Thomas B. Payne, editor

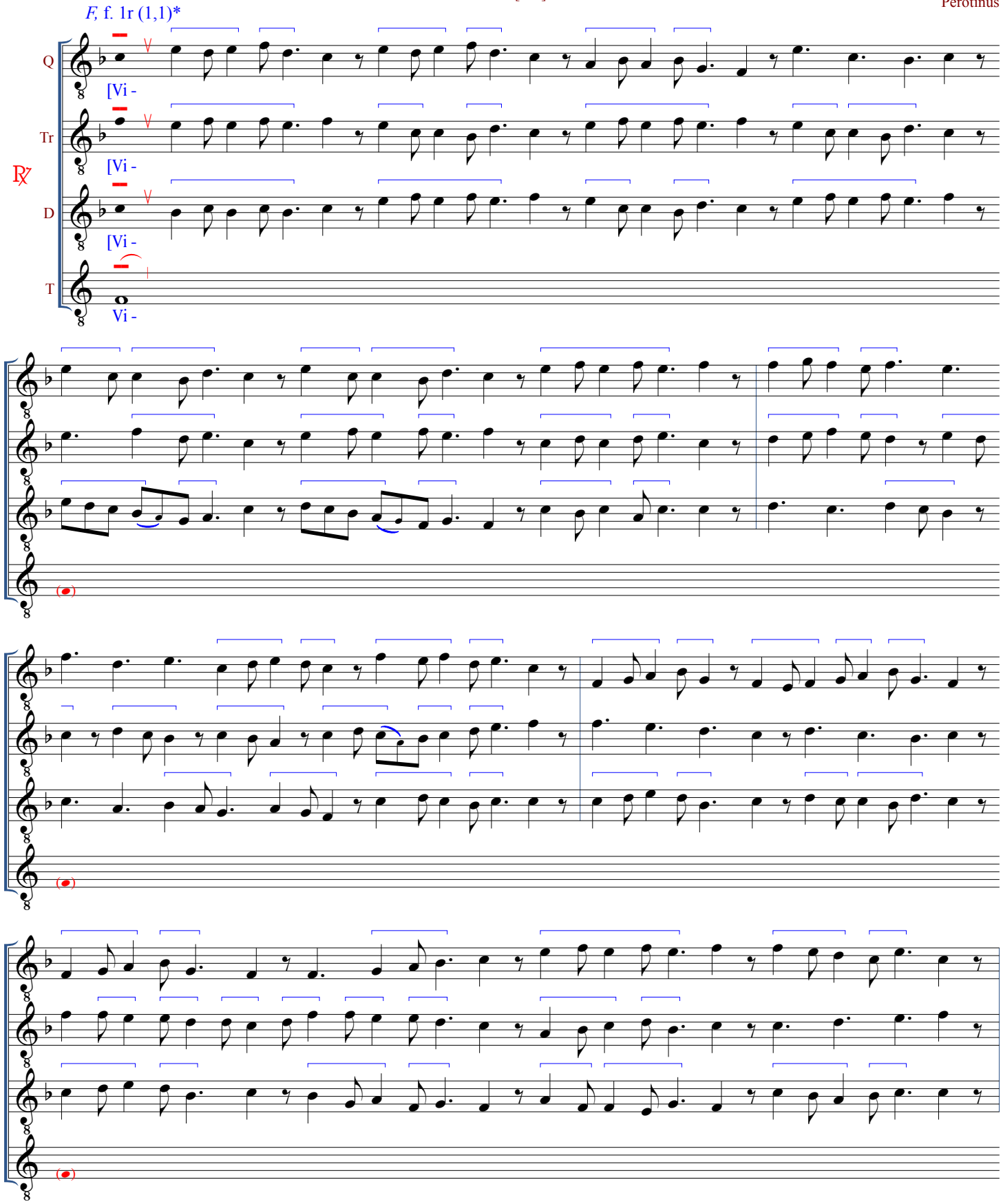
F: Fascicle 1: Organa, Conductus a4; Clausulae a4, a3

VIDERUNT OMNES. NOTUM FECIT DOMINUS a4

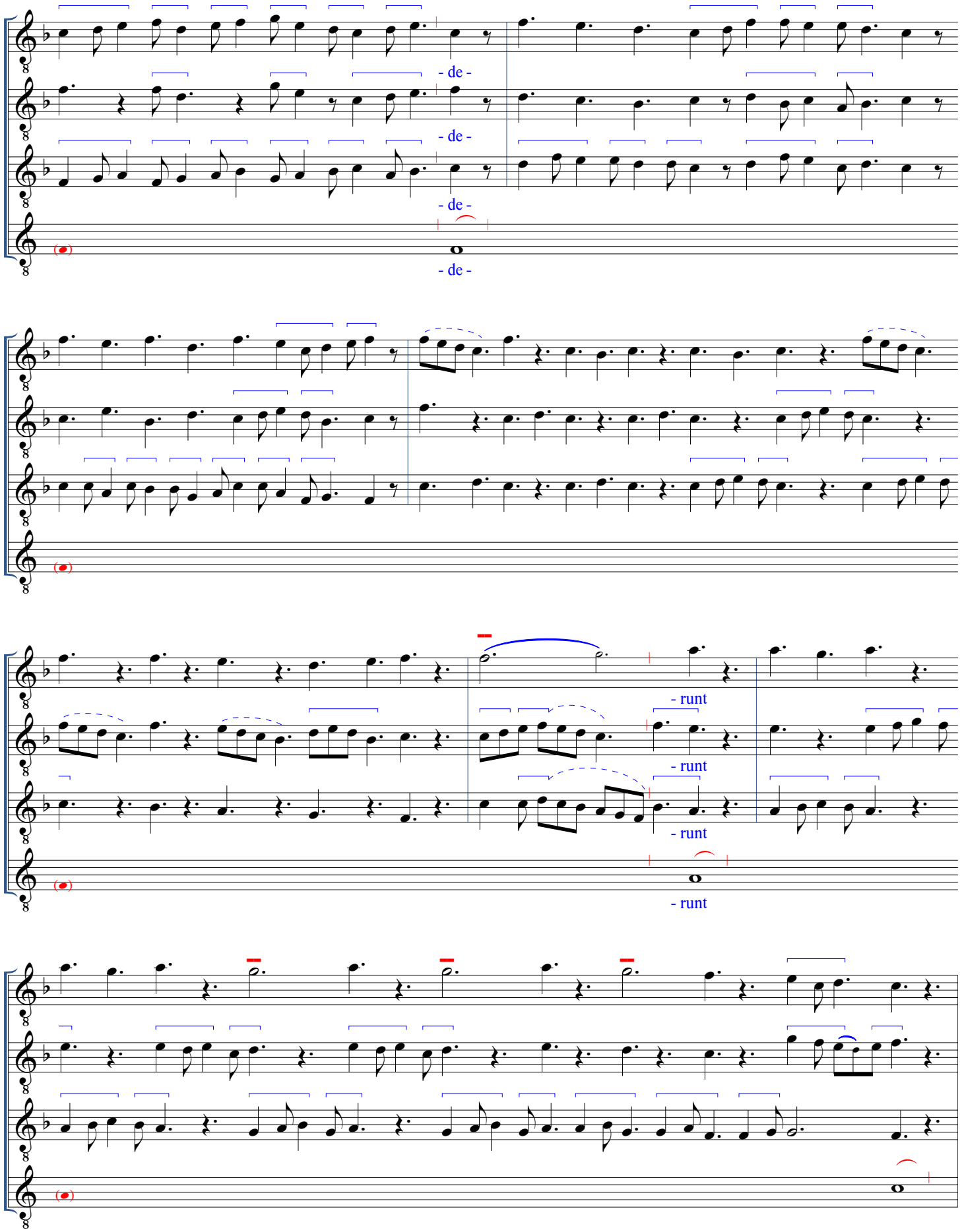
Gradual [M1]

