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THE LATIN COMPOSITIONS
IN FASCICULES VII AND VIII
OF THE
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PART I

CRITICAL COMMENTARY
TRANSLATION OF THE TEXTS
AND HISTORICAL OBSERVATIONS

by

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and choose the narrow pathways of an arduous life, lest it be caught asleep¹, as was the foolish virgin, bearing a torch run out of oil and bereft of light, seeking in vain an entry through the now-closed door. Therefore with suppliant voices we seek Thee, O Holy King of Glory, through whom we flee the darkness of our sin. Give Thy Spirit, the Comforter, to those longing after Thee, whose unction will cover our sin, and with our sins pardoned, He² shall teach us all goodness.

*W*₁. No. 27. *T.* B 13-B 14 2 si GA; B 17, 2 F; B 27, 2 F. *Du.* N.V.

F No. 138. *T.* B 19, 1 B fl sig; B 25-B 26 si 2 li AAG; B 54 B fl sig. *Du.* B 1, 3-B 3, 3 li 2 li-pli 2 li 2 li; B 8, 4-B 11 3 li 2 li 2 li-pli 2 li si 3 li; B 24, 2-1 si 2 li; B 28, 2-2 4 li-pli DEDC; B 31, 2-B 32 4 li 3 cur; B 36, 4-2 2 cur 2 li; B 39, 2-B 40 2 li si; B 42, 4-B 44 2 li 2 si 2 cur |; B 58, 1-B 59 4 li; B 62-B 63, 1 3 li 2 li.

F 2, 2. *T.* B 19-B 62 B fl sig; B 27 UW B nat sig; B 53 B fl sig. *Mot.* B 1, 1 pli; B 2, 1-3 2 si 2 li; B 10, 2 B; B 13, 1 2 li CB | om; B 20, 3-4 si 2 li; B 29, 1 pli-dx; B 32, 1 pli-dx; B 33, 2 |; B 43, 2 err B; B 49, 1 |; B 51, 3 |. *Tt.* N.V.

Obs. With the exception of the unicum *W*₂ 1, 5, this is the only Latin motet of this fascicule that does not appear among the 3 pt motets of *F*. It is not likely that an added *Tr.* was used first in this version; it seems more likely that it existed very early as a 3 pt motet, and the 2 pt version in *F* and *W*₂ 2 is a reduction from the 3 pt, which for some reason was not included in *F*, unless it was lost with the missing folios; yet this is highly unlikely as no other motet in *F* is known in both fascicules.

This is the last Latin composition in this fascicule (1 or 2 others might have been lost with the missing bifolio), and is the only one that has a change of rhythm in the *T.* during the piece. It springs from the oldest cycle of clausulæ, where the commonest *T.* rhythm found is 3 li |, and the next common is 2 si | 3 li | (or 3 li | 2 si |). In the first cycle of clausulæ in *F*, where this clausula is also found, the same order of popularity prevails, although the first has lost a little ground to the second (LR. 30, 84). In *W*₂ 1, 1-12 four motets have 3 li |, four have 2 si | 3 li |, one is based on the old $\sigma\gamma$, two have the more progressive 3rd mode, and our motet begins with 3 li | for a little less than half the piece and changes to 2 si | 3 li | for the remainder. The change does not come at the junction of the *colores*, but a little before, for more notes are required for the five-note *ordines*. Thus this motet, while showing strong roots in the earliest layer of motets, yet has some progressive features, which were soon to become dominant in the new style being evolved.

There is no attempt at any formal design in the upper voices, each voice being content to spin out its own melody within a limited range and within

¹ Matthew XXV. 3.

² The Holy Spirit.

the unornamented 1st mode. The two bars of repeated notes, *Mot.* B 46-B 47, is a feature that is commonly used in the oldest clausulæ, and, of course, the motets built on them. As with all the old 3 pt motets, the upper parts cadence together, but in this motet we find that about half of these phrases overlap the *T.* cadence points, notably at the join of the two *T. colores*.

