

NEW SOURCES OF MEDIAEVAL MUSIC

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While working with the magnificent collection of mediaeval music manuscripts on microfilm housed at the Institut für Musikwissenschaft der Universität Erlangen—Nürnberg, at Erlangen, in search of sources for mediaeval sequences,¹ I came across a number of curiosities, amongst which are two sources of almost completely unknown mediaeval motets, and a source for a well-known motet by Philippe de Vitry; I will add to these three sources another, which presents a unique fragment of two Ars nova Mass Ordinary movements.

The first source consists of four parchment folios used as flyleaves for a manuscript containing the works of Terence, preserved at the Bibliothèque municipale, Tours: Ms. 925 (930) (F-TO 925). The manuscript, written at the beginning of the fifteenth century, is of paper, contains 164 folios and measures 200 x 272mm. Its origin is the abbey of Saint-Martin of Tours, and bears an old call number 70. The flyleaves are smaller than the main manuscript, 185 x 250mm, and are written using five red lines and brown notes; the initials are in blue and red.² Two parchment flyleaves are used at the front of the volume, ff. [I-II], and two at the back, ff. 165-166. The catalogue states that these flyleaves contain 'fragments of Latin hymns, notated in plain chant notation.' It is certainly this misleading notice that has kept the fragments hidden for so long. The musical script in fact is early fourteenth-century Franconian mensural notation, and the contents are motets from the late thirteenth to the early fourteenth century, probably of English origin. Folios [I^r] and 166^v are not available, and are pasted on to the covers: they may be found to contain further motets if and when they are removed from the covers. Of the available six sides, four are complete with the original music, ff. [I^v-II^v], 166^r, one is now a palimpsest, with about two-thirds of the music erased and replaced by *notes grammaticales latines et une recette, en français, "pur quérir de la goutte"*³ f. 165^r; and the other side, f. 165^v is without music and contains an added list of the personages of the six comedies of Terence.

The fragment appears to be the remains of an extensive collection of recent motets compiled in the early fourteenth century. Only one concordance has been traced (No. 8), which also occurs in an Oxford, New College source (GB-ObNc 362).⁴ As in the Oxford source, a number of motets in F-TO 925 have tenors that bear French incipits, although all the upper parts have Latin texts. One tenor incipit (No. 9) reads *Wynter*, which must be the opening of an English song. Most interesting is the four-part motet (No. 1), which fortunately is complete.

- f. [I^v] 1. Exulta Syon filia, iam exultaris
Exulta Syon filia, suffulta stimulo
Exulta Syon filia, iam noli flere
[Tenor] : *En ci ie bien tantost*
The tenor is followed by a second tenor segment marked: Tenor conc. *Si j'avoie, etc.*, but this does not belong to the motet, and could be a continuation of the tenor melody *En ci ie bien*.
- f. [II^r] 2. [O]?
[O]? ma insuper et tympiamata
[Tenor] : *Or sus alouete*
3. Valde mane diluculo, devota mulier
Valde mane diluculo, Maria soror
[Tenor] : *Va dorenlot*
A second tenor also follows here, marked, *In virtu. Saiant.*, which again might be the continuation of the preceding tenor.
- f. [II^v] 4. Corona virginum
Columba pudenticie
[Tenor] : *Cui proclamant*
5. Mons Olivarum ecce rumpitur
Mors amari moritur (only about one-third extant)
[Tenor] : *M*? lost (the tenor *Mors* will not fit the extant music)
- f. 165^r 6. L
L
[Tenor : L?]
Completely erased except the first two initials.

7. S
 Sydereæ celi,
 [Tenor] : *Se j'ovoie a plaingant*
- f. 166^f 8. [Ade finit perpete].....regnum poli
 Ade finit misere dilectum
 [Tenor] : *A definement* (= GB—ObNc 362, No. 7)
9. Vide, miser, et iudica
 Vide, miser, et cogita
 [Tenor] : *Wynter*

The four complete motets (Nos. 1, 3-4 and 9) are transcribed at the end of this study (examples Nos. 1-4).

The form and structure of the transcribed motets, as well as the fragments and the one concordance, give considerable assurance that the collection as a whole represents a series of English works. Common with the Oxford New College group is one concordance and the French incipits for tenors; frequent are the short *pedes* of the tenors, repeated in *ostinato*, which are so strongly characteristic of English motets, but not those of the Continent; also English are the frequent movement of the upper parts in fourths, the repetition and voice-exchange of No. 9, the English word *Wynter* as tenor for this last work, and the incipits of all the texts, including the tenors, of all the complete works, which begin with the same initial for each work. All these characteristics point to England.

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The second fragment containing motets is also used for front and back flyleaves, this time in a codex housed at the Prague Museum: Praha, Národní Muzeum, Cod. XII E 5 (CS-*Pm XII E 5*).⁵ It is a fourteenth century manuscript containing the *opera* of Robertus Linconiensis; there are 164 folios, measuring approximately 240 x 290mm. The flyleaves are unnumbered and have here been assigned the foliation f. [1^{r-v}] and [165^{r-v}]. The catalogue describes them as 'pergament flyleaves in a noted missal; the provenence of the codex is the monastery at Krumlovaká, with its old signature No. 79.'⁶ Once again a misleading catalogue entry has kept scholars from examining the fragments in detail. They are in fact two separated sheets that originally formed a bifolio containing motets notated in Franconian notation.

The leaves contain an almost complete Latin triple motet, and the remains of two Latin double motets. They date from the last third of the thirteenth century, and were probably notated some time between ca. 1280-1310.

- f. [1^r] 1. Excellentis gratie (accolades 1 - 8)
 cum preco promeruit (accolades 9 - 12)
 [Tenor] : (complete but undesignated)
 Originally the duplum must have occupied accolades 9 - 12, but accolades 9 - 10 were erased and the tenor written in there complete. Thus most of the duplum is lost, and unfortunately the scribe who made the alterations erased the text as well.
- f. [1^v] 2. Flos fit femine (accolades 1 - 7)
 Flos firmavit flosculo (accolades 8 - 11 = bars 1 - 28)
- f. [165^v] Flos fundavit firmiter (accolades 1 - 7)
 [Tenor] : *Flos filius eius* (accolades 7 - 8)
 continuation of the duplum, bars 29ff (accolades 9 - 10)
 The folio [165^{r-v}] is reversed in the manuscript, with f. [165^v] bound as a recto. The text of the motetus (last three accolades) has been almost completely erased.
- f. [165^r] 3. Iherusalem filie (accolades 1 - 7)
 Iherusalem illuminare radio (accolades 8 - 11 = Bars 1 - 30, end lost)
 [Tenor] : (lost; *Iherusalem* incipit will not fit the music)

The structure of these three motets shows considerable differences to those from F-TO 925, so that one can postulate a central French origin of these works,⁷ notwithstanding the contents of an Englishman's writings in the main codex. Clearly the flyleaves and the main codex are of different origins. The texts are particularly interesting: No. 1 establishes a pattern of two verse lines joined to form a musical phrase, while the rhyme scheme takes in the next double versicle with its musical phrase, so that two musical phrases and four verse lines form the individual units. This pattern has made it easier to conjecture some of the illegible words. No. 2 consistently begins each word of verse lines with the same initial letter, sometimes extending a letter to more than one verse line.⁸ This, too, has made it easier to emend the text in the considerable gaps caused by erasure and wear. The complete motet, No. 2, and the fragments Nos. 1 and 3 are transcribed at the end of this study, examples 5-7.

