THE LATIN COMPOSITIONS IN FASCICULES VII AND VIII OF THE NOTRE DAME MANUSCRIPT WOLFENBÜTTEL HELMSTADT 1099 (1206)

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.

W₁. 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 W₂ being the Tr., which is unknown in any other source.

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1, 13. f. 134<sup>r</sup>. (535) Quant froidure/Agmina. (M 65).
= W_2 1, 1 q.v.
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1, 15. f. 136^r. (485) Se j'ai ame/Ex semine. (M 38).
$$= W_2 2, 5 \text{ q.v.}$$

1, 16. f. 136^r. (132) Mout est fous/Domino. (M 13).
=
$$W_2$$
 1, 4 q.v.

1, 17. f. 137v. (338) A ma dame ai
$$tant/Hodie\ perlustravit$$
. (M 25).
= W_2 1, 10 q.v.

I, Cond. I. f. 138v.

Crucifigat omnes.

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Conc. 3 pts. W<sub>2</sub> fasc. 3, 10, f. 46v; W<sub>1</sub> f. 78v (71v); F 6, 35, f. 231v;
CaJ f. 3r.
2 pts. Hu No. 97, f. 97v.
1 pt Stutt f. 33r; f. 32v (2).
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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° (131°); F
 f. 301°; W_2 f. 112°; Ma f. 77°; Hu f. 133°.

1 pt. Stutt f. 32v (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.

 W_2 1, Cond. 1. Rhythm of B 21-B 24 could be A . However, the li of the C/Fac. show clearly A .

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 ploratMoysen 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; the goat has seized the covenant of the Lamb and Syon, the bride, laments her plundered dowry⁵; Ananias is sacrificed, the horn of David is cast down; the world is scourged; it has been aban-

- III Quisquis es signatus Fidei charactere, Fidem factis assere, Rugientes contere
- 5 Catulos leonum, Miserans intuere Corde triste Damnum Christi, Longus Cedar incola,
- 10 Surge, vide,Ne de fideReproberis frivola,Sudat martyr in agoneSpe mercedis et corone,
- 15 Derelicta BabilonePugnaPro celesti regione,Aqua vite te componePugna.

doned by the iniquitous. Through whom is the world to be justly judjed?

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; and laments that the law of Moses has lost its power. 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 W_1 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 Wicked cities were known as other crosses of Christ, where "their dead bodies shall lie in the street of the great city . . ." Revelation XI. 8.

² On the 2nd of October, 1187, Saladin took Jerusalem. This was the reason for the third crusade (1189-92). Accordingly, the text must have been written about 1188. Conrad, the marquis of Montferrat, was largely responsible for this crusade. Forc[↑]d to leave Constantinople, he sailed to Tyre, from whence he sent appeals to the west, the most famous of which was a great poster that circulated throughout Europe. This poster depicted the Holy Sepulchre defiled by the horses of the Mohammedans. For a clear account of the third crusade, see Cambridge Mediaeval History, Vol. 5.

³ Lamentations I. 1.

⁴ The goat is used as a symbol of the lost soul. Matthew XXV. 33.

⁵ The Holy lands are the dowry of the spouse, Syon.

⁶ Punished by death for witholding the price of some land sold for the Christian community. Acts. V. 1-6; or perhaps Hanaias, who wrongly predicted the liberation of Jerusalem, and perished for disobedience. Jeremiah XXVIII.

⁷ The horn of David was a symbol of salvation, Luke I. 69.

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

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.

⁸ 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 extera. Inflammatus Nec crematus Rubus hoc, et vellera
- 10 Gedeonis,Salomonis;Hic prefulgent operaFigura hac quod testatur,Oui de morte suscitatur,
- 15 Et ad vitam revocatur;Homo,Vitio qui fuscabaturIam virtute decoraturHomo.
- II Ergo collaudetur Mater, Virgo virginum, Reparatrix hominum, Effugatrix criminum,
- 5 Cuncta que tuetur, Que concipit Dominum. Jubilamen Et solamen

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, the fleece of Gideon and the throne of Solomon. Here shine forth his works in this manifestation, as a testmony, 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.

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

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 capturamReteMessem vides iam maturam;Et tu saltem per usuramMete.
- II Si quis in hoc artem
 Populo non noverit
 Per quam mundus vixerit,
 Omnia cum viderit,
- 5 Eligat hanc partem,

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. 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

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.