Apart from the *T.* arrangement, this is a typical 3 pt Latin motet of the early period, its main interest as part of *W*₂ being the *Tr.*, which is unknown in any other source.

I, 13. f. 134^r. (535) *Quant froidure|Agmina.* (M 65).
= *W*₂ 1, 1 q.v.

I, 14. f. 135^r. (450) *Glorieuse deu|Veritatem.* (M. 37)
= *W*₂ 1, 3 q.v.

I, 15. f. 136^r. (485) *Se j'ai ame|Ex semine.* (M 38).
= *W*₂ 2, 5 q.v.

I, 16. f. 136^r. (132) *Mout est fous|Domino.* (M 13).
= *W*₂ 1, 4 q.v.

I, 17. f. 137^v. (338) *A ma dame ai tant|Hodie perlustravit.* (M 25).
= *W*₂ 1, 10 q.v.

I, Cond. I. f. 138^v.

Crucifigat omnes.

Conc. 3 pts. *W*₂ fasc. 3, 10, f. 46^v; *W*₁ f. 78^v (71^v); *F* 6, 35, f. 231^v; *CaJ* f. 3^r.

2 pts. *Hu* No. 97, f. 97^v.

1 pt *Stutt* f. 33^r; f. 32^v (2).

Tt. *CB* No. 47, f. 13^r; *ORawl* f. 13^v.

C/Fac. *T.* and *Du.* = final melisma of 2 pt conductus *Quod promisit ab eterno.*

2 pts. *W*₁ f. 140^r (131^r); *F* f. 301^r; *W*₂ f. 112^v; *Ma* f. 77^v; *Hu* f. 133^v.

1 pt. *Stutt* f. 32^v (1).

Mus. A. Hu. 3. 174 (Hu, W₁), 311 (Hu f. 133^v); Genn. F. 180 (F T. only); AfMW. XI. 13 (F); F/S. B. 110 (F, Stutt.).

Facs. W₂; W₁; F; Ma; Hu; CB.

Lit. LR. 39, 176; Grön. 25, 66, 100, 158; Genn. F. 180; Ap. N. 219, 264; AfMW. IX. 13; AfMW. XI. 10; F/S. B. 102; Jams. XVII. 283.

W₂ 1, *Cond.* 1. Rhythm of B 21-B 24 could be ♪♪♪| . However, the li of the C/Fac. show clearly ♪♪ . *T.* B 3, 4 B; B 4 | om; B 8 | om; B 12 | om; B 28, 4 G | om; B 29 | om; B 31, 1-2 BA; B 33, 1-2 BA; B 33, 4 G. *Du.* B 6 | om; B 7 | om; B 29 | om. *Tl.* Strophe I only. N.V. The complete text associated with this conductus is a mixture of three separate poems. A. H. 21. 161 prints the three strophes proper to this poem.

II O quam dignos luctus!

Exultat rex omnium,

Baculus fidelium

Sustinet opprobrium

5 Gentis infidelis,

Cedit parti gentium

Pars totalis

Jam regalis

In luto et latere

10 Et laborat,

Tellus plorat

Moysen fatiscere.

Homo, Dei miserere,

Fili, patris jus tuere,

Trans.

A summons to the third crusade (1189-92).

I. Another cross of Christ has crucified all men¹. O new wounds of Christ! The tree of salvation has perished and in violence a heathen tribe has desecrated the holy sepulchre²: the city that was full of people stands solitary;³ the goat⁴ has seized the covenant of the Lamb and Syon, the bride, laments her plundered dowry⁵; Ananias⁶ is sacrificed, the horn of David is cast down;⁷ the world is scourged; it has been aban-

15 In incerto certum quere,
Ducis
Ducum dona promerere
Et lucrare lucem vere
Lucis.

III Quisquis es signatus

Fidei caractere,

Fidem factis asserere,

Rugientes contere

5 Catulos leonum,

Miserans intuerere

Corde triste

Damnum Christi,

Longus Cedar incola,

10 Surge, vide,

Ne de fide

Reproberis frivola,

Sudat martyr in agone

Spe mercedis et corone,

15 Derelicta Babilone

Pugna

Pro celesti regione,

Aqua vite te compone

Pugna.

done by the iniquitous. Through whom is the world to be justly judged?