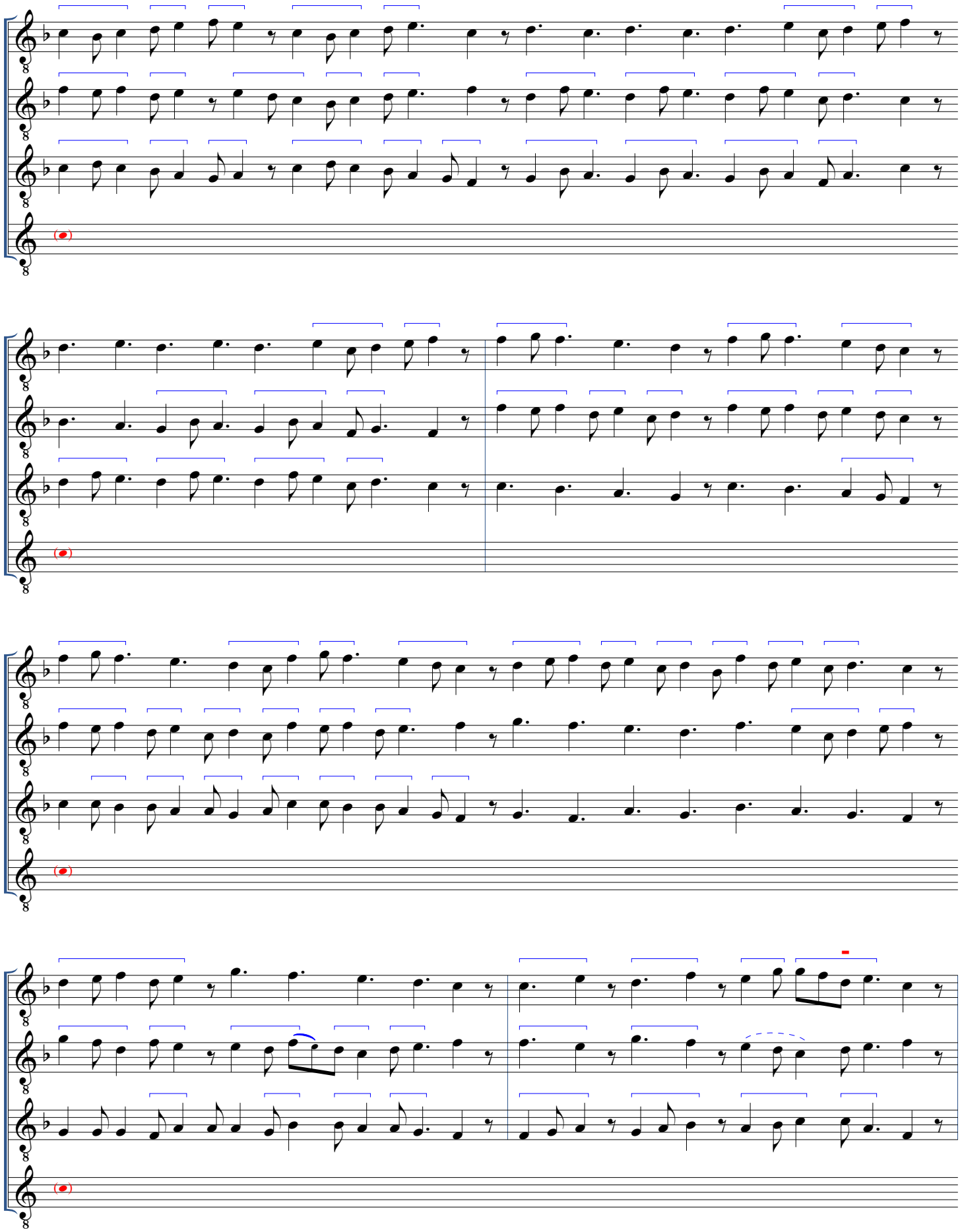
Perotinus

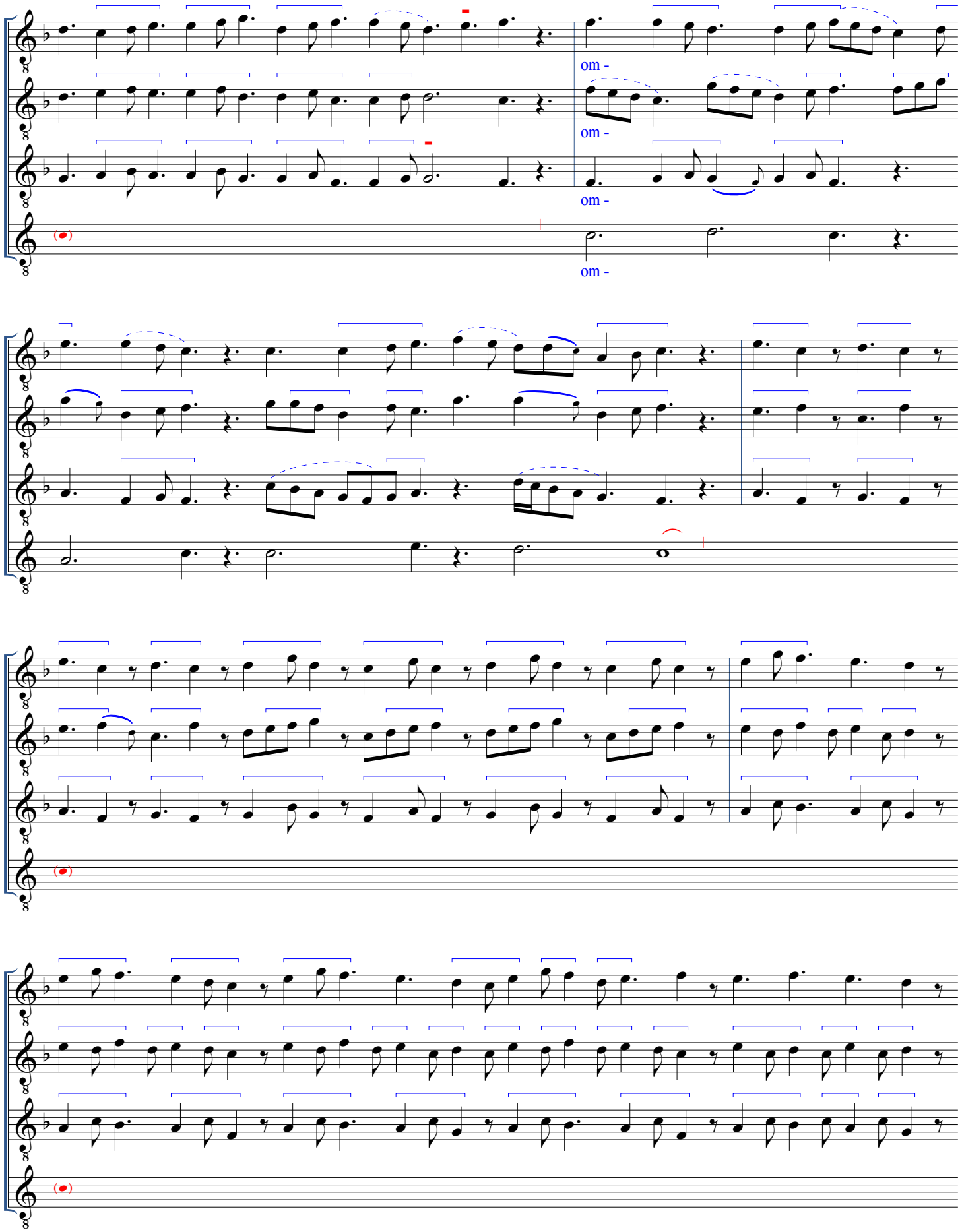
F, f. 1r (1,1)*

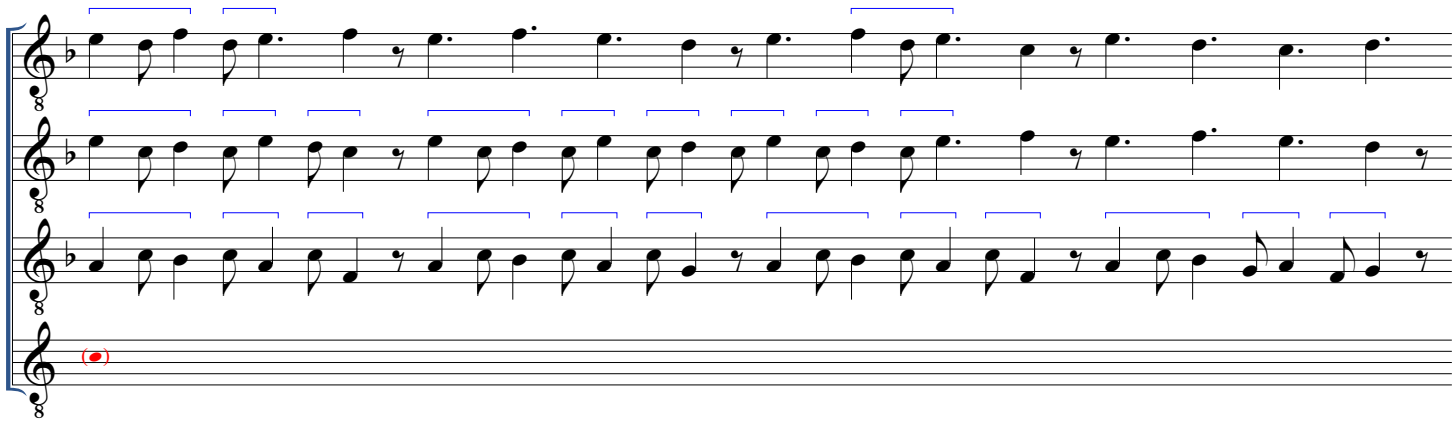


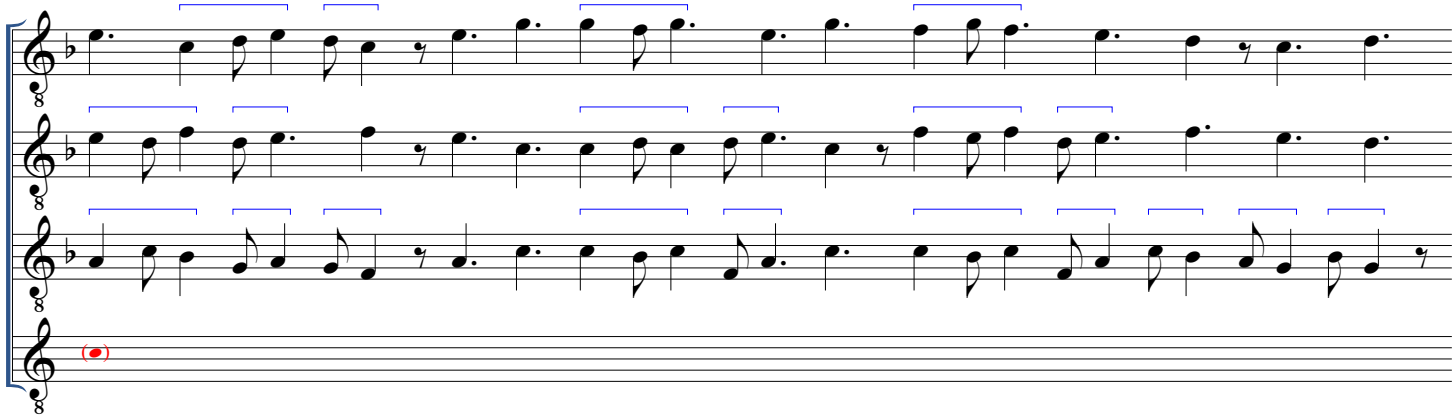
*The D music of the ℟ = motets (more rightly, prosulas) 2-3. Full barlines through a staff or set of staves indicate similar staff-height strokes in *F;* rests or breath marks are usually redundantly included before such barlines in this transcription.


