

Σήμερον and Hodie Chants in Byzantine and Western Tradition

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0.0 Introduction

Among the various instances of relations between Byzantine and Western chant tradition the chants beginning Σήμερον or *Hodie* hold a special position. On one hand the relatively great number of chants on both sides offer a broad basis of comparison, on the other hand no single pair of hymns shows perfect textual identity. However, the Σήμερον/Hodie chants carry a common textual and musical structure which reaches beyond the coincidence of the opening words. Also the heortological relationship of the chants in Byzantine and Western tradition constitutes the chants as a group. Correspondences like these seem to imply that a common tradition lies behind the oldest stratum we can identify from the sources on each side. There is evidence that this common tradition was associated with the chant customs of the early (fourth century) congregation of Jerusalem.

The nucleus of the Σήμερον/Hodie repertoire is associated with the celebration of Epiphany and Christmas. In this nucleus of the repertoire we recognize a state of affairs where a modal area around the finals G and E and a contour of a model melody unify a great number of hymns. The chants seem to be closely connected with the stationary liturgy of the Church of Jerusalem and this liturgical/musical complex might be evidence of an early step towards the concept of a *circulus anni* of liturgical chant. Other parts of the repertoire seem to have been modelled upon this original one for Epiphany and Christmas or developed from it under different circumstances and in different surroundings. The repertoire was extended to the feasts of saints, especially of Virgin Mary and John the Baptist. Subsequently other major festivals of the Church year were furnished with chants of this type. In fact, the basic structure of the Σήμερον/Hodie chants invites for new applications and for the creation of new chants on a similar pattern. In its simple form this flexible and "chain-like" chant reveals a very traditional technique of composing. In this respect, the music of the *Today* chants are closely associated with psalmodic forms.

0.1 Earlier Studies

Anton Baumstark¹ was the first to draw attention to the parallel tradition of the Σήμερον/Hodie chants. He recognized the textual concordances between the Gregorian Hodie antiphons and the Byzantine Church poetry, especially within two chant types, the kontakia and the stichera. He also pointed to Syrian and Armenian parallels for the Σήμερον/Hodie phenomenon.

Louis Brou² in 1948 registered the known and supposed parallels of Byzantine and Latin hymns. In the case of the Σήμερον/Hodie chants he only made reference to the works of Baumstark.

About simultaneously Egon Wellesz published his book "Eastern Elements in Western Chant", here for the first time using a comparative musicological method for the study of hymns in parallel tradition. His main achievement was the demonstration of a very close musical relationship between the sticheron "Ὅτε τῷ σταυρῷ for the office of Good Friday and the bilingual Otin to stauron/O quando in cruce in Beneventan tradition. He also devoted a whole chapter³ to the Σήμερον/Hodie antiphons. On this subject he limited the investigation to some general aspects of the chants and to the presentation of two, as we shall see, very typical Σήμερον stichera. Thus, he explicitly reserved a closer and more full scale investigation of the relationship between the two sides of the repertoire for the future.

A further step towards a comparative study on the music of this chant group was taken by Michel Huglo⁴ in 1966. He updated the lists made by Brou and contributed with some findings of his own. The paragraph on the Σήμερον/Hodie chants includes musical examples for five typical opening motives of this repertoire. Though sketchy, this must be considered the first serious attempt to make a musical comparison on this chant group. To my

1. Baumstark, Anton: Die Hodie-Antiphonen des römischen Breviers und der Kreis ihrer griechischen Parallelen. Die Kirchenmusik, Vol. 10, Jahrgang 1909, Paderborn (1910) p. 153 - 60.

2. Brou, Louis: Les Chants Grecque dans les Liturgies Latines. Sacris Erudiri, Vol. 1, Louvain (1948) p. 165 - 180. The Σήμερον/Hodie chants have entry no. 8 in the catalogue.

3. Wellesz, Egon: Eastern Elements in Western Chant. Monumenta Musicae Byzantinae (MMB) Subsidia, Vol. 2, Boston (1947) Chapter III p. 141 - 149.

4. Huglo, Michel: Relations musicales entre Byzance et l'Occident. International Congress of Byzantine Studies, Vol. 13, Oxford (1966) p. 273.

knowledge nothing concerning this particular group of chants has been published since then.

In the present paper I will try to pursue the results of these preliminary investigations and account for the series of statements presented in the introduction. I have not limited the inquiry to one specific chant type on each side, as for example to the stichera idiomela on the Eastern side and to the antiphons for the canticles of the morning and evening office of the western church, although most of the Σήμερον/Hodie chants are representatives of these two categories. Other chant types too, eg. responses and some mass chants, conform to the properties of the chant group and must be taken into consideration.

1 The structure of the Σήμερον / Hodie chants

The basic characteristic of the group is the simple opening word "Today" followed by a phrase emphasizing the nature and liturgical theme of the service of the day. The sources for the texts are mostly to be found outside the Scriptures. The Psalter only supplies the text for the invitatory *Hodie si vocem*, which musically must be set apart from the rest of the hodie chants. *Hodie scietis* (Exod. 16.6) for Christmas and *Hodie salus* (Luke 19.9) for Church Dedication follow the scriptural text closely, but else the paraphrases or references to it must be considered secondary to the free passages. In this respect the chant type witnesses a very old practice of church poetry. The chants generally belong to the *proprium* of the liturgy as they by nature are linked to a specific feast. Few pieces were performed more times, eg. as a "common" of saints.

In many liturgical chants the word σήμερον or *hodie* occurs as second word, as for example in the sticheron Ἀγαλλιάσθω σήμερον or the two famous kontakia of Romanos (6th century) Ἡ παρθένος σήμερον for Christmas and Ἐπεφάνης σήμερον for Epiphany. The same phenomenon is observed in the Latin Christmas antiphon *Virgo hodie fidelis*. After an introductory line the antiphon *Haec est dies quam fecit Dominus*⁵ for the Annunciation of Virgin Mary continues with three Hodie lines. Examples like these might carry resemblance to the opening forms, but for the present investigation I have restricted the material to

5. CAO-no.: 2997. (see note 24)

chants with the initial form and a few examples with $\sigma\acute{\eta}\mu\epsilon\rho\omicron\nu$ /hodie as secondary phrase opening.

Some of the pieces repeat the $\sigma\acute{\eta}\mu\epsilon\rho\omicron\nu$ /hodie a second, third and sometimes even a fourth time⁶, every time introducing a new textual and musical phrase. This structure takes efficiently advantage of the rhetorical anaphora and combines it with a melodic repetition and/or elaboration. An expansion often takes place on the last "today" which in this way marks the climax of the piece. A Beneventan offertory for the Christmas mass (B)⁷, here compared to the Gregorian antiphon for the Magnificat of the Vespers of Christmas Day (G)⁸, exemplifies this reiterating structure.

Example 1

1

B
Ho - di - e chri - stus na - tus est

G

2

B
ho - di - e sal - va - tor ap - pa - ru - it

G

3

B
ho - di - e in ter - ra ca - nunt an - ge - li

G

6. 20% of the chants from both sides have two or more "Today"-phrases.

7. Benevento Cap. VI.35 fol. 202v.

8. Liber Usualis (see note 18) p. 413, CAO-no. 3093.

4

B

le - tan - tur ar - chan - ge - li

G

5

B

ho - di - e e - xul - tant iu - sti di - cen - tes:

G

6

B

glo - ri - a in ex - cel - sis de - o

G

7

B

et in ter - ra pax ho - mi - ni - bus bo - ne vo - lun - ta - tis

G

8

B

al - le - lu - ia, al - le - lu - ia.

G

al - le - lu - ia.

(Translation: *Today Christ is born, today the Saviour is visible, today the angels are singing in the Earth, archangels rejoice, today men of justice will exult and say: Glory to God in the highest (and peace on earth for men of good will, alleluia,) alleluia!*)

Concerning the structure of this particular piece it is worth noticing the Gloria or doxology in the last phrase⁹. Often a short doxology or a formula of invocation is found in this position. In fact, a rather limited number of standard refrains of this type could be listed. The presence of such a "refrain" in a Western chant remains an indication, not a proof of the common tradition of a specific hymn. A number of the Σήμερον/Hodie chants display this feature, thus approaching the function of a *trope*, but it cannot be considered a part of the basic structure.

Now, it is a commonly known phenomenon that certain words or conventional text phrases often carry their musical pattern with them from one hymn to another in Byzantine and associated traditions¹⁰. And if reoccurring phrases are found in structurally important positions, as in the opening, the refrain or ending lines, they constitute what we might call a model melody. As we shall see, the Σήμερον/hodie chants within the different modes, sometimes even in a complex of modes, tend to form such models.

Behind these structural characteristics one can suppose a very simple way of singing. The repetition and variation of the same formula in accordance with the text phrases seem to represent a very archaic and psalmodic compositional principle. The music of the two pieces presented in Example 1 are melodically clearly related to each other, but the repetition scheme of the Beneventan offertory (mode IVpl.¹¹) is varied in

9. This Gloria (Luke 2.14) is found as verse for the resp. *Hodie nobis caelorum rex*, also for Christmas. Not only the Σήμερον stichera but many other stichera of the Christmas office include a Δόξα ἐν ὑψίστοις Θεῷ. Cf. J. Raasted, *Intonation Formulas and Modal Signatures in Byzantine Musical Manuscripts*, MMB Subidia 7, Copenhagen (1966) p. 93, and O. Strunk, *Essays on Music in the Byzantine World*, NY (1974) p. 272 - 73.

10. cf. Strunk, Oliver: *The notation of the Chartres Fragment*, *Essays on Music in the Byzantine World*, New York (1977) p. 103 and Konstantinova, Nina: *The Connection between Melodic Formulas and Stereotype Text Phrases in Old Russian Stichera*, CIMAGL 54 (1986) p. 49 - 60.

11. The "Byzantine" terms is used here according to the following table:

the Gregorian antiphon (mode I). The basic Σήμερον/Hodie type makes up a chain which may turn out shorter or longer depending on the circumstances, and consequently it is a very flexible chant type. Antiphonal singing in its archaic form involves a phrase-wise melodic repetition by two half choirs, and this way of performance suits perfectly well the form of many "Today"-pieces¹².

2.1 The Byzantine sources

Let us first look at the Σήμερον stichera of the Byzantine tradition. I have included 59 stichera idiomela all of which also occur in the Dalassenos-sticherarion¹³ which according to Strunk is a representative of the "standard abridged version"¹⁴. Almost every manuscript of the Sticherarion contains one or two Σήμερον stichera not included in the standard version. Generally, a greater portion of these supernumerary Σήμερον stichera is found in the earlier manuscripts. As an example the Paleo-Byzantine (Coislin) sticherarion Vienna, Theolog. Gr. 136 (first half of the 12th century)¹⁵ contains 7 Σήμερον stichera not found in Dalassenos. Although it is possible here and there to find a number of these not-standard stichera in round notation I have limited my material as described above. In this way, the material represents the Σήμερον stichera sung during a "standard" liturgical year in the beginning of the 13th

<u>Byz.</u>		<u>Gregorian</u>
mode I	= D authentic=	1. mode
mode Ipl.	= D plagal=	2. mode
mode II	= E authentic=	3. mode
mode Ipl.	= E plagal=	4. mode etc.

12. A special antiphonal performance of Σήμερον γενναται εκ παρθενου, preserved even in the Byzantine liturgy of today, is studied by J. Raasted: *Intonation Formulas and Modal Signatures in Byzantine Musical Mss.* MMB Subsidia 7, Copenhagen (1966) p. 80 - 81 and 146 -147.

13. Vienna, Theolog. Gr. 181, mid-13th century, MMB vol. 1, Copenhagen 1935. It is marked with D in the text and tables below. Where this ms. is difficult to read or must be considered erroneous, I have transcribed from A = Ambrosianus graecus 44 (A 139 sup.) or from S = Sinai 1231. Thus the choice of sources pays no attention to musical variants between these or other important manuscripts of the Sticherarion. The sources are indicated in (Table 2).

14. Strunk, Oliver: H.J.W. Tillyard and the Recovery of a lost Fragment, *Essays on Music in the Byzantine World*, New York (1977) p. 234.