II. O what deserving grief! The king of all is in exile; the staff of the faithful is sustaining the disgrace of an infidel nation; the whole has yielded to a minority, and now the Holy Land is labouring in brick and mortar;² and laments that the law of Moses has lost its power³. O man, take pity on God; O Son guard the inheritance of thy father, seek the certain amongst the uncertain, merit the gifts of the leader of leaders and gain the light of the true light.

III. Whoever of you is marked by the sign of faith, guard your trust, defend the faith with deeds and destroy the roaring cubs of the lions;⁴ O pitying one, with sad heart look upon the damnation of Christ, an inhabitant long in exile.⁵ Arise! Look to, lest you be condemned for your empty faith! Sweat O martyr, in mighty contest,⁶ with the hope of your reward and crown. With the Holy Land in captivity, fight for the heavenly realms; gather yourself together and fight for the water of life.

The second poem *Mundum renovavit* is written in the margin of W₁ as extra strophes for *Crucifigat*. I has nothing to do with the poem and should be considered a new contrafactum. A.H. 20. 211.

¹ *Pars totalis* = Christ, the part that is at the same time the whole.

² Similar to the many expressions that refer to the Egyptian or Babylonian captivities. Exodus I. 14.

³ That is, negligence in preparation for the coming crusade.

⁴ Lions were symbolic of the soul's enemies. Isaiah XXXVIII. 13 and Psalms passim.

⁵ Dwell in the tents of Kedar = exile, Psalm CXX. 5.

⁶ See I Corinthians IX. 25.

I Mundum renovavit
 Deus, dum puerpera.
 Clausit intra viscera,
 Mare terram, aera,
 5 Qui sponte creavit,
 Et causa non externa.
 Inflammatus
 Nec crematus
 Rubus hoc, et vellera
 10 Gedeonis,
 Salomonis;
 Hic prefulgent opera
 Figura hac quod testatur,
 Qui de morte suscitatur,
 15 Et ad vitam revocatur;
 Homo,
 Vitio qui fuscabatur
 Iam virtute decoratur
 Homo.

II Ergo collaudetur
 Mater, Virgo virginum,
 Reparatrix hominum,
 Effugatrix criminum,
 5 Cuncta que tuetur,
 Que concipit Dominum.
 Jubilamen
 Et solamen

¹ Moses and the burning bush (Exodus III. 2) was used as a symbol of the B.V.M. In the burning bush, which was not consumed, the Lord appeared and ransomed his people. This was symbolized as the Virgin, whom the Holy Ghost set aflame with offspring, yet she was not consumed with the flame of lust or carnal knowledge, and in her the Lord appeared and made his salvation known. Therefore the bush burning without being consumed = the Virgin, Mother of God, untainted.

² Another common symbol for the B.V.M. Judges VI. 36-40. On the first night, Gideon found the fleece damp with dew but the ground dry, which would mean the salvation of Israel. The following night the ground was damp but the fleece was dry, which was to be the confirmation of God's promise. The ground was symbolic of the worldly, the fleece was Mary bedewed by the Holy Ghost without worldly contact. Following the first miracle, Christ left Mary and spread throughout the world. Thus the fleece was dry and the ground became moist with the dew of his grace.

³ A further common symbol of the B.V.M. Solomon's throne was the most magnificent of the ancient world, II Chronicles IX. 17-18. The throne was symbolic of the Virgin's womb, in which resided the Lord of majesty.

Trans. In honour of the B.V.M.

I. The Lord has renewed the earth while yet in the womb. He closed himself within human flesh, he who of his own will and not by the will of another created the sea, the land and the sky above. Set aflame yet not burned, this is the burning bush,¹ the fleece of Gideon² and the throne of Solomon.³ Here shine forth his works in this manifestation, as a testimony, that he being raised from the dead, is recalled back to life. Man, once blackened with sin, is now clothed in righteousness. O man!

