

THE ELEVENTH FASCICLE OF THE MANUSCRIPT
FLORENCE, BIBLIOTECA MEDICEO-LAURENZIANA,
PLUTEUS 29.1:
A CRITICAL EDITION AND COMMENTARY

by
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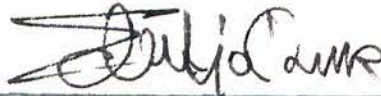
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A Critical Edition and Commentary

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ABSTRACT

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The eleventh fascicle of the thirteenth-century manuscript Florence, Biblioteca Mediceo-Laurenziana, Pluteus 29.1 contains sixty monophonic Latin songs related to vernacular refrain forms of the period. Previous research has classified these songs as "rondelli," or Latin rondeaux, based upon their form. Their function as part of the thirteenth-century musical repertoire has received scant treatment by musicologists; thus far no definitive study of fascicle eleven has been undertaken. The purpose of this thesis is to examine the form of the pieces and to determine the probable use for which they were intended.

The study first examines the manuscript itself and places it in its proper chronological and geographical position. The contents are described and the significance of the manuscript demonstrated.

The style of the poetry and music of the songs in question are compared to twelfth- and thirteenth-century conductus style and are found to be closely related to that genre. The function and style of the conductus are described, and the suggestion is made that the songs in the Florence manuscript functioned in an analogous manner, so that they are best considered to be monophonic conducti.

The form and style of the songs is presented in detail. The thirteenth-century theorists' definitions of the term "rondellus" are

given, and it is shown that the Florence pieces probably are not "ron-delli."

The study concludes with a complete edition of the songs with a critical commentary.

Dedicated, with thanksgiving,
to the glory of God
and His Son, Jesus Christ

ACKNOWLEDGEMENTS

Many thanks are due to Professors of the Musicology Division of the University of Maryland, Dr. Eugene Helm, Dr. Shelley Davis, and Dr. Melvin Bernstein, who read the final draft of this paper with great care and offered many valuable suggestions. My colleagues Stuart Frankel and Nancy Theeman spent several hours proofreading the text and found many errors that my weary eyes missed. Most importantly, I owe a very special debt of gratitude to my indefatigable and patient advisor, Dr. Edward Roesner. His vast knowledge of the thirteenth-century Parisian repertoire as well as his ready willingness to spend many long hours helping me were of great inspiration.

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LIST OF MANUSCRIPTS

<u>Hu</u>	Burgos, Monasterio de las Huelgas, codex (unnumbered)
<u>F</u>	Florence, Biblioteca Mediceo-Laurenziana, plut. 29.1
<u>LoA</u>	London, British Library, Egerton 2615 (Office of Beauvais)
<u>LoB</u>	London, British Library, Egerton 274
	London, British Library, Add. 36881
<u>Mad</u>	Madrid, Biblioteca nacional 289
<u>Mo</u>	Montpellier, Faculté de médecine, H 196
<u>MUNE</u>	Munich, Universitätsbibliothek, 156
	Paris, Bibliothèque nationale, lat. 1023 (Breviary of Philip the Fair)
	Paris, Bibliothèque nationale, lat. 10525 (St. Louis Psalter)
<u>StCa</u>	St. Gall, Stiftsbibliothek, 383
<u>Sens</u>	Sens, Bibliothèque de la Ville, 46 (Corbell Office)
<u>Hortus</u>	Strasbourg, Bibliothèque nationale et universitaire, <u>Hortus deliciarum</u> (destroyed)
<u>To</u>	Tours, Bibliothèque municipale, 927
<u>W1</u>	Wolfenbüttel, Herzog-August Bibliothek, Helmst. 628 (MS 677)
<u>W2</u>	Wolfenbüttel, Herzog-August Bibliothek, Helmst. 1099 (MS 1206)

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INTRODUCTION

This study of the songs in the eleventh fascicle of F is a venture into unstable territory.¹ Previous studies of this subject have provided precious insight into the problems as well as possible answers to them. Friedrich Ludwig, the venerable pioneer of thirteenth-century manuscript studies, opened up the field of inquiry early in this century,² and his postulations and conclusions were remarkably astute, considering the dearth of scholarly research into the area at that time. Friedrich Gennrich supplied the fruits of extensive work on song types,³ and even if his results are controversial, his research afforded fresh insight into the repertoire. Hans Spanke devoted a large portion of his output to studies of refrain types, especially the rondeau,⁴ and his notes on the

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1. The MS Florence, Biblioteca Mediceo-Laurenziana, Pluteus 29.1. A roman numeral following the abbreviation indicates the fascicle number.
 2. Repertorium organorum recentioris et motetorum vetustissimi stili, I, A, Handschriften in Quadrat-Notation (Halle, 1910, repr. with an Introduction by Luther A. Dittmer, New York: Institute of Mediaeval Music, 1964), 57-125.
 3. Grundriss einer Formenlehre des mittelalterlichen Liedes als Grundlage einer musikalischen Formenlehre des Liedes (Halle, 1932, repr. with an Introduction by Werner Bittinger, Tübingen: Max Niemeyer, 1970).
 4. His works include "Das lateinische Rondeau," Zeitschrift für französische Sprache und Literatur 52 (1929-30), 113-48; Beziehungen zwischen romanischer und mittellateinischer Lyrik, mit besonderer Berücksichtigung der Metrik und Musik (Berlin: Weidmann, 1936); "Studien zur Geschichte des altfranzösischen Liedes," Archiv für das Studium der neueren Sprachen und Literaturen 156 (1929), 66-79 and 215-32; and "Das öftere Auftreten von Strophenformen und Melodien

F-XI songs have been invaluable for this thesis. Yvonne Rokseth published a monograph on our particular fascicle, dealing particularly with liturgical dance, and offered with it preliminary transcriptions of the pieces.⁵ Her edition has two drawbacks, and it is these that prompt the present undertaking, which culminates in a definitive edition of F-XI. First, the songs are interpreted in strict modal rhythm, although the propriety of this is a moot point. Even though the rhythm of much of the repertoire in the MS can be interpreted modally, the music in fascicles X and XI lacks the features necessary for arriving at reliable modal rhythms. Because most of the music of F-XI is cum littera, the ligature writing is quite sparse and erratic. Moreover, the absence of a second voice means that there is no harmonic context to provide clues to the rhythms. The second shortcoming of Rokseth's study is that she publishes only the first strophe of each piece, and has included no critical notes. The texts of all but two of the F-XI pieces are published in the collection of Latin poems edited by Guido Maria Dreves, Analecta hymnica medii aevi, vols. 20 and 21.⁶ Dreves' edition contains several errors in transcription, such as the omission of refrains and condensing of strophes. I have attempted here to correct those errors. A definitive discussion of the pieces themselves, their style, function, and significance in relation to contemporaneous music, has not yet been undertaken.

in der altfranzösischen Lyrik," Zeitschrift für französische Sprache 51 (1928), 73ff.

5. "Danses cléricales du XIIIe siècle," Mélanges 1945 des Publications de la Faculté des Lettres de Strasbourg (Paris: Société d'édition: Les Belles Lettres, 1947), 93-126.
6. Cantiones et Muteti. Lieder und Motetten des Mittelalters, Analecta hymnica medii aevi (AH), 20 and 21 (Leipzig, 1894, repr. New York: Johnson Reprint Corp., 1961).

What are the songs in F-XI? Do they fall into a category, and if so, by what criteria? These questions are addressed neither adequately nor unambiguously by thirteenth- and twentieth-century writers. The songs are connected with the term "rondellus" by Ludwig,⁷ a word that thirteenth-century writers used loosely and with occasional vague explanations of what is meant by it. The pieces of F-XI are mostly refrain songs in musical and poetical structure, and many of them bear a resemblance to the vernacular rondeau form. Since the songs in F-XI are in Latin and are all sacred, the possible existence of a genre with the same musical and poetical scheme in both secular and sacred literature is intriguing. May we infer from the similarities in construction anything about the performance of the songs? Does the use in secular society of refrain types and particularly the rondeau have a bearing on the use of similar songs in the church? Further, the poetical make-up of the songs is close in style to that of most *conducti* of the period, and it appears to be a viable suggestion that they, too, are *conducti*.⁸ Since we have a fairly sizable amount of information on the thirteenth-century *conductus*, close scrutiny of the poetry, subject matter, and musical style of the F-XI works should reveal what relationship they bear to the *conductus*.

In order to consider the questions concerning what the songs are, we must study contemporary musical practice and determine what part these works might have played in that practice. Does the fact that the pieces are found in a collection of liturgical works, including *conducti*, mean

7. Op. cit., 124.

8. Although the classical noun "*conductus*" is fourth declension, medieval writers more often treated it as a second declension noun. I have adopted the latter usage when referring to specific pieces. When the word functions as a generic term, "*the conductus*" is used.

that they too were performed in conjunction with a liturgical service? If so, what places in the liturgy might they have occupied? Walter Odington describes rondellus as a technique of voice-exchange,⁹ and Frank Ll. Harrison examines the use of this device in *Benedicamus domino* substitutes in various English MSS.¹⁰ The question then arises, do the pieces in F-XI represent a similar class of pieces used in this manner, that is, inserted in the liturgy to replace the *Benedicamus*? What internal evidence is there for the process of voice-exchange in F-XI, and how is one to apply it? According to a theory advanced by Robert Falck,¹¹ the Latin rondellus as found in F is at least indirectly related to the type of voice-exchange rondellus found in England. He contests the assumption made by Fritz Reckow¹² that voice-exchange of this kind was a purely local phenomenon, and he methodically applies the technique to several of the pieces in F-XI. If we accept his theory, then it must be that rondellus is not only a musical-poetical form, but also a mode of polyphonic performance, applied at sight by performers from a single line of music.

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9. In his Summa de Speculatione Musicae, Frederick F. Hammond, ed. (American Institute of Musicology, 1970), 139-40, sent. 6-7, and 141, sent. 2-5.
 10. See especially his Music in Medieval Britain (London: Routledge and Kegan Paul, 1958), 72-76, 122-49, and 416-17; also "Benedicamus, Conductus, Carol: A Newly-Discovered Source," Acta Musicologica 37 (1965), 35-48.
 11. "Rondellus, Canon, and Related Types before 1300," Journal of the American Musicological Society 25 (1972), 38-57.
 12. In "Rondellus/Rondeau--Rota," "Das Handwörterbuch der musikalischen Terminologie," Archiv für Musikwissenschaft 25 (1968), 257-71. Reckow subsequently acknowledged Falck's hypothesis, in "Rondellus/rondeau, rota," Handwörterbuch der musikalischen Terminologie, ed. Hans Heinrich Eggebrecht (Wiesbaden: Franz Steiner, 1972), 3.

Another theory that has sparked interest concerning these songs arises from speculation on the significance of the one illustration in the fascicle. This miniature, in the first initial of the first song (fol. 463r), depicts a group of clerics seemingly engaged in a dance. It has been postulated on the strength of this miniature that the songs that follow were intended for use as dance pieces.¹³ The iconographical evidence surrounding this miniature as well as manuscript illustration in general tends to discount this theory, but the question is not simple. The presence of a refrain could indicate not only a solo-chorus performance, but also the possibility of a round-dance of the type associated with early rondeau form or the carol.¹⁴ The relationship of these sacred songs to secular songs has obvious importance in this light. The possible association of rondellus with thirteenth-century conductus and Benedicamus tropes, and their association with procession or action during the liturgical service, might support the theory that the F-XI pieces were used as dance pieces.

Obviously the questions of form and function are closely related. Even though this paper deals with the two subjects in separate chapters, the reader must bear in mind that neither can be understood exclusive of the other.

13. Notably by Rokseth, op. cit.

14. The entire subject of medieval sacred dance, which is beyond the scope of this paper, has received attention from Spanke, "Tanzmusik in der Kirche des Mittelalters," Neuphilologische Mitteilungen, 1930, 143-70, and "Zum Thema 'Mittelalterliche Tanzlieder,'" Neuphilologische Mitteilungen, 1932, 1-22. A more general study, from an iconographical standpoint, is by Kathi Meyer-Baer, Music of the Spheres and the Dance of Death (Princeton: Princeton Univ. Press, 1970). On the round-dance see Gustave Reese, Music in the Middle Ages, with an Introduction on the Music of Ancient Times (New York: W.W. Norton, 1940), 221-22. Harrison, "Benedicamus," discusses the carol in this context.

CHAPTER I
THE MANUSCRIPT

The MS Florence, Biblioteca Mediceo-Laurenziana, Pluteus 29.1 (F) is the largest, most comprehensive, and most elaborately decorated of the "Notre Dame" MSS of the thirteenth century.¹ F comprises an extensive compilation of organa following the order of the liturgical year, along with many clausulae, which fits the description of the "magnus liber organi de gradali et antifonario" given by Anonymous IV:

And note that Master Leoninus, about whom it was said that he was the best maker of organum, made a large book of organa for the Graduale and Antiphonale in order to enhance the Divine Service. And this was in use up until the time of Perotinus the Great, who abbreviated this [book] and made many better clausulae or sections, since he was the best maker of discant, and was better than Leoninus.²

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1. I have adopted the sigla F, W1 for the MS Wolfenbüttel, Herzog-August Bibliothek, Helmstad. 628 (MS 677), and W2 for the MS Wolfenbüttel, Herzog-August Bibliothek, Helmstad. 1099 (MS 1206) from Ludwig's Repertorium. Other abbreviations for MSS also follow Ludwig and may be found listed on p. iv above. Facsimile editions have been published of these MSS: Luther A. Dittmer, Firenze, Biblioteca Mediceo-Laurenziana, Pluteo 29.1, 2 vols. (Brooklyn: Institute of Mediaeval Music, n.d.); J. H. Baxter, ed., An Old St. Andrews Music Book (Cod. Helmst. 628) (London: Oxford Univ. Press, 1931); Luther A. Dittmer, ed., Wolfenbüttel 1099 (Brooklyn: Institute of Mediaeval Music, 1960).
 2. Anonymous IV is the fourth anonymous writer in Edmond de Coussemaker's Scriptorum de Musica Medii Aevi Novam Seriam, 4 vols. (Paris, 1864-76), I, 342. This passage is found in the edition of Fritz Reckow, Der Musiktraktat des Anonymus 4, 2 vols. (Wiesbaden: Franz Steiner, 1967), I, 46, lines 5-11: "Et nota, quod magister Leoninus, secundum quod dicebatur, fuit optimus organista, qui fecit magnum librum organi de gradali et antifonario pro servitio divino multiplicando. Et

In addition to the "magnus liber," F contains a large number of monophonic and polyphonic extra-liturgical pieces, mostly conducti, in its later fascicles. In short, F contains the most complete repository of early thirteenth-century Parisian sacred music, the music that at the time was the most respected and imitated in Europe.

The codex measures 23.2 x 15.7 cm. and is the largest in size of the Notre Dame MSS.³ The vellum leaves contain an early foliation written prominently in Roman numerals at the top of each recto page, that stops after fol. 355r. This foliation reveals several lacunae: fol. 48r-64v, 185r-200v, and 255r-256v. The numerals appear to be in a different hand than that of the musical text, being slightly more square and elaborate, but presumably they were added soon after the book was copied.

A new foliation was added, starting with fol. 356, apparently after the codex had been acquired by the Medici family in the fifteenth century.⁴ Written in Arabic numbers, this foliation appears in the upper right-hand corner of the recto pages, or sometimes in the middle at the top. This foliation reveals no lacunae, so it is difficult to ascertain if more pages were lost before the MS was procured by the Medici family. In

fuit in usu usque ad tempus Perotini Magni, qui abbreviavit eundem et fecit clausulas sive puncta plurima meliora, quoniam optimus discantor erat, et melior quam Leoninus erat."

3. More detailed descriptions may be found in Ludwig, Repertorium, 57-125. Gilbert Reaney, ed., Manuscripts of Polyphonic Music, 11th-Early 14th Centuries, Répertoire International des Sources Musicales, B/IV/1 (Munich-Duisberg: G. Henle, 1966), 610-788; and Heinrich Husmann, "Florenz. D. Codex Bibl. Laurenziana plut. 29,1," Die Musik in Geschichte und Gegenwart (MGG), 15 vols. to date, ed. Friedrich Blume (Kassel: Bärenreiter, 1949-72), IV, cols. 405-15.
4. The Medici ex libris appears on fol. 476v: "Liber Petri de Medicis Cos. Fil." Piero de' Medici, father of Lorenzo il Magnifico, lived 1416-1469.

all, the codex as it now stands has 444 leaves. There are eleven surviving fascicles, comprising 27 gatherings.

The texts appear to be the work of one scribe, as does the musical notation, but it is difficult to tell whether both tasks were accomplished by the same man. It is worthy of note, however, that with very few exceptions, the physical alignment of the notes with the syllables of text, most noticeable in cum littera sections, is so careful as to indicate that the two were written concurrently. Fol. 433v illustrates this point. The first syllable of "Beata" at the top of the page has a long melisma, and the syllables fall exactly in their proper places beneath the melisma, which indicates that the notes were written first, and the syllables added underneath. On the other hand, on the penultimate staff, the new phrase beginning with "Caro" must have been written before the notes, since the word takes up more room than the notes would have done, had they been entered first. One other detail may be observed on this page. To accommodate the range of the melody, the fifth staff has six lines instead of the five found elsewhere on the page; moreover, the lines end well before the edge of the writing block, with the stroke at the end of the piece, and before the beginning of a new song on the sixth staff. This implies that the scribe must have been drawing the lines as he went along. This is even more graphically illustrated in fascicle XI, as on fol. 463r, where the staff lines are cut off to make room for additional strophes.

The first five fascicles of the MS contain two-, three-, and four-part organa and clausulae following the order and festivals of the church year, as well as three- and four-part conducti. Fascicles VI through IX are comprised of two- and three-part conducti and two-, three-, and

four-part motets. Fascicles X and XI contain monophonic songs.

Anonymous IV gives a detailed outline of a collection of books containing music by Perotin, and it may be that he was describing, if not F, at least a codex that bears a close resemblance to F in both repertoire and layout:

We know that many different kinds of books, as we said above, contain such things. There is one book containing the quadrupla Viderunt and Sederunt, composed by Perotinus the Great, in which there are colores and many things of beauty. For the most part, all of this art is still used, with other similar pieces. And there is another book of many great tripla, such as Alleluia Dies sanctificatus, which has colores and things of beauty in abundance. . . . The third volume has three-voice conducti with caudae, such as Salvatoris hodie and Relegentur ab area and similar works, which contain final sections in organum at the ends of some verses but not in others, which a good maker of organum is expected to know perfectly. And there is another book of two-voice conducti with caudae, such as Ave Maria, which used to be for two voices, and Pater noster com-miserans or Hac in die reg[e] nato, which contains the names of many conducti, and the like. And there is a fifth book of two-voice conducti without caudae, which are usually much in use by lesser singers and similar persons. And there is a sixth book of organa dupla such as Iudea et Ierusalem and Con-stantes, which was never written for three voices, nor can it be done according to the proper mode, which has other extraneous things, and where the longs are too long and the breves are too short. And it is seen to be an irregular mode when compared to the above-mentioned modes of discantus, although it is regular in itself. We will explain this fully in the seventh chapter. And many other books are found which contain differently arranged songs and melodies, such as monophonic conducti lagi [see p. 23 below] and many others like them, of which all the books or volumes are full.⁵

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5. Reckow, *op. cit.*, I, 82, lines 2-29: "Sciendum, quod multiplex numerus modorum voluminum, ut supradiximus, contigit in talibus. Est quoddam volumen continens quadrupla ut Viderunt et Sederunt, quae composuit Perotinus Magnus, in quibus continentur colores et pulcritudines. Pro maiori parte totius artis huius habeatis ipsa in usu cum quibusdam similibus etc. Est et aliud volumen de triplicibus maioribus magnis ut Alleluia Dies sanctificatus etc., in quo continentur colores et pulcritudines cum habundantia. . . . Tertium volumen est de conductis triplicibus caudas habentibus sicut Salvatoris hodie et Relegentur ab area et similia, in quibus continentur puncta finalia organi in fine versuum et in quibusdam non, quos bonus organista perfecte scire tenetur. Est et aliud volumen de duplicibus

Fascicle I of F contains four-voice compositions and begins with Viderunt and Sederunt. The second piece in F-II is the Alleluia Dies sanctificatus, followed by more three-voice organa. Fascicle VI contains mostly three-voice conducti, including Salvatoris hodie and Relegentur. The two-voice conducti Ave Maria, Pater noster, and Hac in die are found among similar pieces in F-VII. The organum duplum Iudea, with its verse Constantes, falls at the beginning of fascicle III, followed by more dupla for the Office. The last two fascicles of F contain monophonic compositions. The correspondences between F and the MS(S?) Anonymous IV was describing are striking.⁶

The codex without doubt originated in northern France, either in or near Paris, sometime in the mid-thirteenth century. Several features point to this conclusion. The script and style of illumination have been examined by Léopold Delisle⁷ and, more recently, Rebecca Baltzer and

conductis habentibus caudas ut Ave Maria antiquum in duplo et Pater noster commiserans vel Hac in die reg nato, in quo continentur nomina plurium conductorum, et similia. Est et quintum volumen de quadruplicibus et triplicibus et duplicibus sine caudis, quod solebat esse multum in usu inter minores cantores, et similia. Est et sextum volumen de organo in duplo ut Iudea et Ierusalem et Constantes, quod quidem numquam fit in triplo neque potest fieri propter quandam modum proprium, quem habet extraneum aliis, et qui longae sunt nimis longae et breves nimis breves. Et videtur esse modus irregulativus quoad modos supradictos ipsius discantus, quamvis in se sit regularis etc. Quod quidem in septimo capitulo plenius declarabimus. Et plura alia volumina reperiuntur secundum diversitates ordinationum cantus et melodiae sicut simplices conducti lagi et similia alia plura, de quibus omnibus in suis libris vel voluminibus plenius patet."

6. The resemblance is even closer to W1, as will be shown in a forthcoming article by Edward H. Roesner on the date and provenance of that MS.
7. Delisle alerted scholars to the existence of F in 1885 in a brief exposition before the Société de l'Histoire de France. The report of that meeting, "Discours," Annuaire-Bulletin de la Société de l'Histoire de France 22 (1885), 100-39, did not attract the serious attention of musicologists until Ludwig's study of 1910.

Robert Branner,⁸ and the results of their study confirm a mid-century Parisian provenance. The clubbed b, h, and l; the uncial d; the use of curved s as well as upright s; the crossed tironian et; the interchanging of -ci and -ti; the style of abbreviation for -ur, -us, -er, -re, etc.; and the underturned loop to the left on the final stroke of m, n, and h, all are characteristic of the work of Parisian scribes in the 1240s or 1250s.⁹

Delisle traces the historical subject matter of the non-liturgical texts and finds that the events and personages mentioned therein fall between 1181 and 1236.¹⁰ Baltzer has suggested that the repertoire can be fitted into the first third of the century.¹¹ If we assume that there was a delay of a few years between the time the pieces were composed and the point at which they were copied into F, a mid-thirteenth-century dating of the production of the MS appears likely.

Branner and Baltzer analyze the style of illumination known to have been produced in Paris in the early to mid-thirteenth century. The common formulas of MS decoration of that period, the square boxes with trefoil arches, simple columns and capitals, diapered backgrounds and ornamental borders, and simple, immobile figures, are all present in F.¹²

8. Baltzer, "Thirteenth-Century Illuminated Miniatures and the Date of the Florence Manuscript," Journal of the American Musicological Society 25 (1972), 1-18; Branner, "The Johannes Grusch Atelier and the Continental Origins of the William of Devon Painter," Art Bulletin 54 (1972), 24-30, and "Manuscript Makers in Mid-Thirteenth Century Paris," Art Bulletin 48 (1966), 65-67.

9. Cf. S. Harrison Thomson, Latin Bookhands of the Later Middle Ages, 1100-1500 (London: Cambridge Univ. Press, 1969), nos. 7-11.

10. Op. cit., 103.

11. Op. cit., 2.

12. Branner, passim.

The miniatures are more conservative in style than those produced by the Master Honoré in the late thirteenth century, or those in the Montpellier Codex (ca. 1280), or the St. Louis Psalter of around 1253-1270.¹³ The initials and illustrations in F are more simple, less elaborate than the flowery and refined style of Honoré.¹⁴ The inert disposition of the figures, the roundish head shapes, and the tubular lines of drapery are characteristic of illustrations emanating from a mid-thirteenth-century Parisian paintshop, called by Branner the "Grusch atelier," from the name of a scribe of one of the MSS illustrated by the shop.¹⁵

The liturgical arrangement of the organa of the "magnus liber" in F provides additional evidence confirming the Parisian origin of the MS. Heinrich Husmann has made an extensive study of the works in F representing various festivals of the liturgical year, and his research shows that the F organa often encompass the music for complete festivals as

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13. Baltzer, passim. See the facsimile of Montpellier, Bibliothèque de l'école de médecine, H 196, by Yvonne Rokseth, Polyphonies du XIII^e siècle: Le Manuscrit H 196 de la Faculté de Médecin de Montpellier, 4 vols. (Paris: Éditions de l'Oiseau-lyre, 1935-39). The St. Louis Psalter (Paris, Bibliothèque nationale, lat. 10525) illuminations are reproduced in Scènes de l'Ancien Testament illustrant le Psautier de Saint Louis, with introduction and commentary by Marcel Thomas (Graz: Akademische Druck- und Verlagsanst., 1970).
 14. Baltzer, op. cit., 12-14. Examples of the illustrations of Honoré may be found in several MSS, including Paris, Bibliothèque nationale, lat. 1023 (the Breviary of Philip the Fair), and Tours, Bibliothèque municipale, 558. See also Eric G. Millar, The Parisian Miniaturist, Honoré (London: Faber and Faber, 1959).
 15. "The Grusch Atelier," 26-27. An example of these may be found in the Rouen MS Bibliothèque municipale, Y-50. These illustrations bear a striking resemblance to the style of F. A standard secondary source for the study of thirteenth-century French MS painting is by Georg Vitzthum von Eichstädt, Die Pariser Miniaturmalerei von der Zeit hl. Ludwig bis zum Philip vom Valois (Leipzig, 1907).

they were practiced in thirteenth-century Paris.¹⁶ He has proven this to be true for the Christmas Responsories, the Easter, Pentecost, and Ascension Alleluias, and the organa within the Octave of the Assumption of the Virgin. Given the lack of standardization of thirteenth-century liturgies, it is difficult to imagine such a close representation of Parisian practice in a MS unless it originated in Paris.

The musical notation of F is basically the square notation described by pre-Franconian theorists, notably the author of Discantus positio vulgaris (of uncertain date) and Johannes de Garlandia (ca. 1240).¹⁷ The predominant note shape is a longa with a very short tail descending on the right. There are examples of the duplex longa, again with a very short descending tail, of conjuncturae containing up to eleven rhombae, of all sorts of ligatures (mostly drawn cum proprietate and cum perfectio), and of plicae on single notes as well as on the finals of ligatures. The scribe made little or no attempt, as far as I can tell, to express rhythmic values by the shapes of the notes, but the presence of modal rhythm is indicated by the ligatures, particularly in the sine littera sections.

16. "The Origin and Destination of the Magnus Liber Organi," The Musical Quarterly 49 (1963), 311-30; and "The Enlargement of the Magnus Liber Organi and the Paris Churches St. Germain l'Auxerrois and Ste. Geneviève-du-Mont," Journal of the American Musicological Society 16 (1963), 176-203.

17. Both treatises are found in the Tractatus de Musica compiled by Jerome of Moravia. The text has been edited and published by Simon M. Cserba, Hieronymus de Moravia O.P., Tractatus de Musica (Regensburg: Friedrich Pustet, 1935). Discantus positio vulgaris is on 189-94, and Garlandia's De musica mensurabili positio is on 194-230 of this edition. The Discantus is translated by Janet Knapp, "Two Thirteenth-century Treatises on Modal Rhythm and the Discant," Journal of Music Theory 6 (1962), 200-15. Erich Reimer has published a critical edition of Garlandia, Johannes de Garlandia: De mensurabili musica; Kritische Edition mit Kommentar und Interpretation der Notationslehre, 2 vols. (Wiesbaden: Franz Steiner, 1972).

The MS shows no appreciable signs of wear, as Ludwig points out,¹⁸ nor are there obvious signs of corrections having been made by performers.¹⁹ These circumstances, joined by the fact that there are instances in which polyphonic pieces are written with different parts entered on opposite sides of the same folio,²⁰ seem to indicate that F was neither intended nor used as a performing copy.

It may be that a well-to-do French clergyman or a noble in the Capetian court commissioned the copying of the music for the purpose of adding to his personal library. Thirteenth-century Paris was the scene of rapidly increasing cultural and mercantile activity, particularly during the regime of St. Louis (1226-1270) in Paris.²¹ The sumptuous and vibrant atmosphere of contemporary society generated interest in book copying and illustrating, which began to fall more and more to persons outside of the clergy. The copying and illustrating of a book of sacred music destined for a private library would have been a testament to the central position occupied by Parisian polyphony within the culture.

18. Repertorium, 59.

19. Baltzer, op. cit., 15-16.

20. For instance, most of fascicle VIII, consisting of three-part motets, is laid out with the two upper parts written in score, with the tenor following separately at the end. Thus, on fol. 382, 383, 384, 385, 386, 389, 395, 397, and 398, the top parts begin on the recto, and the tenor is written in its entirety on the verso side, which makes performance at best quite inconvenient.

21. See Branner, St. Louis and the Court Style in Gothic Architecture (London: A. Zwemmer Ltd., 1965), 1-6, and Robert Fawtier, The Capetian Kings of France, trans. Lionel Butler (London: Macmillan & Co., Ltd., 1962).

Fascicles X and XI of F contain a large collection of monophonic songs. Comparatively few of the eighty-three pieces in fascicle X and the sixty pieces in fascicle XI are found in other sources.²² The collection is interesting not only for its size and quantity of unica, but also for the grouping of the songs generally according to their form and function. Fascicle X consists primarily of songs with moral, historical, or topical texts.²³ The words generally contain direct or indirect comments on contemporary social or historical affairs. By contrast, the texts in fascicle XI are entirely religious, and in many cases directly related to the liturgy itself. In addition, the pieces in F-XI all bear a close relationship to one another in form, most of them having a refrain.²⁴

F-XI comprises one gathering of nine bifolios; the last five pages contain ten staves but no music or texts. Each page of the fascicle has ten staves and three or four songs with only the first stanza of each written under the music. Each piece begins with a large initial, many with extensive line decoration along the margin. Three of the sixty

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22. The first systematic catalogue of conductus that includes these songs is by Robert Falck, "The Structure of the Polyphonic and Monophonic Conductus Repertories: A Study of Source Concordances and their Relation to the Chronology and Provenance of Musical Styles," 3 vols. (PhD diss., Brandeis Univ., 1970).
23. See Ruth Steiner, "Some Monophonic Latin Songs Composed around 1200," The Musical Quarterly 52 (1966), 56-70.
24. Fascicle X also has examples of the type of pieces found in fascicle XI, including the famous "Beata viscera" of Perotin, on fol. 422r, which has a liturgical text and is a refrain type. Conversely, no. 44 in fascicle XI, "Breves dies hominis," fol. 469r, is a moral song. These, however, are exceptions, and the division between the two fascicles falls clearly along functional and formal lines.

pieces lack music, even though all the stanzas are present (nos. 25, 27, and 33).