15. MMB vol. 10, ed. Gerda Wolfram, Vienna (1987).

century, but with a tradition as far back as the 6th century and - probably farther. An extension of the material in the direction mentioned above would most certainly increase the number of Σήμερον stichera on feasts of saints. The supernumerary stichera are, in their PaleoByzantine versions, fairly uniform to those which I have in my material. They seem, within the specific modes, to follow the same melodic line as their transcribable descendants. Therefore, I would not expect the picture of the Σήμερον music to change very much if some or, if possible, all of these were included.

The stichera *proshomoia*¹⁶, i.e. stichera whose melodies are modelled on other stichera, are not important for the study of the Σήμερον music. But regarding the distribution of feasts, they could turn out to be valuable. The difficulties in surveying the whole of the Byzantine Σήμερον repertoire could be damaging to any conclusions in these matters. Still, the stichera idiomela must be chosen as a representative collection, and they form the basis of the Byzantine material.

The sticheraria do not normally provide any hymns for the Easter office. As the office was repeated every day from Easter to Ascension, the hymns were probably so well known to the church singers that a notational fixation was considered superfluous¹⁷. For this reason they were not commonly written down in the chant books, which only contained the real "proper" hymns of the year. In some mss., although, the Στιχηρὰ τοῦ Πάσχα are retained. The first sticheron of the series ascribed to John of Damascus, Σήμερον σωτηρία τῷ κόσμῳ (*Today salvation to the world*), is included. The material in round notation for this study therefore consists of 60 Σήμερον stichera. The Byzantine *Heirmologion* does not contain Σήμερον pieces.

2.2 The Western sources

The picture of Hodie chants in the Western tradition is more varied. Wellesz¹⁸ enumerated 15 Hodie chants on the basis of Liber Usualis (LU)

16. Follieri, Enrica: *Initia Hymnorum Ecclesiae Graecae*, Vol. 3, *Studi e Testi* Vol. 213, Rome (1962) p. 484 - 497 gives information of some 155 Σήμερον stichera in the Roman Menaia (MR) (1888 - 1901). Around 95 of these are *proshomoia*.

17. cf. Strunk, Oliver: *A Further Note on the Proper Hymns for Easter*, *Essays on Music in the Byzantine World*, New York (1977) p. 203.

18. Wellesz, Egon: *Eastern Elements in Western Chant*. MMB Subsidia, Vol. 2, Boston

Missae et Officii¹⁹. As is clear already from his tabulation, the Hodie "chants" cross the borders of the traditional chant types. The majority of the Western Hodie chants belongs to the antiphons for the canticles Benedictus and Magnificat, which were sung during respectively the morning and the evening office. Other antiphons for the lesser hours are well represented too, and even mass chants come into question here. Sometimes a hymn appears to have changed from chant type to another, e.g. from antiphonal to responsorial style²⁰. In this transition it retains the text and the basic melodic structures, but is adapted more or less to the style and characteristics of the recipient chant group. This phenomenon is evident regarding the Hodie chants. The Ambrosian (Milanese) *antiphona ante crucem* and the Old-Roman and Gregorian responses *Hodie nobis caelorum rex* are modelled on a common tonal and melodic structure. The antiphons aside, the Hodie chants appear as responses and invitatories of the office. Some *prosolae* and tropes, even in the earliest collections, share the textual Hodie opening, but they cannot be expected to have anything in common with the chant type considered. Among the mass chants introit, gradual, alleluia-verse, offertory and communion are represented and at more instances they carry a melodic relationship to the Hodie group, probably as a reminiscence of a proto-type Hodie hymn.

I have chosen to consider the monastic and the "regional" traditions, the Old-Roman and the Ambrosian, along with the Gregorian (For Hodie chants in Mozarabic tradition, see note 86). A broader basis of comparison with the Byzantine and Gregorian melodies is achieved by this means. As is well known, a number of hymns in the printed chant books are "modern" compositions. I have rejected some Hodie hymns found in the Antiphonale Monasticum and the Antiphonale Romanum for which I have found no medieval sources (see note 18).

(1947) p. 142 - 143. Wellesz includes the antiphons for the Apparition of Virgin Mary at Lourdes (Feb. 11) and for the Immaculate Conception (Dec. 8) for which I have not found medieval sources. I do not know when nor where these hymns originated. They are very close to the standard scheme of the Hodie antiphons, but they could very well be 19th century "pastiche" made up from the material of the medieval Hodie antiphons for the feasts of Mary, the result being even more "classic" Gregorian than the originals.

19. Liber Usualis Missae et Officii, Tournai (1958).

20. cf. Conolly, Thomas H.: Introits and Archetypes: Some Archaisms of the Old Roman Chant, Journal of the American Musicological Society (JAMS) 25 (1972) p. 170 and 171. Conolly discusses here the possibility of common origin versus borrowing as explanation of these phenomena.

The gradual *Hodie scietis* of Christmas vigil belongs to the well known group of highly centonized graduals of mode Ipl., commonly known as "Justus ut palma" type graduals. This hymn has, as far as I see, no musical relevance to the other Hodie chants, being a member of a unique and well defined group of hymns. From the same point of view I have rejected some ten versicles for the Alleluia, all sharing the textual Hodie opening; the melodies seem to have nothing in common with the Hodie chant type, and at least four of them are contrafacta of other Alleluias²¹. Likewise a number of invitatories, responses and response verses are left out of consideration²². The list below gives the distribution of the types of Hodie chants included:

Hodie chants according to types²³.

<u>Office</u>	Antiphons	49
	Responses	15
<u>Mass</u>	Introitus	2
	Transitorium	1
	Alleluia(verse)	1
	Antiphona post Evangelium	1
	Offertorium	1

This collection includes very different pieces from the various chant traditions. Therefore, the heortological structure of the Hodie repertoire is considered within each tradition. The sources of the Hodie chants are indicated in Table 1 (see below).

For the inclusion of a hymn in this investigation the first criterion is the presence in a medieval manuscript. Immediately therefore, Hodie chants of Hesbert's Corpus

21. Schlager, Karl-Heinz: Alleluia-Melodien I, bis 1100, Monumenta Monodica vol. 7, Kassel (1968). According to this edition the contrafacta are *Hodie descendit lux* (Dies Sanctificatus), *Hodie migravit* (Resurrexit), *Hodie ablatus est* (Per te, Dei Genetrix), and *Hodie pastor noster* (Ascendens Christus). Other Alleluia versicles are *Hodie Dominus Iesus*, *Hodie natus est*, *Hodie Maria Virgo*, *Hodie resurrexit*, *Hodie Spiritus Sanctus*, *Hodie transfiguratus*.

22. Invitatories: CAO-no. 1082(Stephen), 1083(Mary, nativity), 1084(Christmas, vigil) and 1085(Sundays throughout the year).

Responses and verses: Cao-no. 6847(All Saints), 6850(Transfiguration), 6853(The Innocent Children), 6854(Mary, nativity), 6855(Christmas), 6856(Christmas), 6857(Octave of Epiphany), 6860 and 6861(Transfiguration), 6862(Gregory), 6863(Peter and Paul), 6864(Benedict, translation) and 6866(Christmas).

23. The exact chant types according to the rubrics of the manuscripts are given in tables 3 - 6.

Antiphonarium Officii²⁴ (CAO) are registered. The chants common to the Cursus Romanus²⁵ and the Cursus Monasticus²⁶ are assigned to "Gregorian" tradition. The hymns only present in the Cursus Monasticus are given as "Monastic". Square brackets immediately after the CAO-no. indicate the sigla of the manuscripts which give the hymn in question, an asterisk marks that only an incipit is given. For the chants of the standard Gregorian tradition different manuscripts were consulted, but for reasons of standardization page numbers of the Liber Usualis (LU) and, for some monastic chants, Antiphonale Monasticum (AM)²⁷ are indicated. Some of the chants of the regional traditions follow the text of the standard Gregorian version. In this case a CAO-number is given along with the manuscript source.

3.1 The distribution of feasts, Byzantine tradition.

The feasts involving the theme of the passion of Christ make up the largest group of Σήμερον stichera, comprising the Exaltation of the Cross (Sep. 14), the Lenten period, Good Friday and Saturday of the Holy Week. For these occasions eighteen stichera are provided. Next come the feasts of Mary, Nativity (Sep. 8), Presentation (Nov. 21), Anna (her mother) (Dec. 9), Purification (Feb. 2) and Annunciation (Mar. 25). Thirteen Σήμερον stichera are associated with the feasts of Mary. The celebration of Epiphany comprises five Σήμερον stichera and for Christmas four are registered. The only saint, besides Mary, to have more than one entry is John the Baptist, one for the celebration of his birth, one for his "Beheading".

Easter and Ascension are the only other feasts of the Lord which are provided with Σήμερον stichera, they have one each.

3.2 Distribution of feasts, Western traditions.

The Western liturgical applications of the Hodie chants within each repertoire are indicated in Tables 3, 4, 5 and 6.

As a means to get an impression of the transmission of the hymns, a "#" marks those

24. Hesbert, R.-J.: *Corpus Antiphonarium Officii* Vol. 1 - 6 in *Rerum Ecclesiasticarum Documenta, Series Major, Fontes* Vol. 7 - 12, Rome (1963 - 1979). For the exceptions see note 21.

25. CAO vol. 1.

26. CAO vol. 2, *Cursus Monasticus*, contains a number of Hodie responses with the same text as a corresponding antiphon. These responses and a few hymns, which borrow their texts from acts of saints or homilies of the fathers are not included.

27. *Liber Antiphonarius juxta Ritum Monasticum*, Solesmes (1897).

only given in one of the manuscripts on which the CAO is based (cf. Table 1). The hymns that appear in the *Cursus Monasticus*²⁸, but not in the *Cursus Romanus* are ascribed to the Monastic tradition. In practice the "Monastic" hymns should be tested along with the "Gregorian". Therefore, the repertoire of *Hodie* chants actually sung during a year in a Central-European monastery of the 11th or the beginning of the 12th century²⁹ roughly consisted of the "Gregorian" combined with a series from the "Monastic" list.

3.2.1 Gregorian

Gregorian *Hodie* Chants (Table 3) for Christmas form a significant group of 9 chants. The feasts of Mary, Purification, Assumption and Nativity have 8 entries and seem to form a well defined group in this repertoire as well; it should be noticed that the antiphon for Magnificat in celebration of the Assumption of Virgin Mary is the only *Hodie* hymn for this particular feast which is broadly transmitted. Epiphany has three and Pentecost has two, though *Hodie e coelis* for this feast has a narrow transmission. Other "De tempore" feasts occurring are Palm Sunday and Ascension, each with 1 *Hodie* hymn. The piece for saint Prosper (Translation, Nov. 25) must be considered a part of a local office belonging in Lombardy³⁰, and the feast of the invention of saint Michael on Mount Gargano was celebrated in most of Italy. Apart from these special or local features, the general distribution of feasts provided with *Hodie* hymns in Gregorian tradition is dominated by the groups related to Christmas, Epiphany and to the feasts of Mary.

3.2.2 Monastic

The "Monastic" repertoire (Table 4) include remarkably many hymns only transmitted in one of the CAO-manuscripts and, as a rule, the offices where these hymns belong are associated with local traditions or with the

28. According to the CAO volumes 1 and 2.

29. The Earliest of the six manuscripts on which the CAO vol. 2 is based is the famous Hartker Antiphony of St. Gallen, written during the years between 986 and 1016. The latest source is a Codex of Rheinau which contains an antiphony dating from the beginning of the 13th century. As Hesbert announces in his preface (CAO vol. 2, p. V et VI) it is necessary to concentrate on one region or specific monastic order to avoid a totally confusing picture of the monastic antiphony; The CAO Vol. 2 is based on representative Cluniacense sources.