II. Therefore let the mother be praised in universal song, the virgin of virgins, the restorer of men, the cleanser of sin, who guards all things and who has conceived the Lord. O jubilation of the joyful and solace of the weeping! O new life and alleviation of the distressed and worn! I do not wish to gain the things of earth: And she wishes all whom a single sin has engulfed, caused by an apple of bitter death,

Letorum et flentium;
 10 Respiramen
 Relevamen
 Pressorum labentium.
 Ista nolim impetrare;
 Velit post hanc exultare
 15 Vitam in lucis preclare
 Domo
 quos assumpsit singulare
 Facinus mortis amare
 Pomo.

The third poem *Curritur ad vocem* is found attached to *Crucifigat* in CB. Again it can be termed a contrafactum.

I Curritur ad vocem
 Nummi vel ad sonitum;
 Hec est vox ad placitum
 Omnes ultra debitum,
 5 Ut exempla docent,
 Nitimur in vetitum.
 Disce morem
 Et errorem
 Fac et tu similiter.
 10 Hac in vita,
 Nihil vita,
 Vive sic non aliter.
 Cleri vivas as mensuram,
 Qui pro censu dat censuram.
 15 Quando iacis in capturam
 Rete
 Messem vides iam maturam;
 Et tu saltem per usuram
 Mete.

II Si quis in hoc artem
 Populo non noverit
 Per quam mundus vixerit,
 Omnia cum viderit,
 5 Eligat hanc partem,

¹ Ovid: *Amores* III, 4, 17.

³ John IV. 35.

to rejoice after this life in the home of marvellous light.

Trans. Satire on the mad race for wealth.

I. Everybody is rushing to the call and sound of money; for this is the voice that is most agreeable. All of us, more than we ought, as examples teach us, are striving after the forbidden.¹ Learn from this behaviour and you in turn will make the same error. In this life, avoid nothing; accordingly, live with this as a guide and in no other way: may you live according to the rules of the clerical order, who give judgement for a price. As you let down your net for a draught,² you see the crops already white unto harvest³ and yet at all events, reap through usury.

II. If there is anyone amongst this people who does not know the art by which the world lives, when he reviews all, let him choose this course of action⁴ or he will gain no

² Luke V. 4.

⁴ Luke X. 42.

Aut nihil decreverit:
 Quod vis, aude,
 Dolo, fraude,
 Mors gerendum Thaidi.
 Mundo gere
 Morem; vere
 Nil vitandum credidi;
 Legi nihil sit ascriptum
 Iuri nihil sit addictum.
 15 Sanciatum hoc edictum
 Tibi:
 Ubi virtus est delictum,
 Deo nihil est relictum
 Ibi.

advantage: Do whatever you wish,
 by treachery and by fraud, for
 Thais¹ must exact her share of
 death. Give bad habits to the world;
 I believe truly that no action is to
 be avoided, that nothing is bound
 by the law and that the law must
 be held to be of no account. Sanctify
 this edict as inviolable to you:
 where virtue is a transgression, there
 nothing is left for God!

W₂ f. 46^v. Only B 1-B 15, 1 remains because of lost ff. after f. 46. *T.* B 2, 2 si-pli | om; B 3, 4 B; B 4, 3 pli; B 6 | om; B 8 | om; B 10 | om. *Du.* B 6 | om; B 8 | om; B 10 UW D; B 13, 2 2 li. *Tr.* B 1-B 10, 1 F sh sig; B 2 | om; B 3, 3 |; B 4, 3 2 li FE; B 5 GGEFFE; B 6 | om; B 7, 4 GE; B 8 | om; B 9, 4 pli; B 10, 1 3 li CBA; B 15, 1 om. *Tt.* Part of Strophe I only. B 5-B 8 Arbor salutifera Magna Christi vulnera; B 10 sepulchrum; B 13 violenta.


