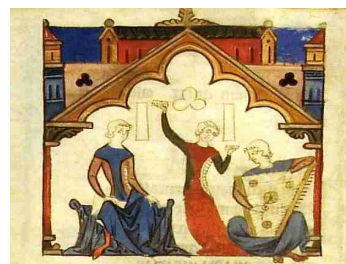


# Portuguese Early Music Database (PEM)

## INSTRUCTIONS FOR INDEXING PLAINCHANT MANUSCRIPTS



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### Description of the fields in the section: ‘Create Content: Source’

There are two kinds of fields: required and optional. Optional fields need only be filled in if the information is available; otherwise they can be left empty.

**NAME** RISM abbreviation + name of the city + name of the library/archive and shelf-mark.  
E.g. P-Cug (Coimbra) Biblioteca Geral da Universidade MM 048

**NAME OF THE SOURCE** (Optional field) Please fill this field if the source you are indexing has a title written on it or, if the title is accepted and well known in the scientific literature on the source.

**ARCHIVE** (Required field) Select one archive from the drop-down menu. If the archive is not on the list, you can either contact the RISM central office and ask them to create a new sigla for your archive/library/institution or, alternative, send an e-mail to E. De Luca ([elsa\\_AT\\_campus\\_DOT\\_ul\\_DOT\\_pt](mailto:elsa_AT_campus_DOT_ul_DOT_pt)) and ask for help.

**SHELF MARK** (Required field) This is a numerical field. No text should be entered here. Each shelf-mark needs to be treated as a 3-unit number (e.g. ‘MS 3’ should be entered as 003). If a source has no shelf-mark, please type ‘000’ here.

**SIGLUM** (RISM + shelf-mark). The shelf mark must be exactly the same as it is in the institution that currently preserves the source, e.g. Ms, MS, MM etc. Use capital letters only if necessary. Important: remember that numbers in shelf-marks need to be treated as a 3-unit number (e.g. ‘MS 3’ should be entered as ‘MS 003’). If a source has no shelf-mark, it will be identified with ‘000’ in the shelf-mark field and in the siglum field as well.

**VOCABULARIES: SOURCE TYPE and CENTURY** (required fields). These fields contain concise information on the source (additional information can be given in the subsequent fields). Use the drop-down menu to select and insert new data. We use standardized sigla because the contents of these fields are searchable.

**SOURCE TYPE** For combined sources such as "Breviarium - Missale" or "Graduale - Prosarium" etc, select the two kinds of source from the drop-down menu using Ctrl-click (or Cmd- click).

**CENTURY** In the case of two centuries, use Ctrl-click (or Cmd-click) to select more than one item.

**SUBCATEGORY OF BOOK** (Required field) The contents of this field appear in the “Subcategory of Book” column in the main “Sources” page. This is a descriptive field; if no additional information is available, repeat the information already put in the “Source Type” field. But be careful because in this field we use English instead of Latin terminology: e.g. Missale becomes Missal, Antiphonarium becomes Antiphoner, etc.

Remember to use capital letters to enter the first letter of the book name. For "Miscellaneous books" it is required to name all their sections. Additional information can be given in the “Contents” field. Glossary: Plenary Missal, Summer Breviary, Winter Breviary, Notated breviary, Cantatorium, Notated Ordinal, etc. In cases of combined sources use the formula: "first source/space hyphen space/ second source", e.g. "Summer Breviary – Missal". If in doubt about the category of book you are indexing, please refer to HUGHES, Andrew, *Medieval Manuscripts for Mass and Office: A Guide to their Organization and Terminology*, Toronto: University of Toronto Press, 2004 and HILEY, David, *Western Plainchant a Handbook*.

**CATEGORY** (Required field) Select one of the three options from the drop-down menu: "monophony / polyphony / mixed".

**COMPLETENESS** (Required field) Select one of the two options from the drop-down menu: "fragment / complete or nearly complete".

**DOCUMENT TYPE** (Required field) Select one of the three options from the drop-down menu: "manuscript / print/mixed".

**ORIGIN** (Optional field) This is the place where the source was written or printed (if this information is available). If the origin is proposed as a scientific hypothesis, then this should be signalled with a question mark: e.g. Origin: Alcobaça?

**MAIN PLACE OF USE** (Optional field) Enter the place where the source was used for a long time before it was moved to another place, as indicated by library marks, etc. (The main place of use might or might not be the same as the place of "origin" field.)

**PROVENANCE** (Optional field) Enter the place where the source was kept before it was moved to the institution which presently retains it. E.g. Several choirbooks now at the BN (Biblioteca Nacional, Lisbon), possibly written at Alcobaça, were used at the Monastery of Nossa Senhora da Anunciada, then taken to the Convento de Santa Joana after 1834, before being finally incorporated in the national collections in the BN. In this case, the Provenance is the Convento de Santa Joana.