¹ Ovid: Amores III, 4, 17.

³ John IV. 35.

² Luke V. 4.

⁴ Luke X. 42.

Aut nihil decreverit:
Quod vis, aude,
Dolo, fraude,
Mors gerendus Thaidi.
Mundo gere
Morem; vere
Nil vitandum credidi;
Legi nihil sit ascriptum
Iuri nihil sit addictum.

15 Sanciatur 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!

 W_2 f. 46v. 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 sepulc-chrum; B 13 violenta.

W₁ f. 78v 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 $^{\rm v}$ 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 heighted 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 abdicatur.

Stutt f. 32v (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 asscriptum; 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. 32v (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.

 W_1 f. 140°. 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.

 W_2 f. 112v. 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. 77v. 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. 133v. 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;

B 14, 3 | om; B 26, 1 pli desc; B 28, 1 pli desc; B 28, 3-4 L G; B 33, 3-4 L G; B 34 F om |; B 35-end =

Du. B 3, 4 G; B 11-B 12 om; B 14, 1 pli desc; B 17-B 18, 1 L 2 li 2 li FFEEC; B 21-B 23 | om; B 26, 2 |; B 28, 2 |; B 34 L A |; B 35-end, see above.

Stutt f. 32v (1). Directly preceding Si quis, on the same folio, is the 3rd stanza of Quod promisit: Olim fuit. It too has a long melisma on the final syllable of adumbraculi, but it does not appear to bear any relationship to the above composition. There are 32 neumes:

1. 17:1. 11/11/2 7155 . SIISII-SII 75N SJ771

which are not heighted with any consistency. Unless a more obvious concordance comes to hand, it seems unlikely that we will be able to transcribe with any surety. With the superscript "De effectu crucifixionis Jesu Christi": on the effect of the crucifixion of Jesus Christ.

ORawl f. 13^v. Tt. only of Str. I-III of the proper text to this conductus. Str. I. B 18 hedus; B 19, 2 oves. Str. II. L 4, 2 obprobrium; L 15, 2 incertum; L 17, 1 om. Str. III. N.V.

CB No. 47. Text only, without neumes, of Str. I-II of Crucifigat and the two attached Str. of Curritur ad vocem. Crucifgat: Str. I. B 18, 1 rumpit hedus; B 30-B 31 abdicatur ac inmundis; B 32, 3 iste. Str. II. L 4, 2 obprobrium; L 8, 1 gens; L 11 cum explorat; L 15, 2 certo; L 18, 3 om; Str. III L 8, 1 dampnum; L 12, 1 reputeris; L 13, 1 suda; L 18 et ad vitam te conpone. Curritur: Str. I. L 14, 4 das; L 15, 2 iaces; L 15, 4 captura; L 19 mere. Str. II. L 3, 3 mundo; L 9-L 12 in wrong order: L 12, L 10-L 11, L 9; L 9, 3 taydi; L 13, 4 astrictum; L 15, 1 sancciatur; L 16 om.

Obs. One of the most interesting features of this conductus is that the T. and Du. are identical to the final melisma of another conductus. H. Husmann (AfMW. IX. 13) points out the possibility of the conductus' being based on an older dance melody, for the T. has many points in common with the estampie. In a later article (AfMW. XI. 13), he postulates that the melisma came in between the two in point of time. His reasons are: 1) the extensio modi of B 21-B 24 in the melisma does not occur elsewhere in the melisma; 2) the Tr. of Crucifigat appears more likely to be a candidate for 2nd mode than for 1st., for fractio occurs on the second part of the pes. These considerations lead to two further possibilities: 1) the melisma was constructed on the analogy of the dance form; 2) the T. of the melisma is the dance melody. Husmann favours the 2nd possibility, saying that it does not seem too "bold" to assert