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The third musical fragment is found in a fifteenth-century paper manuscript, housed in the Bibliothèque municipale, Troyes, Ms. 1397 (F-T 1397); it measures 197 x 234mm and has 228 folios. Its origin is Clairvaux, but the codex does not bear any old library call number.⁹ It was written in a number of hands and consists of a collection of fifteen miscellaneous theological tracts. The catalogue describes the flyleaves in a very incomplete and misleading way: 'on the verso of the cover is glued a page of parchment which presents a fragment, written in the XII century, of a musical treatise.'¹⁰ The script is certainly later than the twelfth century, and the recto side of the leaf also has parts of the same or another musical treatise. Also, there is another page, not mentioned in the catalogue, which contains about half of a well-known motet by Philippe de Vitry. It was originally a large page, possibly about 250 x 330mm, but the top third and about one-third of the right side were trimmed off when the page was pressed into service for a flyleaf. Consequently, about half of the *tripulum*, the complete *motetus*, and parts of the *contratenor* and *solus tenor* have been lost. According to the photographer who prepared photographic copies of these pages, the verso side of this folio is blank. I have numbered these two pages ff. [229-230]. The page, f. [230^r] contains the following motet by Philippe de Vitry:¹¹

[Impudenter circumivi]
[Virtutibus laudabilis].....et pia
Contratenor
Solus tenor

The fragment is written in clear, neat Ars nova notation. The *tripulum* text begins at *et pia. Cum quis amat* (bar 77) and the remainder is complete, whereas the top remaining accolade has lost its music with the loss of the top part of the folio and begins at bar 87,4. The end of the melisma is also lost (from bar 138,4). The *motetus* is completely lost; and as there would be no room on the page, it is unlikely that this version had a tenor part. Alternatively, though less likely there was no *motetus* part and the *tenor* was notated in the lost top right-hand column. Three sections of the *contratenor* remain (bars 1-29, 79-103, 129-140), and the music of this part follows the Ivrea version (there are no variants in the available sections). There are two versions of the *solus tenor*, although only the first is so designated. *Solus tenor* I is almost complete (bars 1-113) and follows the Ivrea reading, whereas *solus tenor* II, obviously an alternative reading and not meant to be sung simultaneously, is less complete (bars 1-98) and closely follows the Brussels manuscript version.¹²

The last fragment, also of the Ars nova, is beautifully notated in a late fourteenth-century hand. It is found amongst a group of liturgical fragments that in 1968 Professor Luther Dittmer and I sorted out from amongst a larger group of parchment fragments that came to the National Library of Australia, Canberra, with the Nan Kivell Collection.¹³ These fragments are now kept in a separate container at the Rare Book section of the Library and bear the call number Ms. 4052/2, 1-16;¹⁴ the page of the Ars nova fragment may be cited by its *RISM* number: AUS-Cn 4052/2, 1. The fragment consists of the upper half of a single folio torn from a late fourteenth-century manuscript notated in a French mensural script that uses some red notes for the *contratenor* of the recto side. At present it measures 218 x 320mm, but I estimate that its original size would have been about 320 x 440mm. Although no concordances for the two movements can be identified, by their style and notation they appear to have issued from the Papal Court of Avignon.

f. [I¹] 1. [Cantus II] : Et in terra pax (complete)
Contratenor : Et in terra pax (about one quarter remains)
The cantus I and tenor parts would have occupied the opposite verso side of the preceding folio.

f. [I^v] 2. [Cantus] : Et in terra pax (almost complete)
Only the last sentence of the text is lost, but most probably a long melisma for the Amen has also been lost. The contratenor and tenor parts would have occupied the opposite recto side of the following folio.

A transcription of a possible reconstruction of part of No. 1 and the complete extant material, with a conjectural ending to the end of the text, of No. 2 are given at the end of the study. Examples 8-9.

Notes

1. I wish to express my sincere thanks to Professor Dr. M. Ruhnke for making all the facilities of the Institut available to me, and to Dr. Karlheinz Schlager for his constant help and generosity during my stay in Erlangen.
2. See *Catalogue général des manuscrits des bibliothèques publiques des départements*, tome 37, Paris (1905), 665-666. I wish to thank Monsieur C. Lieber, the Conservateur of the Library for permission to publish these fragments.
3. *Ibid.*, 665.
4. See Higiní Anglès, *El Codex Musical de Las Huelgas*, Barcelona (1931), I, 228; Gibert Reaney, *Manuscripts of Polyphonic Music: 11th-Early 14th Century*, Munchen-Duisburg (1966) (*RISM B IV*), 588ff. The motets are published in *Polyphonic Music of the Fourteenth Century*, Volume XV: *Motets of English Provenance*, edited by Frank L.I. Harrison, Monaco (1980), 1-39, and the texts edited and translated by Peter Lefferts, 174-181.
5. These fragments were known to the great researcher of mediaeval music, Jacques Handschin, for photographs of them, now at the Institut für Musikwissenschaft at Erlangen, came to that Institut from Handschin's *Nachlass*. Subsequently, I received a microfilm copy of the originals from the Národní Muzeum at Prague, with permission to publish them. I wish to thank the Librarian there for his many kindnesses and good-will.
6. F.M. Bartós, *Catalogus Codicum manu scriptum Musali Nationalis Pragensis*, Praha (1926-7), II, 232: 'Na prideslich dva perg. listy z misalu s notami, na híbeté Krumsslováká Sign. No. 79.'
7. One is reminded by them of the motets from the early central Notre-Dame repertory found in Poland at the Library of the Blessed Kings, Order of St. Clare, Stary Sącz; see M. Perz, *Sources of Polyphony up to c. 1500*, in *Antiquitates Musicae in Polonia*, Volume XIII, Graz (1973), ix-xx. French fragments bound in another eastern source should remind us of the vigorous interchange of Christian culture in the thirteenth and fourteenth centuries.
8. I can recall no other motet text that is formed this way, although there is a double-texted conductus where this technique (with four letters) may well have an acrostic origin. See Anglès, *op. cit.*, III, 268 (No. 134), and the preface to my new edition in *Corpus Mensurabilis Musicae* 79, 1.
9. See *Catalogue général des manuscrits des bibliothèques publiques des départements*, tome 2, Paris (1855), 581-583.
10. *Ibid.*, 583.
11. The motet is edited by Leo Schrade in *Polyphonic Music of the Fourteenth Century*, Volume I: *The Roman de Fauvel; The Works of Philippe de Vitry; French Cycles of the Ordinarium Missae*, with separate *Commentary*, Monaco (1956), 91-96 (with which the following variants were compared). Schrade lists five concordances in his *Commentary*, III: B-Br 19606, No. 10; CH BEb 421, No. 2 (mistakenly listed by Schrade as Bern, Ms. 218); F-APT 16bis, No. 16; I-IV 115, No. 6; F-Sm 222, No. 30. Two further concordances are listed in *RISM B IV*², 395: B-Ba 758, No. 1; NL-Lu 342A, No. 2. All these sources are relisted by Ernest H. Sanders in the article 'Vitry, Philippe, de' in *The New Grove Dictionary of Music and Musicians*, 20 vols., London (1980), Volume 20, 27. As far as I can ascertain, this is the first notice of this new source.
12. The variants in this version are listed below; different ligature and note arrangements that do not affect duration are not listed: *Triplum*, Tt B80f hanc amat; B93, 4-96 meum sic ure spiritum; B98, 1 quod. *Musica* B-fl sig. 1st two accolades, B87,4-B101; B98,2-1 BAG: B102 B-nat sig; B126,1-2 3 min FED; B138,4-end lost. *Solus tenor I*: B49-B52 br br-rest; B114-end cut off. *Solus tenor II*: compared with Schrade's transcription, *Commentary*, 113f, B23 F (lower); B40 longa-rest; B41 2br AD; B67 F (lower).
13. There are sixteen such liturgical fragments in all. For a brief outline of the Nan Kivell Collection, see P. Fanning, 'The Australasian Collection of Mr. Rex Nan Kivell, in the National Library of Australia, Canberra', *Australian Library Journal* Vol-II, (July 1962), 139-142.
14. These fragments are published in facsimile (the *Ars nova* pages in colour), with a Foreword and a detailed inventory of the liturgical items, edited by Gordon A. Anderson and Luther A. Dittmer, as No. 13 in the Series *Publications of Mediaeval Musical Manuscripts*, Institute of Mediaeval Music, Binningen (1981).

