znana dva koralna oficija (*historiae*) za sv. Teodora Tirona. Zaradi svojih kontrastnih značilnosti prinašata obilico gradiva za razpravljanje o široki raznovrstnosti

kompozicije oficijev v srednjem veku. Časa nastanka oficijev ne moremo natanko določiti, vendar pa njune oblikovne in slogovne značilnosti kažejo v različne smeri – ena nazaj v tradicionalni “gregorijanski” koral, druga pa naprej, na način mnogih “naprednih” južnonemških koralnih ciklov 11. stoletja. V virih iz Benetk najdemo prvega od obeh oficijev, ki je po značaju bolj konzervativen, ima prozna besedila, vrstnega reda spevov ne določa po številki modusov in vsebuje številne reference na tradicionalne melodične obrate fraz. Drugi oficij je iz Ottobeurena, vsebuje besedila v rimanih verzih, speve pa razvršča po zaporedju številke modusov in njegov melodični slog je bolj napreden. Razprava predstavlja primere iz besedil in glasbe ter razlaga ozadje oficijev. Pri tem je posebne pozornosti deležen tudi augsburški škof Ulrik, ki je Teodorjeve relikvije prinesel v Ottobeuren in za čigar praznik so bili komponirani trije oficiji. Njegove dejavnosti poudarjajo pomen čaščenja lokalnih svetnikov in pridobivanja njihovih relikvij.