**DATE** (Required field) The PEM collaborator can either 1) repeat the information already entered in the previous "Century" field or 2) enter additional information, if available. Additional information should follow the following rules: do not use capital letters; use the general formula "early or mid or late number of the century" e.g. "early 13th century". Other possibilities are: "mid to late 13th century", or in the case of two centuries "late 12th - early 13th cent.", or "12th - 13th century", "13th century (1st half)" and so on.<sup>1</sup> Special attention

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<sup>1</sup> Avoid, for example, ‘16th-century, 1st half’ and prefer instead ‘16th-century (1st half)’.

should be paid to spaces and hyphens since it is important to give data in a standardized formula. NB if your source can be dated to – for example – the 15th century, avoid the label ‘c. 1400’ and use instead ‘15th century’. If a more precise date is available, use Arabic numerals.<sup>2</sup> In this case, there are two possibilities: 1) when the date is written on the source (for example by the scribe, or is printed) it is given in PEM in Arabic numerals, even if it is written on the source with letters (i.e. Roman numerals) e.g. "1525" for "MDXXV"; 2) when the date has been gathered from critical analysis, it should be presented between square brackets, with or without a "c." before the number e.g. "[c. 1313]". In the case of a time interval use the formula "[1090 - 1140]". If a date in the original document uses "Era", i.e. the Hispanic Era calendar of Roman origin (in use in Portugal up to 1422, and sometimes found afterwards), convert it into the current Christian calendar (take 38 years out of the Roman date). (For example, 1422 becomes 1384).

**CURSUS** (Required field for sources of the Divine Office) Select one of the three options from the drop-down menu: "Monastic / Secular / unknown".

**TRADITION** (Optional field) This field content refers to larger liturgical identities, including monastic currents and geographical traditions, e.g. “Benedictine, northern France”. Use this field also in the case of non-Roman or mixed rites, e.g., “Beneventan”, “Old Hispanic”. In the case of double traditions, or subcategory, use "name, space, slash, space, name" e.g. "Aquitaine / Benedictine", "Hispanic / Tradition A". Use a question mark for uncertain tradition, e.g. "Cistercian?"

Glossary for the ‘tradition’ field: Hieronymite, Cistercian, Benedictine, Augustinian, Sarum, Franciscan, Dominican, Premonstratensian, Aquitanian, etc.

**USE** (Optional field) Refers to consolidated regional or local liturgical customs.

Glossary: Braga, Cluny, Chartres, Sens, Canterbury, Evesham, etc.

**CONTENTS** (Optional field for fragments but required field for books) Here you can write information on the contents of a source, like the summary of a codex: "fols 1-50 Psalterium, fols. 51-100 Proprium de Tempore, fols. 101-220 Proprium Sanctorum, fols. 221-300 Commune Sanctorum". This is the field where you can discuss specific features of your source such as the presence of local saints, which may provide information about the provenance of the source. Since the "Contents" is a descriptive field, you are strongly invited to give any additional, useful information about the contents of the source.

**CONTENTS (FEASTS)** (Required field for books but not for fragments) Enter here the name of the most important liturgical feasts of the book, or eventually all the feasts. After you start typing in the box, choose the feast from the drop-down menu. Remember: PEM Database follows the CANTUS standardized form for liturgical feasts (available at <http://cantusindex.org/feasts>).

**MATERIAL** (Required field) Select one of the three options from the drop-down menu: "Paper / Parchment / Paper and parchment".

**CONDITION OF DOCUMENT** (Required field) Avoid general information such as "some damage" and choose among one of these six options: very good, good, fair, slightly damaged,

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<sup>2</sup> Please avoid a date such as ‘possibly between 1200-1250’ and prefer instead ‘13th century (1st half)’.

damaged, badly damaged. Then, add further information about the material condition of the source (water damage, ink corrosion, mutilated or missing folios, etc.).

**BINDINGS** (Optional field) Glossary: E.g. leather over boards/ tooled leather over boards, with reinforcing brown leather...(etc.).

**FOLIATION/PAGINATION** (Required field) The field contains information about the total number of folios and numbering systems. If more than one foliation / pagination is available describe them: on which page/folio they start and end, from which number they start and end, if the foliation/pagination is original/ ancient/modern, any mistakes (as repetition of numbers, interruptions etc.) and so on.

For fragments with folio/page numbers: use the same numbers as found on the source.

For fragments without folio/page number: 1) If the fragment has only one folio, use "r" (for recto) and "v" (for verso) to identify the two sides. 2) If the fragment has up to 6 leaves, use letters to identify them, e.g. "Ar", "Av", "Br", "Bv", "Cr", "Cv" etc. If there are more than 6 leaves use numbers. Therefore, a bifolium without page numbers will be: "Av - Br" (one side), "Bv - Ar" (the other side).

**GATHERING STRUCTURE** (Optional field for book sources) Here it is possible to give information about the number of quires (or gatherings) and their contents. Do not forget to signal missing leaves and incomplete gatherings. (Quire = gathering of leaves - often four in Medieval MSS -, nested then bound together in groups making up a codex). If the gathering structure is not apparent, explain why: Impossible to determine because the binding is too tight; obscured or destroyed by modern rebinding etc.

Examples of possible ways to give information about the gathering structure:

- I3 (fols. 1-3), II10 (fols. 4-13), III12 (fols. 14-25), IV12 (fols. 26-37), V6 (fols. 38-43), VI10 (fols. 44-52), VII12 (fols. 53-64), VIII12 (fols. 65-76), IX10 (fols. 77-86) etc.

- or use a descriptive form like: "37 gatherings, 8 folios in a gathering".