The hitherto unedited texts from these polyphonic fragments are here presented in a first edition, with translations, and commentary where necessary. In the texts with long diffuse verse lines (e.g., the first motet), the main rhymes coincide with the cadence points of the musical phrases. In this edition each new verse line begins at the left-hand margin with a majuscule; other divisions are indented, and internal rhymes are indicated by a point underneath the end syllables.

F-TO 925, No. 1

Quadruplum

Exulta Syon filia, ⁽¹⁾

iam exultaris

consolaris

eccine felici machina,

5 Iam sublimaris

coronaris,

ultra mundi limites

per infinita super secula;

Nam tui sponsi,

10 regis magni
 Salomonis, (2)prodeunt
 vexilla vite rutilancia.(3)
 Que dant ortum Nathanaëlis,(4)
 iuxta vocem Gabriëlis(5)

15 proferentis cum leticia:
 "Ave Mariã,
 mulierum mater alma,
 plena gracia;
 Ecce, concipies,
 20 et paries,
 in utero virum p̄ia
 virgo, sed viri nescia."
 Eya! Iacob considera,(6)
 iam vagit in presepio
 quem genuit puerpera.(7)

Rejoice, Daughter of Syon, and now be rejoiced, even consoled, by the happy plan of salvation; for now thou art raised up and crowned, beyond the earth's bounds, through limitless space beyond all ages: for the blood-red banners of life of thy bridegroom, mighty King Solomon, are carried forth. They signal the rising of Nathan, and then following Gabriel's voice crying with joy: 'Hail Mary, sweet mother of women, full of grace; Lo! thou shalt conceive in thy womb, and bear a son, o holy Virgin, without knowing man.' Eya! Think of Jacob; and now he whom a maiden bore cries in the crib.

(1) The Daughter of Syon is the Church personified.

(2) Christ is the bridegroom, and King Solomon is a symbol of Christ.

(3) The opening line of the well-known hymn: *Vexilla regis prodeunt*.

(4) *II Samuel* VII: 16; Nathan's prophesy of David's line producing the Messiah.

(5) Luke I:28-35.

(6) Genesis XXVIII: 21-29; the story of Jacob's benediction by his Father Isaac represents God's blessing upon the Gentiles to the exclusion of the Jews.

(7) Last versicle of the Easter sequence *Letabundus: Quem . . . natum considera, ipsum genuit puerpera*; see *Analecta hymnica* 54, 5.

Triplum

Exulta Syon filia,
 suffulta stimulo via:
 iam Synagoge rumpitur
 corona ruens cum miseria.

5 Iam furens fremit, Holofernes(1)
 subiugatur, tendens ad Tartarea;
 captiva gens incredula,
 modo considera;
 Nam stella patet regis nati,

10 Sicut pridem sunt prefati
 Verbi Patris incarnati
 prophete per mundi climata.
 Iherusalem tripudia
 categorizans cantica

15 quadripertica
 serie sonoriter concordi musica;
 Quia sine carnis ludibrio
 mirabili commercio
 fit hec tua vite redemptio
 per viscera virginea.

Rejoice, Daughter of Syon, your onward course supported by this incentive: for now the Synagogue's crown is smashed, with an onslaught of misery; and now raging Holofernes goes wild, is subdued and hastens headlong to Hell; o unbelieving, captive race, if only you would consider! For the star of a royal birth shines clear, as once the prophets foretold of the incarnate Word of the Father, spreading their news throughout all the world. In rapturous joy Jerusalem sings four-fold songs, sonorously, in concordant music; ⁽²⁾ for without violence to the flesh, in a wonderful exchange, life's redemption is manifest through virgin flesh.

(1) Judith IV: 1-3; XIII: 1-10. Nebuchadnezzar sent his general Holofernes to take vengeance against Jerusalem, so that the Jews were apprehensive lest their sanctuary be desecrated. An Israelite widow, Judith, charmed herself into Holofernes' tent, and when he was asleep, struck off his head with a sword. Holofernes is symbolic of the Jews, who opposed belief in Christ.

(2) It is uncertain whether this expression refers to polyphony in four-parts or whether it is merely a means of emphasizing many, perhaps, loud songs.

Motetus

Exulta Syon filia,
iam noli flere;
florescunt rosaria,
Aromatizant balsama;
5 Favonio, ⁽¹⁾que rivirescunt omnia,
Proclamant celi Dindima, ⁽²⁾
profecerrimis in excelsis gloria.
Eya! ergo, Iherusalem clange
cum tuba neomenia: ⁽³⁾
10 Iesse virga, que floruit, ⁽⁴⁾
ecce, iam produxit amigdala. ⁽⁵⁾

Rejoice, Daughter of Syon, and weep no longer; the rose gardens are in flower, and the balsam groves are fragrant; through the Zephyr, which revives all things, the heavens proclaim Dindyma, and glory reigns in the highest heavens. Eya! therefore, Jerusalem, blow up the trumpet in the new moon, for the stem of Iesse, which has flowered, lo, has produced an almond bud.

(1) The west wind which blew particularly in early Spring and promoted vegetation

(2) Mount Dindymon in Phrygia, sacred to Cybele, goddess of the powers of nature.

(3) Psalm LXXX: 4.

(4) Isaiah XI: 1

(5) Numbers XVII: 8; the almond budding is symbolic of the virgin's conception without the agency of man.

Motetus

..... [melis]ma
insuper et tympiamata,
Te iure decrant
iugiter et adorant
5 omnes celicole cum leticia,
Preconizantes
hodie cum tripudio
laudum preconia varia.
Eya! ergo, Christe, reorum
10 benigniter clamantum
audi suspiria,
O vite lux,
Christi crux,
Ave, spes unica!

[O Cross, high above all sweet songs] and the beating of drums, all the heavenly hosts rightly honour and continually adore thee with joy, proclaiming today, with transports of joy, thy manifold glories of praise. Eya! therefore, O Christ, graciously hear the sighings of sinners crying to thee, o light of life, o Cross of Christ, hail, our one hope!

F—TO 925, No. 3 **Triplum**

Valde mane diluculo,
 devota mulier a Castro Magdalo,
 dicta Maria, properabat zelo fervido
 Ad sepulchrum plasmatoris
 5 sacrosancti salvatoris
 alabastrum baiulans,
 cum quo liniret corpus clanculo; (1)
 Sed, ecce, que subito
 virum videbat candidissimo
 10 vestitu decoratum
 iuvenem asperum rigido.
 Ad quam ille: "Mulier, noli timere,
 nam," inquit, "et procul dubio.
 Christus Ihesus, rex glorie,
 15 iam resurrexit,
 sicut dixit
 Dominus potens in prelio."
 Illa huc, illuc diu
 discredens, Dominum indesinenter
 20 Hinc quesivit
 que sitiivit
 sitiienti desiderio.

Very early in the morning a devoted woman from the town of Magdala, named Mary, was zealously hastening to the tomb of the creator, the holy Saviour, bearing a box of precious ointment, with which she would secretly anoint the body; but, lo! she suddenly saw a man, young, with severe countenance, clothed in a stiff and snowy-white garment. He spoke to her: "Woman, be not afraid, for," he said, "there is no need to doubt. Christ Jesus, the King of Glory, has arisen, just as he foretold, The Lord mighty in battle." For some time she hesitated, first this way and then that, doubting and continually seeking the Lord, she who thirsted for the most ardent need of the thirsty.