- de -
- de -
- de -
- de -
- runt
- runt
- runt
- runt

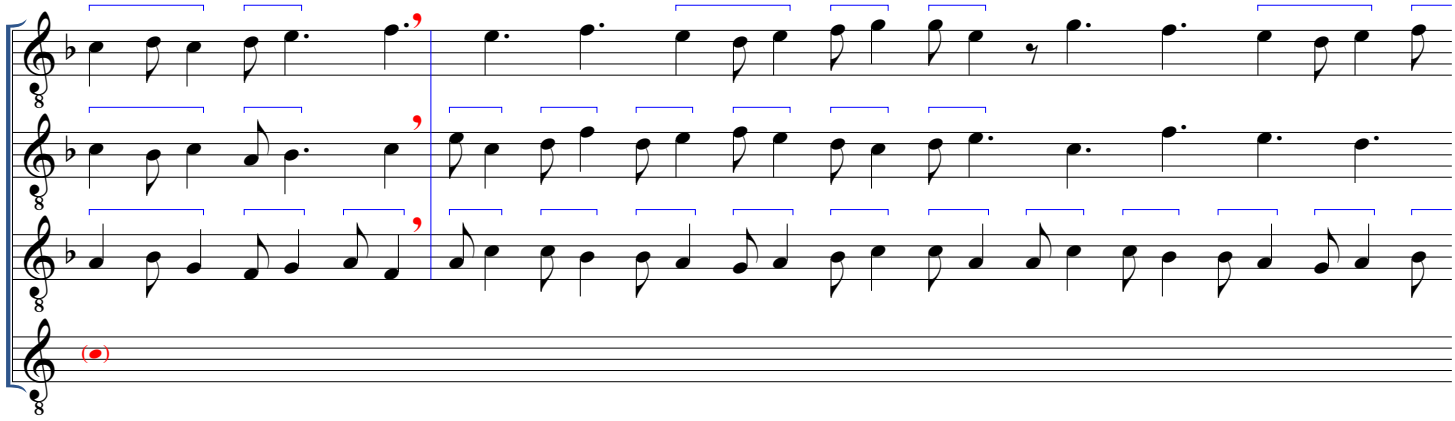


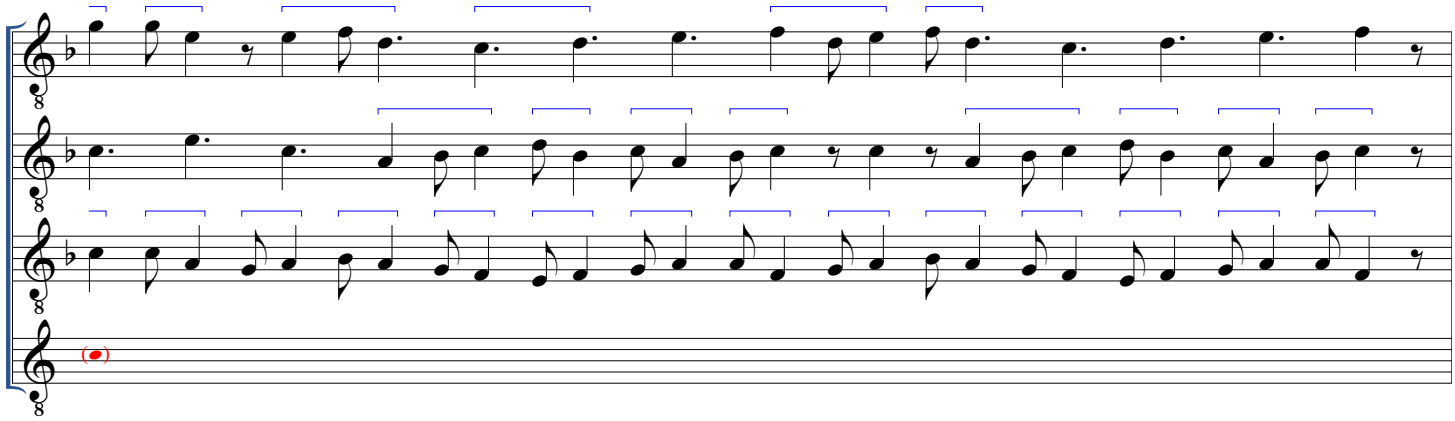

om -
om -
om -
om -





| D: first 12L of this phrase = opening of D in *F* claus. 24





- nes.]
- nes.]
- nes.]
- nes.

F-Pn lat. 1112, f. 20r (XIr)

fi - nes ter - - re

sa - lu - ta - - re de - - i no - stri iu - bi - la - te de - - o

om - - nis ter - - ra.