Taken together, these circumstances--the clear, methodical organization of the manuscript's contents, the continuity in script and illustrating style, the uniqueness and remarkable size of the F-XI repertoire --leave little doubt that these monophonic moral and religious songs made up an integral part of F, and, as such, represent a vital aspect of Parisian musical practice. What role they fulfilled in that practice is examined in the next chapter.

CHAPTER II

CONDUCTUS AND LITURGICAL ACTION

While recent research on the conductus has shed considerable light on the genre,¹ there remain nagging questions concerning the origin of the term, the style, and the liturgical function of portions of the repertoire. Our evidence in this matter comes from a study of the musical and poetical style of works known to us as conducti, which are found in twelfth- and thirteenth-century sources, from the use of the rubric "conductus" and related terms in the sources, and finally from the thirteenth-century theoretical writings on the subject.

THE STYLE AND THE TERM

The late eleventh and early twelfth centuries witnessed the rise of a sizable corpus of primarily monophonic pieces characterized by rhythmic (accentual), metric, strophic Latin texts with a definite rhyme scheme. This new burst of creativity on the part of medieval poet-

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1. Important background works on the subject include Eduard Gröninger, Repertoire-Untersuchungen zum mehrstimmigen Notre-Dame Conductus (Regensburg: Bosse, 1939); Jacques Handschin, "Conductus," Die Musik in Geschichte und Gegenwart, 15 vols to date, ed. Friedrich Blume (Kassel: Bärenreiter, 1949-72), II, cols. 1615-26; Handschin, "Conductus-Spicilegien," Archiv für Musikwissenschaft 9 (1952), 101-19; Robert Falck, "Conductus;" and Wulf Arlt, Ein Festoffizium des Mittelalters aus Beauvais in seiner liturgischen und musikalischen Bedeutung, 2 vols. (Köln: Arno Volk, 1970), 160-217.

musicians had its first large-scale manifestation in Aquitaine and eventually spread throughout France and the rest of Europe.² The strict but unpretentious style of this poetry became quite popular in the twelfth century, when it had a marked effect on liturgical chant and the music associated with the liturgical service. As may be seen in the following example, from the MS Paris, Bibliothèque nationale, lat. 1139, fol. 42r, the poetry is regular and straightforward:³

Prophetatus a prophetis,
Sine patre genitus,
Homo factus est pro nobis,
Dei patris filius,
Rege nato psallite,
Ierusalem filie.

A slightly later source of this type of composition is the Codex Calixtinus, of the mid-twelfth century.⁴ Again, the poetry is typically metric, with a regular rhyme scheme, as the following example shows:⁵

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2. Sarah A. Fuller, "Aquitanian Polyphony of the Eleventh and Twelfth Centuries," (PhD diss., Univ. of Calif., Berkeley, 1969), gives excellent background on the development of this new poetic style.
 3. Text and music in Arlt, *op. cit.*, 195. Other MSS from this period, mistakenly called the St. Martial period, are Paris, Bibliothèque nationale, lat. 3719 and 3549, and British Library, Add. 36881. The latter MS contains a concordance (fol. 48r) of one of the pieces in F-XI, no. 6, "Luto carens et latere."
 4. Facsimile and transcriptions by Walter M. Whitehill and Germán Prado, ed., *Liber Sancti Jacobi: Codex Calixtinus*, 3 vols. (Santiago de Compostela, 1944). See also Wolfgang Osthoff, "Die Conductus des Codex Calixtinus," *Festschrift Bruno Stäblein zum 70. Geburtstag*, ed. Martin Ruhnke (Kassel: Bärenreiter, 1967), 178-86. The texts of the works are published by Guido Maria Dreves, ed., *Hymnodia Hiberica; Liturgische Reimofficien, Carmina Compostellana*, *Analecta hymnica medii aevi*, 17 (Leipzig, 1894, repr. New York: Johnson Reprint Corp., 1961).
 5. fol. 131; text in Dreves, *op. cit.*, 198, music in *ibid.*, 227.

In hac die
 Laudes cum gaudio,
 Demus summi
 Factoris filio.
 Jacobe, apostole
 Santissime,
 Nos a malis erue,
 Piissime.

This song has seven strophes, and the last four lines recur in each strophe, except for the last, as a refrain. The refrain becomes an important structural element in the genre.

As might be expected, the music found with these works was shaped by the metric style of the poetry. In monophonic settings, the music contains few melismas, being largely syllabic throughout. In polyphonic settings, which emerged in steadily increasing numbers from the mid-twelfth century on, the declamation is primarily note-against-note, with one text in all parts, rather like the discant style of liturgical music in the thirteenth century.

These early poems were often called "versus" in eleventh- and twelfth-century sources, and there are some, but not many, thirteenth-century pieces also called by that name. A new term began to be applied to pieces with this strict poetical style, the term "conductus." There are several examples of pieces that are called versus in one MS and conductus in another, such as the song "Sacrata libri dogmata."⁶ In the Codex Calixtinus, several songs in versus style are grouped together, but they are given different names, such as "hymnus," "prosa," "versus," and "conductus." The song mentioned above, "In hac die," is given the rubric conductus in this MS. In the thirteenth century, works of this

6. Handschin, "Conductus-Spicilegien," 102.

type were also strophic, metric, and rhythmic, but they seemed to have been given an expanded functional role. For instance, where the subject matter of most of the earlier versus dealt with the Christmas theme, the thirteenth-century conducti have a wide variety of topics, with both liturgical and extra-liturgical texts: Easter, the Virgin, St. Nicholas, Epiphany, Circumcision, and Spring; and historical, topical, and moral. The thirteenth-century conducti showed the results of a move towards more exact formal organization as well, particularly in songs with refrains.

The word "conductus" appears first in music MSS of the late eleventh and early twelfth centuries, but it did not become common till the mid-to late twelfth century. One of the earliest collections is in the mid-twelfth-century Norman-Sicilian source, Madrid, Biblioteca Nacional, 289.⁷ Among the pieces designated as conducti in the MS is "Natus est, natus est," which has concordances in two later MSS,⁸ London, British Library, Egerton 2615 (LoA), and the related Office of Pierre de Corbeil:⁹

Natus est,
Natus est,
Natus est hodie dominus,
Qui mundi diluit facinus,

Quem pater, factor omnium,
In hoc misit exilium,
Ut facturam redimeret,
Et paradiso redderet.

LoA and the Corbeil Office preserve a very consistent use of the term

7. Arlt, op. cit., 207ff.

8. Ibid., 207.

9. Sens, Bibliothèque de la Ville, 46, published by Henri Villetard, Office de Pierre de Corbeil, improprement appelé "Office des Fours" (Paris: A. Picard & Fils, 1907). Text published in Arlt, op. cit., 147, after LoA.

conductus, as it is applied to pieces of a specific style and a specific function. Other terms occur as well, and they too can be understood in light of the function of the songs to which they are applied. They are discussed below.

In the thirteenth century the conductus, represented in all of the important Notre Dame MSS, was at its peak of stylistic development. By this time, polyphony was the most popular medium of the day, and many of the surviving examples of polyphonic conducti are masterworks of thirteenth-century creativity. But there are still examples of monophonic songs on metric texts in this period--in fact, quite a large number of them. The poetic style and the musical settings of the monophonic songs making up the last two fascicles of F correspond exactly with the style of twelfth-century monophonic versus and conducti described above, and it is logical to apply the term conductus to these songs.

Thirteenth-century theorists describe and define the conductus as they knew it in various ways. For the most part their remarks can be understood in the light of what we have observed about the style of conducti. The author of the Discantus positio vulgaris, speaking of the polyphonic conductus, tells us that it "consists of several harmoniously sounding melodies on a single poetic text. It admits the secondary consonances."¹⁰ The phrase "super unum metrum," translated by Knapp as "on a single poetic text," which distinguishes the genre from the polytextual motet, might also refer to the existence of a consistent metrical

10. Cserba, op. cit., 193, lines 8-10: "Conductus autem est super unum metrum multiplex consonans cantus, qui etiam secundarias recipit consonantias." Knapp trans., 206.

pattern in the poem. Only one other theorist, Johannes de Grocheo (ca. 1300), makes reference to the poetic make-up of the conductus. All the others describe the musical style or the compositional procedure, or give examples of conducti, but they fail to mention the characteristic that is common to all thirteenth-century conducti, the regular poetic text.

Walter Odington, Franco of Cologne, and Grocheo, again speaking only of the polyphonic conductus, agree on a significant characteristic of the genre, not readily apparent to the casual observer, a newly composed tenor. Says Franco (ca. 1260): "In conducti the procedure is different, for he who wishes to write a conductus ought first to invent as beautiful a melody as he can, then, as previously explained, using it as a tenor is used in writing discant."¹¹ Odington (ca. 1300) marks the existence of exceptions to this rule by noting that the tenor may or may not be original.¹² An example of a conductus with a pre-existent tenor is "Verbum bonum et suave," in W2 fol. 141v.

Broader treatments of the term, which include monophonic as well as polyphonic conducti, are found in two theorists, Anonymous IV and Grocheo. In his description of the "magnus liber" cited on p. 9 above,

11. Franco is available in several editions, most recently that of Gilbert Reaney and André Gilles, Franconis de Colonia, Ars Cantus Mensurabilis (American Institute of Musicology, 1974). It is translated by Oliver Strunk, ed., Source Readings in Music History from Classical Antiquity through the Romantic Era (New York: W.W. Norton, 1950), 139-59. The quoted passage is in Reaney, 73, sent. 33: "Item in conductis aliter est perandum, quia qui vult facere conductum, primum cantum invenire debet pulcriorem quam potest; deinde uti debet illo, ut de tenore faciendo discantum, ut dictum est prius."

12. Hammond, op. cit., 142, sent. 2: "Conducti sunt compositi ex pluribus canticis decoris cognitis vel inventis. . . ."

Anonymous IV gives examples of conducti with various numbers of voices:

He [Perotinus] also made three-voice conducti such as Salvatoris hodie and two-voice conducti such as Dum sigillum summi patris and also monophonic conducti such as Beata viscera, along with many others.¹³

Later the author refers to "many other books . . . which contain differently arranged songs and melodies, such as monophonic conducti lagi and many others like them. . . ."¹⁴

Grocheo more precisely defines the genre, although he does not give examples as Anonymous IV does, but he mentions several structural elements.

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13. Reckow, *op. cit.*, 46, lines 14-17: "Fecit etiam triplices conductus ut Salvatoris hodie et duplices conductus sicut Dum sigillum summi patris ac etiam simplices conductus cum pluribus aliis sicut Beata viscera etc." Among the major Notre Dame sources, Salvatoris is found in F fol. 201r, W1 95r, and W2 31r; Dum sigillum is in F 344r; Beata is in F 422r and W2 156v.
14. Reckow, *op. cit.*, 82, lines 27-28: ". . . diversitates ordinationum cantus et melodiae sicut simplices conducti lagi et similia alia plura. . . ." Coussemaker believed that the term "lagi," which makes no sense as it stands, was a scribal corruption for "laici," meaning monophonic conducti in lai form, or a related refrain form (I, 360b). Dittmer adopted this view in his translation of Anonymous IV (Brooklyn: Institute of Mediaeval Music, 1959). According to Charles du Fresne du Cange (Glossarium mediae et infimae Latinitatis, 10 vols. [originally publ. 1678, repr. Graz: Akademische Druck- und Verlagsanst., 1954], V, 14-15), "laicus" was an adjective meaning "lay," "illiterate," or "vernacular." Thus if "laici" is the correct reading for "lagi" in this passage, the reference would be not to the form of simplices conducti but rather to their place in the thirteenth-century repertoire. The implication would be that the genre was in the vernacular and of a popular nature, which is an untenable interpretation in light of the context of the passage. I would like to advance two possible solutions, which assume minimal error on the part of the scribe. If the correct word were "legi," it could be a past participle of the word meaning to teach or instruct (Du Cange, V, 58). Such conducti simplices might have been regarded as having a didactic purpose, like the moralizing songs in F-X. Or, if the copyist had simply transposed the two vowels, the intended word would be "liga," meaning a collection or binding together (See Du Cange, V, 102, and Ronald Edward Latham, Revised Medieval Latin Word-List (London: Oxford Univ. Press, 1965), 276.

He first mentions the term in his section on "musica vulgaris":

A cantus coronatus is called by some a simplex conductus. This, because of its excellence in text and melody, is accompanied (coronatur) with other sounds by masters and students and is made of all perfect longae.¹⁵

In order to understand Grocheo's definition, we must examine the system by which he classifies the genres he describes. Before he defines any of the genres, he sets forth his intention to classify music according to contemporary Parisian practice:

We say that one category is that of civil or simple music, which they [Parisians] call vulgar music; another, that of composed or regular music by rule, which they call measured music. But the third type is that which is made from these two and to which these two are best adapted. This is called ecclesiastic and is designed for praising the Creator.¹⁶

An earlier remark throws some light on his concept of "musica mensurata":

Others divide music into plain or unmeasured music and measured, understanding by plain or unmeasured ecclesiastical, which was organized by Gregory in many tones. By measured they understand that which is made by different sounds measured and sounding at the same time, just as in conducti and motets.¹⁷

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15. Rohloff, op. cit., 50, lines 27-29 and 35-36: "Cantus coronatus ab aliquibus simplex conductus dictus est. Qui enim propter bonitatem in dictamine et cantu a magistris et studentibus circa sonos coronatur . . . et ex omnibus longis et perfectis efficitur." Adapted from the Seay trans., 16.
 16. Rohloff, 47, lines 35-41: "Unum autem membrum dicimus de simplici musica vel civili, quam vulgarem musicam appellamus; aliud autem de musica composita vel regulari vel canonica, quam appellant musicam mensuratam. Sed tertium genus est, quod ex istis duobus efficitur et ad quod ista duo tamquam ad melius ordinantur. Quod ecclesiasticum dicitur et ad eandem creatorem deputatum est." Seay trans., 12.
 17. Rohloff, 47, lines 12-17: "Alii autem musicam dividunt in planam sive immensurabilem et mensurabilem, per planam sive immensurabilem intellegentes ecclesiasticam, quae secundum Gregorium pluribus tonis determinatur. Per mensurabilem intellegunt illam, quae ex diversis sonis simul mensuratis et sonantibus efficitur, sicut in conductibus et motetis." Seay trans., 11.

Thus "musica mensurata" is "composed" and "is made by different sounds measured and sounding at the same time"--that is, mensural polyphony. By contrast, both ecclesiastical and popular music (which includes cantus coronatus) are unmeasured, or "not too precisely measured" ("non ita praecise mensurata").¹⁸

Finally, it is clear that Grocheo's ecclesiastical and popular music are monophonic. This is supported in a later passage where he relates how one should compose "musica vulgaris":

First, the words are prepared on the level of the raw material, afterwards a melody on the level of the formed material is adapted to the text in an appropriate way.¹⁹

While it is clear here that the text is the fundamental starting point in composing such a song, no mention is made of adding a second voice.

The cantus coronatus passage in Grocheo leads us to one final question regarding the style of the conductus: its meter. The theorists agree that the polyphonic conductus is precisely measured, and that this is governed by consonance, as Grocheo implies:

But others, relying on the three perfect consonances, have invented a song in three voices, regulated by a uniform measure, which they have called a precisely measured song.²⁰

But since monophonic conducti obviously have no vertical simultaneities, the principle of consonance cannot be used to help determine its rhythm. Grocheo says the monophonic conductus is notated in perfect longae: "ex

18. Rohloff, 47, lines 21-22; Seay trans., 11.

19. Rohloff, 52, lines 4-6: "Primo enim dictamina loco materiae prae-
parantur, postea vero cantus unicuique dictamini proportionalis
loco formae introducitur." Seay, 18-19.

20. Rohloff, 53, lines 41-43: "Sed alii ad tres consonantias perfectas
attendentes cantum ex tribus compositum, uniformi mensura regulatum
invenerunt, quem cantum praecise mensuratum vocaverunt." Seay, 21.

omnibus longis et perfectis efficitur." Does this mean that the monophonic conductus is isochronous, that is, one perfection for each syllable? Or even that it should be performed as a procession of equal notes? It seems unlikely that the musicians of Perotin's time would not have used the rhythmic language developed in polyphony for monophonic works whose texts and music are in the same style. It is worth noting that the syllabic declamation of most monophonic conducti necessitates a notation in single notes. But as parallel situations in the polyphonic repertoire make clear, this does not mean that the rhythm must be interpreted isochronously. For example, the conductus "Soli nitorem," F fol. 327v, has sections of syllabic declamation which are later repeated in melismatic sections, often note-for-note. The ligature configurations in the melismatic sections indicate a modal interpretation of the rhythm, and one can postulate that the parallel passages in the syllabic portions should be interpreted in the same rhythm.

Even while Grocheo argues that some music is unmeasured, he also says that "any practicality of music and of any art ought to be measured by the rules of that art."²¹ By what canons of measurement, then, are we to interpret the meter of monophonic conducti? Two answers are possible: either they are measured in the same way as polyphonic conducti, or the rhythm is free, that is, up to the performer to establish. The first possibility opens a new question that is impossible to answer with the evidence we now have: how is one to determine what rhythmic pattern to apply to the work? One solution might be to use the rhythmic

21. Rohloff, 47, lines 19-21: ". . . eo quod quaelibet operatio musicae et cuiuslibet artis debet illius artis regulis mensurari." Seay, 11.

mode that corresponds to the accentuation of the text.²² Another solution, which again seems rather uncreative, is the isochronous interpretation. The notation itself, since it is not mensural in either monophonic or polyphonic conducti, does not give us precise answers in any case.

The other possibility, that the performer was expected to establish his own rhythm or even declaim the text freely, is the subject of an essay by Hendrik van der Werf,²³ in which he argues for this interpretation of troubadour and trouvère songs. In particular he cites Grocheo's statement that cantus coronatus (monophonic conductus) was "not too precisely measured."²⁴ It does not seem very likely, however, that monophonic conducti in the same style as polyphonic conducti, which were surely interpreted modally, would support a free declamatory rendition.

THE FUNCTION OF THE CONDUCTUS

As the rubrics attached to conducti in early MSS indicate, the original purpose of the genre was probably to accompany action or procession in connection with a liturgical service or drama. The late twelfth-century Beauvais Play of Daniel uses the word conductus in

22. Scholars such as Pierre Aubry, Jean-Baptiste Beck, and Friedrich Gennrich have expounded the application of this theory to troubadour and trouvère songs and to medieval secular songs in general. See Aubry, Trouvères et troubadours, 2nd ed. (Paris, 1910), 188-204; Beck, La Musique des troubadours, 2nd ed. (Paris, 1928), 44-60; and Gennrich, Troubadours, Trouvères, Minne- und Meistergesang (Köln, 1951).

23. The Chansons of the Troubadours and Trouvères (Utrecht: A. Oosthoek's Uitgeversmaatschappij, 1972), 35-45; and "Deklamatorischer Rhythmus in den Chansons der Trouvères," Die Musikforschung 20 (1967), 122-44.

24. Chansons, 39.

connection with pieces to accompany the entrances and exits of characters in the drama.²⁵ Many rubrics give precise directions to the performers such as "Conductus ad tabulam" and "Conductus ad poculum" in the thirteenth-century Corbeil Office.²⁶ The conductus "Natus est, natus est," mentioned above, is accompanied in LoA by a direction that the first part of the piece is to be performed before the Epistle Reading, and the second part after. While the first part could be intended to accompany the procession of the reader to the lectern, the second part could only have been a musical embellishment of or comment on the reading.²⁷ There is also internal evidence in the songs themselves that a procession was intended; for instance, the line "Lector lege, hoc de rege, qui regit omne, dic: Jube domne," is found at the end of several conducti, as in "In hac die," from the Codex Calixtinus, cited above. Internal evidence of a different sort gives rise to speculation that the conductus might have accompanied liturgical action in general. Gordon Anderson²⁸ has noticed that the tenor of the conductus "O vera, o pia," in F fol. 242v, is based upon the last phrase of the Offertory "Recordare, Virgo Mater." This polyphonic trope conceivably could have been a substitute for that Offertory.

Another use might be the opening of a service. One of the conducti in F-XI, no. 29, "Pater creator omnium," is closely related to the opening

25. Handschin, "Conductus-Spicilegien," 104.

26. Villetard, op. cit., 49-50.

27. Arlt, op. cit., 146-7.

28. "A Troped Offertorium-Conductus of the 13th Century," Journal of the American Musicological Society 24 (1971), 96-100.

of Christmas Matins, as evidenced by its refrain, "Deus in adiutorium," which is the beginning text of the opening item in that service. If we may infer from these examples that a conductus might have been performed at any point in the liturgy in which action or procession took place, then a conductus might fit at the opening of a service, during the Offertory, and Communion, and before the Epistle and Gospel Readings in the Mass.

Another possibility is that conducti served as hymns. Hans Spanke has demonstrated a formal relationship between many conducti and both the hymn type and the sequence.²⁹ Two examples of hymns are found in F-XI, no. 55, "Jam lucis ortu sidere," and no. 8, "A solis ortus cardine." The latter hymn is for Lauds of Christmas Day.³⁰ A specific example of a piece that may have been performed as a sequence is "Beata viscera," found in F-X, fol. 422r. The rubric "Prosa" appears over this piece in a thirteenth-century breviary for Vespers of the Circumcision.³¹ Other examples may be cited as well.³²

Relatively recent studies have brought to light many points of contact between conducti and what Harrison calls the *Benedicamus domino*

29. "Rondeau," 130ff.

30. An interesting relationship between the hymn "Jam lucis" and the above-mentioned "Deus in adiutorium" piece, "Pater creator omnium," is seen in the fourth strophe of the latter piece, where the text of line four reads "Jam lucis ortu sidere." This hymn, then, also might have been performed at the opening of a service.

31. See Arlt, op. cit., 217, n.5.

32. See Handschin, "Conductus-Spicilegien," 104-5, and Arlt, op. cit., passim.

trope.³³ This scholar noticed that many conducti contain the words "Benedicamus Domino" in the texts or appended to the text. One example of the latter is designated a conductus in the Codex Calixtinus; in that same MS the words "Quapropter regi segum benedicamus domino" follow the last line of the text with notes, and Harrison suggests that they could be used "presumably as an alternative to the 'Lecto lege' ending, so that it [the piece] could also serve as a troped Benedicamus."³⁴ The formula for the Benedicamus is part of the text of an example cited by Arlt,³⁵ "Dies ista gaudium," found in the MS Madrid 289, fol. 148r. The formula is found in the final strophe of this piece:

Hec et hymnis concio,
 [Ergo fideles psallamus ovanter,]
 Benedicat domino,
 [Exultemus exulantes,
 Deo laudes decantemus.]

On the strength of such examples, Harrison hypothesizes that the thirteenth-century conductus "was a descendant of the troped Benedicamus, and that its main function was that of Benedicamus substitute in the Office."³⁶ He concludes,

It seems clear that the chief liturgical function of a conductus was now to act as a substitute for the Benedicamus, and that the term was applied to these substitutes because their metrical form and musical style, which was descant, though not their ceremonial function, were the same as those of the earlier Jube domne conductus. As an element in the ritual the conductus should almost certainly be grouped with

33. Music in Medieval Britain, and "Benedicamus, Conductus, Carol," op. cit.

34. Medieval Britain, 119.

35. Op. cit., 214.

36. "Benedicamus," 35.

the Benedicamus and the Benedicamus tropes and be regarded as a Benedicamus substitute.³⁷

Arlt does a careful comparison of eleventh-, twelfth-, and thirteenth-century Benedicamus tropes with various conducti.³⁸ He examines their musical and poetical structures and demonstrates that the relationship between the two is too close to be coincidental. Robert Falck points out that the Benedicamus formula was added as a cauda to many conducti.³⁹ An example he cites is the three-part conductus "Naturas deus regulis," found in F fol. 211v and W1 fol. 98v, in which the Benedicamus cauda is identical with that found at the end of one of two settings of the three-part conductus "Leniter ex merito," in W1 fol. 16r. Falck then asserts that "while some poems are designed originally to accommodate the formula, it may be added to virtually any poem, thus converting it into a Benedicamus domino substitute."⁴⁰ He gives as an example of a piece that would accommodate the addition of a Benedicamus cauda a monophonic conductus in F-X, found on fol. 435r, "Non te lusise pudeat." While the Benedicamus formula is commensurate with the metric and syllabic

37. Medieval Britain, 124. Fuller, in her dissertation, 28, has countered this hypothesis by explaining the Benedicamus phenomenon as an outgrowth of twelfth-century versus. She points out that twelfth-century sources preserve Benedicamus domino pieces and conducti in separate groupings and designate them by rubric. She contests the theory that thirteenth-century conducti replaced the Benedicamus, but suggests that the two existed side-by-side.

38. Op. cit., 160-217.

39. "Conductus," 28ff.

40. "Conductus," 29. See also Harrison, Medieval Britain, 122-28 and "Benedicamus," passim.; and Manfred Bukofzer, "Interrelations between Conductus and Clausula," Annales musicologiques 1 (1953), 76-83.

pattern of this poem, it does not fit many other conducti so easily. Nonetheless, he posits that "practice shows that Benedicamus domino may be appended even where it is entirely inappropriate in the prevailing rhyme and metric scheme."⁴¹ This is perhaps an extreme application of the theory of a relationship between conducti and the Benedicamus domino, which otherwise has much to recommend itself.

Most of the rubrics connected with pieces with metric poetry appear above monophonic conducti, and almost none are found in polyphonic pieces. One of the few exceptions refers to "Salvatoris hodie," the three-part conductus mentioned by Anonymous IV. In LoA there is a direction to perform this piece⁴² before the reading in the Circumcision Office.⁴³ In sources where polyphonic conducti are found, however, one rarely finds a rubric of any kind. We must then assume that there was an established liturgical practice, known to the performers reading from the polyphonic MSS, encompassing the use of conducti.

In summary, we have seen that there is a considerable amount of evidence that conducti, by the thirteenth century, could have been used in several places in the liturgy. There is no reason to suppose that their original function, to accompany action or procession, died out in the thirteenth century. But certainly other uses existed as well,

41. "Conductus," 30.

42. Although the actual work is not written in, so it must have been supplied from another book.

43. Arlt, op. cit., 146. Other rubrics in LoA are quite illuminating concerning the use of conducti in the Office. See also Ludwig, Repertorium, 229-43.

probably concurrently with the procession use. Following is a list of portions of the Mass and Office where a conductus might have been performed:

Mass:	Opening piece
	Epistle
	Alleluia (Prosa)
	Gospel
	Offertory
	Communion
	Benedicamus domino
Office:	Opening piece
	Hymn
	Antiphon
	Readings
	Benedicamus domino

Fascicle XI of F contains no rubrics, but it seems likely that these conducti were used in the same way as other thirteenth-century conducti were used. The pieces are mostly Easter and Christmas songs. The texts are of a general nature for the most part, and they would be appropriate for performance at the opening of a service, or as Prosas or Hymns during their respective seasons.

PERFORMANCE

Speculation on the performance of conducti has received some impetus by the presence of a refrain in many of them. The polyphonic repertoire contains several examples of refrain pieces, such as "Ortus summi peracto gaudio," in F fol. 218r, which has the internal refrain "eya et eya."⁴⁴ Among the monophonic works, the songs in F-XI make up the bulk of the extant repertoire of refrain conducti, but there are several isolated examples of others, such as the previously mentioned "Beata viscera" in

⁴⁴. Falck, "Conductus," 65f.

F-X, and at least eight other examples in that fascicle, and several pieces in the MS Tours, Bibliothèque municipale, 927, most of which are concordances of F-XI pieces. There are several monophonic refrain conducti in LoB.⁴⁵ The collection in F-XI, as noted in Chapter I above, is remarkable not only because it preserves the pieces in one unique compendium but also because the number of monophonic refrain pieces here preserved to my knowledge exceeds the number of extant polyphonic refrain conducti. A detailed examination of the formal elements of these songs is reserved for Chapter III. Here it is necessary to inquire whether the presence of a refrain in a conductus must be considered in reconstructing the performance of the work.

One possibility, which I have found to work quite well in modern realization, is that a solo-chorus performance took place. The precedent for such an occurrence may be found in processional hymns, sequences, and the Benedicamus domino. In either monophonic or polyphonic conducti it seems a viable suggestion to have a soloist sing the verses and a small chorus respond with the refrain.

More controversial is the theory that the presence of a refrain, especially if the formal structure of a rondeau is implied, suggests a dance.⁴⁶ The extent to which formal characteristics determine function

45. British Library, Egerton 274.

46. First to postulate a relationship between the songs in F-XI and liturgical dance was Yvonne Rokseth, in "Danses cléricales," cited above. Other significant contributions include the works by Spanke and Meyer-Baer cited above, and Jacques Chailley, "La Danse religieuse au moyen âge," Arts libéraux et philosophie au moyen âge: Actes du quatrième congrès international de philosophie médiévale (Montreal: Institut d'études médiévales, 1969), 357-80, and "Un Document nouveau sur la danse ecclésiastique," Acta Musicologica 21 (1949), 18-24.

is quite difficult to assess. Certainly in secular music of the time refrain songs were danced.⁴⁷ May we infer a relationship between the association of secular refrain songs with dancing and the existence of sacred conducti with refrains? There is considerable evidence for the existence of clerical dance, in at least some sense, in the Middle Ages, and it is not the purpose of this paper to prove or disprove that evidence. My intention is to examine whether the conductus, and the F-XI songs in particular, might have been used for that purpose.

There is little concrete evidence that dancing took place during the Mass or Office, the data suggesting, instead, that it often occurred outside the church or during street festivals of a religious nature, and perhaps in the cloisters.⁴⁸ It has been shown that most conducti were used in the liturgy itself, whether as Benedicamus substitutes, hymns, sequences, or accompaniment of action. Therefore, unless it can be shown that dance was part of the liturgy, and that the places where conducti might have been performed in the service would have admitted a dance to the music, there is no reason to assume that any conducti were dance pieces. To date these criteria have not been proven to exist.