(1) Mary Magdalene seeks the Lord in the tomb, but finds there an apparition. Mark XVI: 1-8; Luke XXIV: 1-7

Motetus

Valde mane diluculo,
 Maria soror Lazari
 Ad sepulchrum properabat,
 plorans voce flebili,
 5 Ut cum aromatibus
 condiret corpus Domini.
 Veniens ad monumentum,
 mox, ut vultum angeli
 Dei vidit, velut fulgor,
 10 obstupesci pertimescit,
 ignara misterium,
 rediensque nunciabat,
 que fiebant, Symoni. (1)

Very early in the morning Mary, the sister of Lazarus, hastened to the sepulchre, weeping most piteously, so that she could anoint with aromatic spices the body of the Lord. Coming to the tomb, straightway, as she saw the face of an angel of the Lord, she was stupified and frozen with fear, not understanding the mystery, and returning, she related to Simon (Peter) what was happening.

(1) Mark XVI: 7; Luke XXIV: 11.

F—TO 925, No. 4

Triplum

Corona virginum,
 virtutis ianua,
 candens ut lilium;
 vale vere, virguncula,
 5 Que paris parvulum,
 potentem puerum,
 parens atque puellula;
 Integra, inviolata ⁽¹⁾
 post puerperium
 10 manens, que viri nescia;
 Nos apud altissimum
 iuva, matrona pauperum,
 tua per precamina,
 Ut celeste bravium
 15 queamus apprehendere
 post hec curricula,
 Et cum sanctis cantare
 canticum
 armonicum
 20 in aula regia,
 Ubi rex regum in perpetuum
 regnat
 et imperat
 qui regit ethera.

O crown of virgins, doorway of virtue, pure as a lily; hail truly, o young maid, who dost bear a helpless but all-powerful baby boy, at once both parent and maid; unharmed and chaste after childbirth thou dost remain, not knowing man; help us by thy intercessions at the throne of the Most Highest, o mother of the poor, so that we will seek to gain the heavenly reward, after the course of this life, and to sing with the saints a song most harmonious in the heavenly court, where the King of Kings, who rules the heavens, forever rules and holds sway.

Motetus

Columba prudentie, ⁽¹⁾
 salve serena,
 res amena,
 mater regis glorie;
 5 O Maria,
 de qua sophia
 celse processit,
 tu mistico spiramine
 Protulisti

10 quem genuisti
 sine discrimine,
 solem iusticie, (2)
 Christum mediatorē,
 triumphatorē,
 15 sponte passum in ligni statere,
 a Iudeis reis et pro nostro genere;
 ipsum, inquam, omnes adoremus,
 agnum innocencie,
 Cui celi tympanistrīe
 20 pie proclamant doxa, tibi,
 Theos: 'In excelsis: osanna!'

O dove of prudence, hail, serene and happy maid, mother of the King of glory; o Mary, from whom wisdom from on high doth proceed, by the mystic Spirit thou didst bear a child, whom thou didst beget without sin, the Sun of Justice, Christ our mediator triumphant, who of his own volition, for our race, suffered the heaviness of the Cross, under the wicked Jews. Let us all, I pray, adore him, the lamb of innocence, for whom the minstrels of heaven piously proclaim in praise to thee, o God: 'Hosanna in the highest!'

(1) The usual mediaeval expression is the 'dove of simplicity which has no malice;' see G. A. Anderson, *Notre-Dame and Related Conductus*, Volume V, Henryville, (1979), XI, J16, note 4. This is a parallel expression and means much the same thing.

(2) The versification is irregular here; see the edition at the end of this study, example 3, bars 14-15. Line 11 rhymes with line 8, and line 12 with end rhyme, line 4.

F—TO 925, No. 5 **Triplum**

Mons Olivarum
 ecce rumpitur,
 Sol radios suos occultans
 eclipsim mire patitur,
 5 Ac stupent stelle,
 saxum cinditur,
 Dum in ligno rex illuditur,
 Et creatura creatori
 sic compatitur. (1)
 10 Sed ecce postquam
 diu affligitur,
 Clamans voce magna
 vita moritur; (2)
Mors tamen illi
ultra non dominabitur. (3)

Lo, the Mount of Olives suffers an earthquake; the sun, hiding its own rays, wondrously suffers an eclipse; and the stars stand back affrighted, and the rocks cleave asunder, when the King is mocked on the Tree, and the created with the creator is thus compassionate. But lo, after some time he is overcome, and, crying with a loud voice, Life dies; Death, however, no more hath dominion over him.

(1) The disruptions in nature that occurred as Jesus died on the Cross; Matthew XXVII: 51-53.

(2) Matthew XXVII: 46.

(3) Romans VI: 9. This text forms the basis of the *Alleluia: Christus resurgens*, although it appears that the tenor segment *Mors* was not used for the motet.

Motetus

Mors amara moritur,
passo Domino
Sub Herode crucis in patibulo,
Qui dum pendens patrat
 5 [in] terra subito. (1)

Bitter Death dies when the Lord suffers the passion of the Cross, under King Herod, on the gibbet; and while he was suspended, suddenly on earth it is finished. . .

(1) The end passage is conjectural. The last two-thirds of the poem no doubt related his sufferings and concluded with the idea that Death is overcome.

F-TO 925, No. 7

Motetus

Syderea celi cacumina
nia
 nobis pia,

 5 Clastra cuius beatissima
 sanctissima
 natum portare vere iterum quem.....
pertinere;
 Ex decore nascitur (1)
 10 vel hodie stella rutilans
 ex Iacob oritur
 regia..... (2)
 Bethlehem confinio
 de te matre piissima
 15 virgo Maria.

The starry peaks of heaven, . . . holy to us . . . , whose most blessed and holy womb [was worthy] to carry the Son, truly again, whom . . . to attend; from this honour arises [the sun], or today a shining star arises from the royal stem [of Jesse] . . . In the city of Bethlehem, from thee, most holy mother, o virgin Mary.

(1) Unclear in the manuscript, but this metaphor is commonly used in mediaeval sacred poetry.

(2) Isaiah XI: 1.

F-TO 925, No. 9

Triplum

Vide, miser, et iudica
 labrincia
 mundi ludibria
 que cruciter retrahunt ad interita;
 5 Ecce, vana gaudia,
 terrana transitoria,
 quid tibi prosunt omnia
 crebro considera?
 Iam pauper expellitur
 10 dives domum ingreditur
 magnificencia
 luget eger ad ostia.
 Ecce, mirabilia:
 nube Phebus involvitur; (1)
 15 virtus sub lingua conditur
 fallaci machina.
 Ecce, gens gentem prosequi
 tunc nato pater prosternitur.
 O quam miseria!

See, wretched man, and judge the deceptive derisions of the world, which savagely draw you back to ruin; why continually consider all things, vain joys and earthly transitions, that are of material benefit to you? For now the poor is driven out, and the rich enters his home in great grandeur, while the sick laments at his gates. Lo, what prodigies: Phebus is enveloped in a cloud, and Virtue lies hidden 'neath fine words and fallacious machinations. Lo, nation pursues nation, and a father is overturned by his son. O what misery!

(1) Phebus is Apollo as a poetical radiant god of light, so that the line means 'light is hidden under a cloud'.