**WATERMARKS** (Field for paper sources) Give descriptions of any watermarks.

**PAGE LAYOUT** (Required field) For codices: give information about only a few representative page samples. Examples of possible ways to give information about the "Page Layout" for both fragments and codices:

EXAMPLE 1: 288-296 x 202-207 mm, text arranged in two columns with 16 text lines, columns measure 245 x 95 (Folio 1r). 242-245 x 95-98, text arranged in two columns with 3 text lines and 6 lines with music and text, interlinear space 5 mm (Folio 33r).

EXAMPLE 2: Fol. Ar: 260 × 400 mm, one column c. 180 × 335 mm. 22 lines, of which 6 correspond to sung text.

EXAMPLE 3: Both folios measure c. 270 x 285- 295 mm each; text is written in one column of c. 170 × 275 mm.

EXAMPLE 4: Fol. 18r (Breviary): 212 x 286 (max); two columns whose maximum width is 90 mm; interlinear space is 8 mm, 15 text lines. Fol. 144r (Missal): 240 x 305 mm (max.), 1

column whose maximum width is 190 mm, 8 lines with music and text, interlinear space is 14 mm.

EXAMPLE 5: Text arranged in one col. Folio A: 260 x 305; writing area 200 x 280 mm. Folio B: 285 x 300; writing area 200 x 275 mm. Likely to have had eight staves per page but the top has been trimmed.

EXAMPLE 6: Bifolium: Ar side c. 209-215 x 293-300 mm; Br side 224-228 x 293-300 mm. Two columns for each page, columns measure approximately 80-85 x 265. Each column has about 27 lines of text.

**TYPE OF SCRIPT** (Required field) Select one of the options from the drop-down menu: "Visigothic / Transitional (Late Visigothic) / Transitional (Caroline with Visigothic features) / Transitional (Protogothic) / Early Gothic / Gothic/ Late Gothic / Humanistic / Italic / Modern / other".

Since it is possible to select only one type of script, if you want to provide information on different kind(s) of script(s) found in your source, please use the field REMARKS.

**TYPE OF NOTATION** (Required field) Select one of the options from the drop-down menu.

Since it is possible to select only one type of notation, if you want to provide information on different kind of notation(s) found in your source, please use the field REMARKS.

**DECORATION** (Required field) Contains a brief description of the decoration. Examples of description:

- No illuminations. Plain.
- Red and blue flourished initials used for Psalms. Calligraphic initials used for antiphons.
- Red and blue initials with filigree.
- Red, blue and black initials (these with yellow decorations); rubrics in red
- Yellow initials with simple decorative designs; rubrics in red
- Red initials (some with black filigree designs); rubrics in red
- Boxed initials
- Historiated initial
- Inhabited initial

**INSCRIPTIONS AND MARKS** (Optional field) Includes *marginalia*. The description of *marginalia* in Cantus Database is available from Cantus Manuscript Database (<http://cantus.uwaterloo.ca/description>).

**REMARKS** (Required field) Historical and critical information about the source is given here. The PEM collaborator is strongly invited to fill this field with very detailed information.

Blank folios may appear in the image gallery, but are not indexed: these should be referred to in the "Remarks" field.

**REFERENCES** (Required field) Bibliographical references and, if needed, links to other databases (e.g. The CMME. Project; DIAMM; CANTUS). PEM follows the same editorial guidelines as the *Revista Portuguesa de Musicologia* (available at <http://rpm-ns.pt/index.php/rpm/about/submissions>: see section '2.2 Bibliographic References'). The only exception to the *Revista Portuguesa de Musicologia* guidelines is the fact that authors' surnames are to be written in title case, not small caps.

Please provide information about all the existing bibliography on the source, including information on plates, colour reproductions of the source, transcriptions etc; avoid any personal judgments about literature listed.

Abbreviations used for folio(s) and page(s) are: fol. (for a single folio), fols. (for multiple folios), p. (single page), pp. (pages). It is possible to enter Italics between <i> and </i> tags. For small caps use: `<font style="font-variant: small-caps">`This text should have small caps</font>

Archive:	Arquivo Histórico Militar
Shelf-mark:	test
Siglum:	test
References:	THIS TEXT SHOULD HAVE SMALL CAPS

More information on HTML tag for small caps can be found at <http://www.cs.tut.fi/~jkorpela/small-caps.html>.

**REVISION INFORMATION** Ignore this field if you are a collaborator entering a new source on PEM.

**AUTHORING INFORMATION** Fill this information with your name and date of data input.

**PUBLISHING OPTIONS** The source is immediately published by clicking on SAVE. If you want to further promote the source, please tick also the second ('Promoted to front page') and third box (Sticky at top of lists). To keep your source available also to you and PEM administrators, please do not tick any box.

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## Description of the fields in the section:

### ‘Create Musical Item’

If you are describing a monophonic source, remember that we always create musical indexes of fragments, even if their chants are not notated. We do not usually create musical indexes of books, but exceptions have been made (see for example E-SAu Ms 2637). If you wish to create a musical index of your manuscript, please contact Manuel Pedro Ferreira or one of the PEM Coordinators.

#### **Tips for collaborators with little experience about Cantus-style indexes of plainchant:**

We enter the chants one by one as we see them, and we identify the feasts on which they are sung as we go along. We do not create a record if there is not a text given, even if the rubric \*suggests\* that the other chants would be sung. For our database, it is merely a record of the texts that are there. So, we would include a full chant or just the few words that given the source for every instance that the scribe has written them.