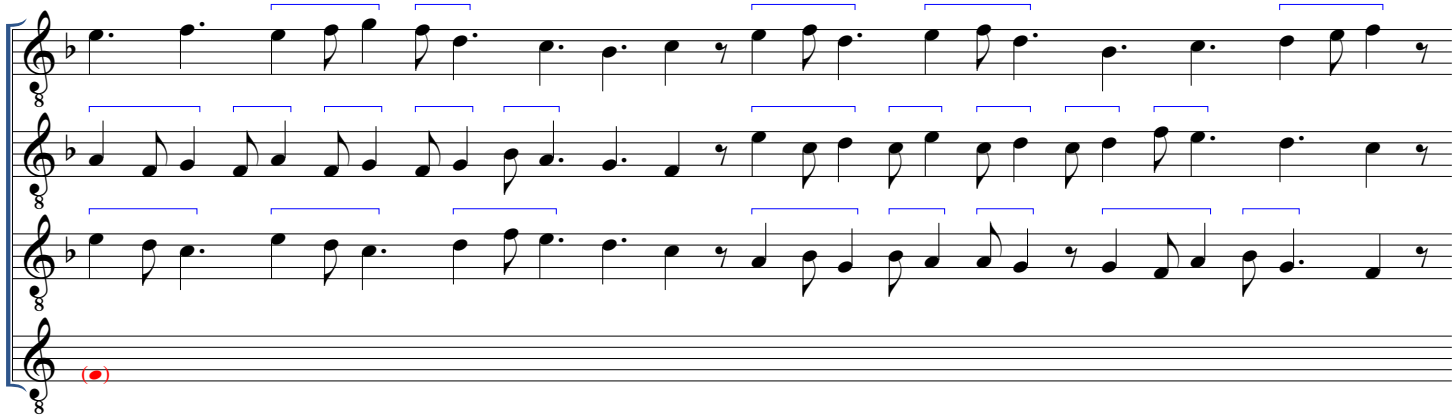
F, f. 2r

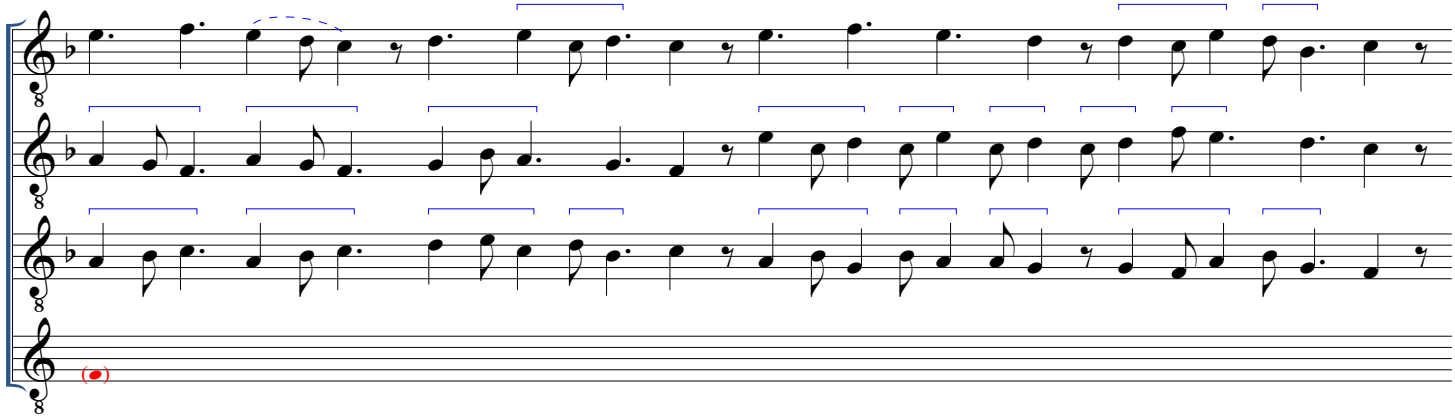
Q [No -

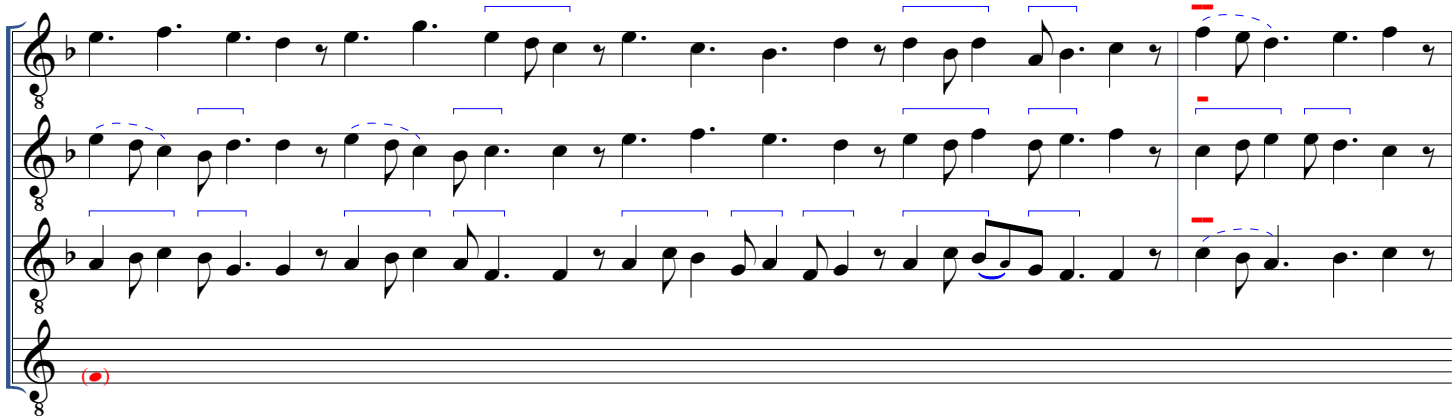
Tr [No -

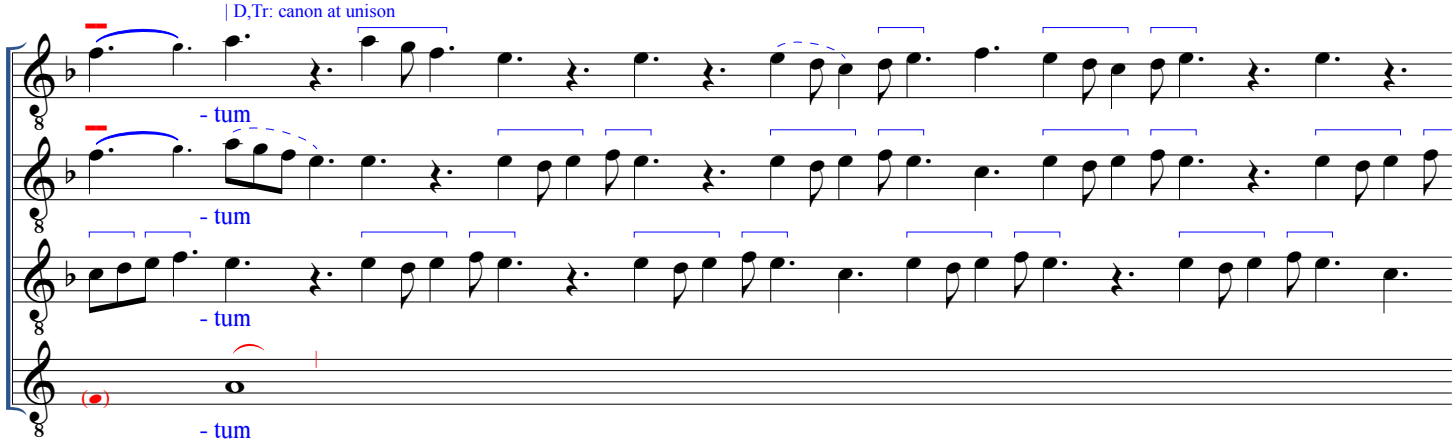
V D [No -

T No -








| D,Tr: canon at unison
- tum
- tum
- tum
- tum

| D,Tr: canon at 5th

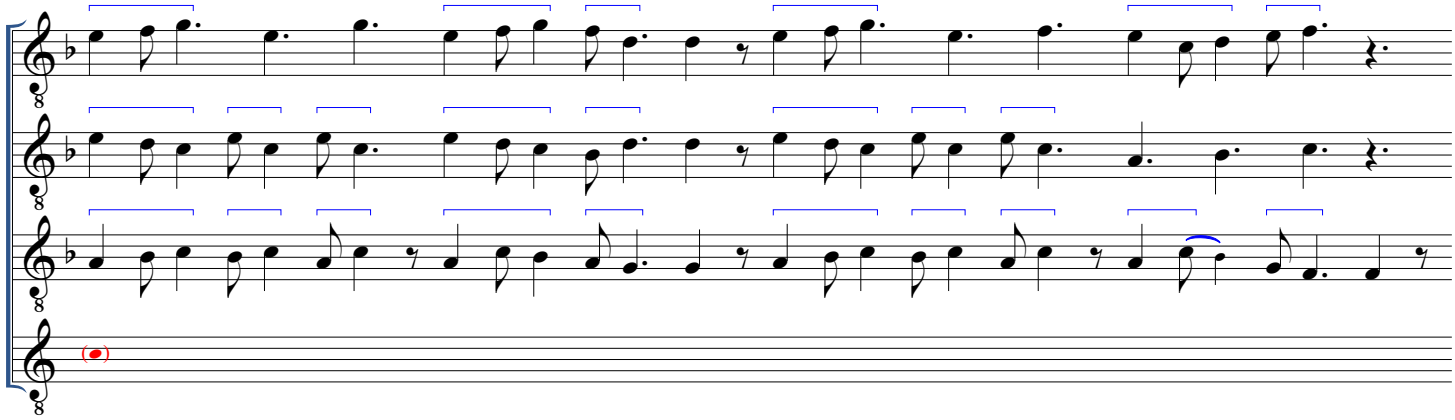