W₁ f. 78^v T. B 3, 3 si D; B 5-B 6 om; B 13, 3 2 li; B 14, 4 |; B 15, 1 2 li BA; B 18, 4 |; B 32, 3 |. *Du.* B 5-B 6 om; B 14, 4 |; B 18, 4 |; B 26, 4 |; B 31, 4 |; B 32, 4 |. *Tr.* F sh sig om thr; B 5-B 6 om; B 13, 3 pli; B 14, 2 pli; B 14, 4 |; B 18, 4 |; B 21-B 22, 1 2 si 2 li GFED; B 23, 1 3 li EFG; B 24, 1 2 li; B 26, 4 |; B 31, 4 |; B 32, 4 |. *Tt.* Strophe I. B 5-B 6 om; B 18 hedus. Strophe I and II of separate text *Mundum renovavit* written in margin. Str. I. L 12, 1 hic. Str. II, N.V.

F 6, 35. T. B 13, 3 2 li; B 14, 4 |; B 18, 4 |; B 24, 1 pli-dx; B 26, 4 |; B 31, 4 |. *Du.* B 11, 3 B; B 13, 3 2 li; B 18, 4 |; B 22, 1 pli-dx; B 24, 1 pli-dx; B 26, 4 |; B 31, 4 |. *Tr.* B 4, 4-end F sh sig; B 14, 4 |; B 18, 4 |; B 21-B 22, 1 3 pli-dx; B 22, 2 |; B 24, 1 pli -dx; B 26, 4 |. *Tt.* Str. I and II. N.V.

CaJ No. 7. This version has an entirely new Tr. For transcription of the complete piece, see App. A. B 30-end missing, but as this portion is identical with the preceding 5 bars (at least in all the other versions), it is easily supplied. *T.* B 30-end om. *Du.* B 30-end om. *Tr.* f. 3^v is mutilated and rubbed at the top, but the tails of many notes are just visible, giving a fairly clear indication of the position. Nevertheless, B 3, 4 - B 7, 2 must be

¹ A celebrated courtesan of Athens. She is mentioned by Propertius II. 6, 3 inter alia, and Ovid, *Ars Amatoria* 3, 604.

counted as conjectural; B 30 - end om. *Tt.* Str. I. only. B 5, 3-4 cristi; B 18 hedus; B 27, 3-4 gratum (?) B 30-end om.

Hu No. 97. T. B 1, 4 br pli F; B 2, 2 si-pli; B 3, 3-4 pli br EB; B 6, 2 pli; B 7, 4 pli asc; B 8, 2 pli; B 9, 2 2 cur CB; B 10, 2 br | om; B 11, 2 pli asc; B 15, 3 pli asc; B 17, 2-3 pli pli CB; B 21-B 24 series of L br = 2 bars of rhythm; B 24, 1 pli; B 24 | om; B 26, 2 pli asc; B 28, 2 pli asc. *Du.* B 1, 2 pli asc; B 1, 4 pli; B 2, 2 pli asc | om; B 3, 2-4 pli asc L pli-dx FAB; B 5, 4 pli desc C; B 6, 1 pli desc A; B 9-B 10  | om; B 12, 1 pli; B 13, 1 G; B 15, 1 pli; B 17, 1 G; B 18, 1-2 GF; B 20, 1 pli; B 21-B 24 = T; B 22, 1 pli; B 23-B 24 L br CDEF; B 25-B 34 see App. C No. 4a. *Tt.* Str. I only. B 9 perditum; B 12 dextera; B 17 phedus; B 23 immolatur; B 28 fragellatur.

Stutt. All version heightened neumes in campo aperto.

Stutt f. 33^r. See App. C No. 4b. B 29 written in margin after B 31. *Tt.* B 9 perditum; B 20 plorans oves; B 29 in margin after *abdicator*.