We try not enter anything we are not sure about, and when we do have to make an educated guess (about a feast that is unlabelled, for instance), we make a note in the ‘Notes’ field so that future database managers or users of the database will know we weren't just guessing.

**SOURCE** (Required field) Select from the drop-down list.

**IMAGE REFERENCE** (Required field) Choose from the drop-down menu the picture(s) that show(s) the chant to be indexed. Please, remember never link chants with pictures of details. Link chants only with the picture of the whole page. It is possible to link more than one image to a chant (for example if it starts on the recto and continues on the verso of the same folio).

**FOLIO** (Required field) Provide the folio/page number(s) where the musical item starts and finishes.

**SEQUENCE** (Required field) A two-character field that provides an indication for each chant (or polyphonic item) of the order in which it appears on the page or folio opening: 01 is the first chant (or item), 02 is the second, and so on.

If a page contains only one musical item, this will be indexed as ‘01’.

Illegible chants must be counted and indexed. A ‘99’ in this field is used to save a place for a reference to a lacuna that follows. If the first item on the page or folio opening that comes after a lacuna is a chant that lacks its beginning, ‘00’ is used as the number for it.

**INCIPIT/ TEXT** (Required field).

- Use the Cantus Input Tool in the right block: enter any text string in the box and click Search ID (partial words are also searchable).
- A new window with search results will appear.
- If the full text of the chant in your manuscript is identical or remarkably similar to a chant in the new window, click the Ok button.
- The window with the search results will disappear and you will be returned to the chant edit form.
- Genre, Cantus ID and Full text are now automatically filled in according to the chant you selected in the previous window.
- Now adapt the text automatically appeared in the Full text field with the version of the chant as it is found in your manuscript. Please enter the words according to the manuscript but normalize their spellings following Classical Latin forms. Detailed instructions on text entry and editing guidelines can be found at <http://cantus.uwaterloo.ca/sites/default/files/documents/6.%20Text%20Entry%20and%20Editing.pdf>
- Please complete all the other fields according to the manuscript and click Save.

Use Cantus Index suggestions for "next chants" as you enter data.

Remember that illegible or incomplete chants that cannot be identified (for example the first chant on a fragment which has no incipit) must be indexed: in those cases put "ill." (for illegible) in the "Incipit/Full Text" field.

Incomplete pieces are signalled in the "incipit" field with an asterisk immediately following the text or title. The same applies to chant pieces that are given in the source as incipits only.

If a chant given as an incipit can be identified, it needs to be searched and selected via the input tools. Its full text will be automatically entered in the "Incipit/Text" box.

Remember that illegible or incomplete chants that cannot be identified (for example the first chant on a fragment which has no incipit) must be indexed: in those cases put "ill." (for illegible) in the "Incipit/Full Text" field. Incomplete pieces are signalled in the "incipit" field with an asterisk immediately following the text or title. The same applies to chant pieces that are given in the source as incipit only.

**FEAST** (Required field) Use the drop-down menu to select and insert a feast. The feast name is standardized since this field will be fully searchable. If a feast is not included in the drop-down menu, send an e-mail request to E. De Luca ([elsa\\_AT\\_campus\\_DOT\\_ul\\_DOT\\_pt](mailto:elsa_AT_campus_DOT_ul_DOT_pt)) and the new feast will be added in PEM.

**LITURGICAL OCCASION** Use an abbreviation for the occasion on which the chant is sung from the drop-down menu.

Remember: if a rubric says that a chant(s) is sung on two (or more) liturgical occasions, you need to index the chant for every single liturgical feast separately.



C	Compline
CA	Chapter
D	Day Hours
E	Antiphons for the Magnificat or Benedictus ("in evangelio")
H	Antiphons based on texts from the Historia
L	Lauds
M	Matins
MI	Mass
N	None
P	Prime
R	Memorial
S	Sext
T	Terce
V	First Vespers
V2	Second Vespers
X	Supplementary chants (from CANTUS database description: Supplemental, paraliturgical, rarely-used, or other chants that do not fit into the usual categories.

**GENRE** (Required field) This is the list of genres used in PEM as they appear in the dropdown menu (it includes also musical items found in polyphonic sources):

LABEL	DESCRIPTION	OCCASION
A	Antiphon	Office
ABV	Marian Antiphon	Polyphonic sources
Ag	Agnus Dei	Mass
Al	Alleluia	Mass
ALL	Alleluiaticum	Old Hispanic liturgy
ALLV	Alleluiaticum Verse	Old Hispanic liturgy
AlV	Alleluia Verse	Mass
AV	Antiphon Verse	Office
BD	Benedicamus Domino	Mass, Office
Be	Benedictus	Polyphonic sources
BNMT	Benedictiones in the matutinum service	Old Hispanic liturgy
Ca	Canticle	Mass, Office
Cap	Capitulum (when written out and notated)	Office
CaV	Canticle Verse	Mass, Office
CC	Canção/ Canción/ Cantiga (Portuguese & Spanish songs)	Polyphonic sources
Ch	Chanson (French & Dutch)	Polyphonic sources
Chor	Chorus (for Jesuit plays)	Polyphonic sources
CL	Clamores	Old Hispanic liturgy
Cm	Communion	Mass
CmR	Versus ad repetendum for Communion	Mass
CmV	Communion Verse	Mass
Cr	Credo	Mass
D	Dramatic element (used for items of liturgical drama that are not otherwise rubricked)	Mass, Office
Dox	Doxology	Polyphonic sources.  IN PLAIN CHANT MANUSCRIPTS: oxologies are required entries. All plainchant doxologies have 909000 as the Cantus ID number and their text is 'Gloria patri et filio et spiritui sancto sicut