Besides the presence of refrains and the seeming formal affinity with secular round dances, the only other reason to suggest that the F-XI conducti were danced is the miniature in the first initial of the fascicle.⁴⁹ As noted above, the depiction of five clerics dancing has

47. Reese, op. cit., 221-2.

48. Rokseth, Chailley, and Spanke, loc. cit.

49. It is reproduced in the article by Chailley, "La Danse religieuse," Plate 34.

lent itself to the dance theory.⁵⁰ Several questions concerning this illustration arise. First of all, can we assume that a lay artist hired to illustrate a book of liturgical music would have been concerned with, or accurate in, portraying an actual performance technique associated with the music? Most illustrations of this type must be regarded warily. In fact, there is every reason to believe that the illustrator was using stock subjects to decorate the first page of each fascicle. Most of the miniatures in the MS reflect the textual subject matter of the piece found on the same page as the illustration, such as the illumination on fol. 201r, at the beginning of fascicle VI. The three-part conductus that begins on this page, "Salvatoris hodie," is related to the Feast of the Circumcision. The illustration depicts the Presentation of Christ in the Temple and His baptism by John.⁵¹ In at least one instance, the artist apparently based his painting on the first page only, and missed the point of the complete piece.⁵² It seems likely, therefore, that when the illuminator read the Easter texts on fol. 463r of the MS, he searched his repertoire of illustrations for something that depicted the joy of the Resurrection, and a dance scene, if that is what it is, was his choice. Another point must be brought up, and that concerns the striking similarity between the illustration on fol. 463r and the full-page picture at the beginning of the MS. This famous page displays a personification of the Boethian concept of Musica Mundana,

50. Notably in Chailley, Rokseth, and Baltzer.

51. Baltzer, op. cit., 8.

52. E.g., the Easter scene introducing the Christmas conductus "Austro terris influente," where the Nativity is not mentioned until the second page. See Baltzer, op. cit., 9.

Musica Humana, and Musica Instrumentalis.⁵³ Musica Humana is represented by four dancing clerics, in virtually the same attitude as the five men in fascicle XI. May one legitimately assume that the representation of an abstract idea in the frontispiece suddenly becomes a representation of actual performance practice later in the MS? Is it not more likely that this was a readily available subject to the painter, that he saw nothing wrong in reiterating the theme in fascicle XI, and that this had nothing whatsoever to do with performance practice?

To summarize, it is clear that the thirteenth-century conductus is a further development of the late eleventh- and twelfth-century poetical compositions. Its common structural element is a rhythmic, strophic text, and its musical setting is basically syllabic. Using these criteria, we can classify the songs in F-XI as monophonic conducti, of the kind mentioned by Anonymous IV and Grocheo. We can also postulate that conducti were used as hymns, sequences, Benedicamus substitutes, and procession or action pieces in the Mass and Office. And we can, with reasonable assurance, lay aside the theory that the F-XI conducti were used as dance pieces, since the evidence that might support that idea can be explained in simpler and more acceptable ways.

53. A full-color reproduction of this page may be found in Heinrich Bessler, Die Musik des Mittelalters und der Renaissance (Potsdam: Akademische Verlagsgesellschaft Athenaion, 1931), Plate 1.

CHAPTER III
THE ELEVENTH FASCICLE OF F

The monophonic conducti that make up the whole of the eleventh fascicle of F have several elements in common, and, as suggested above in Chapter I, it is no accident that these songs were grouped together. All of them have sacred Latin texts, in the rhythmical style of poetry that characterized the thirteenth-century conductus. All of them may be connected with a special liturgical season or feast, in particular Christmas, Easter, the Virgin Mary, or St. Nicholas. Most (but not all) are strophic, and most (but not all) have a refrain.

These characteristics appear to confirm the hypothesis that the pieces are in fact monophonic conducti, the "conducti simplices" of Anonymous IV. Scholars have been slow in acknowledging this, however, mainly because of the presence of the refrains. As explained above in Chapter II, this element is not unusual in the conductus repertoire. The affinity with the vernacular formes fixes, especially the rondeau, seems to have led many scholars to regard the F-XI works as possessing greater significance than they would have if they simply were called monophonic conducti. Since Ludwig's ground-breaking study, musicologists have assumed that his use of the term "rondellus" in relation to the songs in F-XI was appropriate¹ and subsequently have raised little question about

1. Repertorium, 124, where he calls them "Rondellus-artige Lieder."

the matter. The evidence presented above, which seems to establish the pieces as monophonic conducti, brings the problem into a different light, and we must now carefully examine the evidence in the songs themselves as well as in theoretical writings to determine what justification, if any, exists for applying the thirteenth-century term "rondellus" to them.

DESCRIPTION OF THE SONGS

A few general observations may be made. First of all, the songs are grouped within the fascicle according to the liturgical feast to which they are related. The first 28 pieces have Easter texts; of the next 15 works, 13 have Christmas subject matter; the last 17 are variously Marian, Christmas, Easter, Nicholas, or moral settings. One also may observe that the more regular forms, such as rondeau and sequence, tend to fall in the first part, while varied forms and through-composed pieces are in the latter part. Below are more specific details on the stylistic characteristics of the works, with reference to their textual make-up, melodic structure, and formal principles.

Poetic characteristics. The trochaic meter appears to predominate, but there are many examples of other meters, such as dactylic (e.g., nos. 5 and 28), iambic (nos. 8 and 19), and tribachic (no. 37). The meters are not as regular as one might expect, however. For instance, the text of no. 2 does not fit easily into one of the patterns:

Felix dies et grata,
Hec est dies optata,
Dies nostri doloris terminus,
Hec est dies quam fecit Dominus.

This is probably trochaic, but it is obvious that extra unaccented

syllables might be interpolated, and could easily cloud the basic meter. Many examples of this kind of "poetic license" can be found in the polyphonic conductus repertoire as well.

There is no rhyme scheme predominating in the collection, except in the rondeau pieces (a A a b A B), in which the rhyme scheme is almost always 1 1 1 2 1 2. There is also no predominant syllable-count pattern. Some pieces have alternating eight- and six-syllable lines (e.g., nos. 6 and 22), or eight- and seven-syllable lines (nos. 26 and 40), but this does not occur frequently enough to establish a consistent pattern. In several pieces there is an internal caesura, often a refrain, of two, three, or four syllables. A striking example of this is in the B refrain of no. 5, where the two-syllable line "O, o" interrupts the flow briefly:²

Filii calvarie,	a
Sonet vox letitie,	A
Filii calvarie,	a
Nostra est redemptio,	b
O, o,	B
Cuius resurrectio	B'
Omni plena gaudio.	B''

The structures of the strophes reveal many interesting relationships. In many pieces the first and the third lines of each strophe, separated by a refrain that recurs in each strophe, are identical, as in the previous example, and by way of further example, no. 20:

Vocis tripudio,	a
Psallat hec contio,	A
Vocis tripudio,	a
Sed mente sobria,	b

-
2. I have adopted Spanke's system of representing musical and poetical form, in which Roman characters indicate text: majuscules (A, B, C) indicate refrain (recurring in every strophe) and minuscules (a, b, c) verse. Same letter means same rhyme. Superscript numbers on same letter indicate same rhyme but different text. Subscript numbers mean number of syllables. Greek characters represent melodic phrases. See "Rondeau," 114.

Psallat hec contio,	A
Festa paschalia.	B

In no. 10 an intimate relationship is established between strophes, where the third line of one strophe recurs as the first line of the succeeding strophe:

- | | | |
|--|--|---|
| 1. In Domino confidite,
Pascha nostrum recolite,
Vetus fermentum linite,
Nova conspersione,
Pascha nostrum recolite,
Voce et actione. | | 2. Vetus fermentum linite,
Pascha nostrum recolite,
Que sunt in altum sapite,
Mentis intentione,
Pascha nostrum recolite,
Voce et actione. |
|--|--|---|

In most of the songs the refrain is not drawn from the verses, but in one, no. 26, the refrain, "Gaudeat hec contio," is identical to the first verse, both in text and in melody. It is possible that some of the songs might be rendered with an additional refrain, if the first line is repeated for that purpose throughout all the strophes. The melodic implications of this theory will be considered below. No. 52 leaves a question on this point. Its first strophe, written under the music, is this:

Salva nos stella maris,	A
Et regina celorum,	B
Que pura deum paris,	a
Salva	A
Et per rubum signaris	a
Nesciens viri thorum	b
Salva	A

The indication "Salva" evidently means a refrain, but how much do we consider to be the refrain? If the first two verses, A and B, are the full refrain, then how much of that does one perform as the inner refrain, and how much at the end? Strict rondeau form would require a repetition of A alone between the first a and the second a, and both A and B at the end. It is curious, however, that this reading would produce the sole complete classic rondeau piece in the fascicle, all the others lacking

the opening refrain. Finally, the succeeding strophes, written after the music, do not begin with "Salva," but with the first verse. Thus the end refrain of one strophe serves also as the beginning refrain of the next strophe. The melodic structure further elucidates this piece, as we shall see below.

Three songs have no textual refrain at all, and one of these, no. 50, is melodically through-composed as well. In one other, no. 56, there is no refrain common to all the strophes, but each strophe makes use of extensive internal repetition, as the first two strophes show:

O summi regis mater inclita,
O summi regis mater, mater inclita,
Inclita, mater inclita.

O virgo virgo viri nescia,
O virgo, virgo, virgo viri nescia,
Nescia, viri nescia.

Melodic characteristics. Most of the songs have a range of between a fifth and an octave. No. 29 encompasses the small range of a fifth, but it has surprising variety:³

Ex. 1



3. The sigla used to convey the notation of the MS are listed on p. 73 below.

The first two phrases approach the third scale degree from the final, concluding with a turn circumscribing the third degree. The third phrase expands to the fifth scale degree, cadencing again on the third degree, which is circumscribed again, but this time from the opposite direction. The final phrase, using the full range, "resolves" the preceding upward motion back to the final. The triadic leap of the last two phrases contrasts nicely with the conjunct motion of the first two phrases. An example of a piece with an octave range is no. 44:

Ex. 2

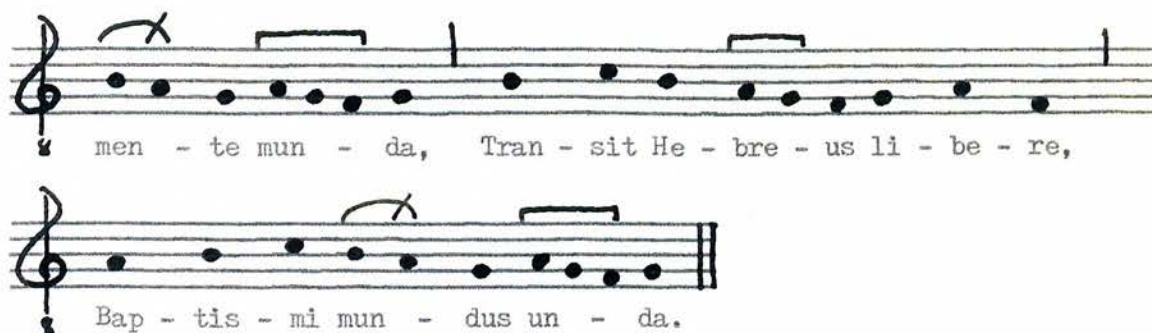


Here the basic range is the fifth d-a. The lower c functions as an ornamental extension below the final. The third phrase is expanded to the upper limit as a melodic climax, then it quickly moves back down to the final d.

The linear movement is overwhelmingly conjunct, as in no. 6:

Ex. 3





Intervals of a third and a fifth are found often, but fourths are less frequent. A leap of a sixth is quite unusual, although it does occur in no. 30, for example, on the fourth line:








Ex. 4



A quite uncharacteristic octave leap occurs in no. 51, line 3:

Ex. 5



Some melodic fragments take a formulaic role throughout the fascicle. For instance, the motive , at various pitch levels, occurs quite often, as do the motive  and its variant . Very often a chain of thirds is outlined, either descending, , or ascending, . Occasionally the third is left out, giving a leap of a perfect fifth. A very common cadential formula is characterized by the lowered seventh scale degree: , or often the extended .

Some of the songs bear a striking resemblance to each other, either in range and direction of the line, or in close intervallic repetition. An example of this may be seen by comparing the openings of nos. 30 and 32:

This is a common organizational principle, one that provides both variety and tonal coherence in a basically repetitious style.⁴

A related structural device, the ending of some phrases "off" the mode, or on a note other than the final, may be seen in no. 14:

Ex. 9

Chri - sto psal-lat ec - cle - si - a, Mi - tis mi - se - ri -
cor - di - a, Re - demp - ta Sy - on fi - li - a, Det lau - dem
re - gi glo - ri - e, Mi - tis mi - se - ri - cor - di - a,
Mor - tem de - stru - xit ho - di - e.

As pointed out above, sometimes there is ambiguity over whether to repeat a textual phrase as a refrain. Here we can see that there is the same ambiguity with some melodic phrases. Is one to end the piece with this phrase, which is clearly in a different mode from the one it began in? Or should the first phrase be repeated as a refrain, in order to reestablish the original mode? The other strophes of this piece show that "Mitis misericordia" is the refrain, but the text as written down by the scribe gives no indication that it should be sung at the end. A solution

4. See Leo Treitler, "Tone System in the Secular Works of Guillaume Dufay," Journal of the American Musicological Society 18 (1965), 131-69.

might be to add this refrain only at the very end, after the final strophe; thus each strophe would lead modally into the next strophe, with the last strophe being the only one to end on the mode.

If we consider again no. 52, "Salva nos stella maris," which has the indication "Salva" for the closing refrain (see p. 41), we find that the A section, "Salva nos stella maris," ends on the seventh of the mode, while the B phrase, "Et regina celorum," ends on the final. This should answer our question about how much of the music should be repeated at the end, for the piece surely ends on the final of the mode.

These problems are the exception, however, and there are many examples of simple, but elegant, fitting together of melodic phrases and modal patterns. One of the most charming examples is no. 20:

Ex. 10

Vo - cis tri - pu - di - o, Psal-lat hec con - ti - o, Vo -
 cis tri - pu - di - o, Sed men - te so - bri-a, Psal - lat
 hec con - ti - o, Fe - sta pas - cha - li - a.

Phrase one ends on the second of the mode, which is immediately resolved in phrase two. Phrase three also demands resolution in the next phrase, but phrase four provides an element of tension by rising to the fourth degree before resting on the final. The last two phrases repeat this ingenuous but effective motion.

The text declamation is primarily syllabic throughout the fascicle.

6. Miscellaneous:

- no. 50 -- a a a a
 no. 1 -- a B c B' B"
 no. 32 -- a B a C B C
 no. 25 -- a b a b C C B
 no. 56 -- A A a

"RONDELLUS"

Is the term "rondellus" appropriate for the songs in F-XI? What is "rondellus"? If we turn to the theorists for the medieval view of the word, we encounter a variety of usages, which are not always in agreement with each other. Some apply the term to a genre, others to a compositional device. The theorists to be examined here are Grocheo, Franco, Garlandia, and Odington.

Grocheo uses a varied form of the word, "rotundellus," in his discussion of cantilena. Because his discussion of the term must be central to a consideration of form for our present purposes, and because the passage is inherently confusing, it is cited in its entirety here:

A particular kind of cantilena is called round or rotundellus by many, for the reason that it turns back on itself in the manner of a circle and begins and ends in the same way. We, however, call round or rotundellus only that whose parts do not have a melody different from the melody of their response or refrain. And it is sung in a slow rhythm just like coronate cantus; an example of this type is the French Toute sole passerai le vert bocage. And a cantilena of this type is accustomed to be sung in the West, as in Normandy, by girls and young men in festivals and in great gatherings, for their embellishment.

A cantilena which is called stantipes is that in which there is a diversity in its parts and in its refrain, not only in the rhyme of the words but also in the melody, just as the French A l'entrant d'amors or Certes mie ne cuidole. This type causes the souls of young men and girls to concentrate because of its difficulty and turns them from improper thinking.

A ductia is a light cantilena, rapid in its ascent and descent, which is sung in chorus by young men and girls, just as the French Chi encor querez amoretes. This influences the hearts of girls and young men and keeps them from vanity and is said to have force against that passion which is called love or eros.

There is also another type of cantilenae which they call inserted cantus or entered cantilena. This type begins in the manner of cantilenae and is closed or ended by their finish, as in the French Je m'endormi el sentier. . . .

Their parts are spoken of in many ways, as the verse, refrain or response and the supplement.

The verse in gestual cantus is that which is made up of many versicles. The versicles end on the same poetic rhyme; in a particular cantus it may close with a versicle not rhyming with the others, just as in the chanson de geste which is said to be by Girarde de Viana. The number of verses in a gestual cantus is not fixed, but is dependent upon the amount of material and the will of the composer. Also, the same melody ought to be repeated in all the versicles.

The verse in coronate cantus is that which is made of many puncta and concords, making harmony with each other. The number of verses in coronate cantus has been set at seven by reason of the seven concords. This number of verses should contain the whole message of the material, neither more nor less.

The verse in versiculate cantus is as much like that of coronate cantus as it can be made. The number of verses in such a cantus has not been set, but is laid out in some as more, in others less, according to the amount of the material and the will of the composer.

A response is that by which every cantilena begins and ends. Supplements are different in the rotundellus, the ductia and the stantipes. In the rotundellus they concord and agree in rhyme with the response. In the ductia and the stantipes, however, certain ones are different and others concord and agree. Also, in the ductia and stantipes the response with a supplement is called a verse, whose number is not set but is augmented according to the will of the composer and the amount of material.⁵

-
5. Rohloff, 50, line 45 - p. 51, line 47: "Cantilena vero quaelibet rotunda vel rotundellus a pluribus dicitur, eo quod ad modum circuli in se ipsam reflectitur et incipit et terminatur in eodem. Nos autem solum illam rotundam vel rotundellum dicimus, cuius partes non habent diversum cantum a cantu responsorii vel refractus. Et longo tractu cantatur velut cantus coronatus, cuiusmodi est gallice Toute sole passera le vert boscage. Et huiusmodi cantilena versus occidentem, puta in Normannia, solet decantari a puellis et iuvenibus in festis et magnis conviviis ad eorum decorationem.

Cantilena, quae dicitur stantipes, est illa, in qua est diversitas in partibus et refractu tam in consonantia dictaminis quam in

The first point to be noticed is that all cantilenae, whether rotundellus, stantipes, or ductia, have refrains. More specifically, a rotundellus begins and ends with a refrain. In addition, the inner verses ("parts") of a rotundellus use the same melody as the refrain:

R v v' v" . . . R

Since he gives no explicit definition of what the internal "parts"

cantu, sicut gallice A l'entrant d'amors vel Certes mie ne cuidoié. Haec autem facit animos iuvenum et puellarum propter sui difficultatem circa hanc stare et eos a prava cogitatione devertit.

Ductia vero est cantilena levis et velox in ascensu et descensu, quae in choreis a iuvenibus et puellis decantatur, sicut gallice Chi encor querez amoretes. Haec enim ducit corda puellarum et iuvenum et a vanitate removet, et contra passionem, quae dicitur amor vel ἔρως, valere dicitur.

Est etiam alius modus cantilenarum, quem cantum insertum vel cantilenam entratam vocant. Qui ad modum cantilenarum incipit et earum fine clauditur vel finitur, sicut gallice Je m'endormi el sentier. . . .

Partes autem eorum multipliciter dicuntur, ut versus, refractorium vel responsorium et additamenta.

Versus autem in cantu gestuali est, qui ex pluribus versiculis efficitur. Versiculi in eadem consonantia dictaminis cadunt. In aliquo tamen cantu clauditur per versiculum ab aliis consonantia discordantem, sicut in gesta, quae dicitur de Girardo de Viana. Numerus autem versuum in cantu gestuali non est determinatus, sed secundum copiam materiae et voluntatem compositoris ampliatur. Idem etiam cantus debet in omnibus versiculis reiterari.

Versus vero in cantu coronato est, qui ex pluribus punctis et concordantiis ad se invicem harmoniam facientibus efficitur. Numerus vero versuum in cantu coronato ratione septem concordantiarum determinatus est ad septem. Tot enim versus debent totam sententiam materiae, nec plus nec minus, continere.

Versus vero in canto versiculari illi de cantu coronato, secundum quod potest, assimilatur. Numerus vero versuum in tali cantu non est determinatus, sed in aliquibus plus, in aliquibus minus secundum copiam materiae et voluntatem compositoris ampliatur.

Responsorium vero est, quo omnis cantilena incipit et terminatur. Additamenta vero differunt in rotundello, ductia et stantipede. In rotundello vero consonant et concordant in dictamine cum responsorio. In ductia vero et stantipede differunt quaedam, et alia consonant et concordant. In ductia etiam et stantipede responsorium cum additamentis versus appellatur, quorum numerus non est determinatus, sed secundum voluntatem compositoris et copiam sententiae augmentatur." Seay trans., 17-18.

consist of, this description of rotundellus is not inconsistent with traditional rondeau form:

A B a A a b A B , or
R v v' v" v''' R

Two passages in the above quotation may shed some light on the internal contents of a rotundellus. The first is the rather cryptic paragraph describing "cantus insertus" or "cantilena entrata." This phenomenon is mentioned nowhere else by Grocheo, nor by any other medieval theorist, to my knowledge. Two interpretations of the passage may be offered. One is that Grocheo was attempting to describe a work in which a refrain was used within the body of the piece, as well as at the beginning and end. Spanke calls this a "Binnenrefrain,"⁶ and it is expressed as the second A in the rondeau form. Another interpretation of the "cantus insertus," albeit less likely, is that it refers to the presence of an open ending or caesura in the middle of the piece, which receives its resolution in the closing refrain.

The second passage that may give us insight into the inner "parts" of the rotundellus is the passage defining verses and supplements. The "verse" (versus) has a major structural function in various types of cantus and in the ductia and stantipes, but Grocheo does not refer to it in connection with the rotundellus. It appears reasonable to suggest that Grocheo's "verse" is what we would call today a strophe, particularly since many "versicles" (versiculi) make up one verse of a cantus gestualis. Also, in the ductia and stantipes a supplement (additamenta) plus

6. "Rondeau," 129.

a response make up a verse, of which there may be several. If this is the proper interpretation of "verse," then a rotundellus may not have more than one strophe, since Grocheo does not mention verses in his description of rotundellus.

In the rotundellus, verses are not mentioned, but supplements are, and these have the same poetical rhyme as the refrain. If we may postulate that these supplements are what make up the "parts" of a rotundellus, then we have a piece that begins and ends with an identical refrain, that may or may not have an inner refrain, and whose verses have the same melody and poetic rhyme as the refrain.

If Grocheo is read strictly, it is very difficult to fit any of the pieces found in F-XI to his definitions. In the first place, not a single one of the songs has exactly the same melodic phrase repeated for all its verses. The closest to this is in no. 56, "O summi regis mater inclita," (see Ex. 7, p. 45), where all three melodic phrases are closely related, but not identical. This piece does not close with a refrain, unless the first verse were to be interpolated as a closing refrain. Second, only two of the F-XI songs begin with a refrain, no. 47, "Salve virgo virginum," and no. 52, "Salva nos stella maris," but these pieces both have two melodic phrases. And finally, all but two of the songs are strophic, a characteristic not included by the theorist in his discussion of the genre. There is no way of discerning precisely what form or pieces Grocheo had in mind when he was describing rotundellus, but it seems clear that his definition does not fit the F-XI pieces. It must be remembered that this passage occurs under a discussion of "musica vulgaris," and that all of his examples are French secular songs, while the F-XI pieces are all Latin and sacred. The generic term cantilena

might encompass these songs on formal principles, just as the term *cantus coronatus* might include them on functional grounds.⁷ Note also that a *cantus coronatus*, unlike a *rotundellus*, may have several verses, or strophes. One must be very flexible in applying Grocheo's classification system to any extant pieces, for, while his outline of musical genres is more explicit regarding form than any other given by a medieval theorist, it is also frustratingly cryptic. The fact that the *F-XI* pieces do not fit neatly into his system means either that the system was not intended to be all-inclusive, that Grocheo was unfamiliar with songs such as are found in *F-XI*, or that there was an uncomfortable distance between what he said and what he meant.

In other references to *rondellus* by contemporaries of Grocheo, we encounter even more difficulties. Franco of Cologne, in his *Ars cantus mensurabilis* (ca. 1260), uses the term in connection with *discant*:

Discant is written either with words or with and without words. If with words, there are two possibilities--with a single text or with several texts. Discant is written with a single text in cantilena, in *rondellus*, and in any ecclesiastical chant. It is written with several texts in motets which have a triplum or a tenor, for the tenor is the equivalent of some text. It is written with and without words in conducti and in ecclesiastical discant improperly called organum.⁸

While he gives us no clue as to what *rondellus* or *cantilena* may be, it is clear that he is talking about polyphonic music--discant--which means

7. See Chapter II.

8. Adapted from the translation by Strunk, *op. cit.*, 153. The Latin is in the Reaney edition, 69, sent. 21-25: "Discantus autem aut fit cum littera, aut sine et cum littera. Si cum littera, hoc est dupliciter: cum eadem vel cum diversis. Cum eadem littera fit discantus in cantilenis, rondellis, et cantu aliquo ecclesiastico. Cum diversis litteris fit discantus, ut in motetis qui habent triplum vel tenorem, quia tenor cuidam litterae aequipollet. Cum littera et sine fit discantus in conductis, et discantu aliquo ecclesiastico qui improprie organum appellatur."

that our songs in F-XI are not the subjects of his definition, unless they are to be performed polyphonically in some way. Unfortunately, Franco gives us no further insight, but already we are speaking of a different phenomenon entirely from the monophonic genre discussed by Grocheo.

A clue to Franco's conception of polyphonic rondellus may be found in another theorist, Walter Odington (ca. 1300), who relied heavily on Franco. He too places rondellus in his discant section:

There are many kinds of discant, and if what one [part] sings all the others recite in order, this song is called rondellus, that is, round or circular. And this is with words or without. If, however, the second of the two [parts] does not repeat the melody but each one proceeds by definite puncti, this is called conductus. . . .⁹

Thus "rondellus" and "conductus" for Odington are two distinct types of discant, distinguished from each other in style or compositional procedure.

Later, in a passage that begins in a manner remarkably similar to Franco's description of the conductus, Odington sets forth the method for composing rondellus, and he follows it with an example that leaves no room for doubt: his rondellus is the term for polyphonic voice-exchange:

This is how to compose rondelli. Invent the most beautiful melody that you can and arrange it according to one of the previously mentioned modes, either with or without words, and that melody is repeated by each part and is accompanied by

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9. Hammond, op. cit., 139-40, sent. 6-8: "Habet quidem discantus species plures, et si quod unus cantat omnes per ordinem recitent, vocatur hic cantus Rondellus, id est rotabilis vel circumductus. Et hoc vel cum littera vel sine littera fit. Si vero non alter alterius recitat cantum sed singuli procedunt per certos punctos, dicitur Conductus. . . ."

other melodies in two or three parts that proceed by consonances, and while one ascends one of the other two descends, so that they do not descend or ascend together except if it happens to cause great beauty. And then each part repeats the melody of the others, thus:¹⁰

A - ve ma-

A - ve ma - ter do - mi - ni.

A - ve ma - ter do - mi - ni.

ter do- mi- ni.

Note that this very strict example of voice-exchange does not appear to be a complete piece, but is rather an example of a compositional procedure. It is perhaps significant that this discussion is included in

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10. Hammond, 141, sent. 2-5: "Rondelli sic sunt componendi. Excogitetur cantus pulchrior qui potest et disponatur secundum aliquem modorum praedictorum cum littera vel sine, et ille cantus a singulis recitetur cui aptentur alii cantus in duplici aut triplici procedendo per consonantias, ut dum unus ascendit alius descendit vel tertius, ita ut non simul descendant vel ascendant nisi forte causa maioris pulchritudinis. Et a singulis singulorum cantus recitentur, sic:"

the section on types of discant, where Odington describes not only organum, the conductus, and the motet, but also copula and hocket, the latter two of which are probably not genres, but compositional devices or sections within a larger piece.¹¹ This then appears to be a phenomenon entirely different from the rotundellus of Grocheo, which is unquestionably a song type with a particular musical and poetical structure.

Finally, we find a reference to rondellus in an apparently interpolated passage in the redaction by Jerome of Moravia of Johannes de Garlandia's De mensurabili musica (ca. 1250):¹²

Color is repetition in the same voice of an unknown melody which becomes known, and through familiarity becomes pleasing. And this manner is used in rondelli and popular cantilenae. Repetition in diverse voices is the same melody repeated at different times in different voices. And this manner is found in tripla and quadrupla and conducti and many others, as the following example shows:¹³



11. The English repertoire, with which Odington was most familiar, contains numerous examples of voice-exchange in its conducti and especially its motets. It is significant that, for that repertoire, the rondellus technique very often generated an entire piece, hence its form. See Ernest Sanders, "Tonal Aspects of 13th-Century English Polyphony," Acta Musicologica 37 (1965), 19-34, and Jacques Handschin, "The Summer Canon and its Background," Musica Disciplina 3 (1949), 55-94 and 5 (1951), 65-113.
12. The authenticity of the passage is discussed by Reimer in his edition of the treatise, II, 39ff.
13. Trans. by Falck, "Rondellus," 41; Reimer, I, 95, sent. 16-19: "Repetitio eiusdem vocis est color faciens ignotum sonum esse notum, per quam notitiam auditus suscipit placentiam. Et isto modo utimur in rondellis et cantilenis vulgaribus. Repetitio diversae vocis est idem sonus repetitus in tempore diverso a diversis vocibus. Et iste modus reperitur in triplicibus, quadruplicibus et conductis et multis aliis, ut patet in exemplo subposito:"

The first sentence alone describes the structural principle found in Grocheo's *cantilenae* and *rotundelli*: the repetition of a melodic phrase. While it is not clear that the sentence in *Garlandia* refers to a refrain *per se*, as it does in Grocheo, the principle is the same: melodic repetition in one voice as a structural element.¹⁴ The second device mentioned in *Garlandia* is apparently voice-exchange, as it is found in Odington, and the example given is similar, though with only two voices, to Odington's example. It is important to note, first of all, that both phenomena, repetition in one voice and repetition in several voices, are described in *Garlandia*'s treatise as "manners" (*modi*), or structural elements, and not as forms or genres in themselves. Secondly, the author does not include *rondellus* in his list of genres that may contain voice-exchange. While this does not necessarily mean the device could not occur in *rondellus*, the passage seems to distinguish between *rondelli* and *cantilenae* on the one hand and *conducti* and *organa* on the other, based on this structural principle. One might infer that, unlike the latter genres, which are polyphonic, the former are monophonic and reminiscent of Grocheo.

What emerges from these sparse allusions to *rondellus*, then, is a two-sided usage of the term. On the one hand there is the distinct form, whether monophonic or polyphonic, with melodic repetition as a structural characteristic, called "*rotundellus*" by Grocheo, alluded to in *Garlandia*'s treatise, and given as a type of *discant* by Franco. On the other hand there is the compositional procedure, which may or may not generate a form, of strict voice-exchange, and it is found in *rondellus*

14. It conceivably could mean strophic repetition of a through-composed piece.

according to Odington and in organa and conducti in Garlandia.