Motetus

Vide, miser, et cogita,
 Quanta nunc astant pericula:
 Iam regnat in secula
 Fraus, Dolus, Adulacio, Nefaria
 5 per cuncta mundi climata;
 Procul Fides evolat ut palea,
 Pax languescit et Iusticia;
 Clamat Caritas,
 exul a propria;
 10 redit Calamitas
 Livor, Accidia;
 Residens sublimiter latens Fallacia,
 enque Milicia.
 Heu! nisi nos protegat felix puerpera,
 15 totum intellige stat in angaria.

See, wretched man, and consider, how many dangers press about you: now in this age rule Deception, Deceit, Adulation, Wickedness, through all the regions of the world; from afar, Faith flits about like chaff, Peace languishes, as does Justice; Love cries out, an exile from her own domain, and Calamity, Envy and Sloth return, while lying hidden, Falsity, elevated, takes its place, and, lo, also strife. Alas, did not the blessed virgin mother protect us, understand, that everything stands in dire jeopardy.

CS—*Pm XII E 5*, No. 1 **Triplum**

Excellentis gracia
 hic vir eximius, (1)
 Quem celestis curie
 predixit nuncius. (2)
 5 Iam Zacharie dubio
 modo mirabili,
 Aggravato senio
 de matre sterili. (3)
 10 Inclusus visceribus
 letatur parvulus, (4)
 Micamen virtutibus,
 miratur populus.
 Patris vox reprimitur
 verbis increduli
 15 Gabrielis redditur
 ortu pueruli. (5)
 Hic de secum periiit
 sub carnis teneris, (6)
 De cameli vestiit

20 se pilis asperis;
 Se locustis aluit,
 victu pauperemo,
 Latex haustum prebuit
 fluens in heremo;
 25 Vultu que laciniam
 devitans iugiter,
 Carnis mundiciam
 amplectens dulciter.

.....
 30 nuncia, (7)
 hec stella previa,
 Sancto Verbi gaudio,
 filio.

.....

This is a man most excellent, of most outstanding grace, whom the messenger from heaven foretold. And now Zacharias doubts; but in a most marvellous way, in the feebleness of old age, the sterile mother becomes heavy with child. Closed up within her womb, the young boy-child rejoices, shining with virtues, while around the people marvel. The unbelieving father loses all power of speech, but it returns, as Gabriel foretold, on the birth of a son. He (John) subdued all the desires of his tender flesh, he clothed himself with rough camel's hair, and fed on wild locusts, in a meagre sustenance, drinking only water as it flowed in the desert; he never covered his face with a shawl, and he always embraced cleanliness of the flesh . . . pronouncements, this star showing the way, in holy joy of the Word . . . for the Son . . .

(1) The poem is in honour of John the Baptist.

(2) Luke I: 11-13.

(3) Luke I: 18-19.

(4) Luke I: 44.

(5) Luke I: 20-22, 64.

(6) For details of John's adult mode of life, see Matthew III: 1-5; Mark I: 1-7.

(7) The lacuna most probably made reference to John as the harbinger of Christ.

Motetus

.....
 [et] cum preco promeruit
 supernum gaudium;
 Gaudium
 celestium
 5 Nobis appropriet rex, cuius munium
 nusquam [de]ficiet omni plenum dulcedine.

..... And since this harbinger merits celestial joy; may the king, whose bounty full of of sweetness never fails, provide joys for us.

CS—Pm X11 E 5, No. 2 **Quadruplum**

[F]los fit femine (1)
 [felix] felicius,
 Rectitudine
 ros recreancius,
 5 Floris formidine
 fides fervencius,
 Spes sanctitudine
 sanit securius,
 Cum caros caritas

10 celesti civitas
 cibavit caucius; (2)
 Virga virens viruit,
 vita valens viguit,
 vas vernatum valuit,
 15 virgo vera voluit,
 ut vile visescatur vicium;
 Per prolis presidium,
 Nati nati nobilis
 nunc nascitur;
 20 Parens preamabilis
 prescribitur;
 Flens fons fit fontium,
 fert fletui flentium
 fatum fertilium,
 25 Remediorum
 radium,
 ramum regorum
 [regi]um;
 Tyrannus tristicie
 30 tremore,
 timore,
 tremuit; (3)
 Potens paciencie
 pax parens profuit.

The happy flower befits a woman more happily, through righteousness the dew becomes more efficacious, through reverence of the flower faith burns more fervently, through holiness hope restores more securely, when love, that heavenly state, nourishes its dear ones more providently; a twig, blooming, bursts forth, life with strength grows strong, a vessel renewed is invigorated, and a true virgin wills that vile sin should be held as worthless; through the protection of her son, a daughter of a noble sire now is born; always loving, a parent is ordained; the fount of founts trickles and brings to its flow of fertile waters a prophecy, a staff, a royal branch of remedies for sinners; the tyrant of sadness in terror, in fear, trembles; powerful peace, the parent of patience, offers help.

(1) The flower is Christ, sprung from a twig, which is the virgin Mary.

(2) The three theological virtues, faith, hope and love; I Corinthians XIII: 13.

(3) The tyrant is Satan; see also the *Motetus* text, line 11.

Triplum

 [F]los fundavit
 firmiter,
 Preparavit
 pariter
 5 plebi perfidie (1)
 Virgularum virgulam,
 Famularum famulam,
 Matrem mundicie;
 Fructuosa floruit,
 10 Rubens rosa rubuit,
 Flagrans feliciter.
 Super solam statuit,
 Luminatus latuit,
 Flectus formaliter. (2)

- 15 Speciosa specie,
Generosa graciae,
Salve, subsidium,
Plena pudicitie,
Vena valens venie,
20 Rectum remedium,
Reos rege reparatrix,
 reos reple restauratrix,
 recti rite radio;
Regem roga rectum ratum,
25 reorum [redde reformatum, (3)
 rara reparacio,]
Reus rubet redemptio.

The flower was firmly established, and equally made available to a perfidious race the twig or twigs, the maid of maids, the mother of cleanliness; fruitful she flourished, a red rose reddening, glowing most happily. He established her alone on high, while he bright shiner lay hidden, changed from his natural form. O thou splendidly most splendid, most noble of grace, hail, thou protectress, full of chastity, strong vein of pardon, and right remedy, restorer, direct thou sinners, renewer, fill them with grace, rightly by his ray of righteousness; beg the King on our behalf for sound counsel, and bestow a reform of sinners, o rare reparation, for the sinner repents, o thou redemptress.

(1) Salvation was offered equally to Jew and Gentile, but the Jews refused to believe.

(2) God changed his form and was made flesh, and for a time lay hidden in the virgin womb.

(3) The idea expressed in the illegible section must have been the praying of restoration of salvation lost with the first Fall of Man.

Motetus

- [F]los firmavit
 flosculo
 fidem fiducie,
Presignavit
5 populo
 perfidie
Virgula virescens vatum vehiculo,
 venustam vestentem veri vocabulo,
 [volvula Verbum vorat vili vasculo.]
10 Propheta profuit,
Tyrannus tremuit,
Est examinatum
Viciium,
Pulsu patet [prophetatum
15 Proprium,]
Patentem primulam
Hesperium honestat,
Foventem famulam
Dux ducum dum decorat,
20 Votum voti virilis,
Nobis [neque nubilis,]
Divina dona donulis,
 [redivivus rivus rivulis,]
Grata gravi gratis gracia,
20 [Plenius
Parens pacem] patientia.
[Rex regum regalis regius
Est eximius
Flos filius eius.]

The flower by its bud of trust strengthened faith, and a flourishing twig prefigured a graceful garment to a perfidious race, through the medium of prophecies, and through words of truth the virgin womb eagerly covers up the Word with its common vessel (mortal flesh). The prophet well foretold, the tyrant trembled, and sin is harshly judged, and by a heavenly directive lies open this special prophesy; the West Wind adorns with honour a rose bud just opening, while the leader of leaders adorns the nourishing handmaid; she is the promise of a strengthening vow, which no longer remains hidden from us, a divine gift within all gifts, a renewed river within rivers, a grateful and profound grace granted of her own favour, and a patience more fully engendering peace. The King of Kings, regal, royal and most splendid is the flower, her son.