this, for we know that a conductus was often built on a preëxisting melody (see, MO, XXVII. 177 ff). The possibility of a preëxisting melody is made quite clear by Odington (CS. I. 247), then why should a melisma not use this technique? This is a well-reasoned argument, but it contains many hypotheses and does not look at all the available possibilities. The following should be weighed against the theory outlined above: 1) the known date of Crucifigat: 2) the possibility that the Tr. was added after the 2 pt composition of the conductus: 3) that the T. of Crucifigat could be the dance melody or be modelled after the style of a dance melody; 4) that its resemblance to a lai or estampie could be fortuitous; 5) that the text preceded the music, the form of which would follow the structure of the verse. Melisma was known at this early period, as the earliest organa bear witness, but of all the dated conductus, those known to be from this early period are set as simple strophic conductus like Crucifigat. No known early conductus has the highly melismatic and developed form of Quod promisit. That the conductus probably existed first in a 2 pt form can be inferred from the different Tr. found in Ca I; thus the somewhat incongruous Tr. of F does not necessarily mean that the whole conductus is of a later date. Indeed, it seems more probable that the CaJ version might be the first, even though all the 3 pt versions in the Notre-Dame versions agree. Be that as it may, I do not think that the Notre-Dame Tr. shows that Crucifigat is newer. Quod promisit is in 2 pts, and I think this shows that when the contrafactum was made (whichever came first) the original was in 2 pts. Of the other three possibilities outlined above, the 1st seems the most probable. If the conductus was written to attract recruits to follow the crusade, what would be more natural than to use a well known tune or to fashion one in popular style? Johannes de Grocheo says: "[The conductus] is based on a melody composed at the same time. This is normally sung at parties and feasts given by the learned and the rich" (Trans. A. Seay, S. JC. 26). What better milieu could be found to rouse up enthusiasm for the crusade than among 'the learned and the rich'? Accordingly, it seems that Husmann's first thoughts were right (AfMW. IX. 13), namely that Crucificat was written in the dance style, but his reasons for thinking so were wrong, and his further thoughts on *Quod promisit* somewhat obscured the issue.

It is interesting to note that both *Crucificat* and *Quod promisit* come very close to each other in the German Ms Stutt, and that the T. tune, at least, served as the vehicle for two contrafacta texts, one of them quite profane. The provenance of both pieces in peripheral sources shows its popularity, and again emphasizes the secular nature of its melody. Stutt shows that perhaps even at this time the two pieces were recognozed as belonging to each other in some way.

The form of the piece is most interesting; and note, too, that the same form is followed in the Tr. of both CaJ and F. The T. structure can be set out as follows:

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 répertoire, yet many details of its rightful place in the répertoire still remain obscure.

1. Cond. 2. f. 139v. Pt. III, p. 18.

Heleysei manubrio.

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

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 |. Tt. 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, Eliseus became the instrument of a new

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, and man's salvation has been made manifest by the fellowship of a risen Christ.

Obs. This conductus comes down to us only in W_2 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 = \(\)

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 18

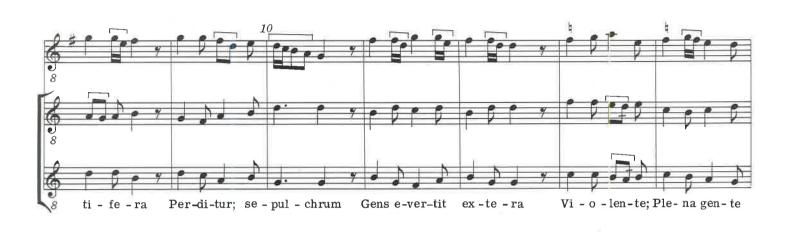
The F sharps have no Ms tradition, although they occur in other conductus in F in the same kind of context. Here they are editorial suggestions. All in all, this is a fairly simple composition, which probably springs from the middle period of conductus composition or perhaps a little earlier.

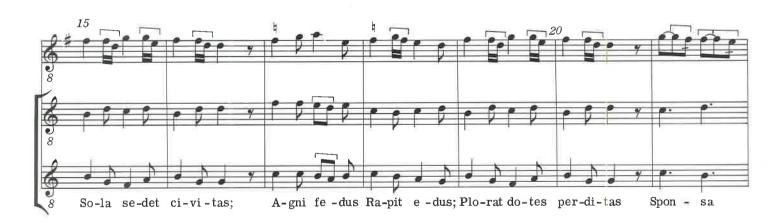
¹ II Kings VI. 4-7. While felling trees, a servant lost the axe head of a borrowed axe in the stream. Elisha threw a stick in the water at the place where the axe had fallen, "and the iron did swim.". This is symbolic of the marriage of the divine with the human; the iron of the axe head is man's sinful 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.