		erat in principio et nunc et semper et in saecula saeculorum amen <b>IMPORTANT</b> : doxologies in plain chant are labelled with the genre 'V' (NOT 'DOX') and position '02' because these always occur after responsoria prolixa,'. If a Responory has more than one Verse, then keep numbering verses in order. So, 2 verses would be 01 and 02, and then the dox would be 03 and so on. The advantage of this system is that the mode/melody for the dox is generally the same as for any V, so they are treated in a similar way and they stay together (and both are returned when sorting by V).
F	Fabordão/ Fabordón (usually psalm-tone setting)	Polyphonic sources
Gl	Gloria	Mass
Gp/Ep	Gospel/Epistle	Mass
Gr	Gradual	Mass
GrV	Gradual Verse	Mass
H	Hymn	Office. IN POLYPHONIC SOURCES: Hymns (both full and alternatim settings) are classified as H. Isolated internal hymn verses (rare in polyphonic sources) may be listed individually with suffix letters HV: in these cases, the title of the entire hymn (i.e. the first verse incipit) should be entered in the Notes.  IN PLAINCHANT MANUSCRIPTS: If the hymn is found as an incipit, please use this 'H' label. If the hymn is fully written you have two options. 1) the verses can be listed individually with suffix letters as 'HV' (see next item). OR 2) you can put all the verses together into one 'H' record and separate the verses with   marks.
HV	Hymn Verse	Office.  IN PLAIN CHANT MANUSCRIPTS See above explanation for 'H'.
HYMN	Hymn	Old Hispanic liturgy
I	Invitatory Antiphon	Office
Ig	Ingressa (Office)	Beneventan Liturgy
In	Introit	Mass
InR	Versus ad repetendum for Introit	Mass
InV	Introit Verse	Mass
Instr	Instrumental item (this includes Ricercari; tientos; fantasias; pieces based on sacred or secular polyphonic items)	Polyphonic sources
Ite	Ite Missa est	Mass
Ky	Kyrie	Mass
La	Lamentation	Polyphonic sources
Le	Lesson (when written out and notated)	Office
LDM	Laudes (Mass)	Old Hispanic liturgy
LDMT	Laudes in the matutinum service	Old Hispanic liturgy
LDMTV	Verse for the Laudes in the matutinum service	Old Hispanic liturgy
Li	Litany	Office
LiV	Litany verse	Mass, Office

M	Miscellaneous (Chants, incl. Versus in triduo, prosulae)	Mass, Office
Ma	Madrigal	Polyphonic sources
Mi	Mass	Polyphonic sources
Mo	Motet	Polyphonic sources
Of	Offertory	Mass
OfV	Offertory Verse	Mass
P	Invitatory Psalm (when it is written out in full or in substantial part with musical notation)	Office
Pa	Passion (incl. isolated turbae, e.g. 'Non in die festo')	Polyphonic sources
Pc	Preces	Polyphonic sources
Pr	Prefatio (when written out and notated)	Mass
Ps	Psalm	Office
R	Responsory	Office If you are indexing a brief responsory, the genre is 'R' and the indication that it is a brief responsory goes in the field 'Notes'. <u>Little tip:</u> both responsoria prolixa and brief responsories are indexed in plainchant with the genre label 'R'. However, short responsories will have a 'r' in the 'Mode' field (see below).
rp	Response	Polyphonic sources
Ro	Romance	Polyphonic sources
Rq	Requiem	Polyphonic sources
Sa	Sanctus	Mass
SCR	Sacrificium	Old Hispanic liturgy
SNO	Sono	Old Hispanic liturgy
SNOV	Sono verse	Old Hispanic liturgy
Sq	Sequence	Mass
SqV	Sequence Verse	Mass
Tc	Tract	Mass
TcV	Tract Verse	Mass
TD	Te Deum	Polyphonic sources
Te	Terceto	Polyphonic sources
Trp	Trope	Mass
V	Responsory Verse	Office
Va	Varia	Mass, Office
VaHW	Varia within Holy Week	Mass, Office
Vc	Vilancete/ Villancico	Polyphonic sources
W	Versicle	Office
[?]	Unknown, ambiguous, unidentifiable, illegible	Mass, Office

## **SPECIFIC FIELDS FOR MONOPHONIC ITEMS**

**POSITION** Identifies the liturgical role of a particular chant according to the system described below. It is a three-character field.

In Lauds and Vespers, the antiphons for psalms are numbered in order: these numbers normally represent the position in the Office. Thus, the antiphon for the Benedicite is always "L A 4". When more than five antiphons are given for the psalms of Lauds and Vespers,

every effort is made to determine the position in which they are intended to be sung. When only one antiphon is provided for Lauds or Vespers, and it is clearly the beginning of a series for that Office (as marked with a rubric such as "et reliquae"), that antiphon is numbered "1". When a single antiphon is intended to be used with all the psalms of Lauds or Vespers, it is marked "p".

