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## Fixity, Flexibility, and Compositional Process in Old Hispanic Chant – TABLES

Table 1 Summary of melodic variants in *Verba mea*

	Version A	Version B
Syllable 5	NHH: BL51, PB99, S6	NHHH: L8
Syllable 10	NH-NHL: PB99, S6	NH-NL: BL51, L8
Syllable 14	N: PB99	NH: BL51, L8, S6 (S6 has a different neume from the other two manuscripts)
Syllable 3 (last 2 notes)	NSHL: S6 (NSHL)	NSLH: BL51, L8, PB99 (L8 has a different neume from the other two manuscripts)
Syllable 9	N-NHH: S6	N-NSHLH: BL51, L8, PB99 (different neume shape in BL51)
Syllable 16	N: S6	NHH: BL51, L8, PB99

Table 2 Uses of Formula A in ninth- to eleventh-century manuscripts

	Formula A in one manuscript (no ninth- to eleventh-century cognates)	Formula A in two or more manuscripts (no variants)	Formula A in one or more manuscripts; variant in one or more manuscripts	Total number of instances
Sacrificia	23	17	10	50
Responsories	90	69	32	191

Table 3 Other occurrences of the opening formulas in L8, fo. 287<sup>r</sup>

Ex. 4, box nos.	Chant	Melodic outline	Cognates
1 and 2	Responsory <i>Livera me</i> and alleluiaticum <i>In loco viride</i>	NHH on accent; NL on next syllable, near bottom of notation space	16 further chants or chant verses in L8; 10 cognates in other manuscripts:
3	Responsory <i>Livera me</i> verse	Randel's "tone B"	227 times in L8 alone (Randel, <i>The responsorial Psalm tones</i> , 25)
4	Canticle antiphon <i>Redemptor meus</i>	Single notes, then single higher note on accent, then N+NH	Five further chants in L8: canticle antiphon
5	Canticle antiphon <i>Spiritus et anime</i>	Single notes, then single higher note on unaccented syllable	24 further chants in L8: canticle antiphons
6	Psalmus <i>Domine exaudi</i>	NH-NHL+NHH	Only one cognate in L8
7	Psalmus <i>Domine exaudi</i> verse	N-NS	Common chant or verse opening, with 45 cognates in L8
8	Psalmus <i>Tu nosti</i>		unique
9	Psalmus <i>Tu nosti</i> verse		12 other chants in L8, and 4 cognates in other manuscripts. This particular shape may have fallen out of use by the twelfth century: it does not appear in the cognate chants in the twelfth-century Toledan manuscripts T4, T5 and BN10.

Table 4 Frequency of use of the NH+NL+N or NH+NL+NH cadence

		León dialect manuscripts	S6	Other ninth to eleventh century manuscripts
Sacrificia	“domin-”	19		
	other proparoxytones	26	1	1 (A30)
	paroxytones	1		
Responsories	“domin-”	72, plus 2 others ending NSH	2	1 (BL51 – ends NSH)
	other proparoxytones	72, plus 2 others ending NSH	2	3 (A30x1 – ends NSH; A56x1 – heightened Aquitanian neumes move by step NH+HL+S; S4x1)
	paroxytones	1, plus 2 others ending NSH		3 (S5x1; A30x2 – one of them ends NSH)

Table 5 Number of times each neume occurs on the penultimate syllable of internal three-syllable cadences in sacrificia, after a single note or descent

	NH	NHH	N- NH	NSH	NHL	N (or no neume)	Misc.
L8	15	215		8	2	4	
Silos 6		4		1	1		
<i>Total León manuscripts (250 cases)</i>	<i>15</i>	<i>219</i>		<i>9</i>	<i>3</i>	<i>4</i>	
A30	1	4	2	4	32	8	
A56	4	7		1	6	2	
BL45		1		2	6	4	1x NH-NHL
BL95					2		
M-418					3	3	
Silos 3		2		1	1	2	1x NH-NHL
Silos 4	1	1		1	5	4	
<i>Total Rioja manuscripts (113 cases)</i>	<i>6</i>	<i>15</i>	<i>3</i>	<i>9</i>	<i>55</i>	<i>23</i>	<i>2</i>