CS—*Pm XII E 5*, No. 3 **Triplum**

- [1]herusalem filie
 Illuminamini simul hodie
 Luce gracie, (1)
 Quia Christus rex oritur;
 5 Qu[i] de virgine purissima nascitur,
 Vagit in presepio,
 Iacens duum animalium
 in medio,
 De quo testimonium
 10 Perhibet Iohannes, Domini Dei
 precursor, dans verum eloquium:
 Agnus, ecce, Dei, qui tollit mundi piacula; (2)
 Ecce, qui se condit exiens virgula, (3)
 Sanans ista periculosa secula;
 15 Ecce, cuius non sum dignus solvere [corrigiam,] (4)
 Ec[ce,] magis stellam ducem dat previam. (5)
 Hunc oportet crescere,
 me minui, (6)
 Quem proprie predixere
 20 se fore daturum humano statui.

Daughters of Jerusalem shine together today by the light of grace, for Christ the king is born; he who is born from the purest virgin cries in his cradle, lying between two animals; of him John, the precursor of the Lord God, spread testimony, bearing a true declaration: Lo, the Lamb of God, who takes away the sin of the world; lo, he who hides himself and arises from a small twig, giving healing to a perished age; lo, whose shoe-laces I am not worthy to unlatch; lo, he gives the star, the guide, that points the way for the Magi. He must increase while I decrease, he who rightly predicted that he would be given to the world in human form.

(1) Isaiah LX: 1.

(2) John I: 29.

(3) For due time Christ was covered by the virgin womb.

(4) Mark I: 7.

(5) Matthew II: 2.

(6) John III: 30.

Motetus

[I]herusalem illuminare radio
 Clarentis lucis eximio,
 Orta nam de te gloria,
 Sistit in regis nati gratia
 5 clementia;
 Exurge, [iam et recede] formidine,
 Fl[ans] dulcedine
 Tanti luminis in amoris magna gratitudine.
 Ecce, lux syderis
 10 Ma[gos] cum muneribus
 ducit ad locum sceleris, (1)
 Sed ereptis [gladis] pandit noxi[ium Herodis.]

.....

Jerusalem, shine with the splendid ray of clear light, for from thee glory has arisen, and mercy is enshrined in the grace of a king born; arise, and now leave off fear, breathing out in sweetness of such light in great gratitude of love. Lo, the light of this star leads the Magi bearing gifts to the place of crime, but, when swords were drawn, Herod's evil crime lies open.....

(1) This passage and the illegible next verse line and following lacuna relate the crime of the slaughter of the Innocents, Matthew II: 1-16.



CRITICAL NOTES ON MANUSCRIPT BELOW

Omissions and emendations, as well as doubtful passages, are shown in the edition of both texts and music in square brackets and are not indicated in these critical notes. Standard abbreviations are used to indicate note values and so on.

F—TO 925

- No. 1: *Qua*: B20,4 F. *Tr*: *Tt*: L5,4 olofernes. *T*: only B1-B9,2 transmitted; the remainder is supplied by repetition.
- No. 2: *Tt*: tymiamata.
- No. 3: *T*: only B1-B15,2 transmitted; the remainder is supplied by repetition.
- No. 4: *Tr*: *Tt*: L7,3 puella. *T*: only B1-B5 transmitted; the remainder is supplied by repetition.
- No. 8: Variants are given here against the edition published in *Polyphonic Music of the Fourteenth Century*, XV, 16-18, 177. *Tr*: Begins at B42,2; B47,2 2*li-cop* DCB; B55,2 2*li-cpr-sper* AB; B63,2 3*li-cop*. *Tt*: begins at L13; L14,2 victore, confirms the conjectural alteration in the edition. *Mot*: no B-fl sig, but B-fl signs at B3, B32, B38-B52,1; B1,2 3*li-cop*; B14/om; B14,2 3*li-cop*; B23,2 2*sbr br* GFE; B24,2 5*sbr br/om*; B26-B31 no signature; B-nat by implication (?); B55-B60,1 F-sh sig; B67,1 upper a. *Tt*: L7,1 mundo. *T*: designated *A definement*; B5-B6 5*li-cpr-cper*; B11-B12 4*li-cpr-sper*; B13-B14 *br 4li-cpr-cper* AAGFA; B15-B16 *L* with p.p. *br?*; B17-B18 5*li-cpr-cper*; B19-B20 4*li-cpr-sper*; B21-B22 *br 4li-cpr-cper* AAGFA; B25-end (2nd and 3rd *cursus*) om.
- No. 9: *Tr*: *Tt*: L12,4, hostia. *Mot*: *Tt*: L4,4 nepharia. *T*: only B1-B12,5 transmitted; the remainder is supplied by repetition.
- Cs—Pm XII E 5
- No. 1: *Tr*: B6 not certain whether one note and pause or two notes required here; the text here is uncertain, but seems to read *iam*, i.e., one syllable.
- No. 2: *Tr*: B42,5f 3*li-cop*, but text underlay definitely requires three syllables. *Mot*: B46, 3 *L-pli*. *T*: only B1-B16 transmitted; the remainder is supplied by repetition.
- No. 3: *Mot*: *Tt*: L6,5 formidinem.
- AUS—Cn 4052/2,
- No. 1: The opening has been reconstructed into what I believe to be something like what the original must have been.

New Sources of Mediaeval Music

Example 1.
P-To 925, No. 1

Ex-ul-ta Sy-on fil-li-a, lam ax-ul-la-ri-a, con-so-la-ri-a

Ex-ul-ta sy-on fil-li-a, auf-ful-ta sti-mu-lo vi-a lam

Ex-ul-ta Sy-on fil-li-a, lam

ici ci le gion tamost

no-cl-a-se fe-li-ci-mo-chi-na, lam sav-li-ma-ri-a Co-ro-na-rie

By-aa-ga-ga ruc-pi-lur co-ro-na ru-ans cum mi-se-ri-a, lam

ao-li-ffe-re, flo-re-aeuel-ro-na-ri-a,

ul-ti-ma-di-li-mi-las fer-la-ll-el-la su-per-as-su-la, Nam

fu-ras fre-mi, Ho-lo-fer-oes sub-lu-ga-lur, leo-dea ad Ter-la-re-a, co-pli-va geas la-

A-ro-ma-ti-ssol bal-ss-ma, Fa-vo-ni-

tu-i spon-si, re-gis ma-gri ba-lo-mo-nia, pro-de-unt va-xil-la vi-te

cre-du-la, mo-di-lun-si-de-ra, Nam stel-la pa-lat-

o, quo-re-vi-re-aeuel-o-mai-a,

ru-ti-lan-ci-a, Quo-dant-ur-tum Na-tha-na-e-lie,

re-gis na-ti-ae-ut pri-dem sunt pre-is-ti Ver-bi-fo-tris in-car-na-ti-

Pro-cla-maal ca-li Dia-di-ma, pro-

tu-ala vo-cem Ga-bri-e-lis pro-fe-er-tis cum le-ti-ci-a

pro-phe-ta pur mun-di-eli-ma-ta tha-ru-es-lam ter-

fe-cer-ri-mia la-ex-cal-ata glo-ri-

u - de - ra iam sa - gi - to pro - se - pi - o quom - ge - nu - il pu - er - pe - ia,
 u - lit bat lu - a vi - ta cu - dem - pe - ro per vi - su - ra vir - gi - na - a
 il, ve - ca, iam pro - du - ill - mi - ga - la

Example 2
 F-To 925, No. 3.