30. The manuscript containing this hymn is V, Verona Cap. XCVIII (11th cent.).

liturgy of the specific monastic order in which they originated. The Transfiguration of Christ, for example, was adopted in the rite of the Cluniacenses in the year 1132 and this festivity is reflected by two *Hodie* antiphons and a response in the monastic antiphonary L, Benevento Cap. V.21 (late 12th century). An example of a local *Hodie* hymn in this manuscript could be the antiphon for St. Germanus of Capua (Oct. 30), a legendary friend of St. Benedict's. Another friend and disciple of his, Maurus of Subiaco (Jan. 15), has a single *Hodie*-entry in this manuscript. Although his office was celebrated in Gaul too, no *Hodie* chant for this feast is given in manuscript F, a monastic antiphonary from Saint-Maurles-Fossés³¹; the office is based on the life of the saint attributed to Faustus of Monte Cassino and must have been brought into existence around or before the year 868. It was in this year that the patronage of St. Maurus was introduced to the monastery³². The only "Monastic" hymn which is really broadly transmitted is *Hodie sanctus Benedictus* in honour of the universal patron of Western monasticism. The *Hodie* hymns of the Monastic tradition present an unclear picture; the *Hodie* chant type seem to have been very popular in the process of establishing new offices for specific "monastic" saints during the 8th and 9th century, but we do not exactly know how old this phenomenon is. On the other hand one can observe a number of "new" monastic hymns for the *Hodie*-feasts well known from the Gregorian repertoire, six for Christmas, one for the nativity of Mary and one for the beheading of John the Baptist.

3.2.3 Old-Roman and Ambrosian

A relatively small number of *Hodie* chants exists in Old-Roman (Table 5) and in Ambrosian (Table 6) tradition. Nevertheless, they show a very significant pattern; most of them are sung at either Christmas or Epiphany, the remarkable exception being the antiphon for the Assumption of the Virgin Mary (Aug. 15), which is found in both traditions. The melody is in both cases so close to the Gregorian that one could suspect this antiphon to have been imported into these traditions quite lately. Also the Old-Roman melody of *Hodie huic domui salus* for the Dedication is almost

31. Paris, Bib. Nat. lat. 17296 (12th cent.).

32. cf. CAO vol. 2, p. XVI.

identical to the Gregorian. These two antiphons are only transmitted in one of the two extant Old-Roman antiphoners, namely the Brit. Mus. Add. 29 988 (12th cent.), whereas all others are found in both.

3.3 Concordances of Σήμερον / Hodie feasts,

3.3.1 Christmas and Epiphany

A comparison between the Byzantine and the Western distribution of propers containing Σήμερον/Hodie chants reveals a common tradition of this chant type for the celebration of Christmas and Epiphany; they are well represented in every repertoire considered except the Ambrosian which has only one piece for Epiphany. Before the actual comparison of some Σήμερον/Hodie texts for Epiphany something has to be said about the nature of this feast.

In the East the liturgical theme of Epiphany is the baptism of Christ in Jordan and hence the manifestation of his godly nature on earth. It is called τὰ ἐπιφάνεια, "appearance", τὰ θεοφάνεια, "vision of God", or τὰ φῶτα, "the lights". It is an occasion for baptism too, and the holy waters are blessed at a ceremony, ὁ μέγας ἁγιασμός, placed in connection with the evening office. As a central part of this ceremony a homily or speech³³ ascribed to Sophronios, the 7th century patriarch of Jerusalem, is read. Σήμερον is repeated as first word of the line some 24 times in sequence. The technique of rhetoric in this piece resembles a sort of public announcement of the theme of the feast; it is a series of statements embracing the mystery of Epiphany. None of the stichera of Epiphany are verbatim borrowings, but they use much the same figures and imagery as Sophronios' "Epiphaniepräconium", as Baumstark³⁴ names it. He considers the core of this text to be very old, perhaps with traces as far back as the third century. This view is based on the gnostic character of the text which includes the line Σήμερον ὁ οὐρανὸς ἀγλαιζόμενος γινῶσιν τῇ γῇ ἐπομβρίζει (*Today the heaven in*

33. Migne, Patrologia Graeca (PG) 87,3 4001 (This text is taken from Goar's Euchologion, Venice (1730)), MR 3 p. 138 gives the text too.

34. Baumstark, Anton: Die Hodie-Antiphonen des Römischen Breviers und der Kreis ihrer griechischen Parallelen. Die Kirchenmusik (Mitteilungen des Diöcesan-Cäcilienvereins Paderborn) 10 Jahrg. 9, Paderborn (1909), p. 154 sqq. An Armenian reception of this Epiphaniepräconium with 53 repetitions of the "Today" is mentioned by Baumstark here.

splendour rains "gnosis" down over the earth). And in the immediately following passage the "heavenly bodies join the earth in exultation because of the mystery of the day"³⁵. A remark in the Old Typikon from Saint-Sabas tells that this speech or prayer was neither read in Constantinople nor at Mount Athos³⁶. This too points to a connection with the early Jerusalem usage. According to this Eastern concept of Epiphany the σήμερον-stichera are concerned with the baptism of Christ. Thus the sticheron which is chanted at the beginning of the ceremony mentioned above, traditionally ascribed to Sophronios of Jerusalem: Σήμερον τῶν ὑδάτων ἁγιάζεται ἡ φύσις (*Today the nature of the waters are sanctified*). Other stichera, e.g. Σήμερον ἡ κτίσις φωτίζεται (*Today the creation is lighted*), emphasize the light-theme of Epiphany.

In contrast, the traditional Western concept of Epiphany encompasses three "feast-objects" at the same time. A passage from a ninth century writer on liturgy, Amalarius of Metz, is typical of this concept³⁷.

Praesens officium nocturnale certat intimare tria insignia nobis manifestata per adventum Christi, id est adventum magorum, et baptysmum Christi, et miraculum ex aqua factum a Christo. De secundo et tertio summatim memoratur in tertia nocturna, et in antiphona, "Hodie caelesti sponso iuncta est Ecclesia"; aperte vero et plene de adventu magorum canit in duabus superioribus nocturnis.

(Translation: *This nightly office contests to communicate to us the three marvelous things brought to light by the arrival of Christ, namely the arrival of the Magi, the baptism of Christ and the miracle that Christ made from wine. The second and third are briefly dealt with in the third nocturn and in the antiphon "Hodie caelesti sponso iuncta est Ecclesia"; but openly and fully it sings about the arrival of the Magi in the two preceding nocturns*)

The antiphon for Benedictus referred to appears as follows:

35. The celebration of Epiphany originated probably in the early Christian/gnostic milieu of Alexandria among the followers of the Basilidian sect. Clemens of Alexandria, Stromata I.21, PG 8 col. 888 is the commonly cited source.

36. cf. Dictionaire d'Archeologie Chrétienne et de Liturgie (DACL), vol. 5,1 col 200. Probably this remark is reflected as a note in Euchologion To Mega, Venice (1851) p. 354: ἐν δὲ τῇ μεγάλῃ Ἐκκλησίᾳ καὶ τῷ ἁγίῳ Ὅρει οὐ λέγεται.

37. Hanssens, J. M. (ed.): Amalarii Opera, Studi e Testi 139, Rome (1948), p. 509; Liber Officialis cap. XXXIII,2.

Hodie coelesti sponso iuncta est ecclesia, quoniam in Iordane lavit
Christus eius crimina: currunt cum muneribus magi ad regales nuptias
et ex aqua facto vino laetantur convivae, alleluia.

(Translation: *Today the Church is united with its heavenly bridegroom, for Christ has washed away its faults in Jordan: the Magi hurry with their gifts to the royal wedding and the guests are joyful at the wine made from water*)

Amalarius seems to comment on the text of the antiphon because it does not conform with the accepted hierarchy of the three themes of Epiphany in the West³⁸. The adoration of the Magi³⁹ ought to have the first place of honour, as stated by Amalarius here and later when he describes the office for the octave of Epiphany⁴⁰, which for him is the proper occasion to celebrate the baptism of Christ. But the existence of antiphons for Epiphany like this and the response *Hodie in Iordane baptizato christo*, textually closely related to the sticheron Σήμερον ὁ Χριστὸς ἐν Ἰορδάνῃ ἦλθε βαπτισθῆναι, points to a layer anticipating the traditional Western *tria miracula*-concept of Epiphany, commonly spread from 5th century onwards⁴¹. The first half of the antiphon may have been left with its original text and the subsequent lines attached to it in order to include the two other themes, as Baumstark supposed.

As mentioned above the Byzantine kontakion tradition includes some items with σήμερον as the second word of the *proem*, the introductory stanza. Most prominent are the kontakia of Romanos (6th cent.) for Christmas, Ἡ παρθένος σήμερον, and for Epiphany, Ἐπεφάνης σήμερον. Another kontakion ascribed to Domitios, a pupil of Romanos, Ἡ στεῖρα σήμερον on the birth of John the Baptist employs the same recipe⁴².

38. cf. Migne, Patrologia Latina (PL) 38, 1035, Augustine, Serm. 203,1.

39. In Byzantine rite, on the contrary, Christmas is the proper place for the commemoration of the Magi.

40. op. cit. (Amalarius) p. 515 - 16, cap. XXXIII,9.

41. cf. DACL V.1 col. 201. and St. Augustine, Sermon 139 on Epiphany, PL 39, col. 2018.

42. Other kontakia with σήμερον are Ἐπεφάνης σήμερον Δαβὶδ for the feast of David, Joseph and Jacob and Σήμερον ἐταράττετο τῆς γῆς on Good Friday. Numerous kontakia run to the scheme and melody of the famous Christmas piece without using this characteristic opening phrase. As to the music of the kontakia the scarce remnants of the medieval Byzantine melodies will not be included in the musical comparisons of this paper. For the

In early Jerusalem usage Epiphany and Christmas were celebrated at one occasion on the 6th of January⁴³, as it is witnessed in the Jerusalem pilgrimage of the probably spanish nun Egeria⁴⁴. Still it is not clear when and how the celebration of these two feasts found their way into Byzantine and Latin liturgies. Their fixation to Dec. 25 and Jan. 6 respectively seems manifest from the late fourth century in both areas. It is also commonly accepted that the celebration of Epiphany appeared first in the East and that Christmas was first established in the West. Now, it seems very likely to me that a *Hodie* chant-type was transferred from the joint Epiphany to the separate celebrations. Baumstark pointed to the language of the Christmas pieces in East and West and referred to a specific response *Hodie nobis de caelis pax vera*⁴⁵. He was obviously not aware that this text clearly depends on a sermon on Nativity by Saint Augustine⁴⁶. *Hodie* is here used as rhetorical anaphora ten times in the three first sections of this homily. This means that the connection of a "Hodie-precony" and Christmas/Epiphany is witnessed quite early in the West, but the actual composition of this response including the redaction of the Augustinian text might have taken place at much later time.

The use of Σήμερον/*Hodie* pieces on the feasts of John the Baptist may be due to the (probable) origin of these feasts in the feast of Epiphany, with which they share the baptismal theme.

3.3.2 Feasts of Mary

The feasts of Mary involve in Byzantine as well as in the standard Gregorian tradition a great number of Σήμερον/*Hodie* chants. At these occasions, however, only one single piece is found in the Ambrosian and Old-Roman tradition (see 3.2.3).

Purification (Feb. 2)⁴⁷, known from fourth century in both East and

most recent treatment of the musical evolution of the music for the *proems* of the kontakia see Raasted, Jørgen: Zur Melodie des Kontakions 'Η παρθένος σήμερον, CIMAGL 59 (1989), p. 233 - 246.

43. This double celebration on Jan. 6 is still maintained in some Eastern rites, eg. the Armenian, cf. DACL 5,1 col. 197.

44. Itinerarium Egeriae, XXVI, Corpus Christianorum, ser. lat. 175, Turnholt (1965), p. 72.

45. Baumstark, Anton: Byzantinisches in den Weihnachtstexten des römischen Antiphonarius Officii. Oriens Christianus 3. ser. Vol. 11, Leipzig (1936) p. 168.

46. Sermo 121, PL 39 col. 1987.

47. This date was fixed after the adaption of Christmas to Dec. 25., as leap of forty days

West, and Annunciation (Mar. 25) known from about 430 in the East and short after in the West are the two earliest feasts of Mary and they share the majority of the *Hodie* chants. Other feasts, namely Κοίμησις/ Assumption (Aug. 15) and Nativity (Sep. 12), appear at an earlier date in East (5th and 7th century respectively), later in the Western liturgies (7th and 10th cent.). The feasts of Mary have attracted a large number of Σήμερον/*Hodie* chants in both areas.

Σήμερον as anaphora is found in the sermons of John of Damascus (690 - c. 749), especially on the feasts of Mary⁴⁸, though not to the same extent as we have seen in the "Epiphanie-präconium" by Sophronios. In fact, the first clause of a sticheron for the nativity Σήμερον στειωρικαὶ πύλαι ἀνοίγονται (which is actually ascribed to John of Damascus in the margins of some *Sticheraria*⁴⁹) appears to be a quotation from his sermon for this feast⁵⁰.