RONDELLUS AND THE F-XI PIECES

As shown above, the "rotundellus," in the form that Grocheo appears to describe, is not found in F-XI, although refrains are. Franco's rondellus is discant--polyphonic--which does not fit the songs either. Garlandia's rondellus is the only genre that may be related to these songs, since its only distinguishing feature is melodic repetition of some sort. I would like to suggest that both Grocheo and Garlandia were discussing a secular type--rondeau, or round--and that they gave a Latinized form of the French word in their treatises.¹⁵ That the discussion in Grocheo falls under the heading of "musica vulgaris" has been pointed out before. It is interesting, too, that "rotundellus" is a diminutive of "rotunda," and "rondellus" of "ronda," both of which could be connected with secular round dance. In Garlandia, rondelli and popular cantilenae are mentioned in the same breath, and are seemingly contrasted in the next two sentences with sacred compositions, organa and conducti. Furthermore, Grocheo cites an example of rotundellus, "Toute sole passera le vert boschage," which is obviously a vernacular song.¹⁶ Finally it must be remembered that not all of the pieces in F-XI are refrain songs, and only half of them are strictly rondeaux. These points do not establish conclusively that the pieces in F-XI are not rondelli, but they raise questions about that term which make it difficult at best to so classify them.

15. Cf. Reckow, "Rondellus," in Handwörterbuch.

16. To my knowledge, this song is not extant.

In a recent article,¹⁷ Robert Falck presents the theory that there is at least an indirect relationship between the rotundellus form of Grocheo and Odington's voice-exchange. He begins with the assumption that the pieces in F-XI are rondelli in form--that is, that they are refrain songs of the kind described by Grocheo. As pointed out above, Grocheo's discussion, if read strictly, does not embrace works like the F-XI pieces, and only a loose reading of his treatise allows one to call them "rotundelli." Falck further assumes that Grocheo's rotundellus and Odington's voice-exchange rondellus refer to the same thing. Although it is striking that similar terms refer to two distinct phenomena, even a superficial reading of the two theorists reveals the complete lack of a connection between the two definitions. Falck implies that Odington's rondellus is as much of a genre as Grocheo's rotundellus, and he suggests that if the songs can conform to rondeau form, then they can just as easily be considered voice-exchange pieces.¹⁸

Falck cites Odington, Grocheo, and Franco in support of his theory, and he dismisses the differences between them as insubstantial. Falck appears to have approached the theorists with the intention of using them to prove his point, and not of discovering what they have to say for themselves. For instance, he remarks that Grocheo's description "can be made to fit the strict rondeau,"¹⁹ and that Grocheo's use of the term "rotundellus" instead of "rondellus" "is only slightly disquieting." In an effort to force Garlandia to support his hypothesis and to present a

17. "Rondellus," 38-57.

18. Ibid., 39.

19. Ibid., 40.

view like that of Odington, Falck paraphrases Garlandia:

What he says, in effect, is this: "On the one hand, we have repetition in a single voice, as in the rondellus. On the other hand, we have repetition by various voices in succession." To this we might be tempted to add: "which is also a kind of rondellus."²⁰

Based on this questionable reading of the sources, Falck devotes the bulk of his article to demonstrating how voice-exchange may be applied to the songs that are not refrain types, but that he feels must nonetheless be rondelli of some sort, like the other F-XI pieces. He takes the through-composed songs, no. 53, "Leto leta concio," and no. 54, "O quanto consilio," divides them in half, and places the parts one on top of the other to create voice-exchange, citing as evidence for this interpretation the "cues" at the ends of the pieces. That these cues, consisting of the first two words of each piece and their notes, might be scribal shorthand for simple repetition--that is, a refrain--he dismisses with, "how are we to decide when to stop?"²¹ He further suggests that "Leto leta" might be divided into four parts. His transcription, shown in Ex. 11 on p. 62, shows that "O quanto" seems to work fairly well with this interpretation, despite the rather uncharacteristic unison beginning and the parallel motion of the second measure and the last line. "Leto leta," however, as transcribed by Falck, has several problems. The most serious of these is the presence of dissonances on the strong beats in the penultimate measure.²² An error in his transcription effectively

20. Ibid., 41.

21. Ibid., 43.

22. If one assumes that a modal interpretation is correct, which is not a foregone conclusion. If Falck's modal transcription is not accepted, other dissonances that occur besides the ones on "hac" and "di-," such as those on "-to" and "-ci," might also be problematic.

Ex. 11

O quan - to con - si - li - o De - i mi - se -
 No - bis ab i - ni - ti - o per - vi - dit in
 ra - ti - o gra - ti - e ve - ni - e
 fi - li - o sa - lu - tis vir - tu - tis
 glo - ri - e dans or - tum
 et pa - cis dans por - tum O quan - to
 Le - to le - ta con - ci - o hac di - e
 re - so - net tri - pu - di - o gra - ti - e
 hoc in na - ta - li - ti - o vox so - net
 or - tum dat rex glo - ri - e ve - ni - e Leto leta

undoes the interpretation altogether. The notes over the word "venie" in the MS read c-d-e-f rather than c-d-e-g as copied by Falck. The resultant final simultaneity is a dissonance completely foreign to the style.

Two final points may be made to contest Falck's theory. One is that the "cue" given at the end of each piece, if interpreted as Falck suggests, is a decidedly cryptic way of notating the desired rendition. Indeed, there is no evidence that performers improvised voice-exchange, but only that composers employed it while writing their music.²³ Since the pieces are surrounded by refrain songs, simple repetition of the first phrase as a refrain is certainly a more plausible solution. The piece immediately preceding "Leto leta," no. 52, "Salva nos stella maris," has precisely the same kind of "cue" at its end, and, as will be remembered from earlier in the discussion, the strophes that follow the music for this piece clearly indicate that this merely indicates a refrain that occurs at the end of each strophe as well as between the first and the third lines. Moreover, an attempt to dissect this song and fit it together in voice-exchange, following Falck's methods, produces even poorer results than his examples, yielding an inordinately large number of dissonances on strong as well as weak beats. Finally, "Leto leta" survives in a concordance in a Strasbourg MS destroyed in 1870, but preserved in facsimile by C.M. Engelhardt.²⁴ The recurrence of the words

23. It is worth recalling here that F probably was not used as a performing copy, as suggested in Chapter I above. If the piece were intended to be performed polyphonically, then one would expect to find it among the polyphonic pieces in the MS, and not buried amidst the monophonic ones.

24. Herrad von Landsperg, Übtissen zu Hohenberg, oder St. Odilien, in Elsass, in zwölften Jahrhundert; und ihr Wert: Hortus deliciarum (Stuttgart and Lübingen: J.G. Gott'schen Buchhandlung, 1818).

"Noel" and "Cinoel" in this concordance suggests that the piece might be a refrain composition, not through-composed. While I was unable to consult the music of this setting, the texts of the first strophes are compared below:

F-XI

Leto leta concio,
 Hac die,
 Resonet tripudio,
 Gratie,
 Hoc in natalitio,
 Vox sonet,
 Ortum dat rex glorie,
 Venie,
 Leto leta . . .

Hortus²⁵

Leta leta concio,
 Cinoel,
 Resonat in tripudio,
 Cinoel,
 Hoc in natalitio,
 Cinoel,
 Cinoel, noel,
 Noel,
 Cinoel, noel, etc.

CONCLUSIONS

It is now clear that there is considerable difficulty in attaching the term rondellus to the F-XI pieces. What is equally clear is the fact that in musical and poetical style, and probably in function, the songs are monophonic conducti. Unquestionably they are a special type, many of them being close in form to the vernacular rondeau, and perhaps a designation such as "refrain-type monophonic conducti" would be an appropriate label.

25. Ibid., 136.

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INTRODUCTION TO THE EDITION

This edition is based upon the eleventh fascicle of F, with variants noted in the critical apparatus. The transcriptions contain no rhythmic interpretations, as I feel unprepared as well as disinclined to assign arbitrary rhythmic values to the notes, at least until more evidence comes to light on this problem. This edition includes the complete texts, including those which lack music in the MS.

In some of the pieces the form, and hence the transcription, is not altogether unequivocal, and I have been obliged to make some judgments about whether and where to repeat a refrain or an opening line, or what melodic lines to fit with which texts. When those judgments are not made clear in the edition itself, or when the solution settled upon is one of several possible interpretations, the critical notes explain the procedure followed and the reasons.







The orthography in the MS is followed throughout. Abbreviations are expanded. The syllabification in the MS is followed throughout, and the specific examples found there have been broadened into general rules. Thus the following divisions are used: pas-cha, om-nes, ag-nus, nes-cia, ves-per; but, no-stre, vi-ctor.

Accidentals found in the MS, either at the beginnings of staves or on individual notes, are written on the staff lines. Musica ficta suggested by the editor is added above the staves.

The original clefs are given at the beginning of the staff before the modern clef. An asterisk (*) above the staff indicates the end of a system in the MS. Note shapes or ligatures written above the staff indicate an unusual configuration, which might be significant for rhythmic interpretation.

A set of brackets [] with no material in between indicates material needed, but missing in the MS. Material found within brackets is added by the editor from another source, which is identified in the notes. Material within parentheses () is added by the editor on her own authority.

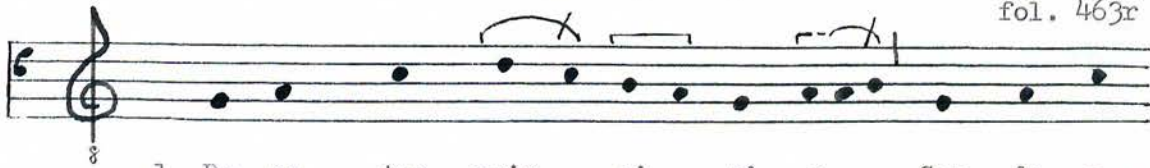
The following sigla are used:

	=	ligature
	=	plicated note
	=	conjunctura
	=	ligature + conjunctura, on one syllable
	=	repeated note, on one syllable
	=	verticle stroke, regardless of position in MS

1. De patre principio

74

fol. 463r



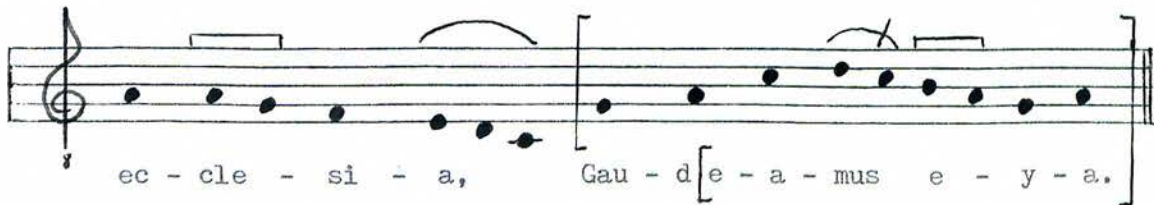
1. De pa - tre prin - ci - pi - o, Gau - de - a -
2. Pa- tre ex pa - la - ti - o,
3. Pro mor - tis ex - i - li - o,
4. Mi - se - ran - di ter - mi - ni,
5. To - ga car - nis Do - mi - num,



mus e - y - a, Fi - li - us prin - ci - pi - um, cum
 Ma - tris in pa - la - ti - um,
 Ve - nis in e - xi - li - um,
 Vi - dens au - ctor ter - mi - num,
 Te - git ver - bum Do - mi - ni,



glo - ri - a, No - vum pas - cha pre - di - cat



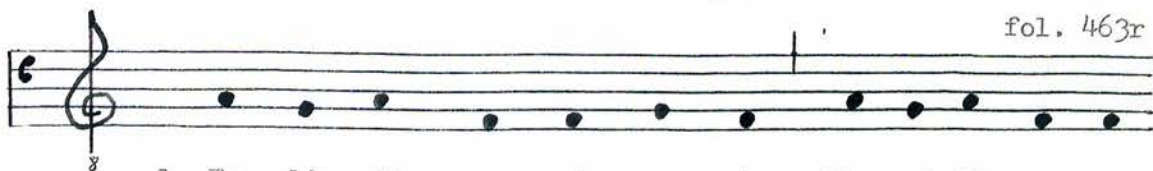
ec - cle - si - a, Gau - d[e - a - mus e - y - a.]



2. Felix dies et grata

75

fol. 463r



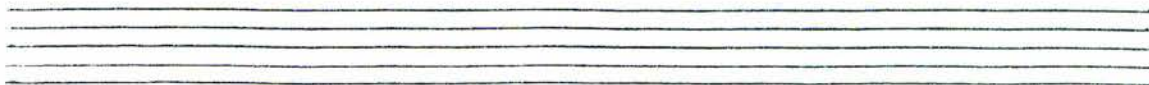
1. Fe - lix di - es et gra - ta, Hec est di - es op -
 2. Di - es pur - gans pec - ca - ta,
 3. Est rom - phe - a sub - la - ta,



ta - ta, Di - es no - stri do - lo - ris ter - mi -
 Di - es pur - gans hu - ma - num fa - ci -
 Vi - res fran - git ho - stis ser - pen - ti -



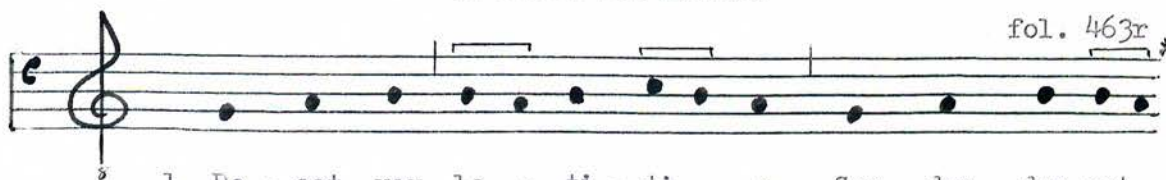
nus, Hec est di - es quam fe - cit Do - mi - nus.
 nus,
 nus,



3. Decet vox letitie

76

fol. 463r *



1. De - cet vox le - ti - ti - e, Cre - den - dum est
2. Mi - se - ris mi - se - ri - e,
3. Fer - men - tum ma - li - ti - e,
4. De - o pa - tri glo - ri - e,



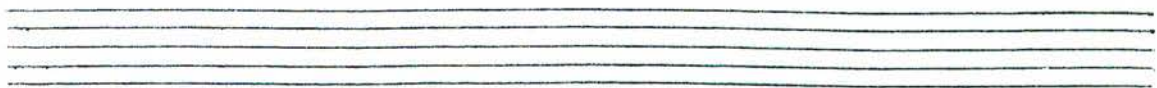
Ma - ri - e, Re - sti - tu - tos pa - tri - e post -
 Chri - stus gen - tis pro - pri - e fit
 Ca - rens hu - ius ho - sti - e fit
 Pla - ce - at ec - cle - si - e vox

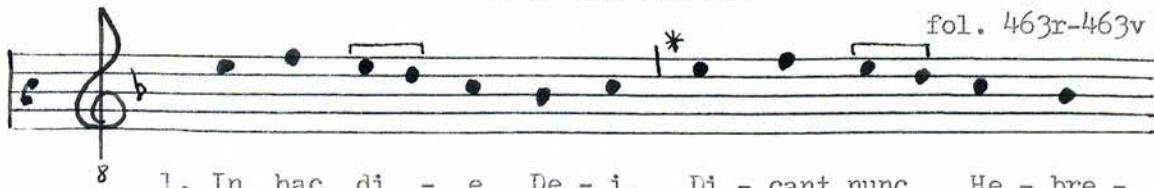


li - mi - ni - o, Cre - den - dum est Ma - ri - e
 ob - la - ti - o,
 re - fe - cti - o,
 et a - cti - o,

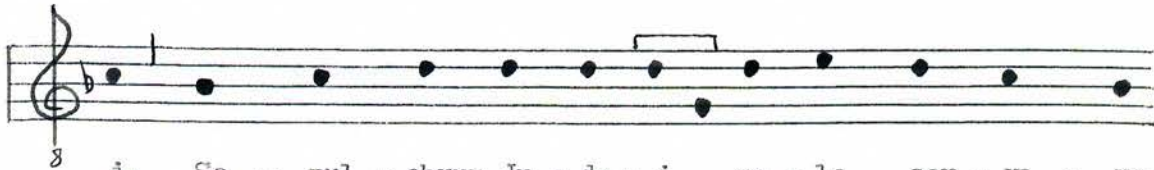


te - sti - mo - ni - o.





1. In hac di - e De - i, Di - cant nunc He - bre -
 2. U - bi cor - pus De - i,
 3. O Sca - ri - o - the - i,
 4. In or - tu di - e - i,



- i, Se - pul - chrum Ju - de - i ma - le ser - va - ve -
 Num - quid Pha - ri - se - i pe - tram re - vol - ve -
 Cum Ju - da Ju - de - i ma - le dor - mi - e -
 Vi - ri Ga - li - le - i Do - mi - num vi - de -



- runt, Quo - mo - do Ju - de - i re - gem per - di - de -
 runt,
 runt,
 runt,



runt.

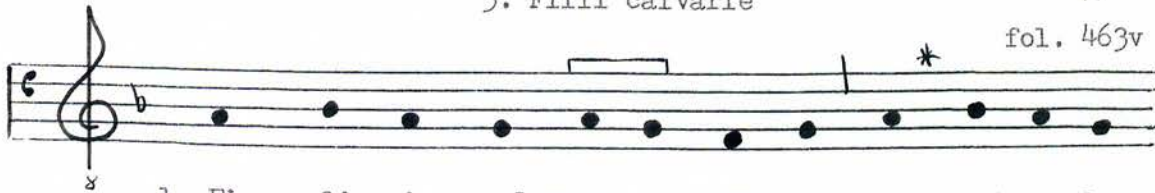


5. Mater Solomei,
Dicant nunc Hebrei,
Mater Zebedei
Petrum prevenerunt,
Quomodo Judei
Regem perdiderunt.
6. Scribe Pharisei,
Dicant nunc Hebrei,
Omnes erant rei
Omnes peccaverunt,
Quomodo Judei
Regem perdiderunt.
7. Donec Nazarei,
Dicant nunc Hebrei,
Turris nostre spei
Portas recluserunt,
Quomodo Judei
Regem perdiderunt.
8. Vespere diei,
Dicant nunc Hebrei,
Diem jubilei
Nobis reduxerunt,
Quomodo Judei
Regem perdiderunt.

5. Filii calvarie

79

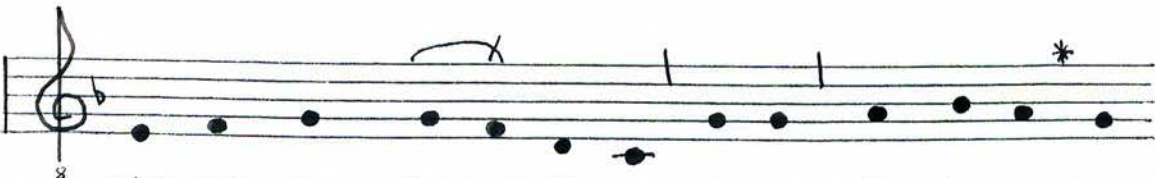
fol. 463v



1. Fi - li - i cal - va - ri - e, So - net vox le -
2. Rex est i - ste glo - ri - e,
3. Prin - ci - pes su - per - bi - e,
4. Nos ex - pur - gat ho - di - e,
5. Er - go Sy - on fi - li - e,



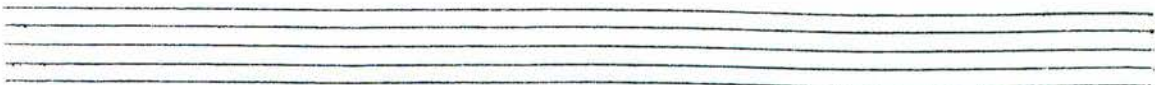
ti - ti - e, Fi - li - i cal - va - ri - e, No -
 Rex est i - ste glo - ri - e, Rex
 Prin - ci - pes su - per - bi - e, E -
 Nos ex - pur - gat ho - di - e, A
 Er - go Sy - on fi - li - e, No -



stra est re - demp - ti - o, O, o, Cu - ius re - sur -
 si - ne prin - ci - pi - o,
 xu - flat de me - di - o,
 fer - men - ti vi - ti - o,
 va sit con - sper - si - o,



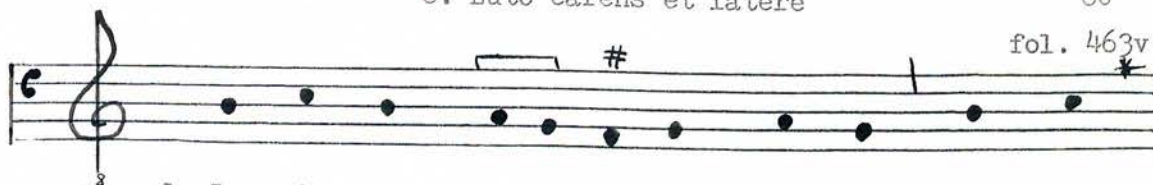
re - cti - o om - ni ple - na gau - di - o.



6. Luto carens et latere

80

fol. 463v



1. Lu - to ca - rens et la - te - re, Tran - sit
2. So - rus tri - bu - num mi - se - re,
3. Ma - re dum vi - det ce - de - re,
4. Ag - nus oc - ci - sus ves - pe - re,



He - bre - us li - be - re, No - vo no - vus ca -
 Cul - pe re - clu - so
 Mer - gens se - quen - tes
 Cul - pe sol - vit ab



ra - cte - re, In sic - co men - te mun - da,
 car - ce - re,
 te - me - re,
 ho - ne - re,



Tran - sit He - bre - us li - be - re, Bap - tis - mi mun -



dus un - da.

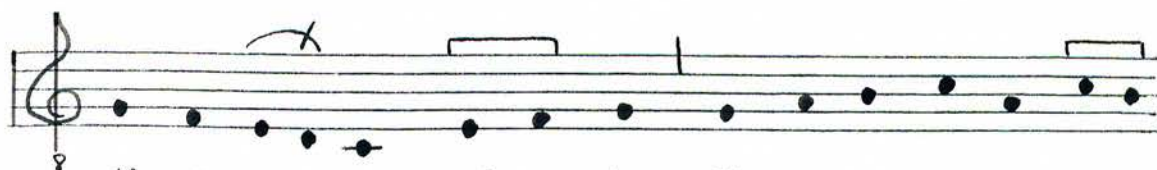
5. Joseph cisternae laudere,
Transit Hebreus libere,
Christus nequit mors premere,
In sicco mente munda,
Transit Hebreus libere,
Baptismi mundus unda.
6. Ergo sepulto scelere,
Transit Hebreus libere,
Christum sequamur opere,
In sicco mente munda,
Transit Hebreus libere,
Baptismi mundus unda.
7. Ut cum Christo resurgere,
Transit Hebreus libere,
Prestet ad sedem dextere,
In sicco mente munda,
Transit Hebreus libere,
Baptismi mundus unda.



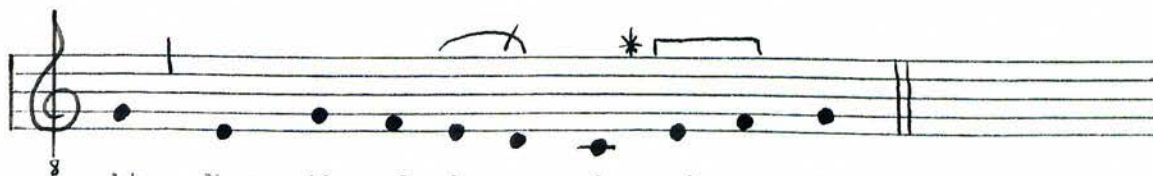
1. Vi - ve - re que tri - bu - it, Vi - ta mo - ri
2. Se - cu - la mors te - nu - it,
3. Rum - phe - a que te - nu - it,
4. Quos re - us im - pli - cu - it,



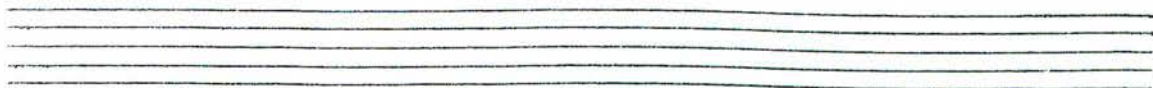
vo - lu - it, Per - di - ta re - sti - tu - it, Gra -
Sol - ve - re quam va - lu - it,
Om - ni - bus ex - hi - bu - it,
Ca - si - bus ex - pli - cu - it,



ti - a non me - ri - tum, Vi - ta mo - ri vo - lu -



it, Mor - tis ob in - te - ri - tum.

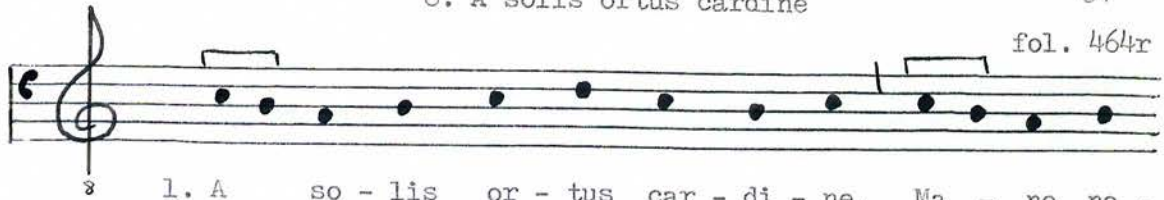


5. Quod homo non meruit,
Vita mori voluit,
Omnibus emeruit,
Gratia non meritum,
Vita mori voluit,
Mortis ob interitum.
6. Quisque ad hoc siluit,
Vita mori voluit,
Dicat id obtinuit,
Gratia non meritum,
Vita mori voluit,
Mortis ob interitum.

8. A solis ortus cardine

84

fol. 464r



1. A so - lis or - tus car - di - ne, Ma - ne no -
 2. Nu - bes le - ga - lis pa - gi - ne,
 3. Da - vit fi - de - lis car - mi - ne,
 4. Tan - ta cul - pe ca - li - gi - ne,



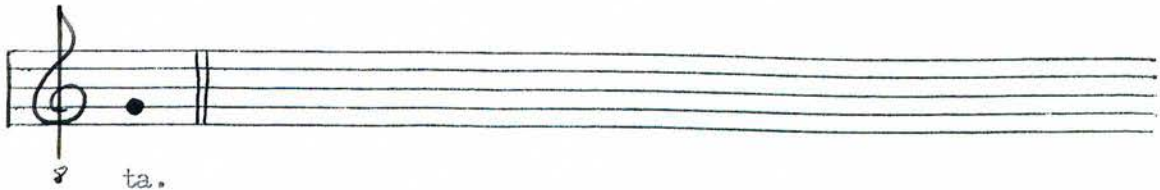
bis - cum Do - mi - ne, A so - lis or - tus car -
 Nu - bes le - ga - lis pa -
 Da - vit fi - de - lis car -
 Tan - ta cul - pe ca - li -



di - ne mun - di lu - ce fu - ga - ta, Ma - ne
 gi - ne no - bis est de - cla - ra - ta,
 mi - ne sunt hec pre - nun - ti - a - ta,
 gi - ne sit nox il - lu - mi - na - ta,



no - bis - cum Do - mi - ne, di - es est in - cli - na -



ta.



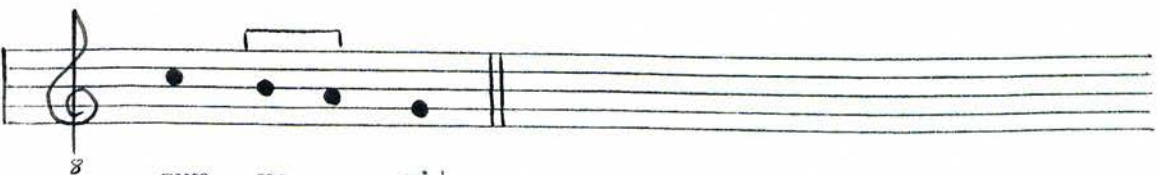
1. Mors vi - te pro - pi - ti - a, Sex - ta pas - sus fe -
 2. Ad vi - te pa - la - ti - a,
 3. Fra-cta sunt im - pe - ri - a,
 4. No - ve le - gis gra - ti - a,



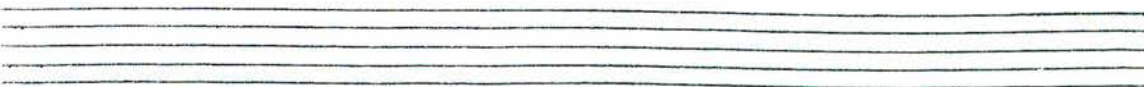
- ri - a, Mor - tis a mi - se - ri - a nos e -
 Mor - tis ab an - gu - sti - a nos trans -
 Jo - seph a cu - sto - di - a li - ber
 Ve - te - rum mi - ste - ri - a iam de -



- re - xit, Di - e Chri - stus ter - ti - a re -
 ve - xit,
 e - xit,
 te - xit,



- sur - re - xit.

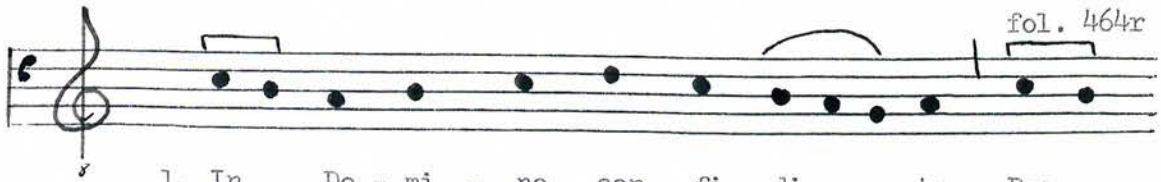


5. Surgens cum victoria,
Sexta passus feria,
Collocat in gloria
Quos dilexit,
Die Christus tertia
Resurrexit.
6. Ad celi confortia,
Sexta passus feria,
Nostra spes et gloria
Nos direxit,
Die Christus tertia
Resurrexit,
Amen dicant omnia
Resurrexit.

10. In Domino confidite

87

fol. 464r



1. In Do - mi - no con - fi - di - te, Pas -
2. Ve - tus fer - men - tum li - ni - te,
3. Que sunt in al - tum sa - pi - te,
4. Ter - re lu - tum re - spu - i - te,



cha no - strum re - co - li - te, Ve - tus fer - men -
 Que sunt in al -
 Ter - re lu - tum
 Vi - rus an - ti -



tum li - ni - te, No - va con - sper - si - o -
 tum sa - pi - te, Men - tis in - ten - ti - o -
 re - spu - i - te, Cor - dis e - re - cti - o -
 quum vo - mi - te, Ca - li - cis po - ti - o -



ne, Pas - cha no - vum re - co - li - te, Vo -
 ne,
 ne,
 ne,
 ne,



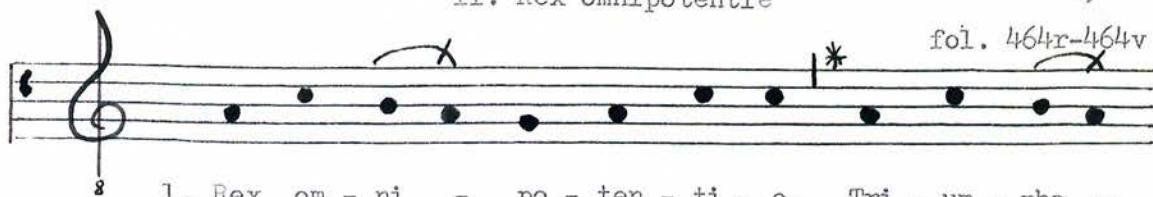
ce et a - cti - o - ne.