| D,Tr: sequential canon at the 5th

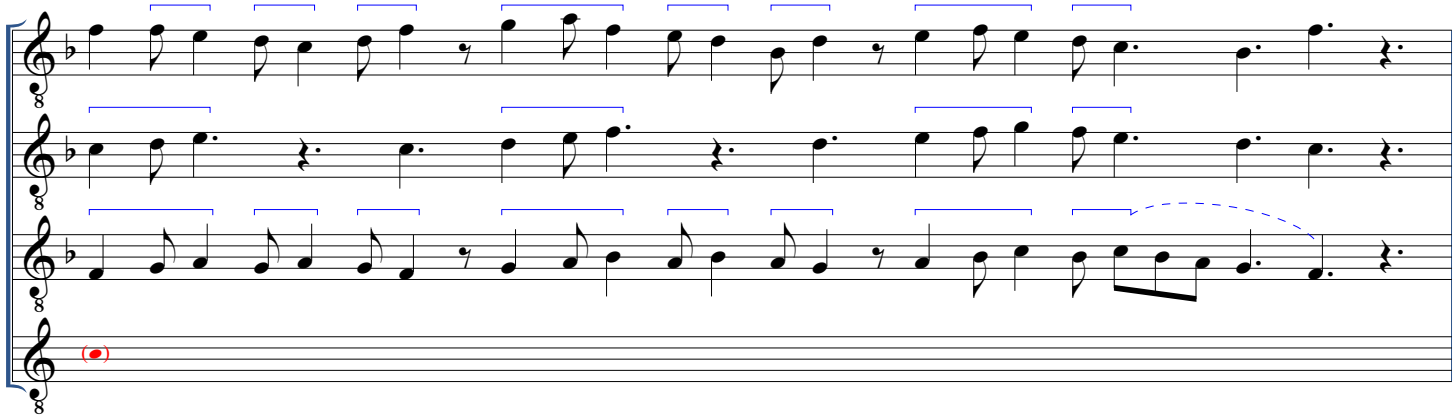
fe -

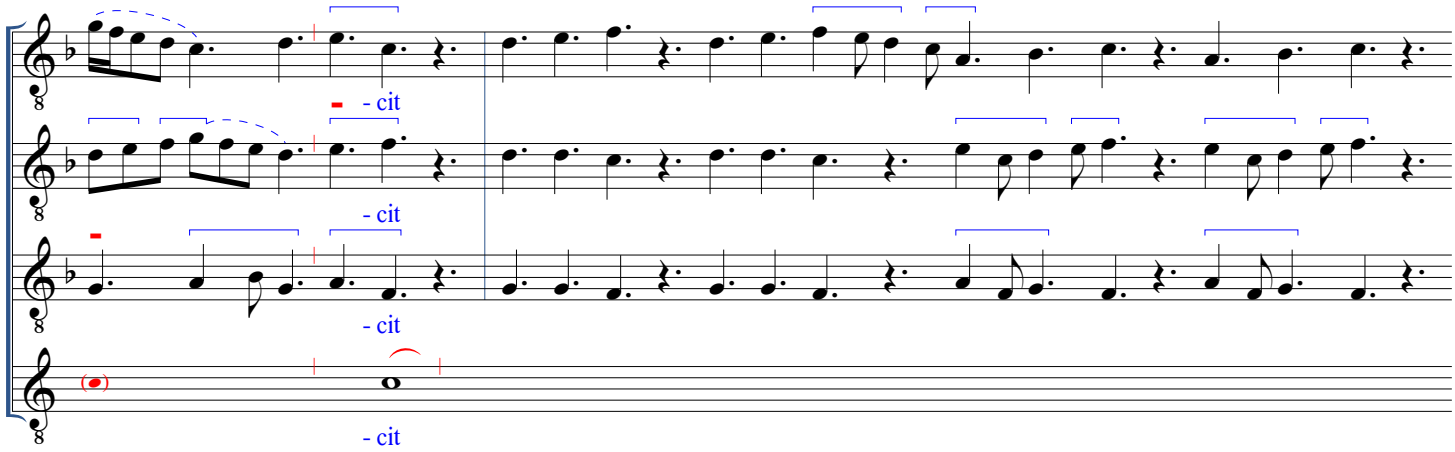
fe -

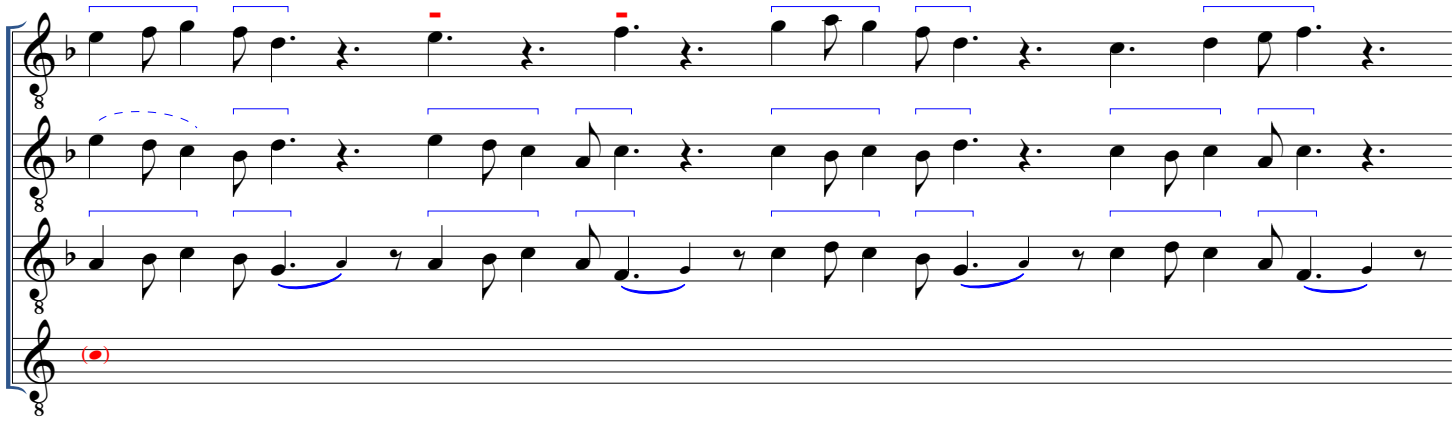
fe -

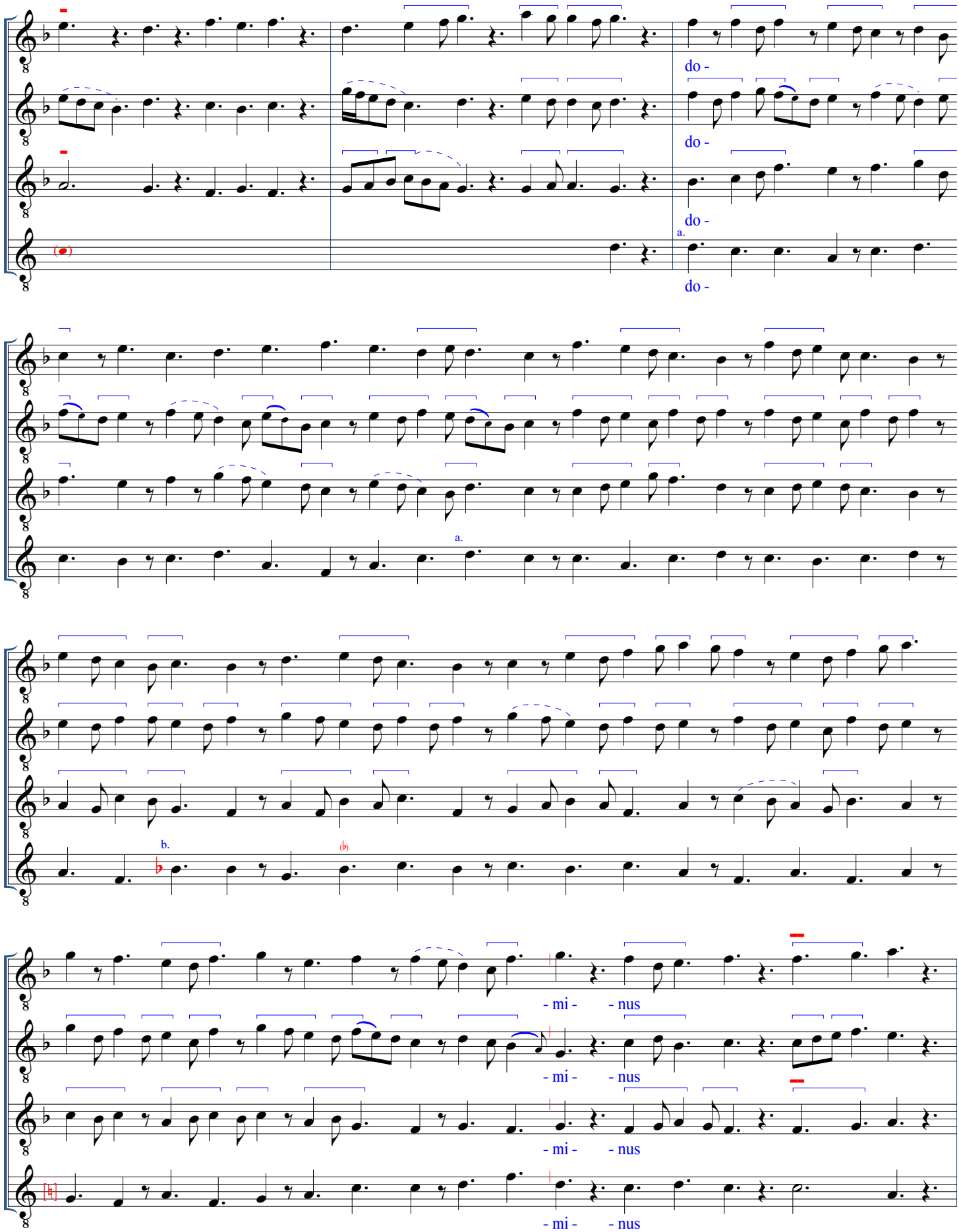
fe -

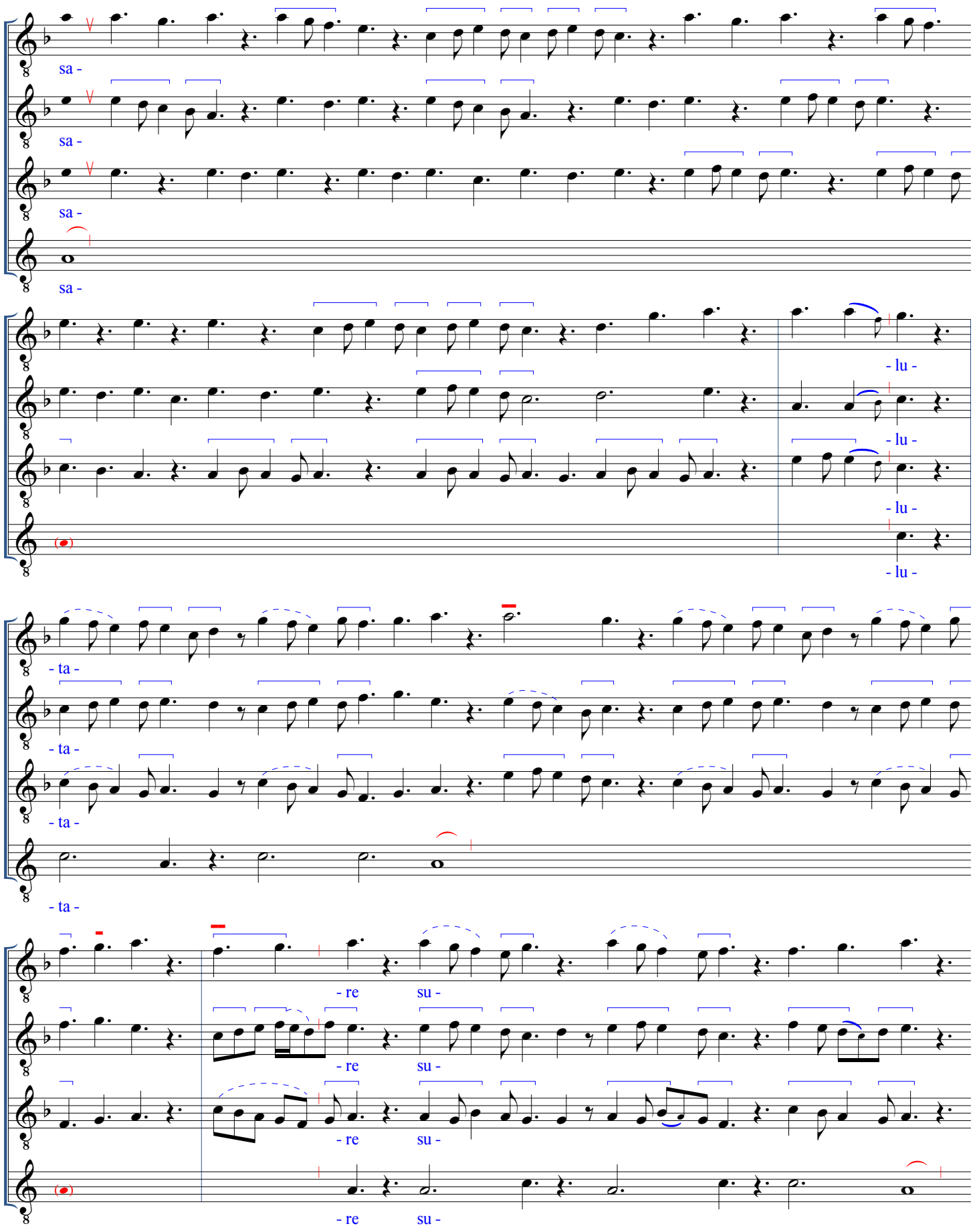


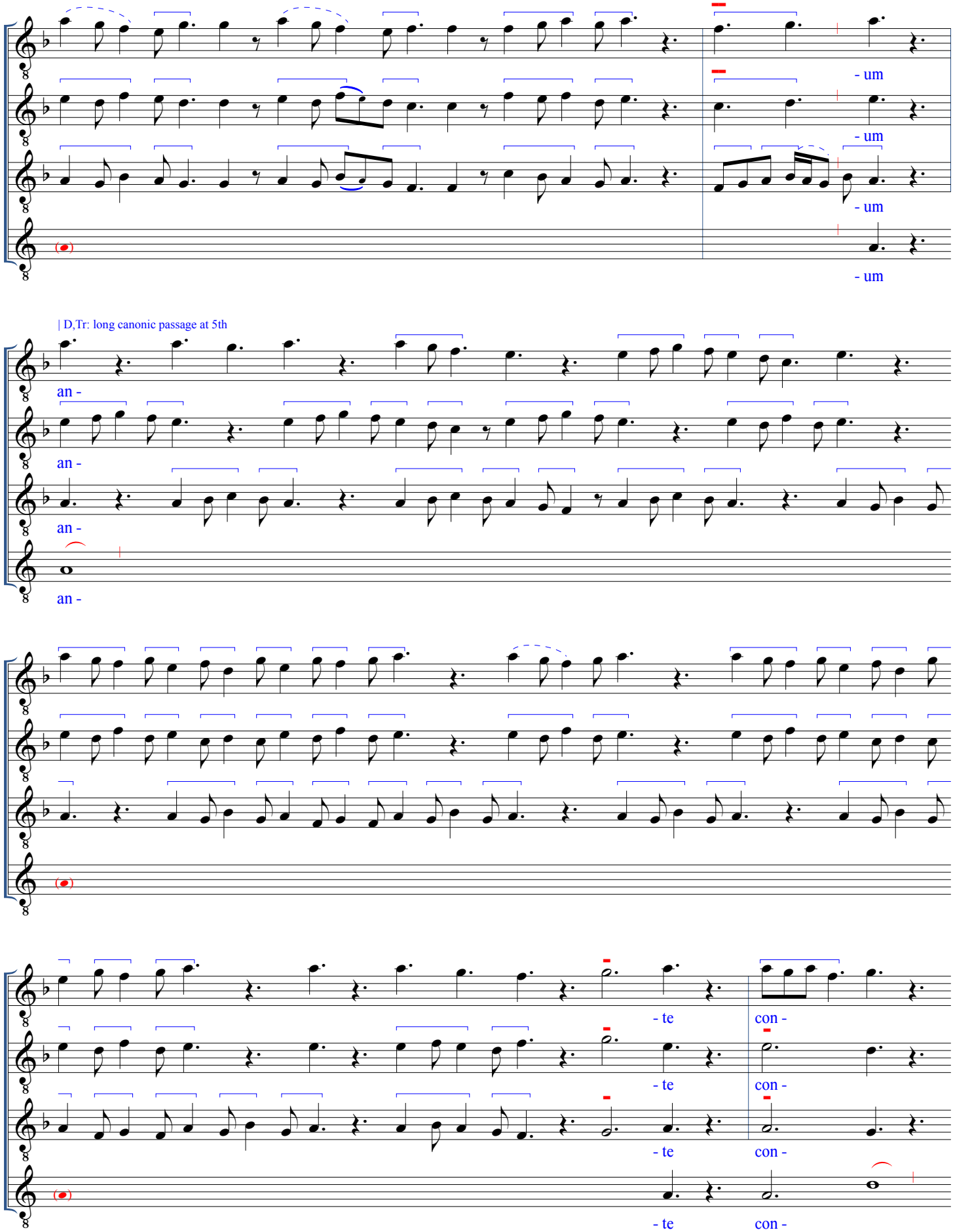


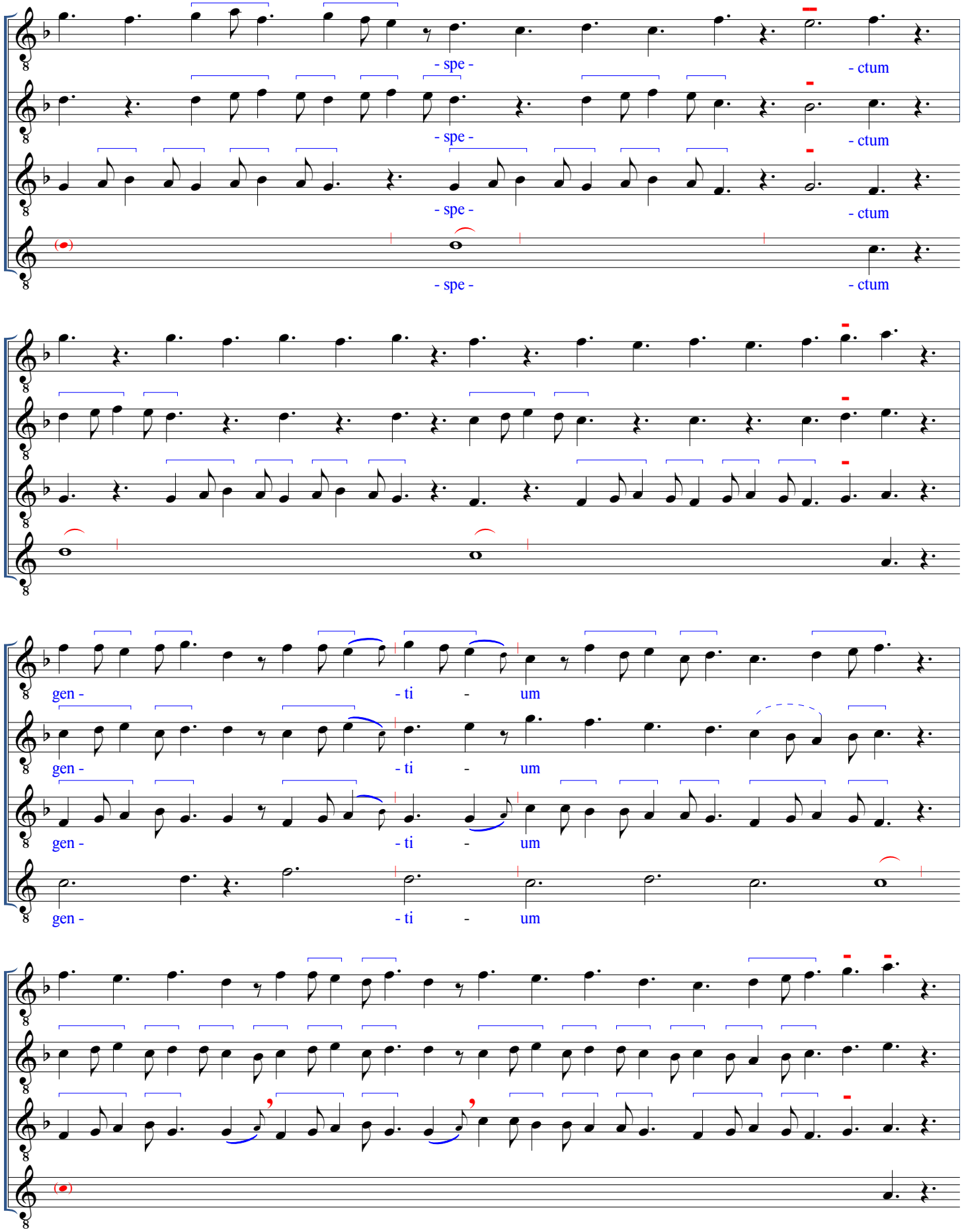

- cit
- cit
- cit
- cit




do -
do -
do -
a.
do -
a.
b.
- mi - - nus
- mi - - nus
- mi - - nus
- mi - - nus


sa -
sa -
sa -
sa -
- lu -
- lu -
- lu -
- lu -
- ta -
- ta -
- ta -
- ta -
- re
su -
- re
su -
- re
su -
- re
su -


- um
- um
- um
- um
| D,Tr: long canonic passage at 5th
an -
an -
an -
an -
- te
con -
- te
con -
- te
con -
- te
con -


- spe -
- ctum
- spe -
- ctum
- spe -
- ctum
- spe -
- ctum
gen -
- ti -
um
gen -
- ti -
um
gen -
- ti -
um
gen -
- ti -
um

re - - ve - la -

re - - ve - la -

re - - ve - la -

re - - ve - la -

- vit.]

- vit.]

- vit.]

- vit.

F-Pn lat. 1112, f. 20r (XIr)

T: *F-Pn lat. 1112:* remainder om; supplied from *F-Pn lat. 1337*

T

iu - sti - - ci–am su - am.