Now, the question arises whether this sermon is the literal origin of the sticheron or an deliberate echo of an already existing chant of the day⁵¹. The problem with which we are confronted here resembles closely the situation of the Easter stichera, including the single Σήμερον σωτηρία τῷ κόσμῳ, whose text quotes a sermon by Gregory of Naziance (c. 330 - 390)⁵².

was prescribed between birth and presentation in the temple. Thus, the early Jerusalem Purification was celebrated on Feb. 14.

48. John of Damascus draws on this figure in his sermon for the Nativity of Mary (ed. Kotter, Bonifatius: *Die Schriften von Johannes von Damaskos*, vol. 5, *Patristische Texte und Studien* Bd. 29, Berlin/New York (1988) p. 171 - 172), for the Transfiguration of Christ (p. 437), in his second homily for the Dormition of Mary (p. 518 - 519) and in his third for the same occasion (p. 549 - 551).

49. ms. Ambr. gr. 44 (A 139 sup.) fol. 9^r. Other mss. announce Stephanos of Jerusalem (8th century) as the composer.

50. *Nativ. M.* 3, 1 - 2, Kotter op. cit. p. 171.

51. Considering the Western pieces only the texts of some few responses can be identified (*Hodie de caelis pax vera* is mentioned above). Some of them are simply textual replicas of antiphons. More interesting as source texts are sermons or hagiography. Certain are *Hodie, dilectissimi, omnium sanctorum*, from Bede, *Sermon* 70, PL 44 col. 450; *Hodie martyrum flores*, from Augustine, *Sermon* 220, PL 39 col. 2152; the antiphon and the response *Hodie sanctus Benedictus per viam orientis tramitem*, cf. Mombricitus I, 174.

52. *Sancti Gregorii Theologi*, In *Sanctum Pascha*, PG 36, col. 624.

3.2.3 Easter

Petrides⁵³ and Strunk⁵⁴, drew attention to this connection of sermon and sticheron in association with the evidence of Dorotheos⁵⁵, a sixth century Palestinian abbot to the effect that text portions of sermons of the fathers were transformed into sticheraic pieces. Dorotheos deals with the sticheron Ἀναστάσεως ἡμέρα καρποφορήσωμεν, apparently using the term "psalm" for this kind of song. But the text is also of great importance for the Σήμερον chants. Σήμερον σωτηρία τῷ κόσμῳ rests on two passages from the sermon and a refrain closely related to the text of the Easter troparion Χριστὸς ἀνέστη. This is the only known "Today" piece for Easter in early Byzantine tradition and together with two other pieces of the first authentic mode it was abandoned at an early stage in the Middle Ages. Instead, a series of five stichera in first plagal mode⁵⁶ was supplied. The scarcity of our chant type at Easter in East and the absence of its main type in the West⁵⁷ is striking. Wellesz thought, without giving an explanation for his view, that the Hodie chants, like the greco-latin alleluia Dominus regnavit, were transferred from Easter to Christmas⁵⁸. I consider it more plausible that Epiphany/Christmas was the original place of these chants and that the extension to other feasts developed successively. Σήμερον σωτηρία represents a very sophisticated combination of Gregory's sermon and the old Easter troparion and is a very instructive example of this centonate creativity. The use of the word Χριστὸς as lineopener dictates the textual and musical structure of the sticheron, not the Σήμερον. Easter must of course already have been well furnished with hymns at this time and it may be one of the

53. Petrides, S.: Notes d'hymnographie Byzantine, Byzantinische Zeitschrift 13 (1904), p. 421 - 428.

54. Strunk, Oliver: St. Gregory Nazianze and the Proper Hymns for Easter, Essays on Music in the Byzantine World, New York (1977), pp. 55 - 67, and A further note on the Proper Hymns for Easter, op. cit. pp. 202 - 207.

55. In *Didascalia*, PG 88, col. 1821 - 1836.

56. Strunk, op. cit. p. 66.

57. At Easter only prose and trope Hodie pieces are found, eg. the prosula *Hodie Dominus Ihesus Christus resurrexit a mortuis*, cf. *Analecta Hymnica* 37, p. 30 or *Hodie resurrexit leo fortis*, Benevento cap. VI 40 20v.

58. Wellesz, Egon: Eastern Elements in Western Chant. MMB Subsidia, Vol. 2, Boston (1947) p. 35, note 1.

reasons why the piece dropped out of the Easter office⁵⁹. As we shall see, the Easter piece belongs musically to a well defined minor group of Σήμερον stichera in the first mode. This makes me think that the music of the Σήμερον type was adapted to the Χριστὸς ἀνέστη and that this artistic adaption was inspired by the text of Gregory's sermon.

3.2.4 Passion

In the Byzantine rite feasts involving the theme of passion present the numerically greatest group of the Σήμερον chants. This might be the result of a separate Eastern evolution. On the Western side they are completely absent at these occasions. In fact, these stichera make up the majority of the pieces in mode IVpl., and this might confirm the hypothesis of a separate development of these "Today" stichera for days of sorrow, an evolution paralleled by the group of stichera for Mary, which did not either develop to the same extent in all liturgical areas under consideration.

4 The modes and melodies of the Σήμερον and Hodie chants

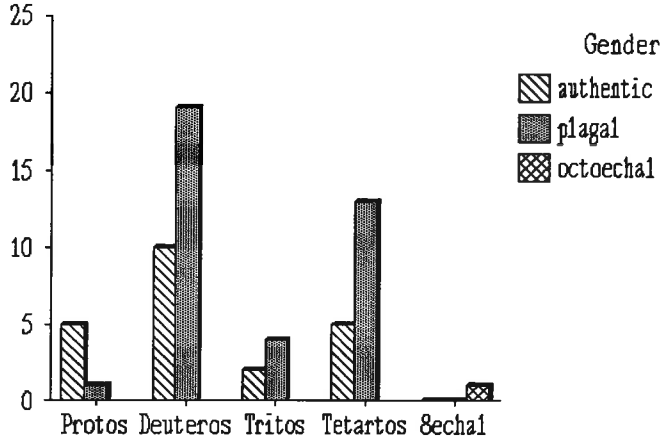
4.1 Modal distribution.

A modal distribution gives the first impression of the musical relations in this body of chants. Nevertheless, one must be aware that the modal theory on the basis of which such a distribution rests is considerably later than the definite division into an Eastern and a Western tradition. In this first step I will take the general con-cordance of the modal systems in East and West as my point of departure. Later, in the actual musical comparisons, some difficulties in connection with this premise will be discussed. The eight mode theory of Gregorian chant was only lately introduced to the Old-Roman⁶⁰ and not at all to the Ambrosian tradition. This, however, does not mean that they do not share many of the traits

59. The great homily for Easter ascribed to John Chrysostomos (PG 52, col. 756 sqq.) uses the "Today" anaphora several times in the first and the third paragraph. But the commonly used liturgical speech or homily for Easter, (eg. Euchologion To Mega, Venice 1851, p. 607), partially based upon this homily, does not employ this feature. This too could point to the "Today" as a liturgical formula foreign to Easter.

60. cf. Dyer, Joseph: The Singing of Psalms in the Early-Medieval Office, *Speculum* 64 (1989), p. 558. Dyer confirms this view as a result of his investigation of the *differentiae* in Old-Roman mss.

which constitute the Gregorian concept of mode, but in these traditions a different balance is found between the components that establish the sense of mode. Thus, in order to incorporate these songs



Modal distribution, Σήμερον chants.

in the calculations I have assigned them to the Gregorian eight-mode system according to the rules of finals and ambitus. One Ambrosian piece, *Ecce annuncio (hodie natus)*, is ambiguous between mode II and IVpl. It is here ascribed to IVpl. according to the *Hodie* section, but the affinity of these two modes are to be noticed.

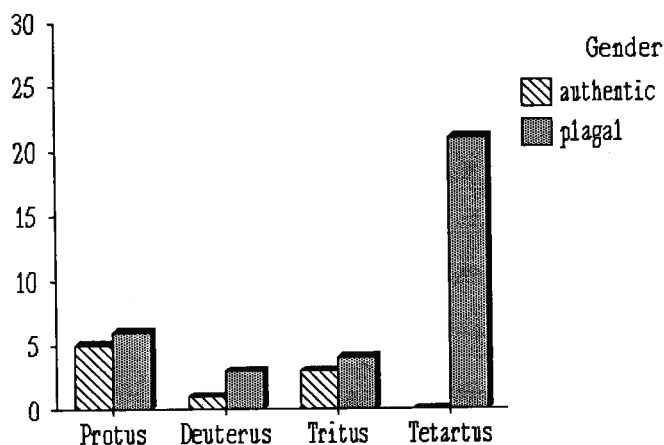
4.2.1 Protus

Most prominent among the few Σήμερον stichera in the first mode is, as mentioned above, Σήμερον σωτηρία τῷ κόσμῳ for Easter⁶¹. Σήμερον ὁ πάλαι τῷ Μωσεῖ for the feast of Purification has the same opening phrase. The other stichera of first authentic mode⁶² are variations of this same well known formula, basically consisting of a small motive: a a a G EF Ga a. In some manuscripts this motive is preceded by the low D rising to a, in other the melody starts directly from a. In Western chants of the first plagal mode (mode 2), the leap D-a, or

61. The melody is edited in Oliver Strunk: *Essays on Music in the Byzantine World*, NY (1977), p. 59 - 59.

62. Σήμερον χωροὶ πατερῶν (Eufemia), Σήμερον ὡς ἀλεθῶς (Holy Cross, exaltation), Σήμερον ἀνετείλεν (Theodoros).

typically coined out **Dab^b-a**, is found as opening to the second *hodie* phrase⁶³, but the melodies obviously have nothing else in common. We must therefore conclude that the similarity



Modal distribution, Hodie chants.

of the chants in the first and first plagal mode does not reach beyond the general conformity of the **D**-modes in the two areas. It is worth noticing that the **Σήμερον** stichera of mode I and the single sticheron of mode Ipl.⁶⁴ are all destined for use outside Christmas and Epiphany.

Among the mode I chants on the Western side the antiphon *Hodie Christus natus est* (see above, Example 1) shows some peculiar traits, to a certain degree shared by the Ambrosian *responsorium in choro Hodie nobis dominus advenit*. In these chants the melody only touches the low **D** in the final phrase, but the phrase openings on **F Ga a** and **F FG G** together with the contour of the melody resemble the Hodie chants of mode IVpl. The closely paralleled Beneventan offertorium, exclusively in mode IVpl., confirms this view. The melody is therefore compared to melodies of mode IVpl.

The typical "subfinal" opening on **F FG G** of mode IVpl. may have its

63. Hodie sanctus Benedictus, Hodie completi sunt, Hodie Simon Petrus.

64. **Σήμερον ὁ ἰούδας**.

counterpart in the well documented mode I Hodie-opening C CD D⁶⁵, as Huglo surmised. But as the first mode Hodie melodies, except *Hodie Christus natus est*, are generally consistent with Western mode I antiphons this similarity is not significant⁶⁶ except for the affinity of mode. At least one Hodie-piece, *Hodie nata est beata* for the nativity of Mary, is furnished with a mode IVpl. melody in an earlier manuscript⁶⁷ but with a "standard" mode I melody in a later⁶⁸. Similar cases might have caused the proliferation of mode I Hodie melodies to a relatively great percentage in comparison to the Byzantine material, but still rather low in comparison to the modal distribution of antiphons in the Gregorian tradition⁶⁹. Preponderance of Tetartus could only be expected for a body of chants mainly consisting of antiphons, but the exclusive use of the plagal gender of this *maneria* is significant. As the modal distribution of these chants rests on few pieces one has to be careful to draw any further conclusions. The main interest thus concentrates on mode II and IIpl. on the Byzantine side and on mode IVpl. on the Western. Each of these groups comprises around 50% of the chants.