Stutt f. 32^v (2). B 9, 4 Virga; B 10 2 Virgæ; B 21, 2 Virga B; B 25, 1 Punctum; B 27-B 31 om. *Tt.* Str. II *Si quis in hoc artem* of separate poem *Curritur ad vocem*. L 5, 3 artem; L 6, 1 quod; L 7, 1 quid; L 9, 1-2 mos vitandus; L 13 ascriptum; L 15 om. *Obs.* There is a remarkable similarity between these two versions, with only a few neumes differing and only one note as variant, the ornament of B 21, 1. W. Lipphardt (F/S. B. 124) gives a variant ending for f. 32^v (2), but my photo-copy shows B 29 and B 34 to be identical. The final Virga is partly caught up with the initial L of the following piece *Latex silice*, and on a poor photo-copy or micro-film could not be seen.

C/Fac. For the final melisma of *Quod promisit*, see App. A. B 139-B 172 of this conductus = T. of *W₂ 1*, Cond. 1 with a different Du.

W₁ f. 140^r. The B fl sig of preceding section is not cancelled in either T. or Du. The melisma is written over the last syllable of the word *adumbraculi*. T. N.V. *Du.* N.V.

F f. 301^r T. Previous B fl sig not cancelled; B 3, 3 pli E; B 7, 3-1 BCA; B 21-B 23 | om; B 33, 2-3 si G; B 37 err A; B 38-end om. *Du.* Previous sig is cancelled by B nat sig; B 21-B 23 | om; B 26, 2 |; B 34, 2-3 si G |; B 34, 4 om; B 35-B 36, 1 3 li 2 li; B 36, 2-3 2 li BA |; B 38-end om.

W₂ f. 112^v. The previous B fl sig not cancelled in either voice. *T.* B 1-B 2, 1 2 li 3 li; B 1, 4 E; B 3, 1-3 3 li-pli GFE; B 21-B 23 | om; B 38-end om; *Du.* B 21 | om; B 23 | om; B 34 2 si AG |; B 35-B 36 si 3 li si 2 li; B 38-end om.

Ma f. 77^v T. Preceding B fl sig cancelled; B 2 | om; B 3, 3 pli; B 12 2 si BG |; B 21-B 23 | om; B 38-end om. *Du.* B B fl sig not cancelled; B 21-B 23 | om; B 35-B 36 3 li 2 li 2 li; B 36, 3-4 A; B 38-end om.

Hu f. 133^v. In mensural notation. The preceding B fl sig continues in both T. and Du. *T.* B 1, 4 E; B 2 | om; B 3, 3 pli; B 8, 3 pli; B 11-B 12 om;

Melodic: A A' B B' C D E-D E-D F G G
 No. of syll.: 7 7 7 7 6 7 8 7 8 7 8 8 8+2.

The melodic phrase of the 7-syllable lines (D) acts as a refrain, and it is this that has caused scholars in the past to say that the piece has lai form (Grön. 57; Jams. XVII. 283) or a similarity to the estampie (AfMW. IX. 13; see also, Art. *Estampie* by J. Handschin in: MGG. III. Sp. 1549-61). L. Ellinwood (MQ. XXVII. 175) has grouped this conductus under the heading of 'strophic sequences', but this designation gives only half the picture, for although the superficial sequence double pattern of repeats is obvious in the piece, the inner repeats and the refrain-like motive of section D give it a much more secular flavour: this piece has its roots in the folk element; the sequence has its roots in the chant; and this distinction must be kept in mind when a form-label is to be attached to a conductus. I hardly need add here that the other groupings of Ellinwood's are more apparent than real, and his classifications, although useful in very general terms, just will not do if greater precision and historical accuracy is required.

This was, and still is, one of the best known conductus in the whole of the Notre-Dame repertoire, yet many details of its rightful place in the repertoire still remain obscure.

i. Cond. 2. f. 139^v. Pt. III, p. 18.

Heleysei manubrio.

Conc. 2 pts. F 7, 21, f. 364^r.

Mus. Unpublished.

Facs. W₂; F.

Lit. LR. 176; Grön. 134, 160.