In Offices (such as Terce) where only one chant of a particular genre is sung, the position is left blank.

In Matins, the antiphons and responsories are given a pair of numbers separated by a period. The first number of each pair designates the nocturn; the second, the position of the chant within the nocturn. Thus "1.2" indicates the second antiphon or the second responsory of the first nocturn. When just one antiphon is provided for all the psalms of a nocturn, it is given a number that designates the nocturn, followed by a period and a space, thus: "1. " (for the first nocturn), "2. " (for the second), etc. A Matins versicle is given a number that designates the nocturn in which it appears, followed by a period and a space.

The antiphons for Canticles are indicated by "M" (for the Magnificat), "B" (for the Benedictus), or "N" (for the Nunc dimittis). "P" is used for a chant to be sung during a procession. "R" is used for a chant that is sung as a memorial when the Office to which it is attached is specified; for example, an antiphon that is sung as a memorial after Lauds is "L A R". If the Office is not specified, "R" is used for the "Office" and the chants are numbered in sequence.

If more than one chant is provided for the same position, these are considered as alternatives and marked identically. When an Office requires only one chant of a particular genre and two are given, the position fields for both are left blank. For example, two Invitatories for the same Matins service are both marked "M I". An exception is made when several antiphons are given for the Magnificat (or Benedictus): these are numbered "1M", "2M" (or "1B", "2B"). Processional chants are also numbered "1P", "2P", and so on.

Chants assigned to categories for which there is no position as such ("R", "E", "H", and "X") are numbered in sequence beginning "1", "2", and so on. Some manuscripts do not indicate how the Antiphons and Responsories of Matins are divided up among the nocturns; for these indices, responsories and antiphons are numbered in series on each liturgical occasion. When many antiphons are given for the Magnificat or Benedictus, and when the assignment to the one canticle or the other is not clear, these are numbered in series with the Office designated as "E." In rare cases, when several antiphons are provided for Lauds and Vespers and their liturgical role cannot be determined exactly, these are also numbered in series. When only one chant occurs in a position that would normally be numbered in series, "1" is omitted and the position is left blank. Verses for antiphons and responsories, however, are always numbered "01," "02," etc.; even when there is only one verse, it is numbered "01".

**MODE** (Required field) The apparent mode of the chant. This is normally a single number with the values 1 through 8 indicating the mode in which the melody is found in the source. In deciding the mode of a chant, the indexers take into account the final, the range, and any modal formula that may be associated with it, such as the verse of a responsory. Some sources indicate the mode to which they assign a chant; where this does not coincide with the decision of the indexer, the latter is what appears in the index. If the chant is written with notation but the mode cannot be identified (e.g., in the case of a short textual incipits with few neumes, in the case of neumes without clef, or in the case of some damage on the page,

etc.) put a question mark "?" in the mode field. A question mark following a mode number indicates uncertainty concerning the modal assignment (e.g. '8?').

An asterisk (\*) indicates that notation was not provided. A lower-case "r" is used in this field to represent any of the simple formulas to which short responsories and versicles are sung. The letter "S" is used for a responsory verse that is sung to a special melody rather than to the melodic formula typical of its mode. "T" indicates that a chant is written in transposition, whenever this can be easily determined.

**DIFFERENTIA** This one- or two-digit number, or numbers and letters in combination, refers either to the differentia (the termination of the psalm tone to be employed in connection with a particular antiphon) or to the tone to be employed with an invitory antiphon.

If numbers are used, a single-digit differentia number is placed as the second character of this field. When tonary letters are used (as in Bamberg and Karlsruhe), a single letter appears as the first character. If a combination of numbers and letters is used, the differentiae are provided with a 2- character code: the final pitch of the differentia pattern followed by an arbitrary number (as in "G1" or "D2").

The numbering of differentiae does not carry over from one index file to another as each manuscript has its own system.

For the tonus peregrinus, a "P" is entered as the second character.

The codes for invitory tones also appear in this field. These reflect the musical cues written over the word "Venite" that appear after an invitory antiphon, and also represent the tones themselves, whether partially or fully notated. In most instances these carry over from one source to another: thus the tone coded as HS in one file is essentially the same as that called HS in another. (The case is the same when tones are represented by certain numbers, for example, 3, 5, or 7.) Exceptions to this practice are made for sources that have collections of tones that do not lend themselves to representation through the standard codes -see Toledo 44.2 in CANTUS database, for example. In the indices for these sources, the systems of symbols provided for invitory tones are unique. Refer to the individual manuscript descriptions for more details.

**REFERENCES FOR CHANT** The following fields give a reference for chants in their respective repertoires. Be careful to enter the details correctly because these fields will be searchable at a later stage.

If a chant is identified in two or more chant repertoires, the collaborator can fill all the respective reference fields (e.g. cao 3807 and LU 986 correspond to the same chant). However, preference is always given to the CANTUS ID Number.