5. Virus antiquum vomite,
Pascha nostrum recolite,
Domino conresurgite,
Cum exultatione,
Pascha novum recolite,
Voce et actione.
6. Domino conresurgite,
Pascha nostrum recolite,
Surgant membra cum capite,
Hac resurrectione,
Pascha novum recolite,
Voce et actione.

11. Rex omnipotentie

89

fol. 464r-464v



1. Rex om - ni - po - ten - ti - e, Tri - um - pha -
2. In ma - nu po - ten - ti - e,
3. In hu - ma - na spe - ci - e,
4. Hym- num ca - nit glo - ri - e,



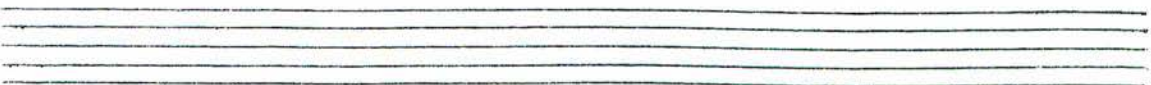
vit ho - di - e, Rex om - ni - po - ten - ti - e, Rex
In ma - nu po - ten - ti - e, Sam -
In hu - ma - na spe - ci - e, Pa -
Hym- num ca - nit glo - ri - e, Cho -



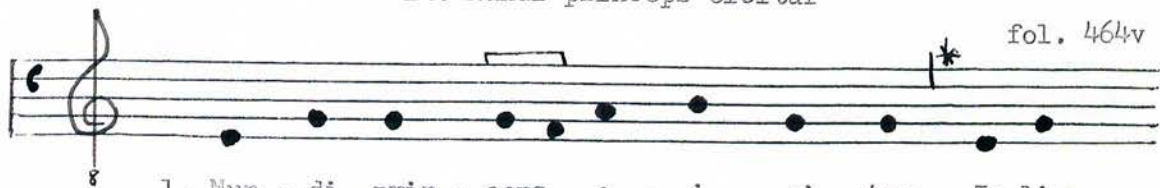
mag - ni - fi - cus, Tri - um - pha - vit ho - di - e, Rex
son bel- li - cus,
tris u - ni - cus,
rus ce - li - cus,



pa - ci - fi - cus.



5. Cetus luce gratie,
Triumphavit hodie,
Cetus luce gratie,
Sanat medicus,
Triumphavit hodie,
Rex pacificus.
6. Vere cedit hostie,
Triumphavit hodie,
Vere cedit hostie,
Agnus typicus,
Triumphavit hodie,
Rex pacificus.
7. Comes est victorie,
Triumphavit hodie,
Comes est victorie,
Grege catholicus,
Triumphavit hodie,
Rex pacificus.



1. Mun - di prin - ceps e - i - ci - tur, In lig -
 2. Le - gis fi - gu - ra tol - li - tur,
 3. Vir in- no - cens oc - ci - di - tur,
 4. Mors iam non do - mi - na - bi - tur,
 5. Sa - tan ha - mo sus - pen - di - tur,



no vi - ta mo - ri - tur, Mun - di prin - ceps e - i -
 Le - gis fi - gu - ra tol -
 Vir in- no - cens oc - ci -
 Mors iam non do - mi - na -
 Sa - tan ha - mo sus - pen -



ci - tur, Chri - sti vi - ctus vi - cto - ri - a, Sa -
 li - tur, Le - gi suc - ce - dit gra - ti - a,
 di - tur, Da - ta la - tro - ni ve - ni - a,
 bi - tur, Re - sur - gen - ti cum glo - ri - a,
 di - tur, Te - cto car - nis sub - stan - ti - a,



lu - tis pan - dit ho - sti - a pas - sa pro no - bis

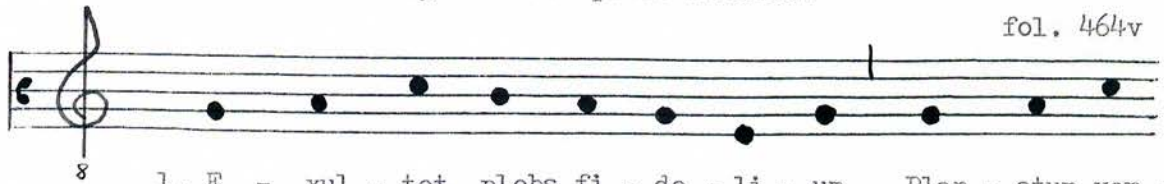


ho - sti - a.

13. Exultet plebs fidelium

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8

1. E - xul - tet plebs fi - de - li - um, Plan - ctum ver -
2. Mors mor - tis est ex - ci - di - um,
3. To - ra vir - tu - te cor - di - um,
4. Pur - ge - mus er - go vi - ti - um,



8

tit in gau - di - um, Sac - co pas - so dis - si - di -
 Mor - sus est lo - cus tri - sti -
 Lau - de - mus pa - tris fi - li -
 O - re so - net laus men - ti -



8

um, Ve - sti - vit nos le - ti - ti - a, Plan -
 um, Ce - sa pro no - bis ho - sti - a,
 um, Cu - ius nos sal - vet gra - ti - a,
 um, Sit tri - ni - ta - ti glo - ri - a,



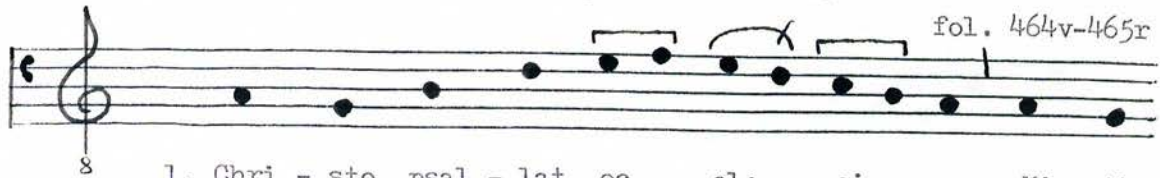
8

ctum ver - tit in gau - di - um, Sum - ma Chri - sti



8

vi - cto - ri - a.



1. Chri - sto psal - lat ec - cle - si - a, Mi - tis
 2. Quan - ta De - i po - ten - ti - a,
 3. Laus ho - nor vir - tus glo - ri - a,



mi - se - ri - cor - di - a, Re - demp - ta Sy - on
 Mor - tem ma - ctat vi -
 De - o cu - ius nos



fi - li - a, Det lau - dem re - gi glo - ri - e,
 cto - ri - a, Ce - se pro no - bis ho - sti - e,
 gra - ti - a, E - man - ci - pat mi - se - ri - e,



Mi - tis mi - se - ri - cor - di - a, Mor - tem de -

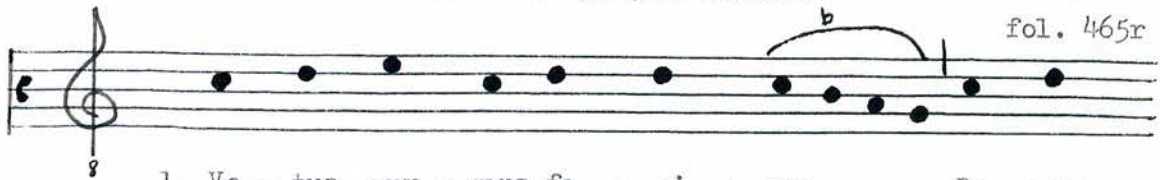


stru - xit ho - di - e.

15. Vetus purgans facinus

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1. Ve - tus pur - gans fa - ci - nus, Re - sur -
 2. Ce - dit do - lor pri - sti - nus,
 3. Pa - cem do - na pro - ti - nus,



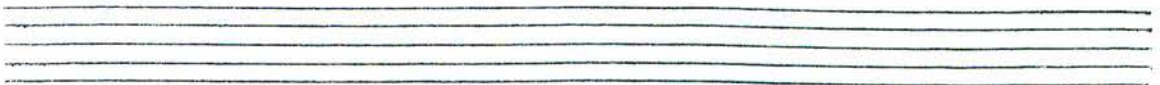
re - xit Do - mi - nus, Do - lo - ris est ter - mi - nus
 Pi - e - tas pa - tris si - nus
 Qui es u - nus et tri - nus



lux ho - di - er - na, Re - sur - re - xit Do - mi -
 pan-dit e - ter - na,
 in sem- pi - ter - na,



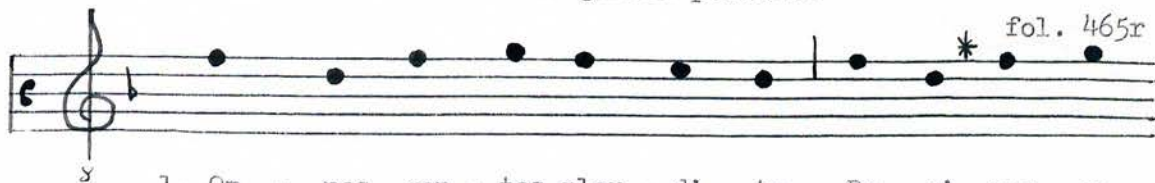
nus sa - lus e - ter - na.



16. Omnes gentes plaudite

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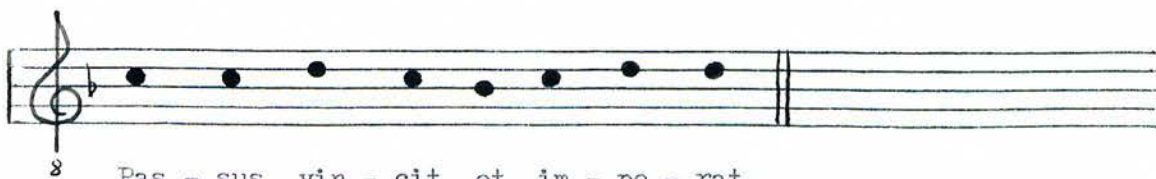
1. Om - nes gen - tes plau - di - te, Re - gi pas - so
2. Sus - pen- sus in sti - pi - te,
3. Lau - dem De - o ca - ni - te,



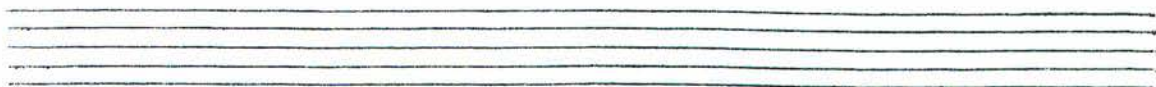
psal - li - te, Hym - num De - o di - ci - te, Vi - ctus
Oc - ci - sus in me - ri - te, Re - stau -
Li - ber - ta - tis per - di - te, Qui vi -



est qui nos vi - ce - rat, Re - gi pas - so psal - li - te,
rat quod pe - ri - e - rat,
am su - is re - se - rat,



Pas - sus vin - cit et im - pe - rat.





1. Fi - de - li - um so - net vox so - bri - a,
 2. Ac - cin - gi - tur Chri - stus ad pre - li - a,
 3. Po - ste - ri - or do - ta - tur fi - li - a,
 4. Ut nun - ti - et fe - sta pas - cha - li - a,
 5. Pro fi - li - e sum - ma vi - cto - ri - a,



Con - ver - te - re Sy - on in gau - di - a, Sit om -
 Ho - sti -
 Ha - bet
 A - po -
 De - o



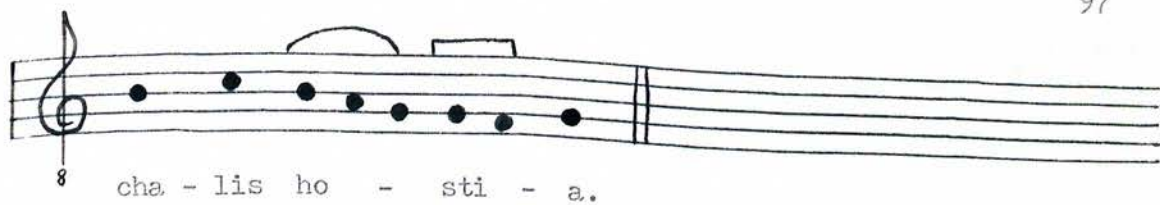
ni - um u - na le - ti - ti - a, Quos u - ni -
 li - a con - fre - git ho - sti - a, Dum pal - li -
 mi - nor ma - io - rum pre - mi - a, Qui - a Ja -
 sto - lis oc - cur - rit nun - ti - a, An - ge - li -
 pa - tris sit laus et glo - ri - a, Qui se - cu -



ca re - de - mit gra - ti - a, Con - ver - te -
 um te - net E - gyp - ti - a,
 cob can - cel - lat bra - chi - a,
 ca fert te - sti - mo - ni - a,
 la reg - nat pro om - ni - a,



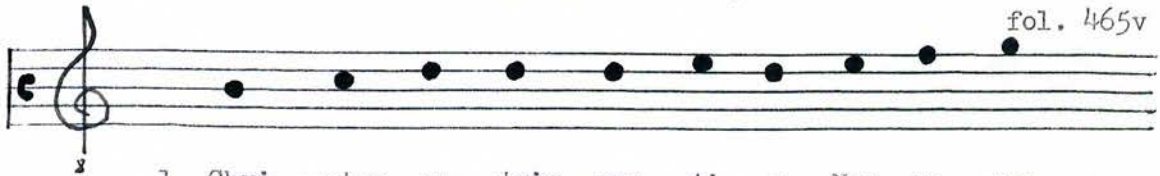
re Sy - on in gau - di - a, Te li - be - rat pas -



18. Christus patris gratie

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1. Chri - stus pa - tris gra - ti - e, Nos re - con -
2. Mor - tis pe - na pro - pri - e, Mor - tu - os
3. Ag - nus in - no - cen - ti - e, Cum se - met
4. Gen - ti nos E - gyp - ti - e, Lig - num sub -
5. Le - sis ut a sa - ni - e, Me - de - lam



fe - de - rat, Re - sur - re - xit ho - di - e, Si -
 li - be - rat,
 of - fe - rat,
 di - de - rat,
 con - fe - rat,



cut pre - di - xe - rat, Fe - lix qui pro mi -
 Lig - no sa - lu - ti -
 San - guis e - ius ex -
 Sed iam lig - num al -
 Ser - pens a pres - bi -



se - ro, Po - pu - lo mo - ri - tur, Mors il - li
 fe - ro, Mors mor - te vin - ci - tur,
 te - ro, Po - ste dif - fun - di - tur,
 te - ro, Lig - no re - tun - di - tur,
 te - ro, Tur - bis e - ri - gi - tur,



de ce - te - ro, Non do - mi - na - bi - tur.



1. A si - nu pa - tris mi - ti - tur, Mun - di
 2. Fla- gel- la- tur con - spu - i - tur,
 3. Ve - tus ho- stis e - i - ci - tur,



sal - va - tor mo - ri - tur, Et de Ma - ri - a
 Et ab his cru - ci -
 Dum vi- ta mor - ti



nas - ci - tur, Quem pa - ter re - pro - mi - se - rat,
 fi - gi - tur, Quos li - be - ra - re ve - ne - rat,
 sub - di - tur, Et nos a mor - te li - be - rat,



Mun - di sal - va - tor mo - ri - tur, Ut mor - te

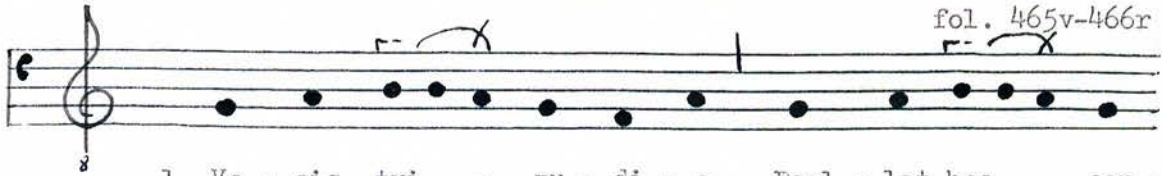


mor - tem con - te - rat.

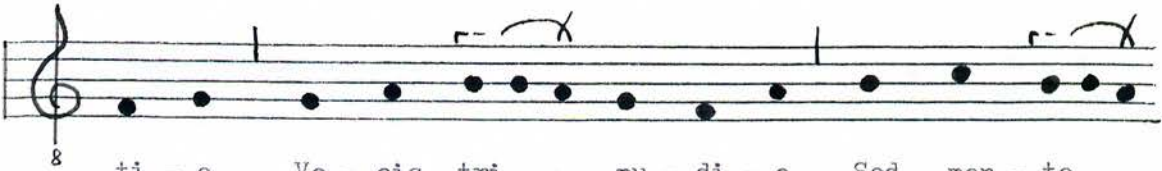
20. Vocis tripudio

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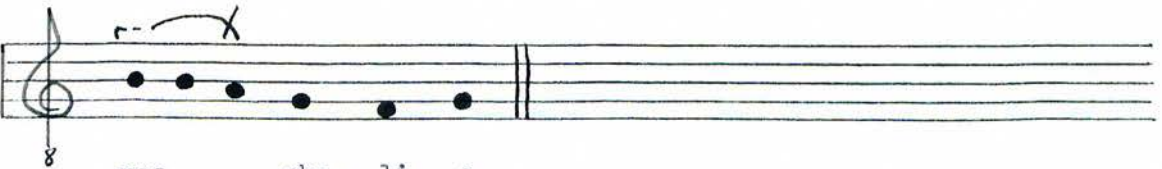
1. Vo - cis tri - pu - di - o, Psal - lat hec con -
2. Non par- cit fi - li - o,
3. Sal- van- tur pre- ti - o,
4. Fit re - sur - re - cti- o,
5. Nos re - plet gau- di - o,



ti - o, Vo - cis tri - pu - di - o, Sed men - te
Non par- cit fi - li - o, Pa - tris cle -
Sal- van- tur pre- ti - o, Mag - no de
Fit re - sur - re - cti- o, Sub di - e
Nos re - plet gau- di - o, Chri- sti vi -



so - bri - a, Psal - lat hec con - ti - o, Fe - sta
men- ti - a,
gra- ti - a,
ter- ti - a,
cto- ri - a,



pas - cha - li - a.



21. Processit in capite

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1. Pro - ces - sit in ca - pi - te, Om - nes
2. Re - gi no - stro psal - li - te,
3. Qui dor - mi - tis sur - gi - te,
4. Sus - pen - sus in sti - pi - te,



gen - tes plau - di - te, Pro - ces - sit in
Re - gi no - stro
Qui dor - mi - tis
Sus - pen - sus in



ca - pi - te, No - stra re - sur - re - cti -
psal - li - te, Sen - su ta - men so - bri -
sur - gi - te, Mun - di de nau - fra - gi -
sti - pi - te, Re - sur - git cum bra - vi -



o, Om - nes gen - tes plau - di - te, Ma - ni -
o,
o,
o,
o,

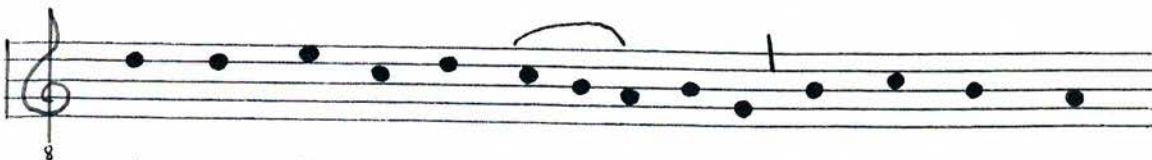


bus pre gau - di - o.

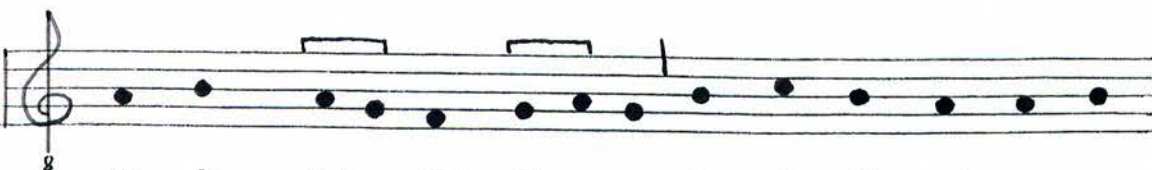
5. Aquas marach bibite,
Omnes gentes plaudite,
Aquas marach bibite,
Ligni benefitio,
Omnes gentes plaudite,
Manibus pre gaudio.
6. Eneum apponite,
Omnes gentes plaudite,
Eneum apponite,
Serpentem Egyptio,
Omnes gentes plaudite,
Manibus pre gaudio.
7. Laudes patri dicite,
Omnes gentes plaudite,
Laudes patri dicite,
Flamini cum filio,
Omnes gentes plaudite,
Manibus pre gaudio.



1. Cul - pe pur - ga - tor ve - te - ris, Chri -
 2. Au - ctor hu - ma - ni ge - ne - ris,
 3. Qui cru - cem tu - lit hu - me - ris,
 4. Pro - stra - to re - ge sce - le - ris,
 5. E - gres - sum pan - dens mi - se - ris,



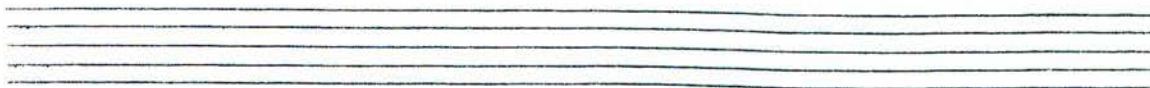
stus re - dit ab in - fe - ris, Quos fi - li - i
 Nec pro - pri - o
 Nos san - gui - ne
 Nos a mor - tis
 Re - ver - ti - tur



re - de - mit pas - si - o, Le - ti - fi - cat nos re -
 pe - per - cit fi - li - o,
 mun - da - vit pro - pri - o,
 sol - vit im - pe - ri - o,
 vi - ctor de pre - li - o,



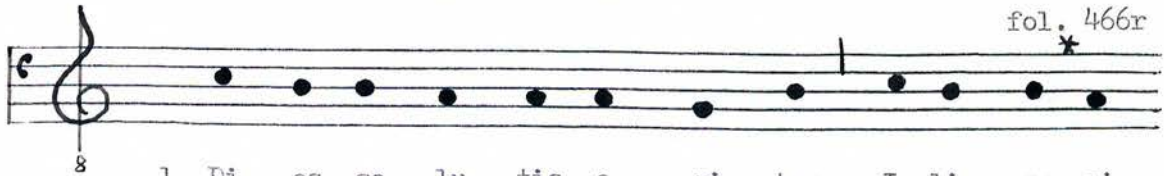
sur - re - cti - o.



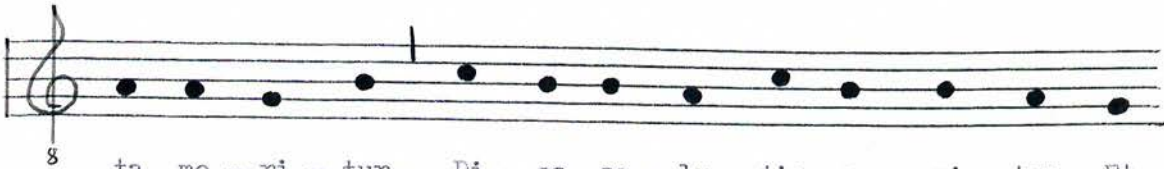
23. Dies salutis oritur

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1. Di - es sa - lu - tis o - ri - tur, In lig - no vi -
2. A - dam se - cun - dus pa - ti - tur,



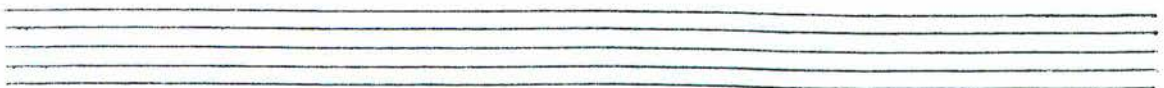
ta mo - ri - tur, Di - es sa - lu - tis o - ri - tur, Et
A - dam se - cun - dus pa - ti - tur, Ut



cul - pe nox de - le - tur, In lig - no vi - ta mo -
pri - mus sus - ci - te - tur,



ri - tur, Ut mor - ti do - mi - ne - tur.





- 8
1. Vi - ne - am me - am plan - ta - vi, Tor -
 2. Fra - ctu - ram me - am a - ma - vi,
 3. Qui mun - di ma - la por - ta - vi,
 4. A - ce - tum e - go po - ta - vi,



8

quu - lar so - lus cal - ca - vi, Vi - ne - a non
 Quem e - go cre -
 Un - di me - i
 E - go vi - te



8

red - di - dit fru - ctum quem spe - ra - vi, In - du -
 a - ve - ram e - go re - cre - a - vi,
 san - gui - nis mun - di cul - pas la - vi,
 po - cu - lum mun - do pre - pa - ra - vi,



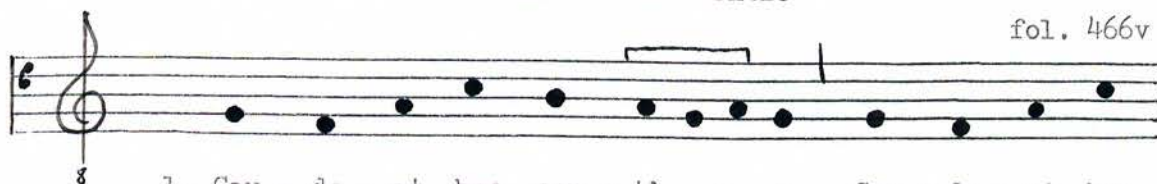
8

men - tum san - gui - ne me - um in - qui - na - vi.



5. Flagella non recusavi,
Torquular solus calcavi,
Ego sponte subuit crucem quem expavi,
Indumentum sanguine meum inquinavi.
6. Infernum expoliavi,
Torquular solus calcavi,
Qui ligabat hominem ego relegavi,
Indumentum sanguine meum inquinavi.
7. Qui cruci corpus aptavi,
Torquular solus calcavi,
Animam in tertia die revocavi,
Indumentum sanguine meum inquinavi.

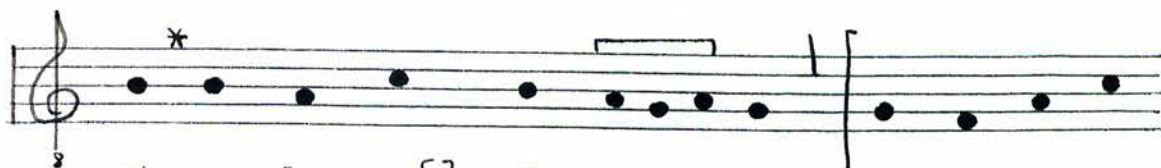
- | | |
|---|--|
| <p>1. Passionis emuli,
Rei sub figura,
Duo portant baiuli,
Botrum in scriptura,
Det pia gaudia,
Syon mente pura.</p> <p>2. Stillat odoriferum,
Botrus pro scriptura,
Pro nostrorum vulnerum,
Solvitur lesura,
Det pia gaudia,
Syon mente pura.</p> <p>3. Aque potum exerit,
Silicis fractura,
Quam in signum aperit,
Virge percussura,
Det pia gaudia,
Syon mente pura.</p> <p>4. Gaze portas ardue,
Nocte sub obscura,
Tollit proles manue,
Civium iactura,
Det pia gaudia,
Syon mente pura.</p> | <p>5. In decore vestium,
Crinium crinium tonsura,
Joseph ad imperium,
Transit de clausura,
Det pia gaudia,
Syon mente pura.</p> <p>6. Rex de fumo nascitur,
Iam lex abit dura,
Veritas edicatur,
Preterit figura,
Det pia gaudia,
Syon mente pura.</p> <p>7. Irascantur populi
Doleat natura,
Surgit actor seculi,
Frangens mortis iura,
Det pia gaudia,
Syon mente pura.</p> <p>8. Offerat ecclesia,
Pia precum thura,
Ad laudis officia,
Vigil instet cura,
Det pia gaudia,
Syon mente pura.</p> |
|---|--|



1. Gau - de - at hec con - ti - o, Gau - de - at hec
 2. In ag - ni con - vi - vi - o,
 3. Pe - dum de - vo - ra - ti - o,
 4. Ce - te - ra de me - di - o,
 5. Da fi - dem mi - ste - ri - o,



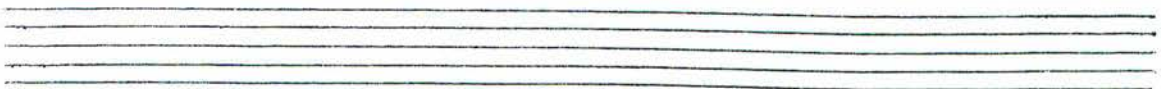
con - ti - o, Gau - de - at hec con - ti - o, Fe -
 Tri - plex est re - fe - cti - o, Tri -
 Ca - pi - tis co - me - sti - o, In -
 Mo - ve - at con - bu - sti - o, Da
 Cum va - cil - let ra - ti - o, Fi -



sta co - lens pa[s] - cha - li - a, Gau - de - at hec
 plex[est] a - li - mo - ni - a,
 te - sti - na vi - ta - li - a,
 ce - li - cis ce - le - sti - a,
 des est ne - ces - sa - ri - a,



con - ti - o, Fe - sta co - lens pas - cha - li - a.



27. Transite Syon filie
(music missing)

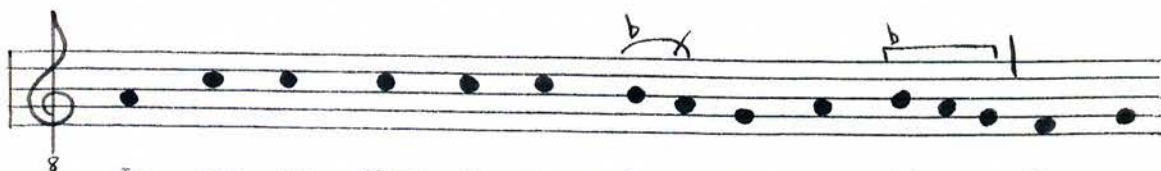
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- | | |
|---|--|
| 1. Transite Syon filie,
Quis est iste rex glorie,
Transite Syon filie,
Transit nostra redemptio,
Quis est iste rex glorie,
Rex potens est in prelio. | 5. Magne deus potentie,
Quis est iste rex glorie,
Magne deus potentie,
Solus sine principio,
Quis est iste rex glorie,
Rex potens est in prelio. |
| 2. Jugum mortis Egyptie,
Quis est iste rex glorie,
Jugum mortis Egyptie,
Solvit cordis confessio,
Quis est iste rex glorie,
Rex potens est in prelio. | 6. Dragmam reduxit hodie,
Quis est iste rex glorie,
Dragmam reduxit hodie,
Mirabili commertio,
Quis est iste rex glorie,
Rex potens est in prelio. |
| 3. Post luctus penitentie,
Quis est iste rex glorie,
Post luctus penitentie,
Levis restat transitio,
Quis est iste rex glorie,
Rex potens est in prelio. | 7. Jona de ventre bestie,
Quis est iste rex glorie,
Jona de ventre bestie,
Locat patris in solio.
Quis est iste rex glorie,
Rex potens est in prelio. |
| 4. Thamar prostat egregie,
Quis est iste rex glorie,
Thamar prostat egregie,
Inde remisso pretio,
Quis est iste rex glorie,
Rex potens est in prelio. | 8. Nos de lacu miserie,
Quis est iste rex glorie,
Nos de lacu miserie,
Reddit celi palatio,
Quis est iste rex glorie,
Rex potens est in prelio. |



1. Qui pro no - bis mo - ri non res - pu - it,
2. Cum ru - gi - tus pa - tris in - fre - mu - it,
3. Ob - la - tus est qui - a sic vo - lu - it,
4. Ni - chil ma - ius pro no - bis po - tu - it,



Jo - nam ce - thus de ven - tre vo - mu - it, Re - sur -
Mo - nu -
Sol - vit
Qui in -



re - xit di - e qua sta - tu - it, Al - le -
men - ti Chri - stum non te - nu - it, An - gu -
e - a que nun - quam re - pu - it, Hec ho -
no - cens cru - cit su - sti - nu - it, Op - pro -

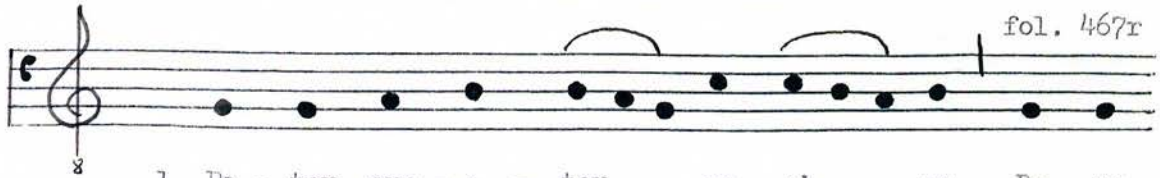


lu - ya, Re - sur - gen - tis ca - ro re - flo - ru -
sti - a,
sti - a,
bri - a,



it cum glo - ri - a.