W₂ 1, *Cond.* 2. T. B 4, 2 C; B 6, 2-1 3 li; B 22, 2 A. *Du.* B 7, 2-1 3 li; B 28, 2 |; B 36, 2 |. *Tl.* B 5 securus; B 6 adoptio; B 9-B 10 non veno sit; B 11 cognubio.



Trans. Christ brings salvation to man.

By means of the axe handle,¹ Eliseus became the instrument of a new



¹ II Kings VI. 4-7. While felling trees, a servant lost the axe head of a borrowed axe in the stream. Elisha threw a stick in the water at the place where the axe had fallen, "and the iron did swim." This is symbolic of the marriage of the divine with the human; the iron of the axe head is man's sinful heart, which falls and becomes separated from its lawful place and use; the wooden handle is God, who never abandons a sinner, and who in this miracle is represented by Christ, who stoops down, softens the heart of the now repentant sinner and lifts him heavenward.

marriage; rising up from the stream, it made itself manifest, and what lay hidden was now revealed, and redemption flowed in abundance by the plan of God the Father,¹ and man's salvation has been made manifest by the fellowship² of a risen Christ.

F 7. 21. T. B 3 si 2 li BAG; B 11, 2-1 si 2 li; B 12, 2 |; B 14, 2 |; B 16, 2 |; B 18, 2 |; B 20, 2 |; B 25 2 si EG; B 32, 1 3 cur BAG; B 35, 1 pli; B 36, 2 |;


B 39-end  *Du.* B 2-B 4  B 6, 2 2 li EF;

B 12, 2 |; B 14, 2 |; B 16, 2 |; B 17, 2-1 2 li si AGA; B 18, 2 |; B 20, 21; B 21-B22

 ; B 29, 3 2 li; B 36, 2 |; B 39-end 

Obs. This conductus comes down to us only in W₂ and F, two Mss that usually transmit only one stanza of text. Accordingly, it is possible that the poem had more than the one stanza of text written in a Ms now lost.

It is possible to transcribe this conductus in the first mode with an upbeat =

 etc., a rhythm that does occur in the Notre-Dame conductus, although not frequently (H. Husmann AfMW. IX. 3 ff.); however, I have chosen a 2nd mode transcription, for the text fits naturally into this rhythm to give a consistent and satisfying result.

The music itself is rather unpretentious, but shows some elements of formal design (see the motive B 1, B 5, B 9, B 15, B 19, B 27 and B 34, in both parts, which forms an harmonic 3rd). This motive in exactly the same form dominates the piece, occurring in the *Du.* no less than ten times in 38 bars. Melodic repetition, too, occurs in the T: B 1-B 4 = B 5 = B 8, B 9-B 12 is very similar to B 21-B 24 and the extended cadence B 34-end, B 15-B 18 = B 19-B 22 in sequential phrases and B 27-B 28 continue the figure.

The F sharps have no Ms tradition, although they occur in other conductus in F in the same kind of context. Here they are editorial suggestions. All in all, this is a fairly simple composition, which probably springs from the middle period of conductus composition or perhaps a little earlier.

¹ God's plan of redemption through Christ.

² *Commercium* is more than mere fellowship; it is an exchange of natures. See the Antiphon for Second Vespers for the Circumcision of Our Lord — O admirabile commercium! Creator generis humani, animatum corpus sumens... O wonderful exchange! The creator of the human race taking on the living body... LU. 442.

1, Cond. 1

F f 231^v

f 138^v

Cru-ci-fi-gat o-mnes— Do-mi-ni crux al-te-ra, No-va Chri-sti vul-ne-ra, Ar-bor sa-lu -

10

ti-fe-ra Per-di-tur; se-pul-chrum Gens e-ver-tit ex-te-ra Vi-o-len-te; Ple-na gen-te

15

20

So-la se-det ci-vi-tas; A-gni fe-dus Ra-pit e-dus; Plo-rat do-tes per-di-tas Spon-sa