4.2.2 Deuterus

Wellesz⁷⁰ included two typical Σήμερον stichera in his chapter on the Σήμερον/Hodie chants, Σήμερον γεννᾶται ἐκ παρθένου (mode IIpl.) and Σήμερον ὁ Χριστὸς ἐν Βηθλεέμ (mode II). These

65. *Hodie illuxit nobis, Hodie completi sunt, Hodie Simon Petrus, Hodie mundo festis* and with slight variation *Hodie sanctus Benedictus*. In his paper *Relations musicales entre Byzance e l'Occident*, Proceedings of the 13th International Congress of Byzantine Studies, p. 273, Huglo prompts an opening on C DE E which I am not able to document. This motive instead, is at hand in the *Impropria*-versicles of Good Friday, LU p. 739 sqq. The Vat. Lat. 6082 even displays this psalmodic opening from G with reciting pitch on b.

66. These obvious similarities and concordances of the Gregorian and Byzantine opening, intersegmentary and cadence patterns still call for an explanation. Some of them are recently demonstrated by J. Raasted: *Byzantine Heirmoi and Gregorian Antiphons, Some observations on structure and style*, CIMAGL 59 (1989), p. 271 - 296.

67. Lucca cap. 601 fol. 231v.

68. Worcester Cathedral F.160 p. 364.











69. Apel, *Gregorian chant*, Indiana (1958) p. 138 gives following figures for the antiphons: Protus 32%, Deuterus 16%, Tritus 7%, Tetartus 45%.

70. Wellesz, *Egon: Eastern Elements in Western Chant*. MMB Subsidia, Vol. 2, Boston (1947) p. 145 - 148.

two chants share opening formulas with many Σήμερον stichera of their mode respectively, even the entire melody is used for other Σήμερον pieces which therefore must be recognized as a sort of *proshomoia*.

Σήμερον γεννᾶται for the vigil of Christmas has a melodic replica and a textual echo in the Σήμερον κρεμᾶται ἐπὶ ξύλου, sung twice in the office of Good Friday. The Σήμερον phrase is in these chants followed by a series of relative clauses giving a variety of epithets of Christ, concluding with a petition directed to Christ: Δεῖξον ἡμῖν καὶ τὰ θεῖα σοῦ θεοφάνεια (*Show us your divine "theophany"*) and Δεῖξον ἡμῖν καὶ τὴν ἑνδοξόν σου ἀνάστασιν (*Show us your glorious resurrection*). Here, as in the Easter piece, there is no repetition of the Σήμερον clause⁷¹, other features hold the piece together. In this case the it is an assemblance of relative clauses. The musical opening occurs as follows⁷²:

Example 2

									
Ση-	με-	ρον	κρε-	μα-	ται	ε-	πι	ξυ-	λου
EF	DE	E	EF	a	a	a	FG	G	EFED

The majority⁷³ of the mode IIpl. Σήμερον stichera are adapted to this musical pattern. It is made up of melodic formulas well known from other stichera of the mode⁷⁴. Not surprising, the melodies employ modulation to the parallel mode at various places. One of the rather few σήμερον re-intonations of mode IIpl. actually uses the a well documented Σήμερον opening of mode II⁷⁵. We have already seen one sticheron of mode IIpl. intended for the vigil of Christmas, one other piece

71. Three of the 19 stichera in mode IIpl. have repetitions of the Σήμερον phrase: Σήμερον στερωτικαι πυλαι, Σήμερον της πανκοσμου and Σήμερον ξυλον εφανερωθη.

72. The problem of diatonicism/chromaticism in the deuterios modes will be discussed below.

73. Σήμερον της πανκοσμου, Σήμερον συγκαλειται, Σήμερον η ψαλμικη, Σήμερον γενναται, Σήμερον η στεира, Σήμερον η οικουμενη, Σήμερον τα στιφη, Σήμερον ο τοις νοεροις, Σήμερον η χαρας.

74. cf. George Amargianakis, *An Analysis of Stichera in the Deuterios Modes*, CIMAGL 22 + 23, Copenhagen (1977), p. 154,156 and 251.

75. Σήμερον στερωτικαι πυλαι has this re-intonation on **abc Gab b** which is typical of mode II.

is destined for the vigil of Epiphany⁷⁶, but none of them are sung at Christmas nor Epiphany proper. Elsewhere this mode is used for the feasts of Mary, for other saints (Demetrios, George, Peter and Five Martyrs), for Thursday in the Holy Week, Good Friday and for the Exaltation of the Cross.

No Hodie chant matches the group of stichera with this mode IIpl. opening. The few Hodie chants of the E-modes⁷⁷ are, except for one Ambrosian *antiphona post Evangelium*, fully integrated in the musical patterns of their chant types respectively. Summarily the great group of Σήμερον stichera of mode IIpl. appears to be a special branch of the Byzantine tradition. The stichera of the vigils of Christmas and Epiphany may have been created to foreshadow and musically contrast the Σήμερον chants in mode II sung next day on these festivals.

The Byzantine mode II melodies offer the best outset for a comparison with the Hodie chants. Although the Byzantine deuterios modes appear to have been chromatic already in the stage of the earliest extant manuscripts⁷⁸, I have, as above, chosen to transcribe without accidentals. Behind the different representations of the extant sources we can discover the contour of a common melody. We can only regret that it seems impossible to settle all details of this melody, neither can we decide whether this melody was chromatic or diatonic in its original shape, even though this difference is a crucial difference to a modern mind. It is difficult for us to conceive that one and the same melodic formula is found in Byzantine mode II (chromatic) as well as in mode Ipl. (diatonic)⁷⁹. A parallel to this phenomenon is the vacillation between a "major" and a "minor" conception of a phrase (eventually obtained by step-wise transposition). Such a variety is sometimes encountered in early Western sources with precise pitch indication. This results in different modal assignment in different sources. Also coexistence of two different intervallic

76. Σήμερον η ψαλμική.

77. Mode IIpl.: Hodie nata est virgo(ant.), Hodie maria virgo puerum(resp.), Hodie vas electionis(ant.). The Ambrosian ant. post evangelium *Ecce annuncio* incorporates as third phrase a "hodie-statement" that best compares to mode IVpl. Otherwise it is ambiguous between E-mode and G-mode.

78. cf. Jørgen Raasted, Chromaticism in Medieval and Post-Medieval Byzantine Chant. A New Approach. CIMAGL 53, p. 15 - 36.

79. cf. George Amargianakis, An Analysis of Stichera in the Deuterios Modes, CIMAGL 22, Copenhagen (1977), p. 11 - 12.

arrangements of the same piece is witnessed within one tradition⁸⁰. A

Example 3

B
Ση - με - ρον ο χρι - στος εν βη - θλε - εμ

A
ho - di - e na - tus est no - bis sal - va - tor mun - di

G³
ho - di - e in ter - ra ca - nunt an - ge - li

G¹
Ho - di - e chri stus na - tus est

B
γεν - να - ται εκ παρ - θε - νου

A
in ci - vi - ta - te da - vid

G³
lae - tan - tur ar - chan - ge - li

80. cf. Thomas H. Connolly, Some Archaisms of the Old Roman Chant, JAMS 25 (1972), p. 168. Connolly here interprets a case of double evidence for the same piece as coexistence of two different ways of performing. Such differences are likely to have occurred in orally transmitted music.

modal "dualism" like this might, as Connolly reasoned, first have become repugnant in the period of notational fixation of plainchant. One singer could have performed the same melody with different interval width at different occasions⁸¹. In the following examples a common melodic ductus and the "modal area" of the fourth G - c, or transpositions of it, justify the comparison of the Σήμερον/Hodie melodies, whatever the precise intervallic nature of their ancestors might have been.

Compared above (Example 3) are following pieces for Christmas: Σήμερον ὁ Χριστὸς ἐν Βηθλεέμ (B), the third phrase of the Ambrosian antiphon post evangelium *Ecce annuncio (hodie natus)*(A), the first (G¹) and third (G³) phrase of the Gregorian antiphon *Hodie Christus natus* (cf. Example 1).

Despite the fact that the Gregorian melody sets off a step below the Byz. and the Ambr., all melodies show specific common features. An intonation figure on the Today ("I") is followed by a recitation-like part with upwards inflection on a central accented syllable ("R¹"). The melody then descends to the opening pitch to which the Byzantine and Gregorian directly connects a mediant termination ("M") very similar to the opening, whereas the Ambrosian reaches the mediant pitch in a slightly other way. G¹ has this as the phrase termination, but the other melodies here set out for an abbreviated repetition of the introduced musical phrase, immediately continuing with a second recitation ("R²"). The cadence ("C") resembles the mediant, but seems to be adjusted to the specific style of each tradition. The Byzantine melody in simple sticheraic style employs the little *bcba* motive in the end of the line in order to lead on ("L") to the next σήμερον phrase. In the Ambr. version a florid melisma suddenly occurs on the accented syllable in *civitate* and it is duplicated as an expansion of the cadence, each time in the same position as a Byzantine *bcba*-motive⁸². The exact repetition of a neume group, as this one, has often been stated as a characteristic of Ambrosian chant; the phenomenon deserves a closer examination in relation to the known Byzantine parallels.

The G ab b opening and the following sequence of formulas are in

81. This phenomenon of performance is reported in Eastern tradition too, cf. J. Raasted, Thoughts on a revision of the transcription rules of the MMB, CIMAGL 54, p. 30.

82. cf. K. Levy: A Hymn for Thursday in the Holy Week, JAMS 14 (1963) p. 148 - 49. Here Levy demonstrates a similar concordance regarding the positioning of melismas in Τοῦ δειπνοῦ σου and the Ambrosian *Coenae tuae*.

all found eight times on Σήμερον or σήμερον re-intonations in II stichera of mode II⁸³. This sequence is not found in any opening on the identically accented word Κύριε in the sticheraic genre. In its specific form on three syllables it appears to be very tightly restricted with "Σήμερον", only one other sticheron Εἶδωσαν σε ὕδατα (D fol. 108^v) for Epiphany displays the same opening as the mode II Σήμερον stichera. Even closely associated formulas are very unusual as melody openings and relatively rare as line openers⁸⁴. The most striking parallel for this opening is to be found outside the sticheraic genre, in the Byzantine psalmody⁸⁵. Here a G ab b opening is well attested as the normal line opener in mode II.

The Ambrosian melody appears on the same pitch as the Byzantine, although the Ambrosian Hodie openings more often correspond to the Gregorian F-openings which we are going to discuss below. The internal position of this hodie opening may have preserved original features that otherwise has been subject to changes. The text of this mass chant is modelled on an obviously non-Vulgate version of Luke 2.10 - 11; it might be of considerable age since this particular arrangement of the text is echoed only by a Mozarabic antiphon⁸⁶.

Most recurrent in the Gregorian Hodie openings of mode IVpl. is the sequence F FG G, which also appears as second hodie intonation of this piece (see Example 1). The F Ga a might reflect an intermediate step

83. Σήμερον ο χριστος εν βηθλεεμ, Σήμερον ο χριστος εν ιορδανη, Σήμερον συμεων εν ταις αγγελαις, Σήμερον συμεων ο πρεσβυτης, Σήμερον τω ναω, Σήμερον εκ ριζης.

84. cf. George Amargianakis, *An Analysis of Stichera in the Deuterios Modes*, CIMAGL 22 + 23, Copenhagen (1977), p. 29 - 30. The Σήμερον opening must be identified with Amargianakis' formula 11A or 11B. The mode II opening on G ab b is in the entire Sticharion, apart from the Σήμερον pieces, found in Δευτε αγαλλιασωμεθα (Christmas), Μεγα και παραδοξον (Christmas and Lazarus), Χορευουσιν αγγελοι (Christmas), Ειδωσαν σε υδατα (Epiphany), Πετρε κορυφαιε (Peter and Paul), Οτε το μεσον της εορτης. (Midpentecost).

85. cf. Anette Jung, *The Settings of the Evening and the Morning Psalms according to the manuscript Sinai 1255*, CIMAGL 47, København (1984) p. 10 and p. 29 and Diane H. Toulaiatos-Banker, *The Byzantine Amomos Chant of the Fourteenth and Fifteenth Centuries*, Thessaloniki (1984), ex. 54 and ex. 58 - 59.

86. Antifonario Visigotico Mozarabe de la Catedral de León, Monumenta Hispaniae Sacra, Serie Liturgica, Vol. 5,2, Facsimiles Musicales, 1, Madrid, Barcelona, León (1953), fol. 69r. Apart from this item only one other Hodie chant is found in the Mozarabic tradition, the alleluiatic antiphon *Hodie locutus est Dominus* for Christmas (León Antiphoner, op. cit. fol. 68v).

in a development from a supposed **G ab b**-opening towards the common Gregorian mode IVpl.-opening on **F FG G**. In this concept of modal evolution many of the particular mode-building features are found in all the related chant traditions, and the variation lies in the emphasis given to each of these features within the different traditions.