Sometimes a chant is written only as an incipit. In those cases, the identification of the incipit may be uncertain because there are chants of the same Genre that begin with the same words (but continue in different ways). In these cases it is necessary to give all the possible references to chant repertoires. The references must be separated by "comma, space, or, space". E.g., the Communion Simile est regnum\* (in P-BRp (Braga) Biblioteca Pública e Arquivo Distrital Pastas de fragmentos, 24 (olim Caixa 246, n°7)), may correspond to two

possible Communions in the *Graduale Romanum*. In this case, we put in the “GR” field: [66], or 136\*\*.

A similar situation arises for the incipit *Sapientia aedificavit* in Lamego, Arquivo da Sé, Caixa 1, Fragmento 4. This incipit may correspond to *Sapientia aedificavit... excidit* (cao4810, also LU 989) or it may correspond to *Sapientia aedificavit... miscuit* (Cantus ID 204549, also LU 939). In this case, we give only the *Liber Usualis* reference. Under “LU reference” please write: “989, or 939”.

If a chant is not found in any repertory it needs to be added to the CANTUS Index. Please use the contact form to request any additions or, if you are unsure, drop an e-mail to send an e-mail to E. De Luca and ask for help.

Some CANTUS ID will appear automatically after selecting a chant through the Cantus Input Tool. However other chants such as the Alleluias, or Kyrie; Gloria and so on sometimes require a reference to their own repertories. In those cases, fill one of the following boxes with a reference to the page number where the chant is written:

**GR reference** Chants in *Graduale Romanum*, 1964 edition.

**GT reference** Chants in *Graduale Triplex*. (available at FCSH-UNL: M 3861/A (UNLFCSH) - 81373)

**AMS reference** Chants in *Antiphonale Missarum Sextuplex* (Available at FCSH-UNL: M 2448 (UNLFCSH) - 80078 and at [http://www.uniregensburg.de/Fakultaeten/phil\\_Fak\\_I/Musikwissenschaft/cantus/index.htm](http://www.uniregensburg.de/Fakultaeten/phil_Fak_I/Musikwissenschaft/cantus/index.htm))

**LU reference** Chants in *Liber Usualis*. (PDF in Dropbox)

**Bible reference** Psalm verses added to chants. Use the traditional Catholic numbering (as in the *Latin Vulgata*). Example: “39,3” In this case “39” is the chapter and 3 is the verse number.

**ME reference** Please write here the number of the Kyrie incipit as found in Melnicki’s repertory: MELNICKI, Margareta, *Das einstimmige Kyrie des lateinischen Mittelalters*, Universität Erlangen-Nürnberg, 1955.

**BO reference** Please write here the number of the Gloria melody as found in Bosse’s repertory: BOSSE, Detlev, *Untersuchung einstimmiger mittelalterlicher Melodien zum ‘Gloria in excelsis deo’*, Regensburg: H. Schiele, 1955.

**ThK reference** Please write here the number of the Alleluia melody found in Schlager’s repertory: SCHLAGER, Karlheinz, *Thematischer Katalog der ältesten Alleluia-Melodien aus Handschriften des 10. und 11. Jahrhunderts, ausgenommen das ambrosianische, alt-römische und alt-spanische Repertoire*, München: Walter Ricke, 1965 (Erlanger Arbeiten zur Musikwissenschaft, 2).

**SI reference** Please write here the number of the Agnus melody as found in Schildbach’s repertory: SCHILDBACH Martin, *Das einstimmige Agnus Dei und seine handschriftliche Überlieferung vom 10. bis zum 16. Jahrhundert*, Ph.D. diss., Univ. Erlangen-Nürnberg, 1967. Put here the number of the incipit found in Schildbach’s repertory.

**MI reference** Please write here the number of the Credo melody as found in Miazga's repertory: MIAZGA, Tadeusz, *Die Melodien des einstimmigen Credo der römisch-katholischen lateinischen Kirche: eine Untersuchung der Melodien im den handschriftlichen Überlieferungen mit besonderer Berücksichtigung der polnischen Handschriften*, Graz: Akademische Druck- u. Verlagsanstalt, 1976. Put here the number of the incipit found in Miazga's repertory.

**MMA reference** Chants in *Monumenta Monodica Medii Aevi*. Please provide the volume number (in Roman letters), and the page number where the chant is written. Example for Alleluia (volume VII): VII 137-138.

The MMA volumes on Alleluia (VII and VIII) are available at FCSH-UNL: HM1 021 (CESEM-FCSH-UNL) - 000370/2009, and M. P. Ferreira's personal library (VIII). The MMA volume on hymns by B. Stäblein (I) is available at FCSH-UNL. HM1 021 (CESEM-FCSH-UNL) - 000370/2009. Remember that in the Cantus Planus website ([http://www.uni-regensburg.de/Fakultaeten/phil\\_Fak\\_I/Musikwissenschaft/cantus/](http://www.uni-regensburg.de/Fakultaeten/phil_Fak_I/Musikwissenschaft/cantus/)) you can consult a database of hymns melodies based on these three editions:

STÄBLEIN, Bruno, *Hymnen I. Die mittelalterlichen Hymnenmelodien des Abendlandes*, Monumenta Monodica Medii Aevi 1, 1956 (available at FCSH-UNL. HM1 021 (CESEM-FCSH-UNL) - 000370/2009)

RADÓ Polycarp -RAJECKY, Benjamin, *Hymnen und Sequenzen, Melodiarum Hungariae medii aevi*, 1 (Budapest, 1956; rev. edn. 1982 with new supplementary vol.)