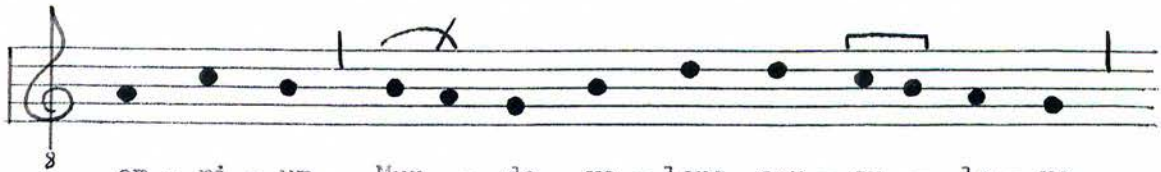
5. Detineri morte non potuit,
Jonam cethus de ventre vomuit,
Qui nos mortis a penis eruit,
Morte pia,
Resurgentis caro reffloruit
Cum gloria.
6. Christum videns infernus tremuit,
Jonam cethus de ventre vomuit,
Samson Gazam in multa diruit,
Potentia,
Resurgentis caro reffloruit
Cum gloria.



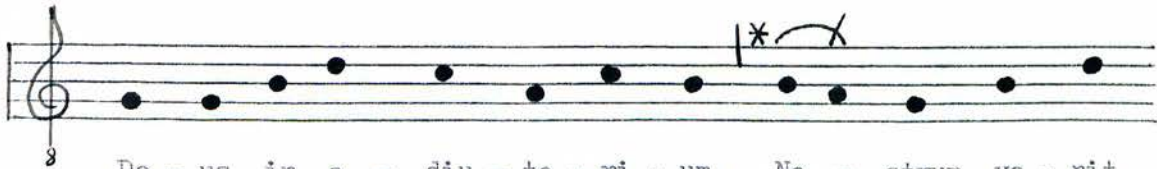
1. Pa - ter cre - a - tor om - ni - um, De - us
 2. Dum me - di - um si - len - ti - um,
 3. Ve - ni re - demp - tor gen - ti - um,
 4. Ex - ten - dit pa - ter bra - chi - um,
 5. Pa - tris se - quen - do fi - li - um,



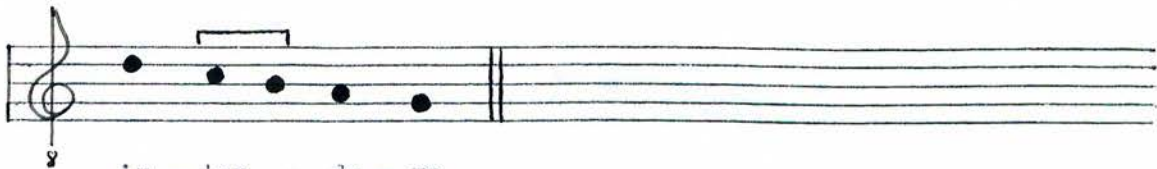
in a - diu - to - ri - um, Pa - ter cre - a - tor
 Dum me - di - um si -
 Ve - ni re - demp - tor
 Ex - ten - dit pa - ter
 Pa - tris se - quen - do



om - ni - um, Mun - do vo - lens con - su - le - re,
 len - ti - um, Te - ne - ret um - bra li - te - re,
 gen - ti - um, Ver - gen - te mun - di ves - pe - re,
 bra - chi - um, Iam lu - cis or - to si - de - re,
 fi - li - um, Tran - sit He - bre - us li - be - re,



De - us in a - diu - to - ri - um, No - strum ve - nit



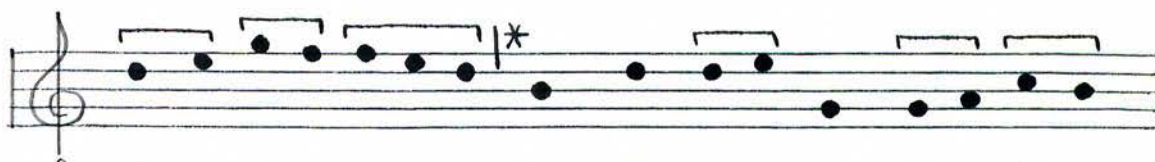
in - ten - de - re.



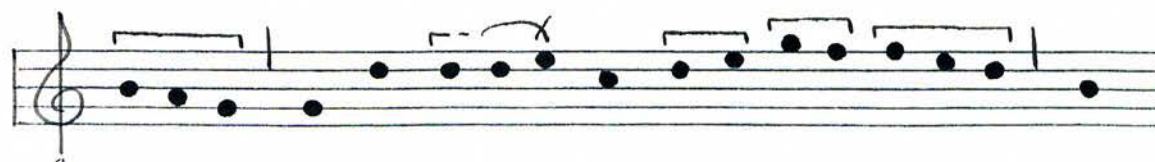
1. Of - fe - rat ec - cle - si - a, Ad se
 2. De mor- tis an - gu - sti - a,
 3. Re - sur- git cum glo - ri - a,
 4. No - stra la - vit vi - ti - a,
 5. Gau- det ce - li cu - ri - a,



tra - xit om - ni - a, Of - fe - rat ec -
 De mor- tis an -
 Re - sur- git cum
 No - stra la - vit
 Gau- det ce - li



cle - si - a, Lau - dis sa - cri - fi - ti -
 gu - sti - a, Re - dit cum po - ten - ti -
 glo - ri - a, Chri- stus di - e ter - ti -
 vi - ti - a, Ca - ro cul - pe nes - ci -
 cu - ri - a, Chri- sti de vi - cto - ri -



a, Ad se tra - xit om - ni - a, Chri -
 a,
 a,
 a,
 a,

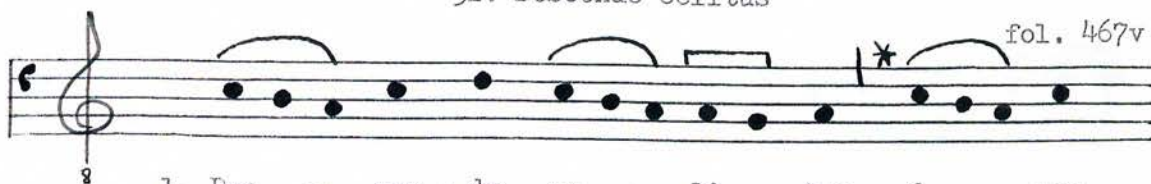


stus cru - cis ho - sti - a.

3l. Descende celitus

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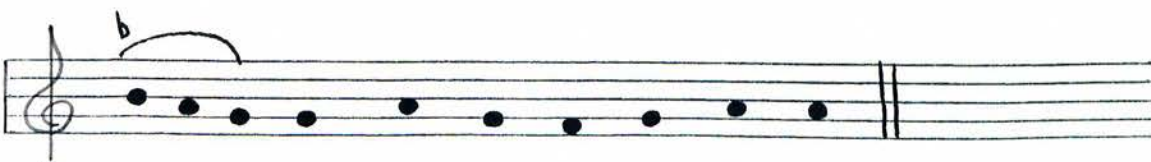
1. Des - cen - de ce - li - tus, O san -
 2. So - la - ri so - li - tus,
 3. As - si - stat ge - ni - tus,



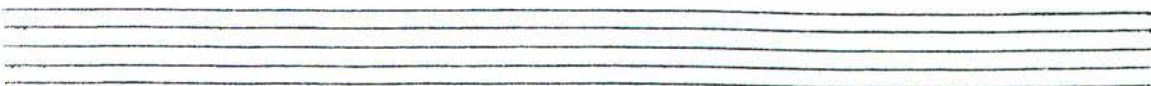
cte spi - ri - tus, Re - no - ve - tur pe - ni - tus
 Su - i det pa - ra - cli - tus
 Ge - ni - tor in - ge - ni - tus

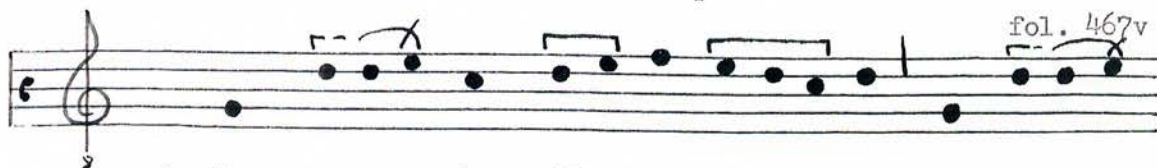


fa - ci - es ter - re - stri - um, Ve - ni san - cte spi - ri -
 a - mo - ris in - cen - di - um,
 nos sal - vet per fi - li - um,



tus, No - strum e - sto gau - di - um.





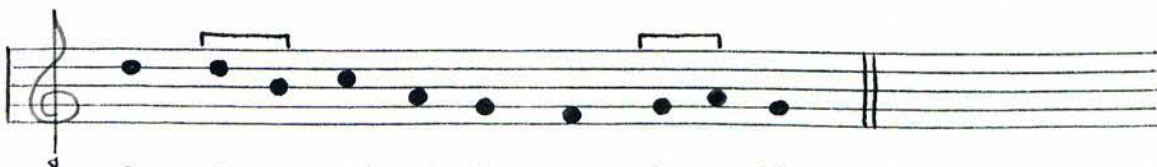
1. Pro - ce - den - ti pu - e - ro, E - ya
2. Si - ne vi - ri se - mi - ne,
3. Si - ne vi - ri co - pu - la,
4. Sit laus re - gi glo - ri - e,



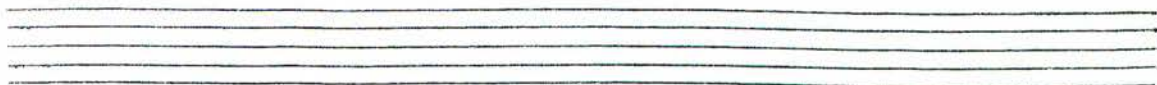
no - vus an - nus est, Vir - gi - nis ex u -
 Na - tus est de vir -
 Na - tus an - te se -
 Et pax reg- no gal -



te - re, Glo - ri - a lau - dis, De - us ho - mo
 gi - ne,
 cu - la,
 li - e,



fa - ctus est et im - mor - ta - lis.

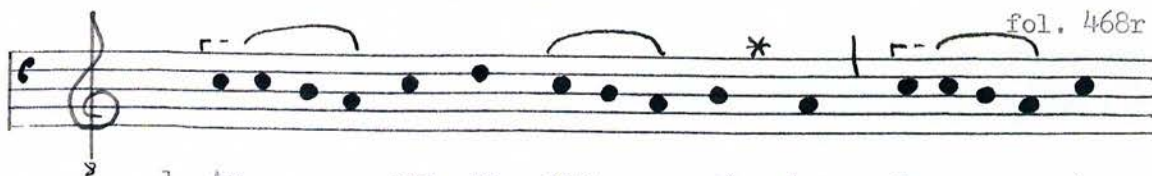


33. Ut iam cesset calamitas
(music missing)

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Ut iam cesset calamitas,
Hec est Christi nativitas,
Incarnatur immensitas,
Dei filii,
Hec est Christi nativitas,
Plena gaudii.



1. An - nus re - nas - ci - tur, Le - te -
 2. Ba - cu - lus co - li - tur,
 3. Sol no - vus o - ri - tur,



mur i - gi - tur, Ve - tus de - pel - li -
 Le - ta lux a - gi -
 Nu - bes sub- du - ci -

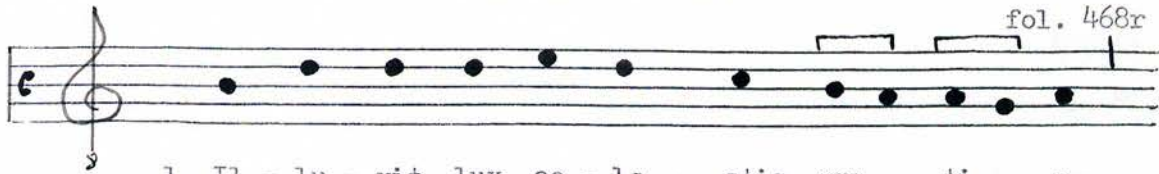


tur, A - dam no - vo na - to, Le - te - mur
 tur, Me- ro - re fu- ga - to,
 tur, Po- ste re - le- ga - to,



i - gi - tur an - no re - no - va - to.





1. Il - lu - xit lux ce - le - stis gra - ti - e,
 2. Nox ve - te - ris ces - sit tri - sti - ti - e,
 3. Per - du - cat nos lar - gi - tor glo - ri - e,



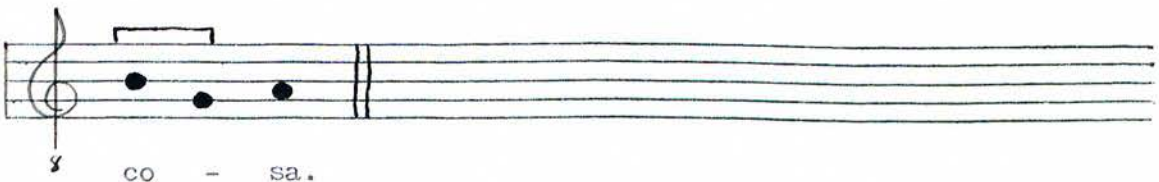
Ad or - tum flos pro - ces - sit ho - di - e, Hec est
 Flo - rem
 Ad gau -



di - es di - es le - ti - ti - e gra - ti - o - sa,
 ter - ra pro - du - xit ho - di - e fru - ctu - o - sa,
 di - a ce - le - stis pa - tri - e glo - ri - o - sa,



Ad or - tum flos pro - ces - sit ho - di - e res io -



co - sa.



1. E - xul - te - mus so - bri - e, Chri - sto
2. Di - es est le - ti - ti - e,
3. Tur - ba no - stra Ky - ri - e,



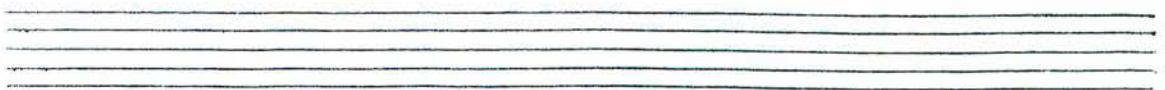
re - gi glo - ri - e, Na - tus est flos gla - ti -
Cau - sa sit tri - sti - ti -
Tu - e do - no gra - ti -



e se - pul - ta, Chri - sto re - gi glo - ri -
e oc - cul - ta,
e sit ful - ta,



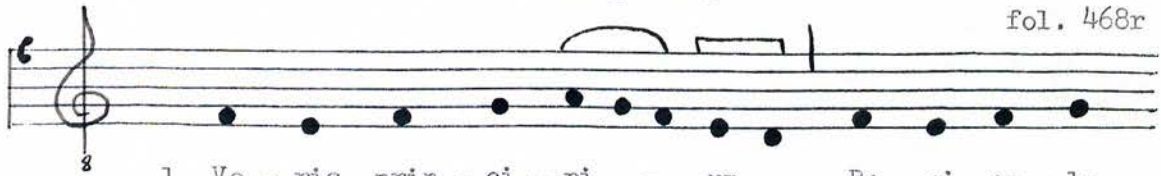
e laus mul - ta.



37. Veris principium

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fol. 468r



1. Ve - ris prin - ci - pi - um, Re - gi ce - le -
 2. Ex - pel- lant te - di - um,
 3. Cu - ius im - pe - ri - um,



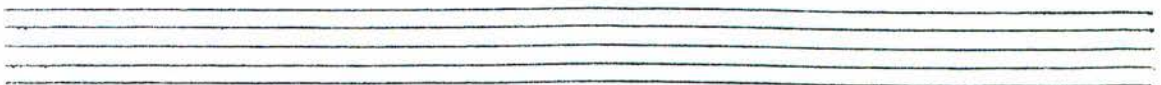
sti - um, Dat no - bis gau - di - um,
 Pre- stent so - la - ti - um,
 Nes- cit prin- ci - pi - um,



Can - te - mus e - y - a, Re - gi ce - le - sti -
 Fe - sta flo- ra - li - a,
 Nos sal- vet gra - ti - a,



um, Sit laus et glo - ri - a.





1. Chri - sto sit laus in ce - le - sti - bus, Con -
 2. Ca - put ver de ter-re se - di - bus,
 3. No - stris flos con- so- nat lu - si - bus,



so - nis plau - di - te can - ti - bus, Ec - ce ver nec
 E - xe- rit de -
 Qui su- o dat



e - get te - sti - bus, Te - ste pre - sen - ti flo -
 co - rum flo- ri - bus, Mi - ro splen - dens ni-to -
 no - stris men- ti - bus, Le - ti- ti - am de-co -



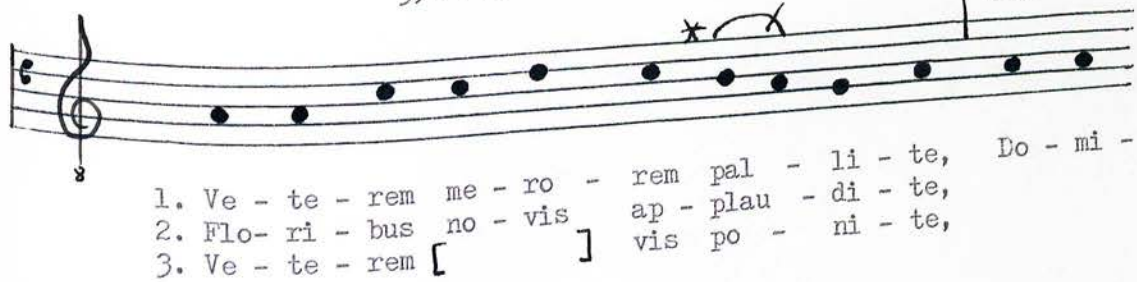
re, Con - so - nis plau - di - te can - ti - bus, Flo -
 re,
 re,



ris or - to splen - do - re.

39. Veterem merorem pellite

fol. 468v



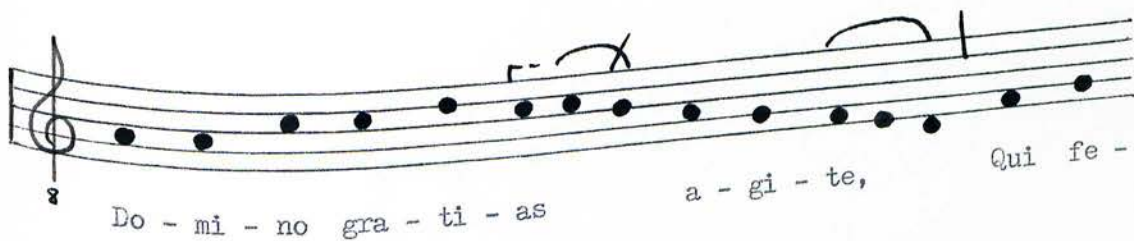
1. Ve - te - rem me - ro - rem pal - li - te, Do - mi -
 2. Flo - ri - bus no - vis ap - plau - di - te,
 3. Ve - te - rem [] vis po - ni - te,



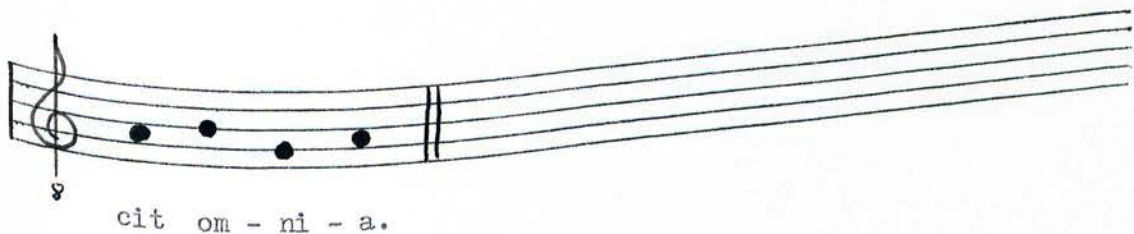
no gra - ti - as a - gi - te, Hy - e - mis fi - nis
 E - sta - tis re - fert
 Cla - mi - tat a - vis



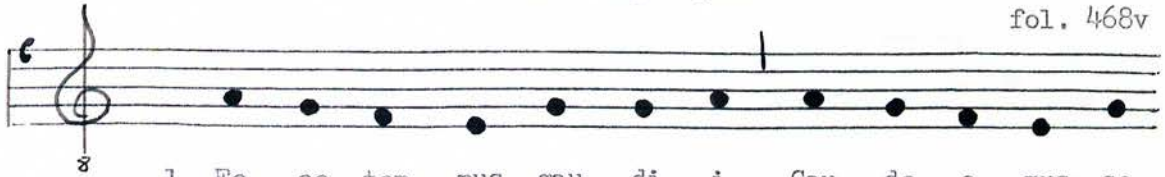
e - me - ri - te re - pa - rat gau - di - a,
 pre - te - ri - te no - vus flos gau - di - a,
 e - xu - i - te hy - ber - na pal - li - a,



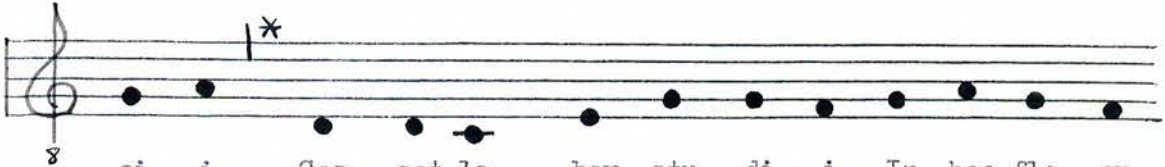
Do - mi - no gra - ti - as a - gi - te, Qui fe -



cit om - ni - a.



1. Ec - ce tem - pus gau - di - i, Cau - de - a - mus so -
2. So - net vox tri - pu - di - i,
3. No - vi can - dor li - li - i,



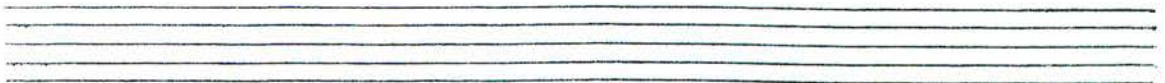
ci - i, Ges - set la - bor stu - di - i, In hoc flo - ra -
Gra - ta qui - es oc - ci - i,
Cau - sam det so - la - ti - i,



li gau - di - o, Flo - ris re - no - va - ti - o lu - sus



est in - ci - ta - ti - o.



41. Novum ver oritur

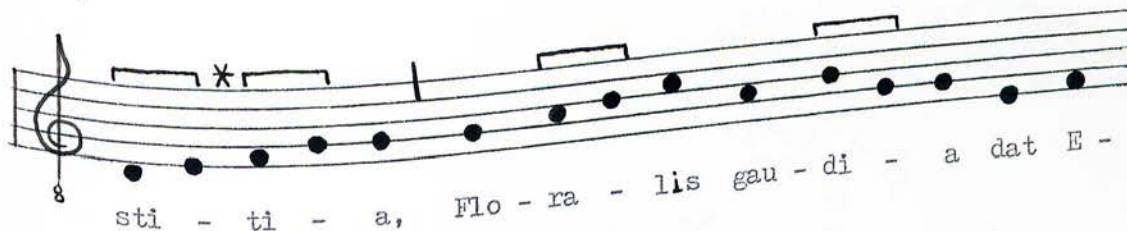
fol. 468v



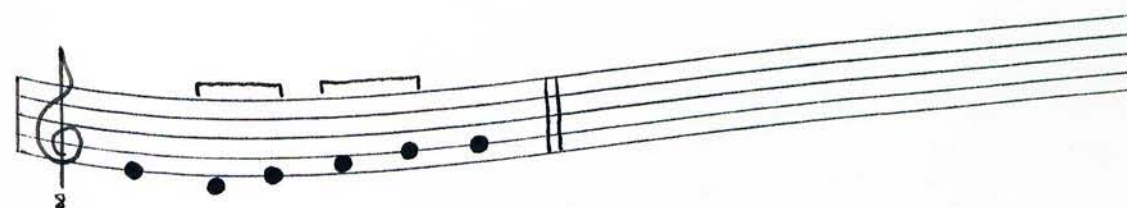
1. No - vum ver o - ri - tur, Le - te - mur i -
 2. Hy - emps ex - tin - gui - tur,
 3. Me - ror ex - clu - di - tur,



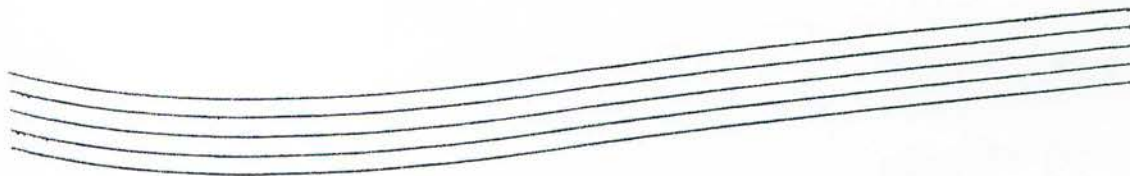
gi - tur, Jam flos e - gre - di - tur, Ces - set tri -
 E - stas re - du - ci - tur,
 Lu - sus re - ver - ti - tur,



sti - ti - a, Flo - ra - lis gau - di - a dat E -



py - pha - ni - a.





1. Iam ver a - pe - rit ter - re gre - mi - um,
 2. Cor- da re- so - net flos a - man - ti - um,
 3. Be - ne - di - ci - te pa - tris fi - li - um,



Flos le - ti - ti - e dat in - cen - di - um,



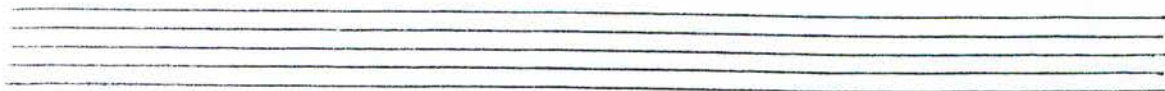
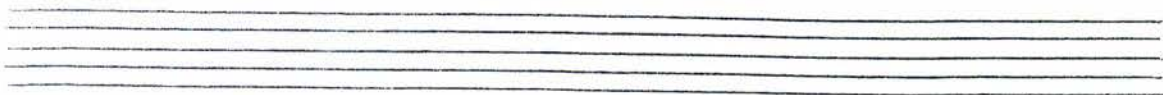
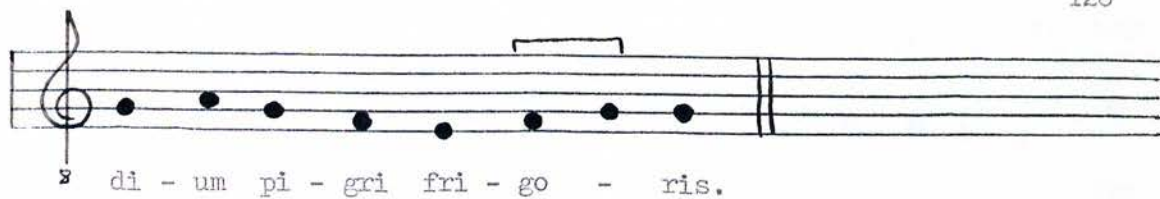
Er - go re - so - net vox le - tan - ti - um, Hy-
 No - va re - ve - hit e - stas gau - di - um,
 Qui de - dit flo - ris be - ne - fi - ci - um,



emps e - xu - lat in or - tu flo - ris, Re - no - va -



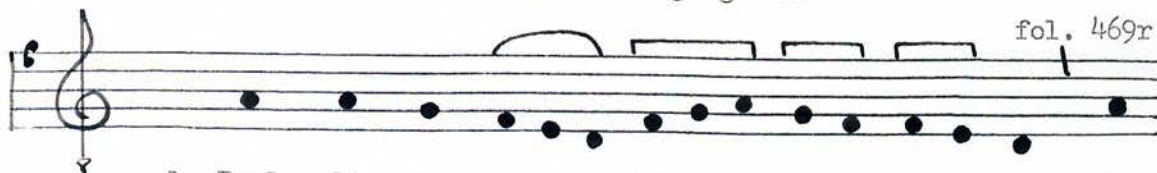
ti - o ver - ni tem - po - ris, Pel - lit te -



43. Psallite regi glorie

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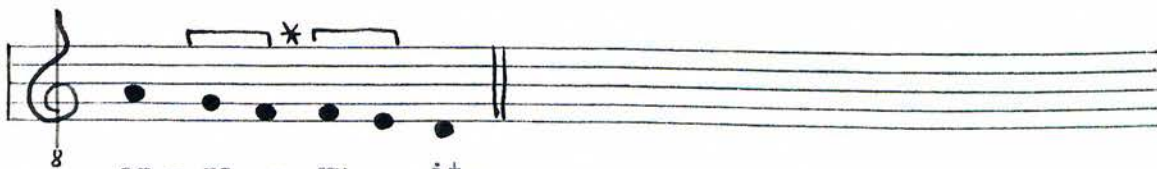
1. Psal - li - te re - gi glo - ri - e, Ter-
 2. In hac ve - ris tem - pe - ri - e,
 3. Chri - sto laus so - net so - bri - e,



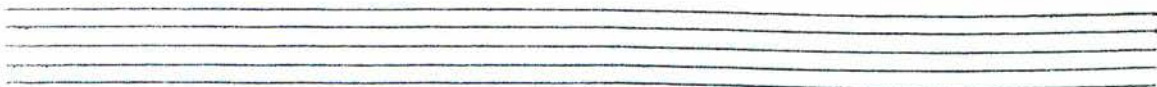
mi - nus est mi - se - ri - e, Tem - pus gra -
 Vi - cta gla -
 Fru - ctu gra -



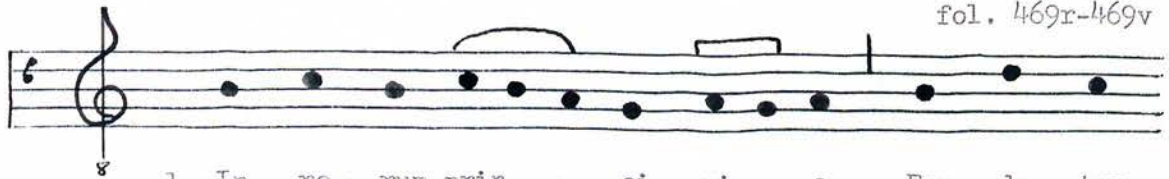
ti - e no - bis af - fu - it, No - vus ho - di - e flos
 ti - e flos e - ni - tu - it,
 ti - e qui nos im - bu - it,



ap - pa - ru - it.