Some peculiarities in regard to the modal assignment of *Hodie Christus natus est* have been mentioned in 4.2.1. Elsewhere the major tertial **F Ga a**-opening is found only in the Ambrosian *Hodie nobis Dominus advenit* (assigned to mode Ipl.), *Hodie nobis caelorum rex* (assigned to mode III) and in the Gregorian-Monastic *Hodie veri solis ortum* (mode IIIpl.).

In Example 4 (see below) a Gregorian (G), an Ambrosian (A) and an Old-Roman (OR) version of the response *Hodie caelesti sponsó* for Epiphany is confronted to the sticheron Σήμερον ὁ Χριστὸς Ἰορδάνῃ, likewise for Epiphany. The Byzantine melody employs a melodic ductus similar to the Christmas piece of Example 3, but the mediant is not equally stressed here. This melody must be considered typical of the Σήμερον chants of Epiphany and Christmas proper.

The intonation of this *Hodie* piece presents a certain range of variation in the Western sources. Most restricted is the Gregorian **F FG G** whereas the Ambrosian reaches the **a** and the Old-Roman even touches the **b** of the Byzantine intonation. The subfinal step **F**, however, plays a very important part in all the Western melodies. This phenomenon might be partly enlightened by the results of a recent study of Gregorian tonality in comparison with the Ambrosian and Old-Roman traditions⁸⁷. Evidently this **F** is very important in all the Western **G**-mode chants, and it might be supposed that an underlying tertial structure **F-a-c** contrasts a basic quartal structure **G-c** of these modes. Still in the plagal variant the basic quartal structure **D-G-c** is contrasted, or substituted, by structure **D-F-a-c**, and this might explain why the **F FG G** opening is frequent in mode IVpl. as well as in mode I and mode Ipl. The tertial **F-a-c** structure is somewhat more prominent in the Gregorian chants than in the other Western traditions, and this might have caused the relative suppression of the **b** as a structurally important pitch, as it is often entirely removed, replaced or trimmed by a **c**. This phenomenon is also well known from the variations

87. Hendrik v. der Werf, *A comparative Study of Gregorian Ambrosian and Old-Roman Chant*. Rochester NY (1983). The modal structures are treated in Vol. I, chapters 4 - 6.

of the recitation pitch of mode IVpl., and also from the many cases of a general melodic divergence between the central and the northern,

Example 4

B
Ση - με - ρον ο Χρι - στος εν Ι - ορ - δα -

A
Ho - di - e cae - le - sti spon - so

OR

G

B
νη ηλ - θε βαπ - τι - θη - ναι

A
jun - cta est ec - cle - si - a

OR

G

"German", dialect of Gregorian chant. In *Hodie caelesti sponso* the Gregorian opening might represent a later step of an evolution towards a new function of the subfinal F within mode IVpl.

The c is reached on the first accented syllable (after *Today*) in the Byzantine and the Ambrosian melody, but is prepared by an ascending

motive, ending on *c*, in both the Gregorian and the Old-Roman. From here the melody descends to the *G* final in different ways. The Ambrosian melody again employs "duplication" motives and again this first arch is repeated with variations for the last part of the phrase. The Western

Example 5

Example 5 displays three systems of musical notation comparing Gregorian (G) and Old-Roman (OR) chant melodies. Each system consists of two staves: the top staff is for the Gregorian melody (labeled 'G') and the bottom staff is for the Old-Roman melody (labeled 'OR'). The lyrics are written below the staves.

- System 1:** The lyrics are "Ho - di - e no - bis de cae - lo". The Gregorian melody is a simple stepwise line. The Old-Roman melody features a more complex, arching structure with many eighth notes.
- System 2:** The lyrics are "pax ve - ra de - scen - dit". The Gregorian melody continues the stepwise pattern. The Old-Roman melody again uses a complex, arching structure with many eighth notes.
- System 3:** The lyrics are "ho - di - e etc.". The Gregorian melody is a simple stepwise line. The Old-Roman melody continues the complex, arching structure with many eighth notes.

melodies mark off the *F* in the cadence, an almost obligatory feature of the Gregorian tradition. Only in the Old-Roman *b* is touched, else the cadences are of a normalized Western mode IVpl. type. The Byzantine *b*-cadence includes about the same leading-on motive as in example 3, whereas all the Western melodies cadence on the regular final.

It is also possible to study the *Hodie* melodies outside the antiphonal chant types. The Western responsories of mode IVpl. come into question here. A specific group of responses comprising the *Hodie nobis de caelo*, evidently based on a text by saint Augustine, as mentioned above, calls for

attention. This is Apel's⁸⁸ mode IVpl. group IV responses. He already advanced the view that this group was of greater age than the rest, partly because of the exclusive use on the greatest festivals of the year, partly on behalf of some structural and modal particularities. *Hodie nobis* for Christmas is the only *Hodie* chant of the group in the Gregorian tradition, but in the Old-Roman another one, *Hodie caeli aperti sunt* for Epiphany, is registered. The first one and a half phrase of the Gregorian (G) and the Old-Roman (OR) response *Hodie nobis* are confronted in Example 5 (see above). Gregorian and Old-Roman *Hodie nobis* perform, as the other Gregorian members of the group, an arch movement with G and c as the structural important pitches. The ascent is reserved for the first half, a

Example 6

Old-Roman

Ho- di- e no- bis
Ga ab ba GaG G

Ho- di- e cae- li
Ga ab baG Gaba FGFE

In mon- te oliveti⁸⁹
G a GaFaGF

Tri- stis est a- nima mea⁹¹
Ga ab ba GaG

U- nus ex di- scipulis⁹³
Ga ab ba Ga

Gregorian

Ho- di- e no- bis
G G G G GF

(no match)

In mon- te oliveti⁹⁰
G GaGa GF

Tri- stis est a-nima mea⁹²
F FG G aF

U- nus ex di-scipulis⁹⁴
Ga G G G

88. Willi Apel, *Gregorian Chant*, Indiana (1958) p. 337 - 339.

89. Archivio San Pietro B79, fol. 95r.

90. Liber Usualis p. 633.

91. Archivio San Pietro B79 fol. 95v.

92. Liber Usualis p. 635.

93. Archivio San Pietro B79 fol. 95v.

94. Liber Usualis p. 645.

recitation-like part with *c* as a central tone and descent for the second half. This structure might represent a more embellished execution of the same basic melody as observed in example 3 and 4, corresponding to the more artful and soloistic style of the responsories. *F* plays a more important role in the Gregorian, whereas the *b* is more stressed in the Old-Roman, especially in the intonations. Exactly here is another strong resemblance to the Byzantine and Ambrosian melody of example 3. The Gregorian melody simply has a *G G G* opening, whereas the Old-Roman has *Ga ab ba*. A further embellishment of this opening is found in the *hodie* re-intonation of the Old-Roman, and following reflected in the Gregorian. Attention must therefore be drawn to other intonations of the group IV responses (see above, Example 6). Old-Roman tradition appears more consistent than the Gregorian, only *In monte* deviates from the standard scheme *Ga ab ba*. The *F* is foreign to the intonations of the Old-Roman melodies, except for *In monte*, where *F* is touched twice before the ascend to *c*. This ascend is identical with the Old-Roman *Hodie nobis* (Example 5). *Hodie caeli* is the only melody to descend in the plagal area for the entire first phrase.

Gregorian tradition displays a greater diversity at this point, but we have proof that openings on *G*'s repeated, on *Ga G G* and the frequent *F FG G* correspond an opening *Ga ab ba* in the Old-Roman. Within Gregorian chant itself the standard opening of the tracts of mode IVpl. on *G Gaba GaaG* serves the closest parallel to this opening in Old-Roman chant and to the supposed *Hodie*-opening. The unique psalmodic nature of the tracts, the unimodal situation of the old repertoire⁹⁵ and the strong centonization witness great age of this group, and a connection with an old psalmodic formula seems very credible.

It is always dangerous to postulate a basic structure for a model melody. However, in connection with the *Hodie* melodies presented in examples 3 - 5 I consider it very interesting that a contour of an arch melody in the tetrachord *G-c-G* has been surmised at least twice before, each time regarding an obviously very old group of melodies. Kenneth Levy proposed this pattern for the early Ὑμνος-Sanctus melodies and some ordinary mass formulas known both in East and West⁹⁶. And a model

95. cf. Willi Apel, *Gregorian Chant*, Bloomington Indiana (1958), p. 315.

96. cf. K. Levy, *The Byzantine Sanctus* op. cit.

melody very similar to this was recently proposed by Terence Bailey⁹⁷ as the basic structure of the Ambrosian Cantus melodies. This result was obtained on the basis of a complete comparative study of the Gregorian correlatives to the Cantus, the Tracts of mode IVpl. The mediant on c of the responsorial tract melodies, implying the structure G-c|c-G, are very similar to the mode IVpl. Hodie-responsories of example 5 and 6. Furthermore, the embellished intonation motive might be an adaption of the simpler openings presented in examples 3 - 4 to the soloistic "responsorial" style.

The general agreement of liturgical applications as well as musical matters in every tradition investigated here indicates to my opinion that the Σήμερον chants of mode II and the Hodie chants of mode IVpl. should be considered the nucleus of the "Today" hymn repertoire. Kenneth Levy demonstrated a "crossing" of these two modes as a result of different evolutions of a melodic pattern within a "modal area" based on G and E⁹⁸. The Sanctus melodies was the point of departure for his study, here we recognize another group of chants with a similar melodic and modal scheme. The evidence of the Σήμερον/Hodie chants might strengthen the hypothesis that a pattern like this, which in both the Eastern and Western tradition has a very close kinship with psalmodic formulas, was used even with non-scriptural texts in the early Christian tradition.

4.2.3 Tritus

The three stichera⁹⁹ of the *barys* mode (IIIpl.) essentially employ one and the same melody. They seem neither to share melodic nor heortological features with the Western pieces of mode IIIpl¹⁰⁰. *Hodie nobis caelorum rex per virginem nasci dignatus est* of mode III is found in three regional versions, as *antiphona ante crucem* in Ambrosian, as response in Old-Roman and Gregorian. Despite textual and musical differences they all follow the same melodic line. The opening of the

97. Terence Bailey, *The Ambrosian Cantus*, Musicological Studies 47, Ottawa (1987), primarily p. 55 - 61.

98. K. Levy, *The Byzantine Sanctus and its Modal Tradition in East and West*, *Annales Musicologiques* 6, p. 6 - 67.

99. Σήμερον γεγορει, Σήμερον τω σταυρω (two stichera) and Σήμερον τον σταυρον.

100. *Hodie scietis*(introitus), *Hodie intacta* and *Hodie veri solis* show no melodic similarities.

response versions are from c while the Ambrosian antiphon opens F Ga a¹⁰¹. In this regard it resembles the Hodie opening discussed in 4.2.2. One could suspect the sticheron Σήμερον τίκτει ἡ παρθένος τὸν ποιητὴν τοῦ πάντος of mode III to be associated with this Western mode III chant for the correspondence of mode, of some melodic features and of some textual aspects as well. The sticheron concludes with a Δόξα refrain and the response is linked to a verse with the text of Gloria, but none of these similarities are conclusive. Σήμερον ἐναπέψυξεν ὁ Λάζαρος, the only other mode III sticheron is a *proshomoion*, a replica, of Ἔστησαν τὰ τριάκοντα ἀργύρια, but exceptionally rendered with notation in the mss. To sum up either side represents a very restricted number of melodies in the tritus modes: the four stichera in *barys* mode represent only one melody, and the same is true of the three versions of *Hodie nobis caelorum* in mode III.

4.2.4 Tetartus

A significant number of the Σήμερον-stichera are in mode IVpl. However, the most frequent opening, D G G, is typical of the mode¹⁰² and the pieces¹⁰³ are composed from a fixed sequence of formulas throughout the first phrase (see Example 7).