MOBERG Carl Allan – NILSSON Ann-Marie, *Die liturgischen Hymnen in Schweden 2. I: Die Singweisen und ihre Varianten. II: Abbildungen ausgewählter Quellenhandschriften*, Acta Universitatis Upsaliensis, Studia musicologica Upsalienisia, Nova series, 13:1-2 (Uppsala, 1991). (available at FCSH-UNL: M 2423 (UNLFCSH) - 80050).

**TH reference** Please write here the number of the Sanctus melody as found in Thannabaur's repertory: THANNABAUR Peter Josef, *Das einstimmige Sanctus der römischen Messe in der handschriftlichen Überlieferung des 11. Bis 16. Jahrhunderts*, München: Walter Ricke, 1962 (Erlangen Arbeiten zur Musikwissenschaft, 1). Put here the number of the incipit found in Thannabaur's repertory. (PDF in Dropbox)

**AH reference** Chants in *Analecta Hymnica Medii Aevi*. Give the number of volume (in Roman letters), and then the page number where the chant is written. Example: "VII 35" (all volumes of Analecta Hymnica can be found on the Project's server).

**CAO reference** References to the twelve early manuscripts surveyed in volumes 1 and 2 of HESBERT, René-Jean, *Corpus Antiphonarium Officii*, Roma: Herder, 1963, 1965.

**ITHM reference** Hymn melodies catalogued by Bruno Turner, referring to the *Intonarionum Toletanum 1515* – melodies that may also be found in Portuguese sources. See TURNER, Bruno, *Toledo Hymns. The Melodies of the Office Hymns of the Intonarionum Toletanum of 1515. A Commentary and Edition* [Lochs, Isle of Lewis]: Vanderbeek & Imrie, 2011 (E. De Luca and B. Nelson have copies of this book if required).

**OTHER REFERENCES** Other references on the musical item, if available.

**MARGINALIA** Optional additional information on the musical item as it is found in the source.

**NOTES** Optional additional information on the musical item.

**IMAGE GALLERY – UPLOAD NEW IMAGES** After creating a source, click on "Upload new images..." box on the left-hand side.

**The title** of the picture must be the actual number of the folio or page, as found in the manuscript or as supplied. Leading zeros are used (as in 001). If a picture contains two pages (a folio opening or a bifolium fragment), we label it as '001v-002r' (= without space before and after the hyphen). For images of folios: the last of the four characters contains either "r" or "v" to identify the side of the folio on which a chant is found. Remember: It is always better to rename the images before the upload because if the images are already uploaded with names like "001r.jpg" the title will be automatically set to 001r.

**If there are two, three, more pictures of the same page** (this happens especially for fragments, where we have many pictures with zoom on details), name the picture as explained before and then add: "space, detail, space, number", like this: "001r detail 1", "001r detail 2", "001r detail 3", "Ar detail", "Br detail 1", "Br detail 2", etc.

**For manuscripts in which the numbering is by page** the fourth character is left empty. However, when a page number is erroneously repeated, add a 'b' (from *bis*) as the fourth character, eg. '001', '001b', '002', etc.

**For fragments without page numbers:** if the fragment has only one page, use "r" for recto and "v" for verso to identify the two sides.

**For fragments with two or more leaves (up to 6)** use letters to identify them, e.g. "Ar", "Av", "Br", "Bv", etc. If the fragment has more than 6 leaves use numbers to identify them.

**In cases when a number is not written on the page** but gathered by critical analysis, do not use square brackets but give additional information in the field "pagination/foliation" in the section "Create content – Source".

**When unnumbered folios occur between numbered ones**, they will have the same number of the last numbered folio and then an "x" followed by "1r", "1v", "2r", "2v", etc. For example: in the Guimarães, Museu Alberto Sampaio, ms LC7 between the folios 59 and 60 there are 8 more folios that were added and that show a different content. They have been numbered as:

059v - 059x1r

059x1v - 059x2r

059x2v - 059x3r

...

059x7v - 059x8r

059x8v - 060r



060v - 061r

**If the same folio number is repeated on two consecutive folios**, the second one has the same folio number followed by “xr”, ex. 267r, 267v, 267xr, 267xv, 268r etc.

If you want to upload a picture containing an empty page on one side and a written page on the other side, e.g. a guard leaf on the left and the first page of a manuscript on the right, please, trim the picture and upload the two pages separately.

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999a\_front cover

999b\_spine

999c\_back cover

999d\_fore edge

999e\_front paste-down

999f\_rear paste-down

999g\_head

999h\_tail

999i\_initial guard-leaf 1r

999j\_initial guard-leaf 1v

999k\_initial guard-leaf 2r

999l\_initial guard-leaf 2v

999m\_initial guard-leaf 3r

999n\_initial guard-leaf 3v

999o\_final guard-leaf 1r

999p\_final guard-leaf 1v

999q\_final guard-leaf 2r

999r\_final guard-leaf 2v

**For pictures of two pages representing** book bindings and guard-leaves DO NOT use this format: 999j initial guard-leaf 1v - 999k initial guard-leaf 2r. Instead, USE THIS format, which does not create errors in the final visualization: 999j-k initial guard-leaf 1v-2r.