6. Et bonum propositum,
Mundi vita,
Revocat in irritum,
Que sit vita cogita.
7. Alios quod doceo,
Mundi vita,
Ipse docens impleo,
Que sit vita cogita.
8. Christum ne exasperem,
Mundi vita,
Pauper sequor pauperem,
Que sit vita cogita.
9. Corpus meum corrigo,
Mundi vita,
Et in servum redigo,
Que sit vita cogita.



1. In re - rum prin - ci - pi - o, Fun - da - tur
 2. Za - bu - le dic im - pi - e, Dic quid frau -
 3. Fru - ctus A - dam e - di - rat, Ar - bo - ris
 4. Pa - stor o - vem per - di - tam, Re - por - tat



ec - cle - si - a, A pa - ren - ti fi -
 des fa - ci - unt, Quid pro - sunt in - si -
 e - xi - ti - i, A mor - su mors ve -
 ad pa - tri - am, Chri - stus pe - sti de -



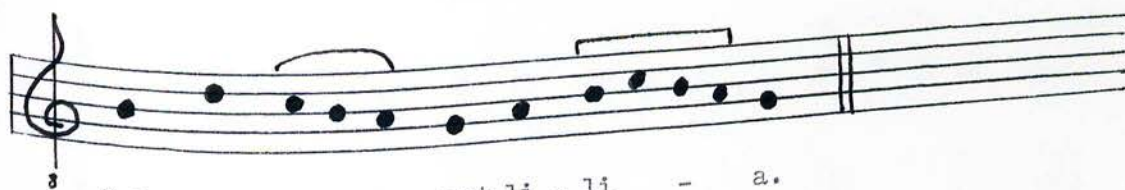
li - o, Ma - ter ha - bet pre - mi - a, E -
 di - e, Quid do - li pro - fi - ci - unt, Nam
 ne - rat, Cum cau - sa de - ci - di - i, Sed
 di - tam, Se - re - nat ec - cle - si - a, Ex -



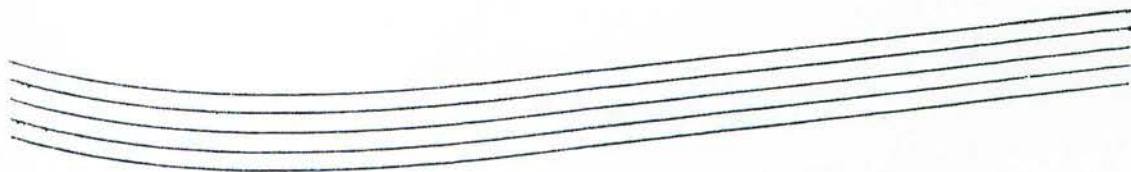
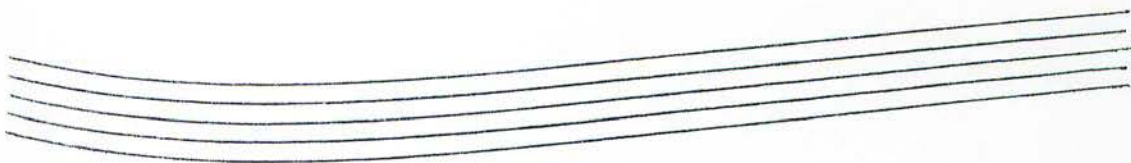
xul a - gat gau - di - a, Re - sti - tu - to
 re - gem re - spi - ci - unt, In reg - no le -
 Chri - stus flos li - li - i, Vi - tam re - pa -
 pur - gat ver - su - ti - am, Con - for - tat sol -



pre - di - o, Nam pur - ga - to lo - li - o,
 ti - ti - e, Et bra - vi - um ca - pi - unt,
 ra - ve - rat, Sol - vens do - no gau - di - i,
 li - ci - tam, Dat do - na per gra - ti - am,



8
Pul - lu - la - runt li - li - a.
Re - cto- res ec - cle- si - a.
To - tum quod pe - ri - e - rat.
Vi - stis da - re so - li - tam.





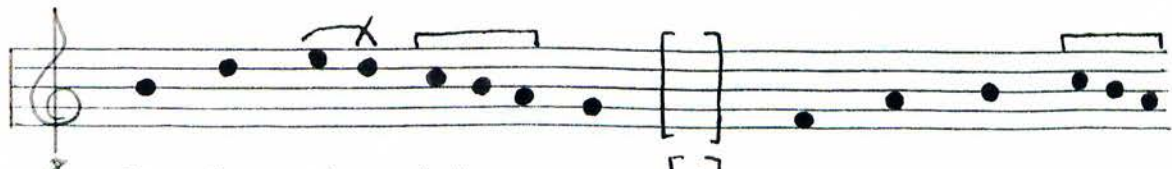
1. Gau - de Sy - on de - vo - to gau - di - o,
 2. De li - ba - no ce - drus des - cen - de - rat,
 3. Quid fa - ci - tis vi - de - te pre - si - des,



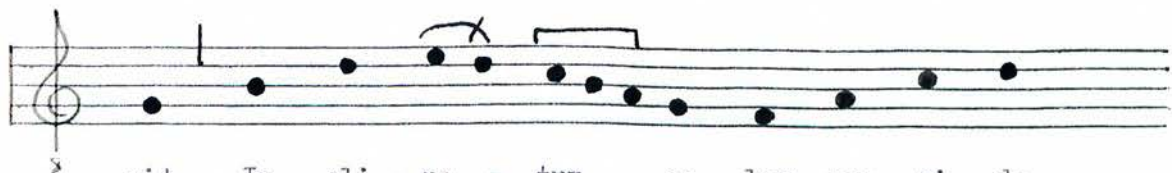
- Fi - de - li - um e - xul - tet con - ti - o,
 Qua ci - pres - so se con - for - ma - ve - rat,
 Quid mar - ce - tis oc - ci - o de - si - des,



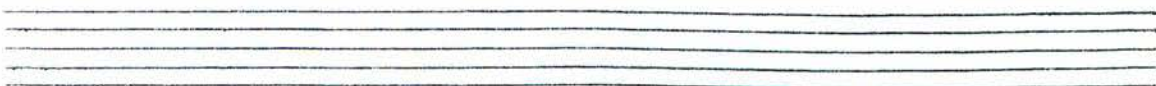
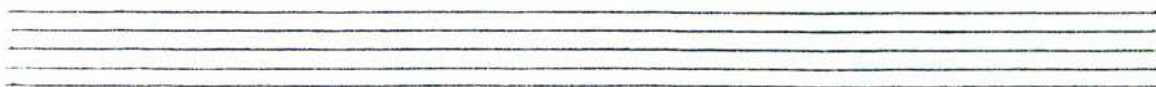
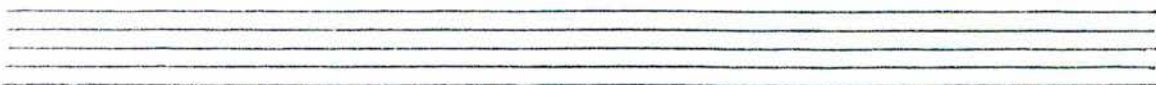
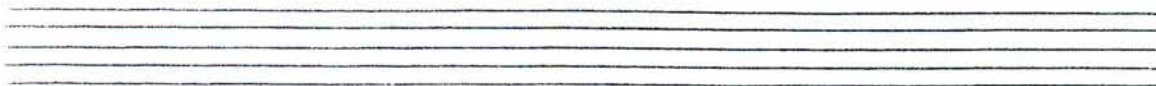
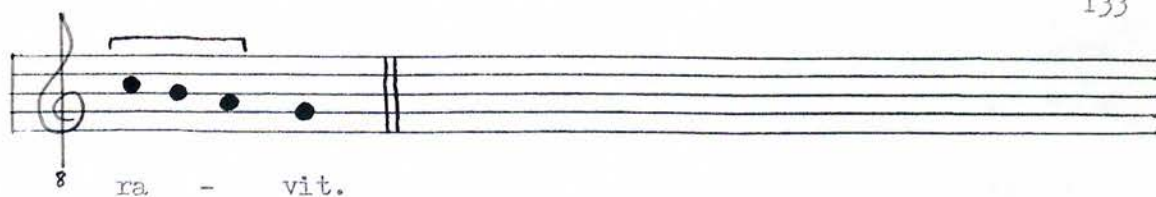
- Qui - a Jo - seph Ra - che - lis gre - mi - o,
 Jo - seph fra - tres a fa - me li - be - rat,
 Qua - re lu - xu sic e - stis re - si - des,



- Dum dor - mi - tat somp - [ni] - um somp - ni - a -
 Pro po - pu - lo se Chri - stus in - cli - na -
 Qui - a Chri - stus pro no - bis la - bo - ra -



- vit, In - cli - na - tum so - lem con - si - de -
 vit,
 vit,





1. Sal - ve vir - go vir - gi - num, Sal - ve san -
 2. Tu pa - trem ac do - mi - num,
 3. Cor - di - bus fi - de - li - um,



cta pa - rens, Ge - nu - i - sti fi - li - um, Sal -
 Ro - ga sa - lus ho - mi - num, [
 Ve - rum de - si - de - ri - um,]



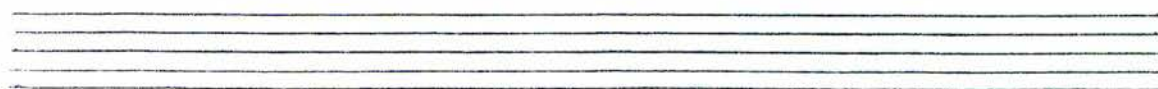
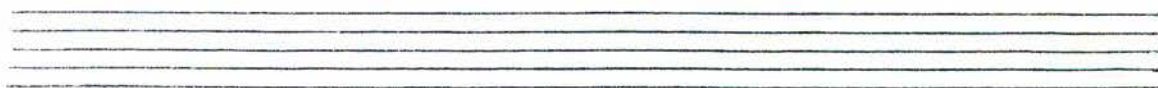
ve san - cta pa - rens, Cre - a - to - rem om - ni -
] Ut nu - tri - at po - pu -



um, Sal - ve san - cta pa - rens, Qui re - git im -
 lum, Vi - te fun - dens
] Pre - stes et so -



pe - ri - um, Om - ni la - be ca - rens, Sal -
 po - cu - lum, Vir - ge flos non a - rens,
 la - ti - um, Mun - do lu - men cla - rens,



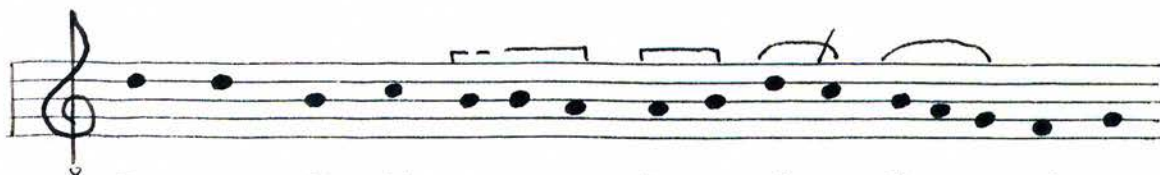


1. A - ve Ma - ri - a, Vir - go vir - gi -

2. A - rens vir- gu - la, Yes - se flo - ru -



num, Plau - dant om - ni - a, A - ve Ma - ri - a,
 Pa - rit fi - li - a,
 Cres - cunt gau- di - a,
 it, Pa - rens pri- mu - la, A - rens vir- gu - la,

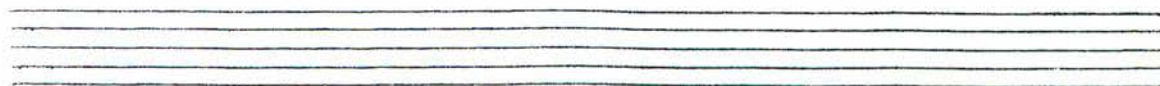


Pa - rit fi - li - a, Nun - di Do - mi - num,
 Per quem gau- di - a, Cres - cunt ho - mi - num,
 Sor- des vi - ti - a, Ces - sant cri - mi - num,
 Vi - ro fer- cu - la, Di - ra pre - bu - it,



A - ve Ma - ri - a, Vir - go vir - gi - num.

A - rens vir- gu - la, Yes - se flo - ru - it.



5. Viro fercula,
Arens virgula,
Vere sedula,
Christi famula,
Christum gemit,
[Arens virgula,
Yesse floruit.]
6. Christi famula,
Arens virgula,
Mortis vincula,
Fructum domuit,
Arens virgula,
[Yesse floruit.]
7. Illi gratia,
Ave Maria,
Per quem venia,
Fit peccaminum,
Ave Maria,
Virgo virginum.



1. Ec - ce mun - di gau - di - um, Ec - ce sa - lus
 2. Na - tus est de vir - gi - ne, Si - ne vi - ri
 3. An - ge - lus pa - sto - ri - bus, Na - tus [est] in
 4. Re - ges tri - a pri - mi - a, Of - fe - ren - tes



gen - ti - um, Vir - go pa - rit fi - li - um, Si -
 se - mi - ne, Qui mun - dat a cri - mi - ne, Rex
 gen - ti - bus, Qui dat pa - cem om - ni - bus, Su -
 va - ri - a, Stel - la du - cit pre - vi - a, Ad



ne vi - o - len - ti - a, A - ve vir - go re - gi -
 qui re - git om - ni - a,
 a pro - vi - den - ti - a,
 sa - lu - tis gau - di - a,



a, De - i ple - na gra - ti - a.



5. Cum nil scire potuit,
De nato rex fremuit,
Et tota gens tremuit,
Christi natalitia,
Ave virgo regia,
Dei plena gratia.
6. Cum mori per gladios,
Rachel videt proprios,
Mesta plorat filios,
Nulla sunt solatia,
Ave virgo regia,
Dei plena gratia.

50. In hoc statu gratie

140

fol. 470r



1. In hoc sta - tu	gra - ti - e,	Sub hu - ma -
2. E - va ma - ter	om - ni - um,	Po - mi per
3. Vir - go per con -	tra - ri - um,	Per con - cep -
4. Ho - mi - nis con -	di - ti - o,	Fe - lix ab
5. Er - go pre - ces	Ma - ri - e,	Por - ri - ga -



na spe - ti - e,	Ve - nit gi - gas	ge - mi - ne sub -
e - du - li - um,	Ad in - vi - di	ser - pen - tis in -
tum fi - li - um,	Ad po - ten - tis	an - ge - li con -
e - xor - di - o,	Post su - di - ta	ser - pen - tis do -
mus ho - di - e,	Ut de - ter - gat	ma - cu - las spur -



stan - ti - e,	Qui de - vi - cit	au - cto - rem ne -
di - ti - um,	In - du - xit in	po - ste - ros e -
si - li - um,	Vi - te no - bis	con - tu - lit re -
mi - ni - o,	Li - be - ra - tur	vir - gi - nis in
ci - ti - e,	Et nos po - nat	in per - hen - ni



qui - ti - e.
xi - li - um.
me - di - um.
fi - li - o.
re - qui - e.



51. Tempus adest gratie

fol. 470r

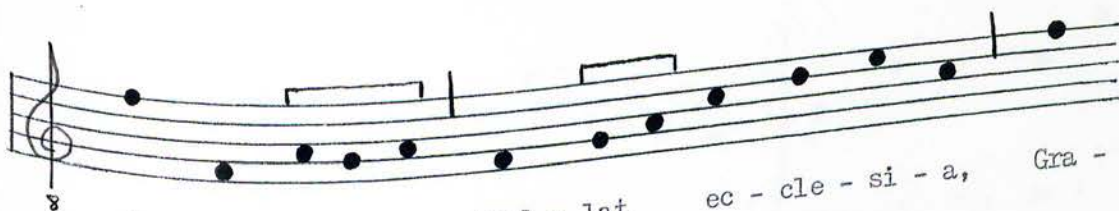


1. Tem - pus a - dest
2. Re - sur - git rex
3. Chri - stus gen - tis
4. Mi - ser - tus est

gra - ti - e, Gra - tu -
 glo - ri - e,
 pro - pri - e,
 ho - di - e,

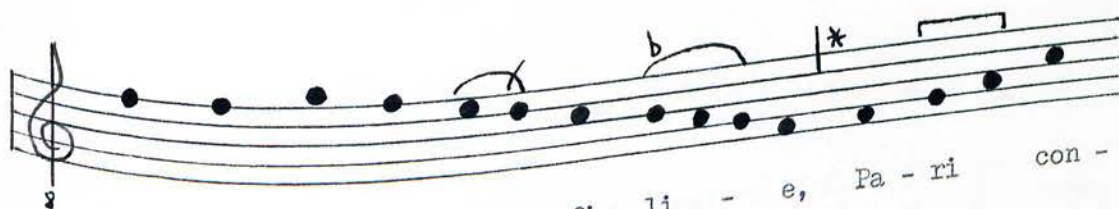


len - tur Sy - on fi - li - e, Re - sur - git rex
 Tem - pus ve - nit
 Mi - ser - tus est
 Cu - ius in - stant

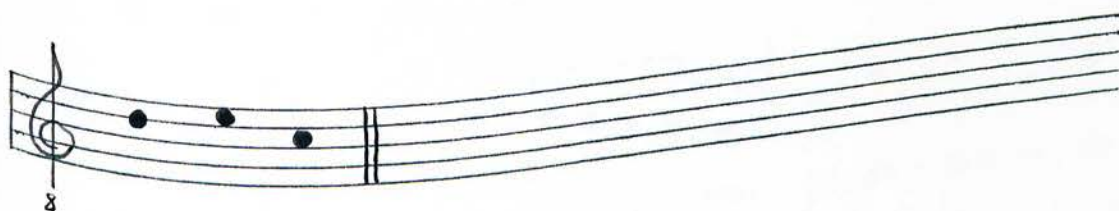


glo - ri - e,
 ve - ni - e,
 ho - di - e,
 nup - ti - e,

Psal - lat ec - cle - si - a, Gra -



tu - len - tur Sy - on fi - li - e, Pa - ri con -



cor - di - a.



1. Sal - va nos stel - la ma - ris, Et re - gi -



na ce - lo - rum, Que pu - ra de - um pa - ris,
 2. O vir - go spe - ti - a - lis,
 3. Tu ma - ter ex - pers pa - ris,
 4. O pa - rens ex - pers ma - ris,
 5. Ce - le - ste man - na pa - ris,



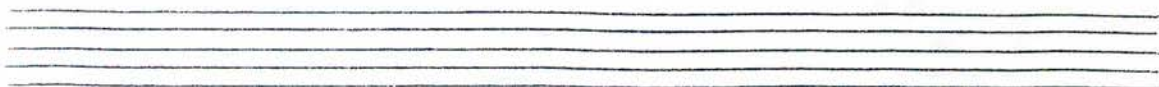
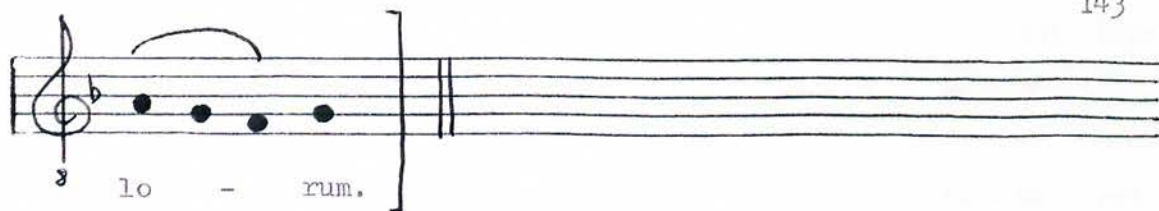
Sal - va nos stel - la ma - ris, Et per ru - bum
 Sis no - bis sa -
 Man - na ce - le -
 Par - tu non vi -
 Lux ce - cis lux



sig - na - ris, Nes - ci - ens vi - ri tho - rum,
 lu - ta - ris, Im - pe - ra - trix ce - lo - rum,
 ste pa - ris, Et pa - nem an - ge - lo - rum,
 o - la - ris, Pa - ris san - ctum san - cto - rum,
 ig - na - ris, So - la - men an - ge - lo - rum,



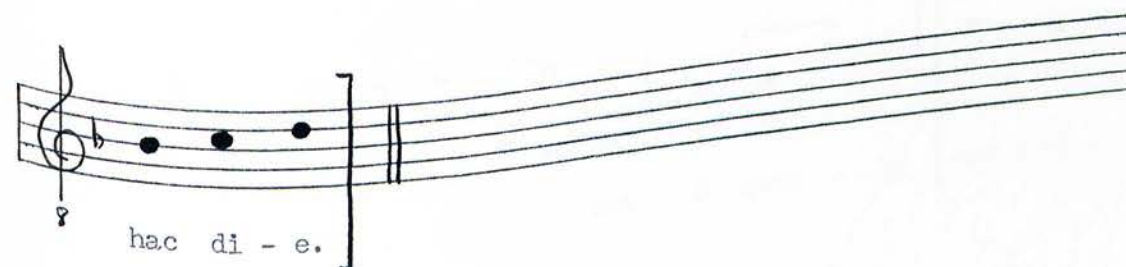
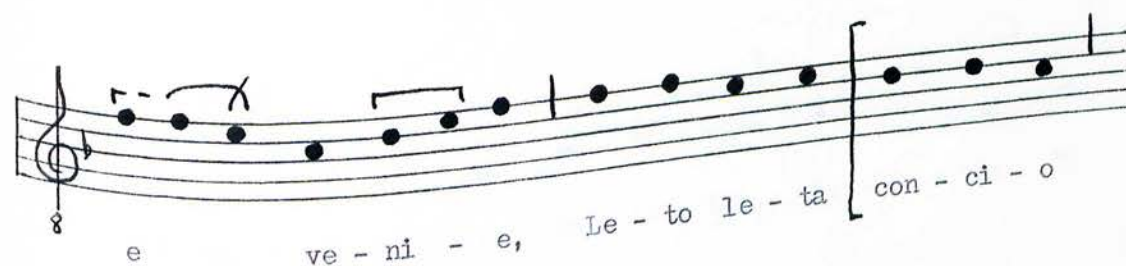
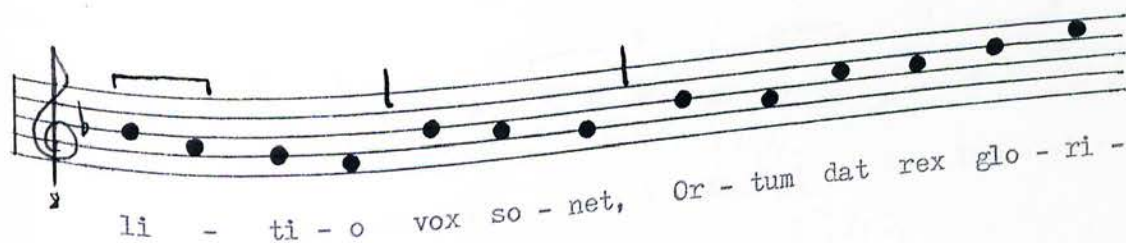
Sal - va nos stel - la ma - ris, Et re - gi - na ce -



53. Leto leta concio

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fol. 470v

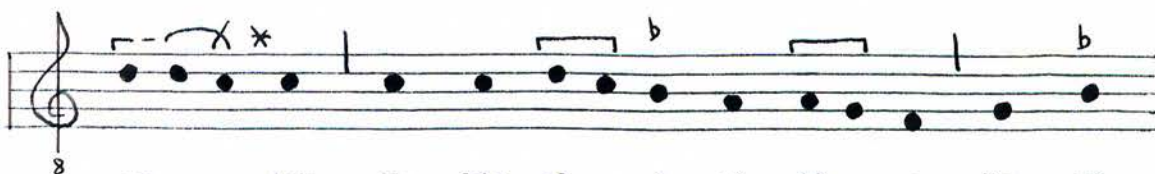




O quan - to con - si - li - o, De - i mi - se - ra -



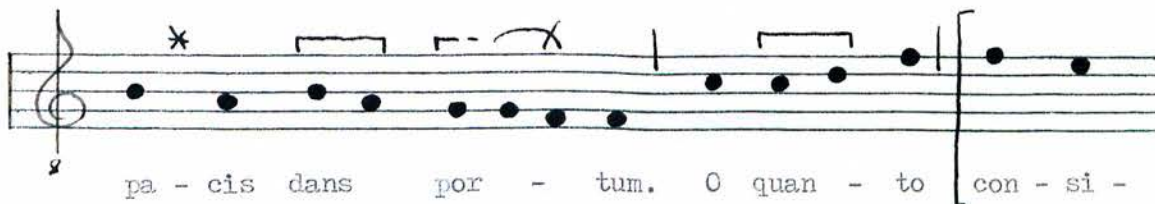
ti - o, Gra - ti - e, ve - ni - e, Glo - ri - e dans



or - tum, No - bis ab i - ni - ti - o, Pro - vi -

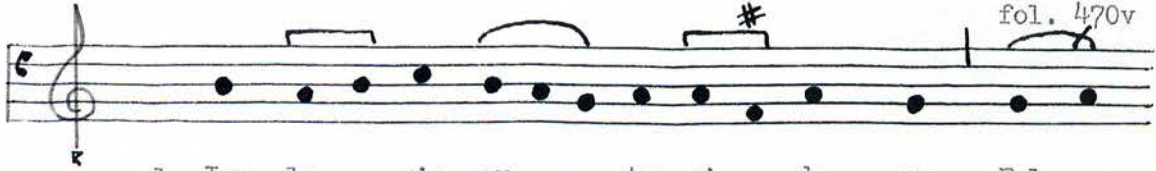


dit in - fi - li - o, Sa - lu - tis, vir - tu - tis, Et



pa - cis dans por - tum. O quan - to con - si -

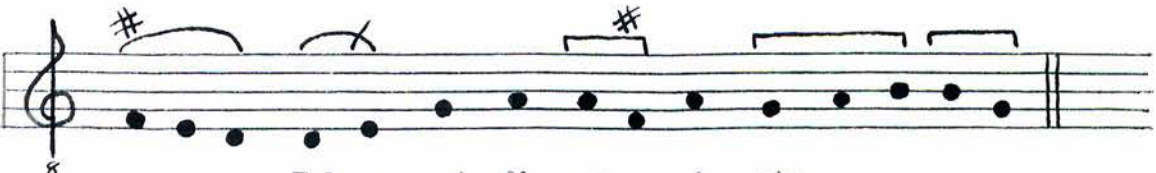




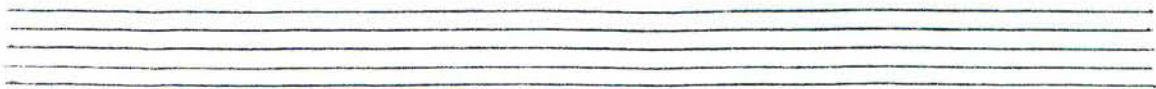
1. Iam lu - cis or - tu si - de - re, Ful -
2. Ut in di - ur - nis a - cti - bus,



get di - es, De - um pre - te - mur sup - pli -
Et sic de a - liis ver - si -



ces,
bus, Ful - get di - es i - sta.





1. O sum - mi re - gis ma - ter in - cli - ta, O
 2. O vir - go vir - go vi - ri nes - ci - a, O
 3. O et post par - tum vir - go in - te - gra, O
 4. O stel - la ma - ris nun - quam tur - bi - da, O



sum - mi re - gis ma - ter ma - ter in - cli -
 vir - go vir - go vir - go vi - ri nes - ci -
 vir - go vir - go vir - go vir - go in - te -
 stel - la stel - la stel - la nun - quam tur - bi -



ta, In - cli - ta ma - ter in - cli - ta.
 a, Nes - ci - a vi - ri nes - ci - a.
 gra, In - te - gra vir - go in - te - gra.
 da, Tur - bi - da nun - quam tur - bi - da.



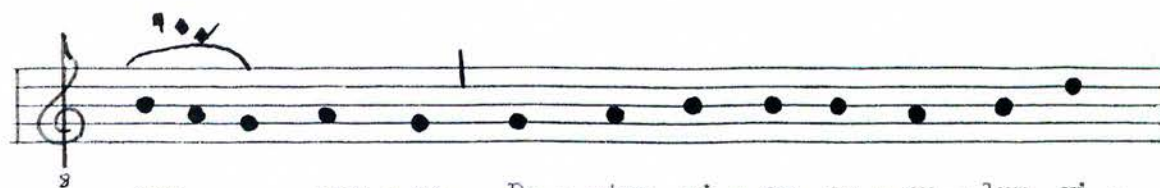
5. O parce tuis parce famulis,
O parce tuis parce parce famulis,
Famulis tuis famulis.
6. O virgo tuum roga filium,
O roga tuum roga roga filium,
Filiu tuum filium.