Vel - do ma - re di - lu - cu - lu, de - vo - la mu - li - ur a Co - astro Mo - ga - lo, di -
 Vel - do ma - re di - lu - cu - lu, Ma - ri - a
 VA DOHANIOT

san Na - ri - a, pro - pe - ra - bat za - li fer - vi - du Ad se - pul - chrum pla - ma - to - ris,
 an - rou la - za - ti Ad se - pul - chrum san - po -

St - ro - tin - ti sal - va - lo - ria, a - la - bau - atrum by - u - lans, cum qui - si - ni - rei
 la - bat ni - rane vi - tu - flu - bi - li,

A - ve Ma - ri - a, mu - li - e - rum ma - ter al - ma, ple - na gra - ti -
 tu - de - a ca - tho - ri - ams Can - ti - ca qua - dri - per - ti - ca sa - ri - e au -
 a. E - ya! er - go.

a E - tu, con - ce - pi - es et pa - ri - na, in u - te - ro vi - ru pi -
 no - ri - lue con - cor - di mu - sa - ca, Qui - a - at -
 the - su - sa Com - cla - ge - cum lu - ba - na - o -

a vir - gin, sed vi - ri - no - aci - a E - ya! a - cub con -
 su - car - nis lu - di - bri - u mi - ra - bi - li, cum mor - ti -
 mu - ti - a - lex - se - vir - ga - quo - tis - ru

181

cor-pus ciao-cu - lo, bed, ec-ce, que sub-i-la vi - rum vi-de-bat tan-di-dir-al -

182

me ve - all - le de-co - ra - tum... iu-ve - pam a - spe-rum et - gi - do

183

Ad quem si-le... Mu-li-er, no - li li - ma - re, nam, in-quit, et... pro-cul du-bi - u

184

Chri - stus, the - o-sa, rex glo-ri-æ, tam

185

re-que-re - a - lit, sic-et di - a - lit... Do-mi - nus po - tens in pre - li - o

186

ti - la... que el-luc - di - u - dia - ra - dens Du-mi-pum in -

187

de-as - rae-tur hinc quo-as-vit - que si - li - vit al-li - en - ti cle-al - de - ri - o

Example 3.
F-70 925, No. 4

188

Co - ro - na vir-gi-num, vir - tu - tis in - nu - a tan-dant ut li - li - um, va-le va

189

re, ut-que-cu - la, que pa - ris per - vu - lum, po-les-tem pu - e - rum, pe - rena et -

qui pu-er-um in-la-gra in-vi-o-la-ta post-pa-si-pe-ri-um ma-na-ma quo vis-
tu mi-ssi-tu bpi-ri-mi-ne Iru-tu-li-ati, quem ge-nu-i-ati si-ne des-ci-mi-

ne-ati-a, Non a-pud al-ti-a-ti-mum, tu-va me-tro-na pue-pe-tum, tu-a
ne, bo-lem tu-ati-ci-a, Chri-stum me-di-a-to-rem, tra-um-pla-

per pre-ca-mi-na, Et te-le-ate cra-vi-um que-a-mus ap-pre-hon-de-re pol-luc cur-ri-cula,
to, - rem, spon-sa-pas-sum, is li-goe-ata-te-re, A lu-de-is re-ia et pro no-astro gene-

Et iam sen-tia cen-ta-fe cum-li-cum ar-mu-ni-cum in au-la ru-gi-o,
I-paum, in-qua u-mned u-re-mas, a-gnum in-du-tun-ci-a, Cu-l-te-ri-

L-bi-eva re-quit in per-pe-tu-um re-gnat ut im-pe-rat, qui-ru-gi-o-the-ra
Cyn-pa-ni-ati-u-px-a pre-cla-man-ti-xa, li-bi, the-os "ir-ox-cul-atis u-san-na"

Example 4.
F. To 925, No. 9.

Vi-de, mi-aur, et tu-di-la la-brin-ci-a mun-di lu-di-bri-
Vi-du, mi-aer, et lu-gi-ca, Quan-ta fuc-a-olan-pe-
WALTER

a, que-tru-ci-ter re-ira-hunt ad-in-te-ri-ia, Ec-ce,
ri-ca-la lum-re-gral-in ad-tu-la Frau, Du-lus

va-na gau-di-a ter-ru-na trun-si-in-ci-o, quid li-bi-
Ad-u-la-ci-o, Ne-la-ri-a per-cun-ta mun-di cli-ma-

11

pre - sul u - mi - a i ru - bru ton - ti - de - za' lum pau - per ex -
ta pre - sul pi - des e - vo - lat ul' s' a - lu - a. Pau - san -'

12

pei - li - tur di - sua du - mum in - gra - de - tur ma - gni - fi - con - ti -
que - aet ei - lu - sti - ti - a. Cla - mai Ca - ri - tas, ex - ul - a a
lu - get a - ger ad o - sti - a. Et - ce, mi - ra - bi - li -
pre - pri - a, re - dit Cu - la - mi - las, Li - vur, Ac - ei - di - a.

a nu - bo Pho - bus in - vol - vi - tur vir - tus sub - lin - gua con - di -
He - as dons sub - li - mi - tar la - ions fal - la - ti - a em - que - lai -

13

a nu - bo Pho - bus in - vol - vi - tur vir - tus sub - lin - gua con - di -
He - as dons sub - li - mi - tar la - ions fal - la - ti - a em - que - lai -

14

tut - lul - la - et ma - chi - na hi - ce gens - gen - li - m - pi - so - qui -
si - a. Hou' ni - at - nes pro - la - qui - le - lis - pu -

15

tunt na - ti - ja - sus - pro - sur - ni - tur et quam - ni - sa - ta - et -
er - ja - ta - tum - in - tel - li - ga - at - in - un - ga - ri - a

Example 5.
Cs Pm XII E 5, No. 1

IHS - cel - lum - tu - gra - ti - o - hic - vir - ca - t - mi - us. Qui in - ce - lis - cu - ri - e - que - tui - est
DU - DE - U - M - P - OR - T - H - E - M - B - R - I - S - P - A - R - T - E - S - T.

[TENORE]

16

nin - a - us lam Za - ka - ri - e du - bi - ta - ti - o - ni - ra - bi - li -

17

Ag - gra - va - tu - as - ni - o - de - ma - tra - tu - ri - li - in - chu - qua - si - a - ri - bus - lu - la -

18

tur - per - tu - bus. Mo - ca - tur - vir - tu - ti - bus - mi - ra - tur - pu - pu - lus. V'a - tri - sa - ex - pri - mi - tur - ver - ba - in -

cre - de - li Ga - bri - e - lis rad - di - lur or - tu - pu - o - cu - li Mi - cu - du - se - cum
 per - li - il sub - car - nis te - na - ris, De ca - ma - li ve - ni - ti se - pi - lis a - a - pe -
 ris Sa - lo - lu - stia u - lu - it, vi - tu - pou - po - re - mo In - tex - hau -
 stum pre - bu - li - fia - use in - he - ca - mo. Vni - tu - (que) la - ti - ni - am - de - vi -
 lass io - gi - ter, Car - nis mun - de - ci - ci - am - am - ple - tiens del - ti - ter
 cum - a - a - ho - stel - la - pre - vi - a. San - ctin Ver - bi
 gau - di - o. li - li - u - con -
 [et] cum pre - tu - pu - me - ra - ti

tra - bu - it si - nis
 au - pu - mum gau - di - um Gau - di - um cu - te - at - um no - bis ap - pro - pri - et
 lex - cu - tus mu - ni - um nos - quam [de] - fi - ci - et u - mi - ple - num del - ti - di - ne