Example 7

Ση-	με-	ρον	η	κτι-	σις	φω-	τι-	ζε-	ται
D	G	G	G	a	FE	D	FGa	G	GEF

The similarities with the Hodie chants of mode IVpl. does not surpass some general concordances between these modes, eg. the occurrence of FE D motives¹⁰⁴ marking the plagal tetrachord below the final or a modulation

101. *Hodie veri solis* has a F Ga a opening too.

102. eg. in the sticherarion the equal accented Κύριε employ the same opening to about the same degree as the "Today" chants, cf. ms Dalassenos fols. 99r, 112r, 240r and 258r.

103. Σήμερον η κτισις with re-intonation and Σήμερον των υδατων (Epiphany), Σήμερον ο αφοσιωτος (Holy week, Thursday), Σήμερον του ναου (Good Friday, passion).

104. eg. Ambrosian *Hodie nobis Dominus* and Gregorian *Hodie nata est beata*.

to a protos mode¹⁰⁵.

The three stichera with the opening Σήμερον ὁ ἄδης of Good Friday share the entire melody with one another but their opening on G G G ab b Ga is not shared by other mode IVpl. stichera. Despite the vague similarity to the opening of Gregorian mode IVpl. (see Example 5) no structural nor melodic coincidences can justify a comparison in this case.

No Hodie piece of mode IV authentic is extant. This mode comprises some stichera but does not show special melodic patterns in relation to the normal sticheraic style. Four¹⁰⁶ of the five have their opening on the otherwise recurrent opening G d d.

4.3 The musical style of the Σήμερον / Hodie chants.

Even if some of the Western chants rest on the same basic melodic material, they are adapted to the style of the chant group in which they formally belong. The Hodie antiphons, for example, are not observed to diverge from the normal antiphonal syllabic/neumatic style in any way. On the contrary a few of the Σήμερον stichera deviate from the rather simple sticheraic style. Thus two stichera traditionally ascribed to Leo Sofron (Emperor 886 - 917), Σήμερον ὁ δεσπότης and Σήμερον ὁ ἀπρόσιτος for the Adoration of the Cross, deserve to be mentioned here. The "normal" first phrase introduced by the Σήμερον is suppressed in favour of three melismas on the word Σή-με-ρον which thus form a kind of *motto* to the piece. The subsequent lines employ normal syllabic/neumatic style. Another artistic contribution to the Σήμερον repertoire is the octoechal setting of Σήμερον ἡ ἀνοσιουργότροπος μήτηρ (John the Baptist, beheading), likewise ascribed to Emperor Leo. This piece modulates from mode I to its plagal gender, then from mode II to mode IIpl. and so on, finally returning to mode I. The melody is essentially identical to the other known octoechal sticheron Θεαρχίῳ νεύματι¹⁰⁷. As shown for the Easter piece, artistic arrangements as these

105. cf. Jørgen Raasted: Byzantine Heirmoi and Gregorian Antiphons, Some observations on structure and style, CIMAGL 59 (1989), p. 282.

106. Σήμερον ἐξελαμψεν(Panteleemon), Σήμερον ἡ ἱερά μήτηρ(Mary, purification), Σήμερον ἡ φωνή(John the Baptist, nativity), Σήμερον χάρας(Mary, annunciation). The last one, Σήμερον ὁ θεοχωρητός(Mary, presentation), has opening on d bcha G.

107. Described and edited by Oliver Strunk, The Tonal System of Byzantine Music, Essays

are only present outside the feasts of Epiphany and Christmas, and they might foreshadow an evolution towards a more individual and melismatic style of the Byzantine music, beginning in the early tenth century.

5.0 Conclusion.

The liturgical and musical evidence presented above point to a nucleus of the Σήμερον/Hodie chants centered around the celebration of Epiphany and Christmas. Here we find a general concordance in all traditions investigated. No texts match each other word to word as in many other individual cases of a double Byzantine/western transmission of a chant, but to my opinion the observed correspondence of heortological and musical nature can not but justify the assumption of a common parentage of this nucleus of the repertoire. The chants of this nucleus seem to have retained their basic characteristics through a long period of oral transmission. We can identify certain traits, but we are not able to reconstruct details of these early stages. On the other hand one can hardly get closer to the oral chant tradition than by comparison of "close multiples" as Levy¹⁰⁸ has recently stated, especially in a case that involves melodies from many different branches of the tradition, as this does.

From the original Epiphany/Christmas-nucleus the "Today" chants seem to have taken different directions, musically and liturgically. Within the different traditions they met various special demands, local musical styles and special liturgical situations. Especially the regulation and introduction of feasts seem to have contributed to the development of the "Today" repertoire.

Finally, it would be interesting to return to the core of these chants. To this end Jerusalem has already been mentioned, primarily in connection with Eastern sources. At this point I do not consider it superfluous to recall a well known Western source of the early Jerusalem liturgy, the *Itinerarium Egeriae*. This source has been used much in the discussion as to the exact meaning of the *ymni*, *psalmi* and *antiphonae*. These terms are very often combined in the almost fixed expression *ymni etiam et antiphonae apti ipsi diei et loco* (*Hymns and antiphons appropriate for the*

on Music in the Byzantine World, N.Y. (1977) p.15 - 18.

108. Levy, Kenneth: On Gregorian Orality, JAMS 43 (1990) p. 185 -227.

very day and place)¹⁰⁹. The stationary liturgy of Jerusalem seems already to have been highly developed at this stage, and the celebration was directed by shouts of the archdeacon and other ministers. *Hodie omnes hora septima in Eleona parati simus* (By the seventh hour today we shall all be ready on the Olive Mountain)¹¹⁰ and similar instructions are very recurrent in this first-hand report of early liturgy. The evolution towards a liturgical *Circulus Anni* has certainly received a great impetus from this talent of organization present in the congregation of Jerusalem, also in the question of liturgical chant. Therefore, we must maintain the Jerusalem tradition as the most plausible explanation of the common origin of the "Today" chant type as found in Byzantine and Western traditions.

109. *Itinerarium Egeriae*, *Corpus Christianorum* 125, Turnholt (1965) eg. cap. 29.5. Corresponding expressions are found in capp. 31.1, 35.3, 35.4, 36.1 and 37.5.

110. op. cit. cap. 30.2, p. 77.

Table 1

Sources of the Hodie chants.¹

Gregorian

Hodie beata virgo maria puerum praesentavit in templo

LU 1367 CAO-no.: 3089 [B E M V H R F L]

Hodie beatissimus prosper ad cenam regis celorum invitatus CAO-no.: 3090 [V]

Hodie celesti sponso juncta est ecclesia

LU 457 CAO-no.: 3095 [C G B E M V H R D F S L]

Hodie christus natus est LU 413 CAO-no.: 3093 [C* G B E M V H R F S L]

Hodie christus natus est Benevento cap. VI 35 202r

Hodie completi sunt dies pentecostes alleluia

LU 887 CAO-no.: 3096 [B E M V R D F S L]

Hodie e celis missus venit sanctus spiritus CAO-no.: 3098 [V]

Hodie huic domui salus a deo facta est alleluia Lucca, cap. 601 276r CAO-no.: 3100 [E F]

Hodie huic domui salus a deo facta est atque CAO-no.: 3101 [C]

Hodie in iordane baptizato domino aperti

Lucca, cap. 601 34r CAO-no.: 6849 [C G B E M V H R D F S L R*]

1. Sigla of the CAO: B = Bamberg, lit. 23; C = Paris, Bib. Nat. lat. 17436 (Compiègne); D = Paris, Bib. Nat. lat. 17296 (St. Denis); E = Ivrea, Cap. 106; F = Paris, Bib. Nat. lat. 12584 (St. Maur-les-Fosseés); G = Durham, Chap. B. iii. 11 (French antiphoner); H = St. Gallen, 390-391 (Hartker); L = Benevento, Cap. V. 21, M = Monza, Cap. c. 12. 75; R = Zürich, Zentralbibliothek, Rh. 28 (Rheinau); S = London, Brit. Mus. add. 30 850 (Silos); V = Verona, Cap. XCVIII.

Hodie intacta virgo deum nobis genuit

Lucca, cap. 601 19v CAO-no.: 3104 [C* G B E V H R D F S L]

Hodie maria virgo celos ascendit gaudete (ant.)

LU 1607 CAO-no.: 3105 [C B E M V H R D F S L]

Hodie maria virgo celos ascendit gaudete (resp.) CAO-no.: 6851 [E]

Hodie maria virgo puerum offert in templo (ant.) CAO-no.: 3106 [E R]

Hodie maria virgo puerum offert in templo (resp.)

Lucca cap. 601 172r CAO-no.: 6852 [G E V F S L]

Hodie michael Benevento cap. VI 39 74r

Hodie mundo festivis illuxit dies omnium sanctorum Benevento cap. VI 39 168r

Hodie namque christo cum humana lingua CAO-no.: 3107 [C V]

Hodie nata est beata virgo maria ex progenie david

Lucca, cap. 601 231v CAO-no.: 3108 [V R F]

Hodie nata est regina mundi CAO-no.: 3109 [V]

Hodie nobis celorum rex de virgine nasci dignatus est

LU 375 CAO-no.: 6858 [C G B E M V H R D F S L]

Hodie nobis de celo pax vera descendit

LU 376 CAO-no.: 6859 [C G B E M V H R D* F S L L*]

Hodie nobis per uterum virginis nasci dignatus est CAO-no.: 6948 [C E V]

Hodie omnes apostoli pariter in unum congregati erant CAO-no.: 3113 [E M V]

Hodie scietis quia veniet dominus (ant.)

LU 358 CAO-no.: 3119 [C G B E M V H R D F S L]

Hodie scietis quia veniet dominus (resp. br.) LU 359

Hodie scietis quia veniet dominus LU 359

Hodie secreta celi caro christi petiit CAO-no.: 3120 [V R L]

Hodie simon petrus ascendit crucis patibulum alleluia LU 1525 CAO-no.: 3122 [E M F]

Hodie virgo virginum celos ascendit CAO-no.: 6867 [E]

Monastic

Hodie adorant gentes puerum in cunabulis infantem CAO-no.: 3088 [L]

Hodie beatus maurus iam peracta militia CAO-no.: 3091 [L]

Hodie beatus vincentius ex hoc mundo triumphans CAO-no.: 3092 [L]

Hodie celestes cives nuntiant pastoribus CAO-no.: 3094 [L]

Hodie dominus hiesus christus facie ut sol CAO-no.: 3097 [L]

Hodie enixa mater generavit dominum CAO-no.: 3099 [L]

Hodie illuxit laetus dies CAO-no.: 3102 [D F]

Hodie in mundum nobis genuit puerpera deum celi CAO-no.: 3103 [L]

Hodie nata est virgo maria ex semine abraham CAO-no.: 3110 [F]

Hodie natus est christus gaudent omnes angeli in celo CAO-no.: 3111 [L]

Hodie natus est nobis rex regum dominus CAO-no.: 3112 [H R]

Hodie plus quam propheta iohannes ab impio herode CAO-no.: 3114 [S]

Hodie sanctus benedictus per viam AM 615 CAO-no.: 3115 [C H R D F L]

Hodie sanctus germanus celum spiritu penetravit CAO-no.: 3116 [L]

Hodie sanctus gregorius migravit ad christum CAO-no.: 3117 [L]

Hodie sanctus iohannes pontifex CAO-no.: 3118 [D F S L]

Hodie simon petrus ascendit crucis patibulum CAO-no.: 3121 [S]

Hodie transfigurato ac patris vocem testificato domino CAO-no.: 3123 [L]

Hodie vas electionis et habitaculum spiritus sancti CAO-no.: 3124 [D]

Hodie veri solis ortum praecurrens lucifer Worcester Cathedral F 160 p. 323

Hodie virgo maria elevatur Worcester Cathedral F 160 p. 358

Old-Roman

- Hodie celesti sponso juncta est ecclesia Archivio San Pietro B 79 41v CAO-no.: 3095
 Hodie celi aperti sunt et mare dulce factum est Archivio San Pietro B 79 40v CAO-no.: 6846
 Hodie huic domui salus a deo facta est alleluia Brit. Mus. Add. 29 988 152r CAO-no.: 3100
 Hodie in iordane baptizato domino aperti sunt celi
 Archivio San Pietro B 79 38v CAO-no.: 6849
 Hodie nobis celorum rex per virginem nasci dignatus est
 Archivio San Pietro B 79 26v CAO-no.: 6858
 Hodie nobis de celo pax vera descendit Archivio San Pietro B 79 26r
 Hodie maria virgo celos ascendit gaudete Brit. Mus. Add. 29 988 119v CAO-no.: 3105
 Hodie scietis quia veniet dominus (ant.) Archivio San Pietro B 79 24v
 Hodie scietis quia veniet dominus (resp.) Archivio San Pietro B 79 24v
 Hodie scietis quia veniet dominus Vat. lat. 5319 10r