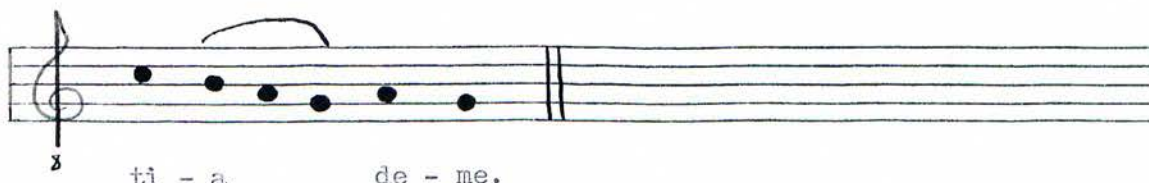
1. Ni - cho - la - e pre - su - lum, Gem - ma Sy -
2. Cle- ri - ca - lis con - ti - o, Te ro - gat
3. Cle- ro - rum pre- si - di - um, No - strum pur -
4. Tu so - la - men vir - gi - num, Pon - dus pel -
5. Er - go fe - stum co - la - mus, De - o be -



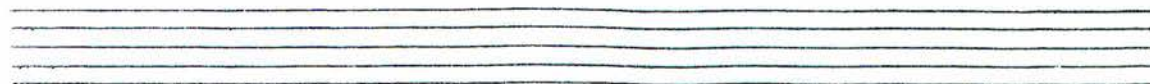
on spe - cu - lum, Tu - um re - ge po - pu - lum de - mo -
 [gam vi - ti - um,
 le cri - mi - num,
 ne - di - ca - mus,



nes pre - me, Pa - stor vi - se se - cu - lum vi -

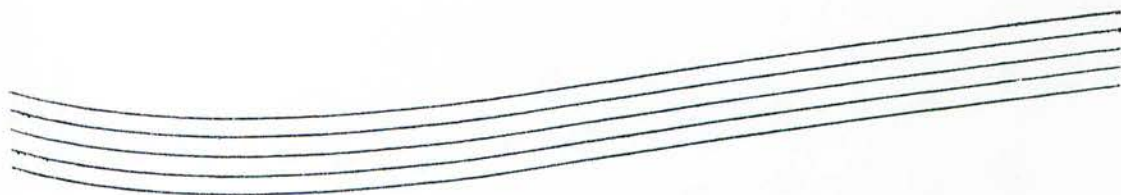
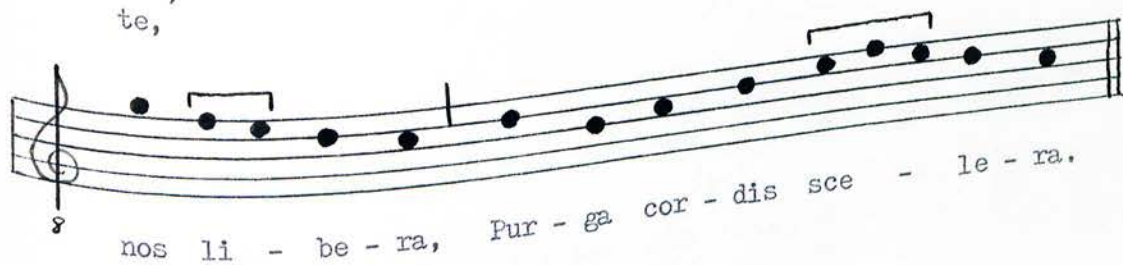


ti - a de - me.



58. Caudeat ecclesia

fol. 471r




59. Nicholaus pontifex


fol. 471r-471v




1. Ni - cho - la - us pon - ti - fex, No - strum est
 2. In su - a in - fan - ti - a, Ce - le - bra
 3. Sus - ci - ta - vit cle - ri - cos, Oc - ci - sos




re - fu - gi - um, Cle - ri - cis ac la - i - cis, Sit
 ie - iu - ni - um, Fons et ca - put di - ci - tur, Con -
 in - vi - di - a, Quos oc - ci - dit car - ni - fex, Cum



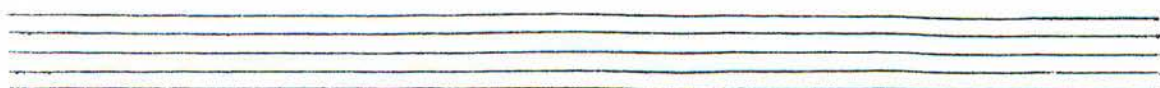
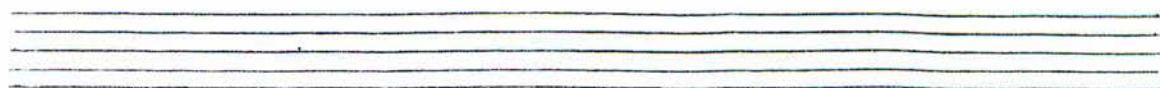
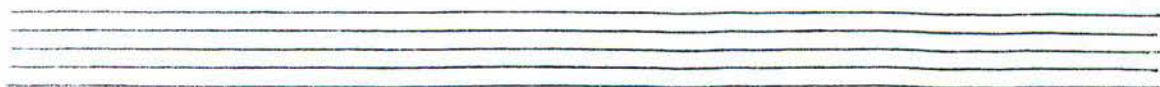
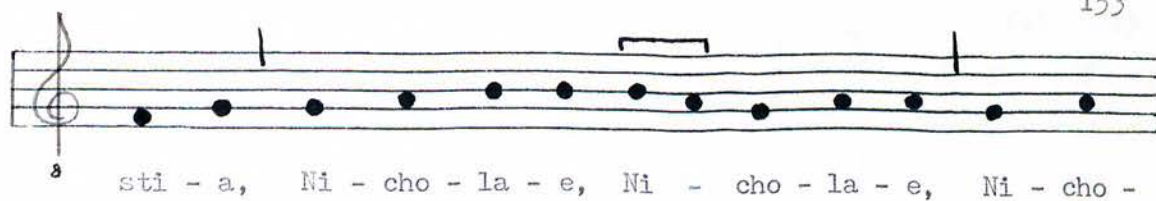
sem - per re - me - di - um, Cle - ri - co - rum est a -
 fes - so - rum om - ni - um, Hic in cu - nis ab - sti -
 su - a ne - qui - ti - a, Tres pu - el - las ma - ri -



ma - tor, La - i - co - rum con - so - la - tor, Om - ni -
 ne - bat, Quod ma - mil - las non sug - ge - bat, Ni - si
 ta - vit, De pec - ca - tis ob - ser - va - vit, Pau - per -



um que con - for - ma - tor, In om - ni an - gu -
 se - mel nec e - de - bat, Quar - ta sex - ta fe -
 ta - tem re - la - xa - vit, Au - ri da - ta co -



60. Exultet hec contio


fol. 471v



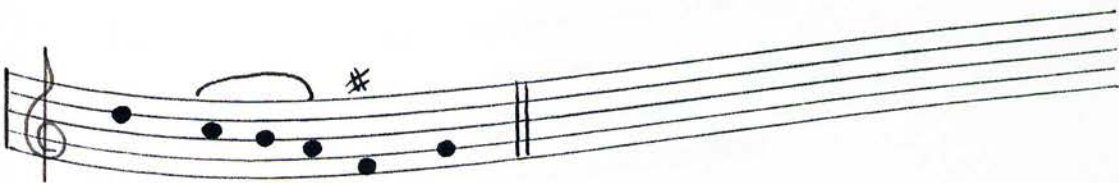
1. E - xul - tet hec con - ti - o, E - xul - tet
 2. O - le - i con - sper - si - o,
 3. In ma - ris pe - ri - cu - lo,
 4. Au - ri tri - na da - ti - o,



8 hec con - ti - o, In san - cti Ni - cho - la - i
 Mul - tos cu - rat a - mor - bi
 Pro - ce - leu - ma nau - tis fit
 Pu - el - la - rum fu - it re -



8 pre - co - ni - o, Ni - cho - la - us est cle - ri
 sup - pli - ti - o,
 in iu - bi - lo,
 le - va - ti - o,



8 pro - te - cti - o.

CRITICAL COMMENTARY

Each entry follows this form:

Incipit (Feast; Form)
 Concordances and contrafacta
 Modern publications of text and music
 Notes on variants and the transcription (variants are pinpointed
 by line and syllable, e.g., 2, -li-. means line 2, on syllable
 -li-.)

Abbreviations:

a b c d e f g	--	notes
a _p , a ^p	--	plicated note, descending and ascending
2li	--	two-note ligature
3li	--	three-note ligature
4li	--	four-note ligature
C	--	conjunctura
I, l	--	strophe one, line one
Cc	--	concordance
Ctf	--	contrafactum
L	--	modern publications
T	--	tenor
<u>MMR</u>	--	Besseler, <u>Die Musik des Mittelalters</u> *
<u>HAM</u>	--	Davison, ed., <u>Historical Anthology</u>
<u>AH</u>	--	Dreves, ed., <u>Analecta hymnica</u>

*See Bibliography for full entries.
 For MSS abbreviations see p. v.

1. De patre principio. Fol. 463r (Easter; $a_7 \overset{B}{\alpha}_7 c_7 \overset{B^1}{\beta}_7 \overset{B''}{\gamma}_7 \overset{B}{\beta+8}_{11} [\alpha]$)
 Cc: To 18v (text, no music)

L: text, AH 21, 37; music, Aubry, "La Rhythmique," 27.

2. Felix dies et grata. Fol. 463r (Easter; $a_6 \overset{A}{\alpha}_6 \overset{b}{\beta}_{10} \overset{B}{\beta}_{10}$)

Cc: To 11r

L: text, AH 21, 37; music, Aubry, Iter hispanicum, 46.

Notes: 1, gra-. To: glori-, g- ϵ_p
 2, -ta-. To: -la-, g- ϵ_p

3. Decet vox letitie. Fol. 463r (Easter; $a_7 \overset{A}{\alpha}_7 a_7 \overset{b}{\beta}_5 \overset{A}{\alpha}_7 \overset{B}{\beta}_5$)

Ctf: London, British Library, Add. 36881, 32v, "Ave mater salvatoris"

L: text, AH 21, 37-38.

Notes: London piece a tone lower, different mode.

- 1, le-. London: -ter sal-, a-g
 2, est. London: -mi-nus, a-g
 3, -tos. London: -se cu-, a-g
 4, est. London: -mi-nus, a-g

4. In hac die Dei. Fol. 463r (Easter; $a_5 \overset{A}{\alpha}_5 a_5 \overset{b}{\beta}_5 \overset{A^1}{\gamma}_5 \overset{B^1}{\gamma}_5$)

Cc: To 11v

L: text, AH 21, 38.

Notes: To piece a perfect fourth lower, same mode. Lines 3 and 4 missing in To

- 5, -i. To: 21i (a-f)
 6, -gem per-di-. To: e-d-c

5. Filii calvarie. Fol. 463v (Easter; $a_7 \overset{A}{\alpha}_7 a_7 \overset{b}{\beta}_7 \overset{B}{\gamma}_7 \overset{B^1}{\beta}_7 \overset{B''}{\gamma}_7$)

Unicum

L: text, AH 21, 38-39.

6. Luto carens et latere. Fol. 463v (Easter; $a_8 \overset{A}{\alpha}_8 a_8 \overset{B}{\beta}_6 \overset{A}{\alpha}_8 \overset{B^1}{\beta}_6$)

Cc: LoB 48r; To 18v (text, largely illegible, no music); Wl
73r (a 3, two strophes)

L: text, AH 21, 39; music, Ellinwood, "Conductus," 191-2 (after
Wl); Aubry, "Refrains," 276.

Notes: a 3 setting in Wl is transcribed below

2, Tran-. LoB: c

3, -te-. LoB: 2li (a-g)

4, In sic-co men-. LoB g-a-b-ap

4, mun-. LoB: 4li (a-b-a-f)

5, Tran-. LoB: c

6, bap-tis-mi mun-dus un-da. LoB: g-a-b-ap-f-fli(g-a-g-e)-f

T in Wl corresponds with F melody:

Lu - to ca - rens et la - te - re, Tran-

sit He - bre - us li - be - re, No - vus

no - vo ca - ra - cte - re, In sic - co men - te
mun - da, Tran - sit He - bre - us li - be -
re, Bap - tis - mi mun - dus un - da.

7. Vivere que tribuit. Fol. 463v (Easter; 7 α A α B A B')
Cc: To 18r-18v (text, largely illegible, no music)
L: text, AH 21, 39-40.
8. A solis ortus cardine. Fol. 464r (Easter; α_8 A $_8$ α_8 b $_6$ A $_8$ B $_6$)
Unicum

L: text, AH 21, 40.

9. Mors vite propitia. Fol. 464r (Easter; $\alpha_7 \overset{A}{\alpha}_7 \alpha_7 \overset{b}{\beta}_3 \overset{A}{\beta}_7 \overset{B}{\beta}_3$)

Cc: To 10v

L: text, AH 21, 40-41.

Notes: To piece a tone higher, different mode.

- 1, pro-. To: 21i(b-a)
- 1, -pi-. To: 21i(b-a)
- 1, -ti-. To: 21i(a-g)
- 2, -sus. To: 21i(b-a)
- 2, fe-. To: 21i(b-a)
- 2, -ri-. To: 21i(a-g)
- 3, a mi-se-ri-a. To: c-d-21i(c-d)-21i(b-a)-21i(a-g)
- 4, 3-. To: 21i(b-a)
- 4, -re-. To: 21i(a-g)
- 5, -stus ter-ti-a. To: d-c-d-30(b-a-g)
- 6, -sur-. To: 21i(b-a)
- 6, -re-. To: 21i(a-g)

10. In Domino confidite. Fol. 464r (Easter; $\alpha_8 \overset{A}{\alpha}_8 \alpha_8 \overset{b}{\beta}_8 \overset{A}{\beta}_8 \overset{B}{\beta}_6$)

Unicum

L: text, AH 21, 41.

11. Rex omnipotentie. Fol. 464r (Easter; $\alpha_7 \overset{A}{\alpha}_7 \alpha_7 \overset{b}{\beta}_5 \overset{A}{\beta}_7 \overset{B}{\beta}_5$)

Cc: To 11r

L: text, AH 21, 41-42.

- Notes: 1, -ni-. To: b
- 2, -pha-. To: b
- 3, -e. To: g
- 4, -fi-. To: a
- To missing lines 5 and 6

12. Mundi princeps ejicitur. Fol. 464v (Easter; $\alpha_8 \overset{A}{\alpha}_8 \alpha_8 \overset{b}{\beta}_8 \overset{B}{\beta}_8 \overset{B'}{\beta}_8$)

Unicum

L: text, AH 21, 42.

13. Exultet plebs fidelium. Fol. 464v (Easter; 8 a A a b A B)
 $\alpha \alpha \alpha' \beta \alpha' \beta$

Unicum

L: text, AH 21, 42-43; music, AH 21, 212.

Notes: 5, 13 reads "vestit," corrected to "vertit"

14. Christo psallat ecclesia. Fol. 464v (Easter; 8 a A a b A B)
 $\alpha \alpha \alpha \beta \alpha \beta$

Unicum

L: text, AH 21, 213; music, HAM 17b, Besseler NMR, 117.

15. Vetus purgans facimus. Fol. 465r (Easter; $a_7 A_7 a_7 b_7 A_7 B_7$)
 $\alpha_7 \alpha_7 \beta_7 \gamma_7 \beta_7 \gamma_7$

Unicum

L: text, AH 21, 43; music, AH 21, 213.

16. Omnes gentes plaudite. Fol. 465r (Easter; $a_7 A_7 a_7 b_3 A_7 B_3$)
 $\alpha_7 \alpha_7 \alpha_7 \beta_3 \alpha_7 \beta_3$

Unicum

L: text, AH 21, 43-44; music, AH 21, 213.

17. Fidelium sonet vox sobrie. Fol. 465r (Easter; 10 a A a a A A')
 $\alpha \alpha \alpha \beta \alpha \beta$

Unicum

L: text, AH 21, 44.

18. Christus patris gratie. Fol. 465v (Easter; $a_7 b_6 A_7 B_6 c_7 d_6 C_7 D_6$)
 $\alpha_7 \beta_6 \alpha_7 \beta_6 \gamma_7 \delta_6 \gamma_7 \delta_6$

Unicum

L: text, AH 21, 45

19. A sinu patris mittitur. Fol. 465v (Easter; 8 a A a b A B)
 $\alpha \alpha \alpha \beta \alpha \beta$

Unicum

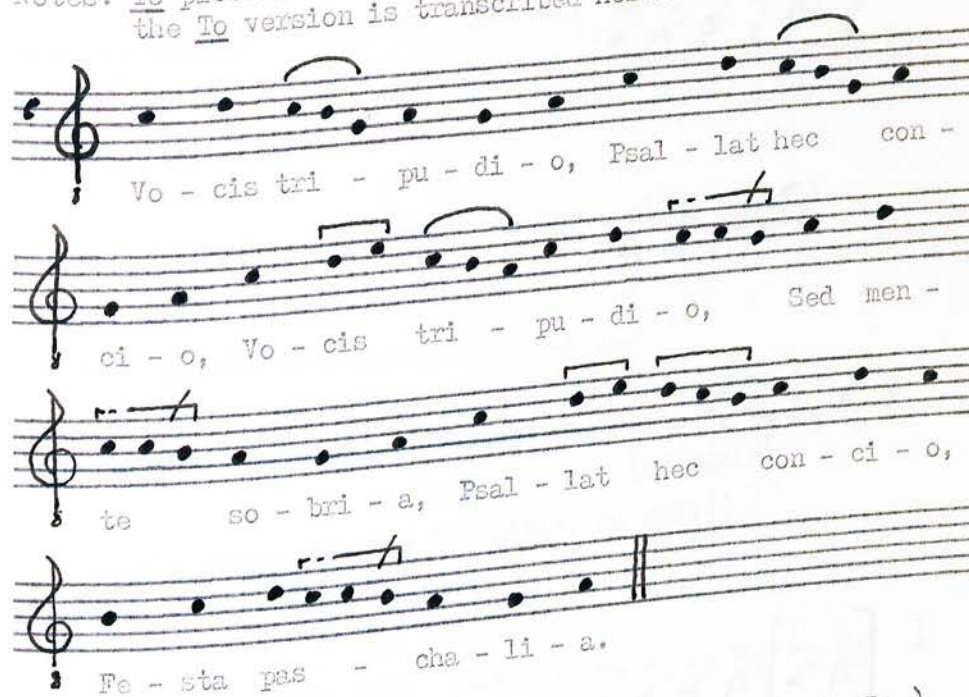
L: text, AH 21, 45.

20. Vocis tripudio. Fol. 465v (Easter; 6 a A a b A B)

Cc: To 13r

L: text, AH 21, 46.

Notes: To piece a tone higher. Because of sizable variations, the To version is transcribed here:



21. Processit in capite. Fol. 466r (Easter; $\begin{smallmatrix} 7 & a & A & a & b & A & B \\ \alpha & \alpha & \beta & \gamma & \beta & \gamma \end{smallmatrix}$)

Cc: To 13r

L: text, AH 21, 46-47; music, Gennrich, Formenlehre, 68.

Notes: 1, -pi-. To: c

1, -te. To: $3C(d-c-b)$

2, -te. To: $b-3C(b-a-g)$

3, in-. To: $211(d-c)$

3, -pi-. To: c

4, re-. To: d

4, -sur-. To: $3C(c-b-a)$

4, -o. To: $b-3C(b-a-g)$

5, -di-. To: c

5, -te. To: $d-4C(d-c-b-a)$

5, -bus. To: d

5, pre. To: $3C(c-b-a)$

22. Culpe purgator veteris. Fol. 466r (Easter; $\begin{smallmatrix} a_8 & A_8 & b_{10} & B_{10} \\ \alpha & \alpha & \beta & \beta \end{smallmatrix}$)

Cc: To 19v (text, no music)

L: text, AM 21, 47.

23. Dies salutis oritur. Fol. 466r (Easter; $a_3 A_3 a_3 b_3 A_3 B_3$)
 $\alpha \alpha \beta \gamma \beta \gamma$

Unicum

L: text, AM 21, 47.

24. Vincam meam plantavi. Fol. 466r (Easter; $a_7 A_7 a_7 A_7$)
 $\alpha \alpha \beta \beta$

Gc: To 19v-20r (text, no music)

L: text, AM 21, 47-48.

25. Passionis emuli. Fol. 466v (Easter; $a_7 b_7 a_7 b_7 C_3 C_3 B_5$)
 (no music)

Gc: To 19r (text, largely illegible, no music)

L: text, AM 21, 48.

26. Caudeat hec contio. Fol. 466v (Easter; $a_7 A_7 a_7 b_7 \left[\begin{smallmatrix} A_7 & B_7 \\ \alpha & \beta \end{smallmatrix} \right]$)

Unicum

L: text, AM 21, 49.

27. Transite Syon filie. Fol. 467r (Easter; $3 a A a b A B$)
 (no music)

Unicum

L: text, AM 21, 49.

28. Qui pro nobis mori. Fol. 467r (Easter; $a_{10} A_{10} a_{10} b_{10} A_{10} B_{10}$)
 $\alpha \alpha \alpha' \beta \alpha' \beta$

Unicum.

L: text, AM 21, 50.

29. Pater creator omnium. Fol. 467r (Christmas; $3 a A a b A B$)
 $\alpha \alpha \beta \gamma \beta \gamma$

Unicum

L: text, AM 20, 89.

30. Offerat ecclesia. Fol. 467v (Easter; $7 a A a a A A'$)
 $\alpha \alpha \beta \alpha' \beta \alpha'$

Unicum

L: text, AM 21, 49-50.

31. Descende celitus. Fol. 467v (Pentecost; $a_6 A_6 a_7 b_7 A_7^* B_7^*$)
 $\alpha \alpha \beta \gamma \beta \gamma$

Unicum

L: text, AM 21, 55.

32. Procedenti puero. Fol. 467v (Christmas; $a_7 B_7 a_7 C_7^* B_7^* C_7^*$)
 $\alpha \alpha \beta \gamma \beta \gamma$

Cc: StCA 172; To 19r (text, no music)L: text, AM 20, 90; music, AM 20, 250 (after StCA)Notes: 1, Pro-. StCA: d1, -ce-. StCA: 2li(d-c)2, e-. StCA: d2, -ya. StCA: 2li(d-c)3, -nus. StCA: 3C(e-d-c)5, lan-. StCA: g6, -no. StCA: c7, -ta. StCA: g

33. Ut iam cesset calamitas. Fol. 467v (Christmas; $a_8 A_8 a_8 b_8 A_8 B_8$)
 (no music)

Unicum

L: text, AM 20, 90.

34. Annus renascitur. Fol. 468r (Christmas; $a_8 A_8 a_8 b_8 A_8 B_8$)
 $\alpha \alpha \alpha' \beta \alpha' \beta$

Unicum

L: text, AM 20, 91.

Notes: I,1, MS reads "colitus," corrected to "colitur"

35. Illuxit lux celistis. Fol. 468r (Christmas; $a_{10} A_{10} a_{10} b_{10} A_{10} B_{10}$)
 $\alpha \alpha \alpha \beta \alpha \beta$

Unicum

L: text, AM 20, 91.

36. Emul-tonus sobrie. Fol. 468r (Christmas; $a_7 A_7 a_7 b_2^* A_7 B_2^*$)
 $\alpha \alpha \alpha \beta \alpha \beta$

Unicum

L: text, AH 20, 92.

37. Veris principium. Fol. 468r (Christmas; $6 a A a b A B$)
 $\alpha \alpha \alpha \beta \alpha \beta$

Unicum

L: text, AH 20, 92.

38. Christo sit laus. Fol. 468r (Christmas; $a_9 A_9 a_9 b_6^* A_9 B_6^*$)
 $\alpha \alpha \alpha \beta \alpha \beta$

Unicum

L: text, AH 20, 93.

39. Vetorum memorem pellite. Fol. 468v (Christmas; $a_9 A_9 a_9 b_6 A_9 B_6$)
 $\alpha \alpha \beta \gamma \beta \gamma$

Unicum

L: text, AH 20, 92.

40. Ecce tempus gaudii. Fol. 468v (Christmas; $a_7 A_7 a_7 B_8 B_7^* B_8^*$)
 $\alpha \alpha \beta \gamma \beta \gamma$

Unicum

L: text, AH 20, 93.

41. Novum ver oritur. Fol. 468v (Christmas; $6 a A a B B^* B^*$)
 $\alpha \alpha \alpha \beta \alpha \beta$

Cc: To 12v ("Jam ver exoritur")

L: text, AH 20, 94.

Notes: 1, -vum. To: ver, 21i(g-a)

1, ver. To: e-, b-c

1, -ri-. To: b-21i(b-g)

2, -te-. To: 31i(g-a-b)

2, -gi-. To: b-21i(b-g)

3, flos. To: -ema, 31i(g-a-b)

3, -di-. To: -ri-, b-21i(b-g)

4, -sit. To: g

4, -tri. To: 21i(e-d)

4, -sti-. To: c

- 4, -ti-. To: 2li(e-f)
 5, -ra-. To: 3li(g-a-b)
 5, -di-. To: b-2li(b-g)
 5, dat. To: 2li(e-d)
 5, -pi-. To: 2li(e-d)
 5, -pha-. To: a
 5, -ni-. To: 2li(e-f)

42. Jam ver aperit. Fol. 469r (Christmas; 10 a A a B B' B'')
 α α α β α β

Unicum

L: text, AH 20, 94.

43. Psallite regi glorie. Fol. 469r (Christmas; a₈ A₈ a₅ b₅ A₅ B₅)
 α α β α β α

Unicum

L: text, AH 20, 95.

44. Breves dies hominis. Fol. 469r (Moral song; a₇ B₃ a₇ B₃ B'')
 α β α α ε

Cc: To 19r (text, fragmentary, no music)

L: text, AH 21, 95.

45. In rerum principio. Fol. 469r (Dedication; 7 a b a b b a a b)
 α β α β α β α β

Unicum

L: text, AH 21, 60.

46. Gaude Syon devoto gaudio. Fol. 469v (Easter; a₁₀a₁₀a₁₀b₁₁b₁₁)
 α α α β β

Unicum

L: text, AH 21, 51.

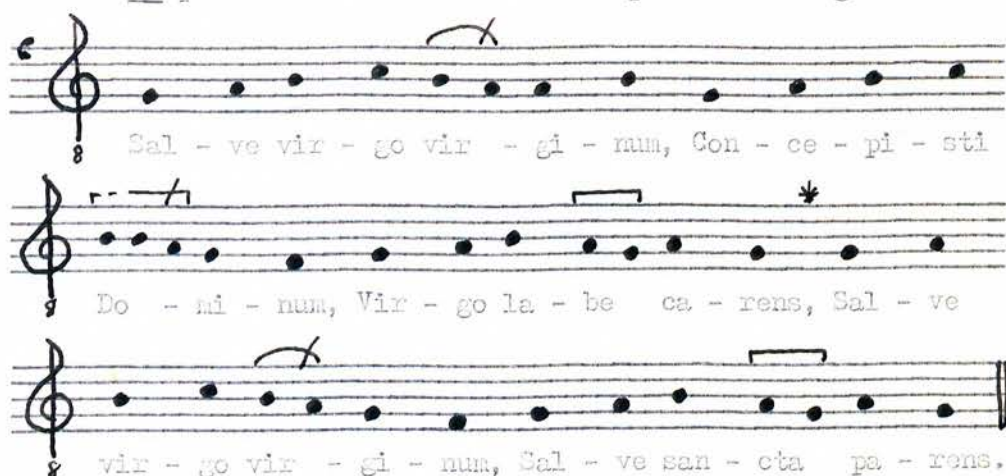
Notes: I, 4, MS reads "sompnum," but syllabification in other strophes requires another syllable, hence "sompnum."

47. Salve virgo virginum. Fol. 469v (Marian; A₇ B₅ a₇ B₅ a₇ B₅ a₇ b₅ A₇ B₅)
 α β [α β α β α β α β]

Cc: To 9v

L: text, AH 20, 209.

Notes: MS gives only two melodic phrases; following the rhyme scheme, the strophe is completed by alternating musical phrases. III lacks lines 4, 5, and 6. To piece differs in several respects and is given here:



48. Ave Maria virgo virginum. Fol. 469v (Marian; A B a A a b A B)
α β [α α α β α β]

Unicum

L: text, AM 21, 203-9.

Notes: MS gives only two melodic phrases. The following strophes indicate rondeau form, but opening refrain is often missing. Also, IV, V, and VI have new refrain and rhyme scheme. VII returns to original scheme, but without opening refrain. Refrain of first three strophes is indicated after first refrain in IV ("Ave"), but this is probably a scribal error. If left out, IV form is CDcCcdCD. V is garbled, but may be read cCc[C]cd[CD]. VI is cCcdC[D].

49. Ecce mundi gaudium. Fol. 470r (Christmas; 7 a a a b B B)
α α α' β γ δ

Unicum

L: text, AM 20, 95; music, Cennrich Lat. Liedkontra., I, 14, II, 18.

50. In hoc statu gratie. Fol. 470r (Christmas; a₇ a₇ a₁₁ a₁₁)
α β γ γ'

Unicum

L: text, AM 20, 95-96; music, Cennrich, Lat. Liedkontra., I, 15, II, 18.

51. Tempus adest gratie. Fol. 470r (Easter; $a_7 A_9 a_7 B_6 A_9 B_6'$)
 $\alpha \alpha' \beta \gamma \alpha'' \gamma$

Unicum

L: text, AH 21, 51.

52. Salva nos stella maris. Fol. 470r (Marian; $7 A B a A a b A B$)
 $\alpha \beta \alpha' [\alpha'] \alpha \beta [\alpha \beta]$

Unicum

L: text, AH 20, 209, and Spanke, "Rondeau," 121.

53. Leto leta concio. Fol. 470v (Christmas; $a_7 b_3 a_7 b_3 a_7 c_3 a_7 b_3 a_7 b_3$)
 (through-composed)

Cc: Hortus (destroyed)

L: text, Spanke, "Rondeau," 121; music, Falck, "Rondellus," 144.

54. O quanto consilio. Fol. 470v (Christmas; $a_7 a_7 b_3 b_3 c_6 a_7 a_7 d_3 d_3 c_6 a_7 a_7$)
 (through-composed)

Unicum

L: text, AH 20, 210; music, Falck, "Rondellus," 144.

55. Jam lucis orto sidere. Fol. 470v (Christmas; $a_8 B_4 a_8 B_6'$)
 $\alpha \beta \alpha' \gamma$

Cc: Sens 13r

L: text, Spanke, "Rondeau," 122.

Notes: The Sens piece is more ornate and is given here:

Iam lu - cis or - to sy - de - re, Ful - get di -
 es, De - um pre - ce - mur sup - pli - ces, Ful - get
 di - es is - ta.

56. O summi regis mater. Fol. 470v (Marian; $A_9 A_9 a_8$)
 $\alpha \alpha' \alpha''$

Unicum

L: text, Spanke, "Rondeau," 122.

57. Nicholae presulum gemma. Fol. 471r (St. Nicholas; $a_7 a_7 A_7 B_7^* A_7^* B_7^{*v}$)
 $\alpha \beta \alpha \gamma \alpha \beta$

Unicum

L: text, AH 21, 88.

58. Caudeat ecclesia. Fol. 471r (St. Nicholas; 7 a a a B B B)
 $\alpha \alpha \beta \alpha' \alpha \beta'$

Cc: MÄUE 233v.L: text, AH 21, 87.Notes: I was unable to consult the MÄUE version.

59. Nicholaus pontifex. Fol. 471r (St. Nicholas; $a_7 b_7 c_7 b_7 d_8 d_8 d_8 e_7 F_{12}$)
 $\alpha \beta \alpha \beta \gamma \gamma \alpha \delta \alpha + \delta$

Unicum

L: text, AH 21, 87.

Notes: The final "Nicholae" is added in order to complete the mode.

60. Exultet hec contio. Fol. 471v (St. Nicholas; $\left[\begin{smallmatrix} a_7 \\ \alpha \end{smallmatrix} \right] A_7 b_7 a_7 B_7 A_7^*$)
 $\alpha \alpha' \beta \alpha' \beta$

Unicum

L: text, AH 21, 86-87; music, Aubry, Musique . . . en Normandie, 46.