Example 6.
 CS-Pm XII E 5, No. 2

[I]hou fit lu - mi - ne - [fo] [fa] - lix] fa - li - ci - us He - ci -
 [I]hou fun - da - est fir - mi - tar Pre - pa - ra - vit pa - ri -
 [I]hou fir - ma - vit fle - su - lu - fi - dem ti - tu - ti - u,
 PLOS FILIUS
 tu - de - ne - rna su - cre ar - ti - us, Flu - via fir - mi - di - no - ti - des tar -
 tar - flu - lu - per - fi - de - u Vir - ga - tu - rum vir - ga -
 [I]ra - si - gru - vil - pu - ju - lo - per - fi - di - u Vir - gu - la - vi - ru - si - cum va - tum -

10

san - ctus, Spi - ritu - san - ctu - di - na - mit su - cu - ri - us,
 lam, Pa - tris - tu - mus - mu - lam, Ma - trem mis - er - cordi -
 ve - hi - ca - le, Ve - ru - m et vi - va - gen - ti - tu - m et con - su - tum Ver - bum

11

Vas ver - ba - tur Va - lu - ti, Vir - gin - u - ra - vi - lu - ti, ut vi - lu -
 tu - tu - it Lu - mi - na - tus la - tu - it, flu - ctus fer - ma - li -
 Vi - ci - um, Pul - su - pa - tot pro - ple - ta - tum Pro - pri -

12

Cum - la - ros - ca - ri - tas ce - le - stis ti - vi - tas ti - ba - vit tau - ti -
 e, Fru - ctu - a - sa glo - ri - a - it, Hu - be - ra - co - sa
 vo - x - i - vi - va - su - la] Fru - phe - ta - pro - fu - it,

13

vi - le - sta - tur vi - a - um, Per - pro - lie - pre - si - di - um,
 ter Spe - ci - o - sa spe - ti - c, Le - ne - ro - sa gra - ti - a,
 um.] Pa - ten - tem pri - mu - lam He - spe - ri - um ho - na - stia, Fu - ven - tem.

14

us, Vir - ga vi - rna - vi - ru - it, vi - ta - va - lene - vi - gu - it,
 ru - be - it, Fru - gna - fo - H - ti - ter, bu - per un - lum
 Ty - ran - nos tre - mu - it, Kai - a - mi - na - tum

15

Na - ta - ti - no - bi - lie - sua - sci - tur, Pa - rens pre - a - ma - bi -
 Sul - va sub - si - di - um, Ma - na - pu - de - ci - ti - o, Va - na -
 fa - mu - lum Dux du - cum de - ro - rat, Vo - lum - vo - il - vi - ti -

ille praesertim tur Flens fons illi in-ti-um fert-la-tu-i flen-ti-
 va-lens ve-ni-e, Re-ctum re-ma-di-um, Re-us
 ille, No-bis nec-que su-bi-li-a, Di-vi-na du-na

um fa-lum fer-ti-li-um, Re-ma-di-u-rum ra-di-um, ra-
 ra-ge-re-pa-ra-tris, ra-na re-ple-ra-sta-ra-tris ra-el-ri-te
 du-na-his, (re-di-vi-vi-ri-vus ri-vu-lis,) Gra-tia gra-vi-gra-tia

mum-ra-o-rum re-gi-um, Ty-ran-nus tri-ali-ri-e tri-mo-re-ri-
 ta-di-o Ha-gum ru-ga-e-dum ra-tum, ru-ni-um red-da-tu-ter-
 gra-ti-a [Ile-ri-us] Pa-rens pa-tum] pa-ti-en-ti-a

mu-ra-ta-mu-iti, Do-ctus un-li-em-ti-a pax pa-rens pro-fu-ll
 ma-lum, ra-ra ru-pa-ra-ti-o, Ra-us ru-bet-re-dem-pe-o
 [Rex tu-gum re-ga-lis rug-us Kai-ua-ti-mi-us Flos fi-h-us-e-us.]

Example 7.
CS-Pm XII E 5, No. 2.

[I]be-ru-sa-lum fi-li-a, Il-le-mi-na-mi-ni-as mul-ta-di-o
 [I]be-ru-sa-lum fi-li-a mi-na-re-ra-do-o

Lu-ce-gra-ti-o, Qui-a Chri-stus rex-u-ri-ter Qui] de-
 Cla-ren-tia lu-tis a-mi-o, Or-ta nam de-ta glo-ri-

vir-gi-ne-pu-ria-as-ma-na-aci-lus, Va-git-in-pro-ae-pi-
 a, lu-sit-in-re-gis ma-ti-gra-ti-a ele-men-ti-

u, la-cens du-un-a-ni-ma-li-um in-me-di-o,
 a, Ex-ur-ga, [tam ut-re-ce-de] for-mi-di-ne.

De qua te - ali - mo - ni - um Par - hi - bot - lo - bar - nos, Do - mi - ni Du - i pu -
 [Jan] dul - ce - da - ne Tan - ti - lu - mi - nis in a - mu - sis ma - gra gra ti - tu - di -
 cur - mor, donec ve - rum e - lo - qui - um A - gnos - ce - vo lu - i
 ne Ec - ce, lux ay - da - rra Ma - [gna] cum mu - no - ti -
 qui tol - lit mun - di pe - a - cu - la Ec - ce, qui se - con - dit nos - ti - tiam vir - ga -
 bus da - cil ad lu - cum ac - ce - ra, sed a - ru - pit - gla - di - ta [san] - di
 la, Sa - nana i - sta pe - ri - tu - lo an - tu - tu - la, Ec - ce
 no - st - um Ho - ro - dia
 cu - sus - som - num di - gnos - sel - ve - re [cor - ri - gi - am.] Ec - [ce] ma - gis stol - lam de -
 cum dai pro - vi - am, Huc u - per - tot ere - stu - ru - mo - mi - a - su -
 i. Quem pro - pri - e pro - di - an - ro - se fi - ru - da - tu - rum he - ma - ni - sta - tu - i

Example 1
 Aus-Cn 4052/1, No. 1.

Et in ter - ra - pan -
 Et in ter - ra - pan -
 Contra tem - Et in terra pan -
 Tem - Et in terra pan -
 lu - du - mi - bus Lau - da - mus - tu De - no - st - i - mus
 tu Ad - ti - ca - mus - tu Glo - ri - fi - ca - mus - tu
 Glo - ri - fi - ca - mus - tu

Example 2
 Aus-Cn 4052/1, No. 2

Et in ter - ra - pas - bu - mi - ni - bus in - no - vi - lun - la -
 Ho - no - ra - mus - tu, De - no - st - i - mus - tu

ta mun - di, su - sti - pa - de - pro - ca - ci - ti - um ni -
 stram Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re -
 no - bis Qui - ni - am tu - so - lus san -
 ctus Tu - so - lus Do -
 mi - nus tu - so - lus Al - tis - si - mus
 The - so - cri - sto -
 Cum san - ctu Spi - ri -
 tu, in glo - ri - a De -
 i Pa -
 tris] [Amen]

Ad - o - ra - mus te Glo - ri - fi - ca - mus - - - - -
 tra - ti - on - a - gi - mus ti - bu - pru - pter ma - gnam glo -
 ri - am tu - am tu - mi - se - re - re - us - te - te -
 alla De - us pe - ter - o - mni - po -
 tens Do - mi - ne Fi - li -
 u - ni - ge - ni - te the - so - cri -
 ste Do - mi - ne De - us,
 A - gnus De - i Fi - li -
 u - s Pa -
 tris
 Qui tol - la - ra - ti - on - e - la - mun - di,
 mi - se - re - re - us - las Qui tol - la - ra - ti - on - e -