Ambrosian

- Hodie celesti sponso juncta est ecclesia Brit. Mus. add. 34 209 56r
 Hodie in bethlehem puer natus est Brit. Mus. add. 34 209 31r
 Hodie maria virgo celos ascendit Vimercate, Archivio San Stefano D 114r CAO-no.: 3105
 hodie natus est nobis (Ecce annuncio vobis gaudium magnum) Brit. Mus. add. 34 209 31r
 Hodie nobis celorum rex per virginem natus advenit Brit. Mus. add. 34 209 29r
 Hodie nobis dominus advenit Brit. Mus. add. 34 209 32r
 Hodie scietis quia veniet dominus Brit. Mus. add. 34 209 25v

Table 2

Sources and Distribution of feasts. Σήμερον stichera.²

Sep. 8 Mary, nativity

- D 9v Σήμερον ο τοις νοεροις θρονοις
 D 10v Σήμερον της πανκοσμίου χαρας τα προημια
 D 10v Σήμερον στηωτικαι πυλαι ανοιγονται
 D 11r Σήμερον η στειρα αννα τικτει θεοπαιδα

Sep. 14 Holy Cross, exaltation

- A 15v Σήμερον προερχεται ο σταυρος του κυριου
 D 17v Σήμερον ξυλον εφανερωθη
 D 18v Σήμερον το φυτον της ζωης
 D 184v Σήμερον ως αληθως η αγιοφθογγος ρησης

Sep. 16 Eufemia

- D 20v Σήμερον χωροι πατερων πανευφημε

Oct. 26 Demetrios

- A 37r Σήμερον συγκαλειται ημας του αθλοφορου

Nov. 2 Five Martyrs

- D 48v Σήμερον η πενταυγης των μαρτυρων ομηγουρις

Nov. 21 Mary, presentation

- D 63r Σήμερον ο θεοχορητος ναου η θεοτοκος
 D 63r Σήμερον τω ναω προσαγεται η παναμωμος παρθενος
 D 64r Σήμερον τα στιφη των πιστων συνελθοντα

Dec. 9 Anna

2. A = Ambr. gr. 44 (A 139 sup.); D = Vienna, Theol. gr. 181; S = Sinai. gr. 1218.

- D 76r Σημερον εκ ριζες του δαβιδ
Dec. 24 Christmas, vigil
 D 92v Σημερον γεννεται εκ παρθενου ο δρακι
Dec. 25 Christmas
 A 81r Σημερον τικτει η παρθενος τον ποιητην του παντος
 D 95r Σημερον ο χριστος εν βηθλεεμ γεννεται εκ παρθενου
 D 99r Σημερον η αορατος φυσις
Jan. 5 Epiphany, vigil
 D 106v Σημερον η ψαλμικη προφητεια
Jan. 6 Epiphany
 D 105v Σημερον των υδατων αγιαζεται
 A 97v Σημερον ο χριστος εν ιορδανη
 D 112v Σημερον η κτισις φωτιζεται
 A 97v Σημερον ο ουρανου και γης ποιητης
Jan. 8 Theodoros
 A 131r Σημερον ανετειλεν εωσφορον
Jan. 16 Peter, chains
 D 116r Σημερον ημιν η κρηπις της εκκλησιας
Feb. 2 Mary, purification
 D 126v Σημερον ο παλαι τω μωσει εν σινα
 D 127r Σημερον συμεων εν ταις αγγελαις
 D 127v Σημερον η ιερα μητηρ και τον ιερον
 D 127v Σημερον συμεων ο πρεσβυτης
Mar. 25 Mary, annunciation
 D 136v Σημερον χαρας ευαγγελια παρθενικη
Apr. 23 George
 A 119v Σημερον η οικουμενη πασα ταις του αθλοφορου
Jun. 24 John the Baptist, nativity
 D 147v Σημερον η φωνη του λογου
Jul. 27 Panteleemon
 D 166r Σημερον εξελαμψεν του αθλοφορου η μηνμη
Aug. 29 John the Baptist, decollation
 D 180v Σημερον η ανοσιουργωτροπος μητηρ

Movable feasts.

- Lent, 4. week, Weddensday**
 S 227r Σημερον τον σταυρον του κυριου προσκυνουντες
Holy Cross, adoration, 4. week of lent, Weddensday evening
 D 210v Σημερον ο δεσποτης της κτισεως
 D 210v Σημερον ο απροσιτος τη ουσια
Lent, 6. week, Tuesday
 D 320v Σημερον εναπεψυξεν ο λαζαρος(proshomoion)
Palm Sunday
 D 225v Σημερον η χαρας του αγιου πνευματος
Holy Week, Thursday
 A 229r Σημερον ο χριστος παραγινεται
 D 235r Σημερον ο ιουδας το της φιλοπρωχιας
Holy Week, Thursday, washing of feet
 D 236v Σημερον ο απροσιτος τη ουσια εργον δουλου
Holy Week, Good Friday, hours
 S 162v Σημερον το κατα του χριστου πονηρον

- D 237v Σήμερον σε θεωρουσα η αμεμπτος
 D 247r Σήμερον του ναου το καταπετασμα
 D 250r Σήμερον κρεμαται επι ξυλου ο εν υδασι

Holy Week, Good Friday, passion

- D 241v Σήμερον ο ιουδας καταλιμπαναι τον
 D 242r Σήμερον ελεγεν ο κτιστης
 D 242v Σήμερον τω σταυρω προσηλωσαν ιουδαιοι
 D 242v Σήμερον γρεγορει ο ιουδας
 D 242v Σήμερον τω σταυρω προσηλωσαν
 D 245v Σήμερον του ναου το καταπετασμα
 D 246v Σήμερον κρεμαται επι ξυλου ο εν υδασι

Holy Week, Saturday

- D 250v Σήμερον συνεχει ταφου τον συνεχοντα
 D 252r Σήμερον ο αδης στενων βοα συνεφερε
 D 252r Σήμερον ο αδης στενων βοα κατελυθη
 D 252r Σήμερον ο αδης στενων βοα κατεποθη

Easter

Athens 974 35r Σήμερον σωτηρια τω κοσμω οσος τε

Ascension

D 268v Σήμερον εν ουρανοις αι ανω δυναμεις

Table 3

Distribution of feasts. Gregorian Hodie chants.

Dec. 24 Christmas, vigil

Hodie scietis quia veniet dominus (ant. ad tertiam)
 Hodie scietis quia veniet dominus et salvabit nos (introitus)
 Hodie scietis quia veniet dominus (resp. br.)

Dec. 25 Christmas

Hodie intacta virgo deum nobis genuit (ant.)
 Hodie christus natus est (ant. ad Magnificat)
 Hodie christus natus est (offertorium)
 Hodie nobis per uterum virginis nasci dignatus est (resp.)
 Hodie nobis celorum rex de virgine nasci dignatus est (resp.)
 Hodie nobis de celo pax vera de scendit (resp.)

Jan. 6 Epiphany

Hodie celesti sponso juncta est ecclesia (ant. ad Benedictus)

Jan. 6 (jan. 13) Epiphany (octave of Epiph.)

Hodie in iordane baptizato domino aperti sunt celi(resp.)

Feb. 2 Mary, purification

Hodie maria virgo puerum offert in templo (ant.)
 Hodie maria virgo puerum offert in templo (resp.)
 Hodie beata virgo maria puerum praesentavit in templo (ant. ad Magnificat)

May 8 Michael, invention

Hodie michael (ant.)

Jun. 29 Peter and Paul

Hodie simon petrus ascendit crucis patibulum (ant. ad Magnificat)

Aug. 15 Mary, assumption

Hodie virgo virginum celos ascendit (resp.)#
 Hodie maria virgo celos ascendit (ant. ad Magnificat)
 Hodie maria virgo celos ascendit gaudete (resp.)#

Sep. 8 Mary, nativity

Hodie nata est regina mundi (ant.)#

Hodie nata est beata virgo maria ex progenie david (ant. ad Magnificat)

Nov. 1 All Saints

Hodie mundo festivis illuxit dies omnium sanctorum (ant.)

Nov. 25 Prosper

Hodie beatissimus prosper ad cenam regis (ant. ad Benedictus)#

Movable feasts.**Holy week, Palm Sunday**

Hodie namque christo cum humana lingua (ant.)

Ascension

Hodie secreta celi caro christi petiit (ant. ad Magnificat)

Pentecost

Hodie omnes apostoli pariter in unum congregati erant (ant.)

Hodie e celis missus venit sanctus spiritus (ant.)#

Commune regum

Hodie huic domui salus a deo facta est atque (ant.)#

Church Dedication

Hodie huic domui salus a deo facta est alleluia (ant. ad cantica)

Table 4**Distribution of feasts. Hodie chants in Monastic tradition.****Dec. 25 Christmas**

Hodie enixa mater generavit dominum (ant.)#

Hodie celestes cives nuntiant pastoribus (ant.)#

Hodie in mundum nobis genuit puerpera deum celi (ant.)#

Hodie adorant gentes puerum in cunabulis infantem (ant.)#

Hodie natus est christus gaudent omnes angeli in celo (ant.)#

Hodie natus est nobis rex regum dominus (ant.)

Jan. 15 Maurus

Hodie beatus maurus iam peracta militia (ant. ad Benedictus)#

Jan. 18 Peter, chair

Hodie illuxit laetus dies (ant.)

Jan. 22 Vincentius

Hodie beatus Vincentius ex hoc mundo triumphans (ant. ad Magnificat)#

Mar. 12 Gregory

Hodie vas electionis et habitaculum spiritus sancti (ant.)#

Hodie sanctus gregorius migravit ad christum (ant.)#

Mar. 21 Benedict

Hodie sanctus benedictus per viam (ant. ad Magnificat)

Jun. 29 Peter

Hodie simon petrus ascendit crucis patibulum (ant.)#

Aug. 3 Stephen, invention

Hodie sanctus ioannes pontifex (ant.)

Aug. 6 Transfiguratio Domini

Hodie transfigurato ac patris vocem testificato domino (ant.)#

Hodie dominus hiesus christus facie ut sol (ant.)#

Aug. 29 John the Baptist, decollation

Hodie plus quam propheta ioannes ab impio herode (ant.)#

Sep. 8 Mary, nativity

Hodie nata est virgo maria ex semine abraham (ant.)#

Oct. 30 Germanus

Hodie sanctus germanus celum spiritu penetravit (ant.)#

Table 5

Distribution of feasts. Old-Roman Hodie chants.

Dec. 24 Christmas, vigil

Hodie scietis quia veniet dominus (resp.)

Hodie scietis quia veniet dominus (ant.)

Hodie scietis (introitus)

Dec. 25 Christmas

Hodie nobis celorum rex per virginem (resp.)

Hodie nobis de celo pax vera descendit (resp.)

Jan. 6 Epiphany

Hodie celesti sponso juncta est ecclesia (ant. ad Benedictus)

Hodie celi aperti sunt et mare dulce factum est (resp.)

Hodie in iordane baptizato domino aperti sunt celi (resp.)

Aug. 15 Mary, assumption

Hodie maria virgo celos ascendit (ant. ad Magnificat)

Dedicatio eccl.

Hodie huic domui salus a deo facta est, alleluia (ant.)

Table 6

Distribution of feasts. Ambrosian Hodie chants.

Dec. 24 Christmas, vigil

Hodie scietis quia veniet dominus (ant. ad Magnificat)

Dec. 25 Christmas

Hodie nobis celorum rex per virginem natus (ant. ante crucem)

Hodie nobis dominus advenit (resp. in choro)

Hodie in Bethlehem puer natus est (alleluia-verse)

hodie natus est nobis (Ecce annuncio vobis) (ant. post evangelium)

Jan. 6 Epiphany

Hodie celesti sponso juncta est ecclesia (transitorium)

Aug. 15 Mary, assumption

Hodie virgo maria celos ascendit (psallenda)