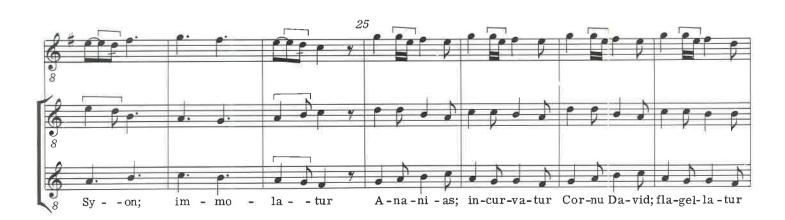
¹ God's plan of redemption through Christ.

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.



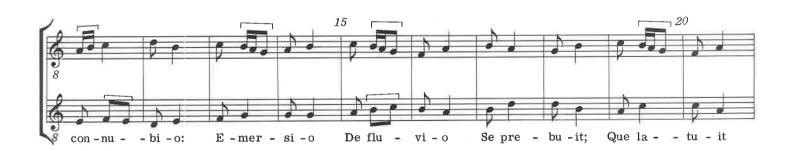


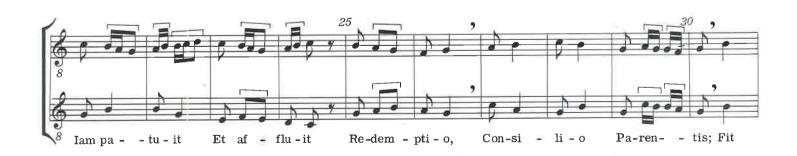


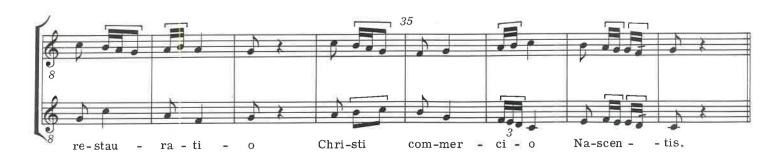








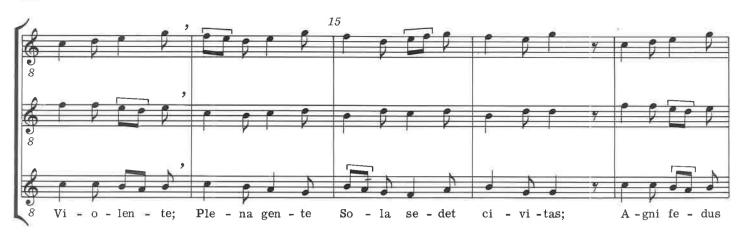


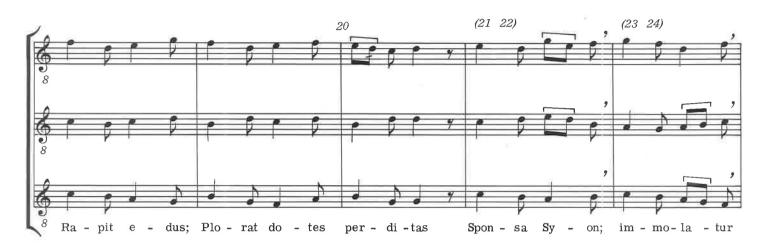






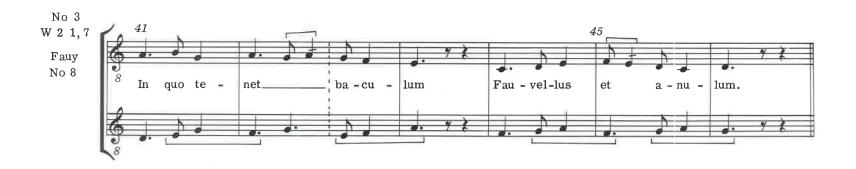












Hu

No 4 a Cond 1. Hu No 97 No 4b Stutt f 33 $^{\mathbf{r}}$ Cru - ci - fi gat No - va Chri - sti mnes. Do - mi -ni crux al - te - ra, vul - ne -ra! Ar - bor sa se - pul - chrum, 15 Ple - na gen - te Gens e -ver - tit ex - te -ra Vi - o - len - te; So - la se - det ci - vi - tas; A-gni fe - dus Ra-pit e - dus; Plo - rat do - tes Sy -- on; im - mo - la - tur na - ni as; in cur - va tur in - iu stis Cor - nu Da vid; fla - gel - la - tur Mun -- dus; Ab Per quem iu - ste Mun -- ca tur, iu 🕒