25

Sy-on; im-mo-la-tur A-na-ni-as; in-cur-va-tur Cor-nu Da-vid; fla-gel-la-tur

1, C

f 13

30

Mun - dus; Ab in - iu - stis ab - di - ca - tur, Per quem iu - ste iu - di - ca - tur Mun - dus.

l, Cond. 2

f 139^v

5 10

He - ly - - se - i ma - nu - bri - o Se - cu - - ris a - da - pta - ti - o No - vel - lo fit

15 20

con - nu - - bi - o: E - mer - si - o De flu - vi - o Se pre - bu - it; Que la - - tu - it

25 30

Iam pa - - tu - it Et af - flu - it Re - dem - pti - o, Con - si - li - o Pa - ren - - tis; Fit

35

re - stau - ra - ti - o Chri - sti com - mer - ci - o Na - scen - - tis.

40

E - the - re - o Que De - o Te so - li - - da.
Con - ver - te - ris, O - de - ris Hoc se - cu - lum.

Detailed description: This block contains a musical score for three voices. The top staff is the soprano line, the middle is the alto line, and the bottom is the bass line. The lyrics are in Latin. The music is in a common time signature (C) and features a mix of quarter, eighth, and sixteenth notes. There are repeat signs at the beginning of each line.

Cond. 1
W f 140 ^r

(139) (1) (5)

Detailed description: This block shows the first system of piano accompaniment. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The music is in common time and features a steady eighth-note accompaniment in the left hand and more complex rhythmic patterns in the right hand. There are repeat signs and measure numbers (139), (1), and (5) indicated.

(10)

Detailed description: This block shows the second system of piano accompaniment. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The music continues with the same accompaniment style as the first system. There are repeat signs and a measure number (10) indicated.

(15)

Detailed description: This block shows the third system of piano accompaniment. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The music continues with the same accompaniment style. There are repeat signs and a measure number (15) indicated.

(20)

Detailed description: This block shows the fourth system of piano accompaniment. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The music continues with the same accompaniment style. There are repeat signs and a measure number (20) indicated.

(25)

(30)

(35) (40)

Cond. 1

Caj, °3^r

8 5

8 Cru - ci - fi - gat o - mnes — Do - mi - ni crux al - te - ra, No - va Chri - sti vul - ne - ra,

10

8 Ar - bor sa - lu - ti - fe - ra, Per - di - tur; se - pul - chrum Gens e - ver - tit ex - te - ra

8 8 8

15

Vi - o - len - te; Ple - na gen - te So - la se - det ci - vi - tas; A - gni fe - dus

8 8 8

20 (21 22) (23 24)

Ra - pit e - dus; Plo - rat do - tes per - di - tas Spon - sa Sy - on; im - mo - la - tur

8 8 8

25

A - na - ni - as; in - cur - va - tur Cor - nu Da - vid; fla - gel - la - tur Mun - dus;

8 8 8

30

Ab in - iu - stis ab - di - ca - tur, Per quem iu - ste iu - di - ca - tur Mun - dus.

No 3
W 2 1, 7

Fauy
No 8

41 45

8 In quo te - net ba - cu - lum Fau - vel - lus et a - nu - lum.

No 4 a
Cond 1.

Hu No 97

25

8

30

8

No 4 b
Stutt
f 33^r

8 Cru - ci - fi - gat o - mnes Do - mi - ni crux al - te - ra, No - va Chri - sti

8 vul - ne - ra! Ar - bor sa - lu - ti - fe - ra Per - di - tur; se - pul - chrum,

8 Gens e - ver - tit ex - te - ra Vi - o - len - te; Ple - na gen - te So - la se - det

8 ci - vi - tas; A - gni fe - dus Ra - pit e - dus; Plo - rat do - tes per - di - tas

8 Spon - sa Sy - on; im - mo - la - tur A - na - ni - as; in - cur - va - tur

8 Cor - nu Da - vid; fla - gel - la - tur Mun - dus; Ab in - iu - stis

8 ab - di - ca - tur, Per quem iu - ste iu - di - ca - tur Mun - dus.