(In place of a chant performance of the repeat of the respond, the polyphonic version from before may be offered.)

F-Pn lat. 1112, f. 20r (XIr)

2℟ T

Vi - de - runt om - - nes fi - nes ter - - re sa - lu - ta -

- re de - - i no - stri iu - bi - la - te de - - o

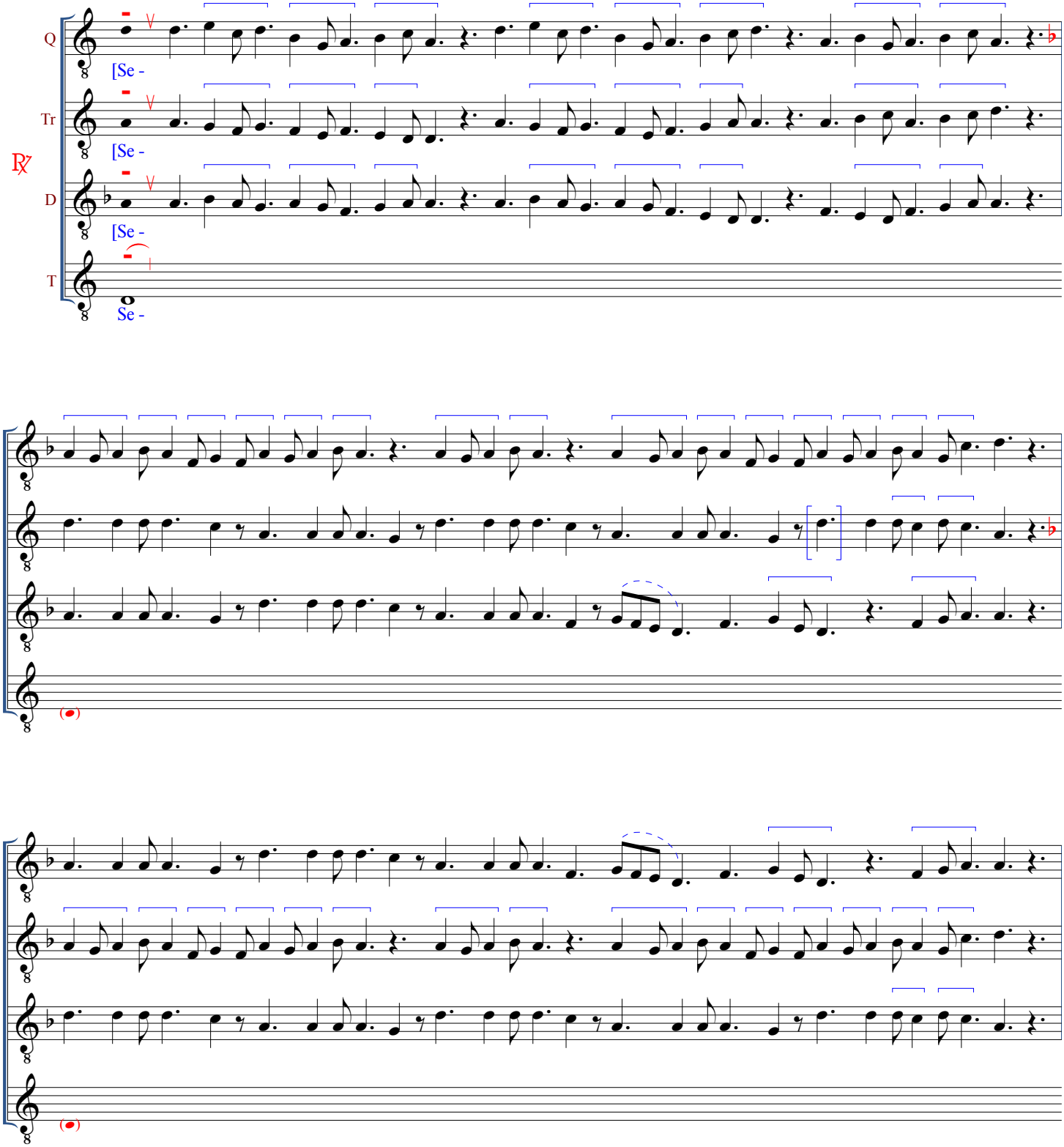
om - - nis ter - - ra.

SEDERUNT PRINCIPES. ADIUVA ME DOMINE a4 – *Ma* version

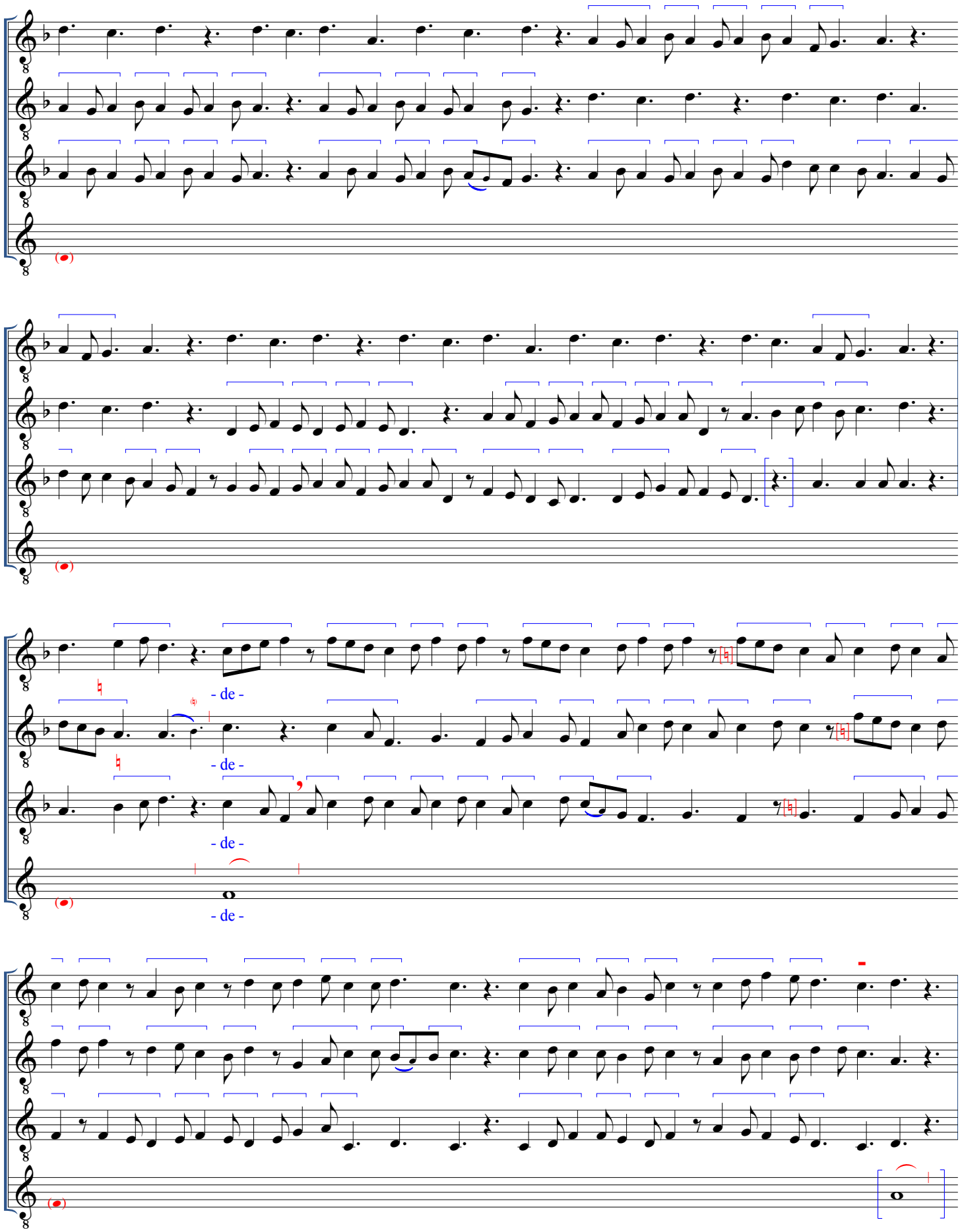
Gradual [M3]

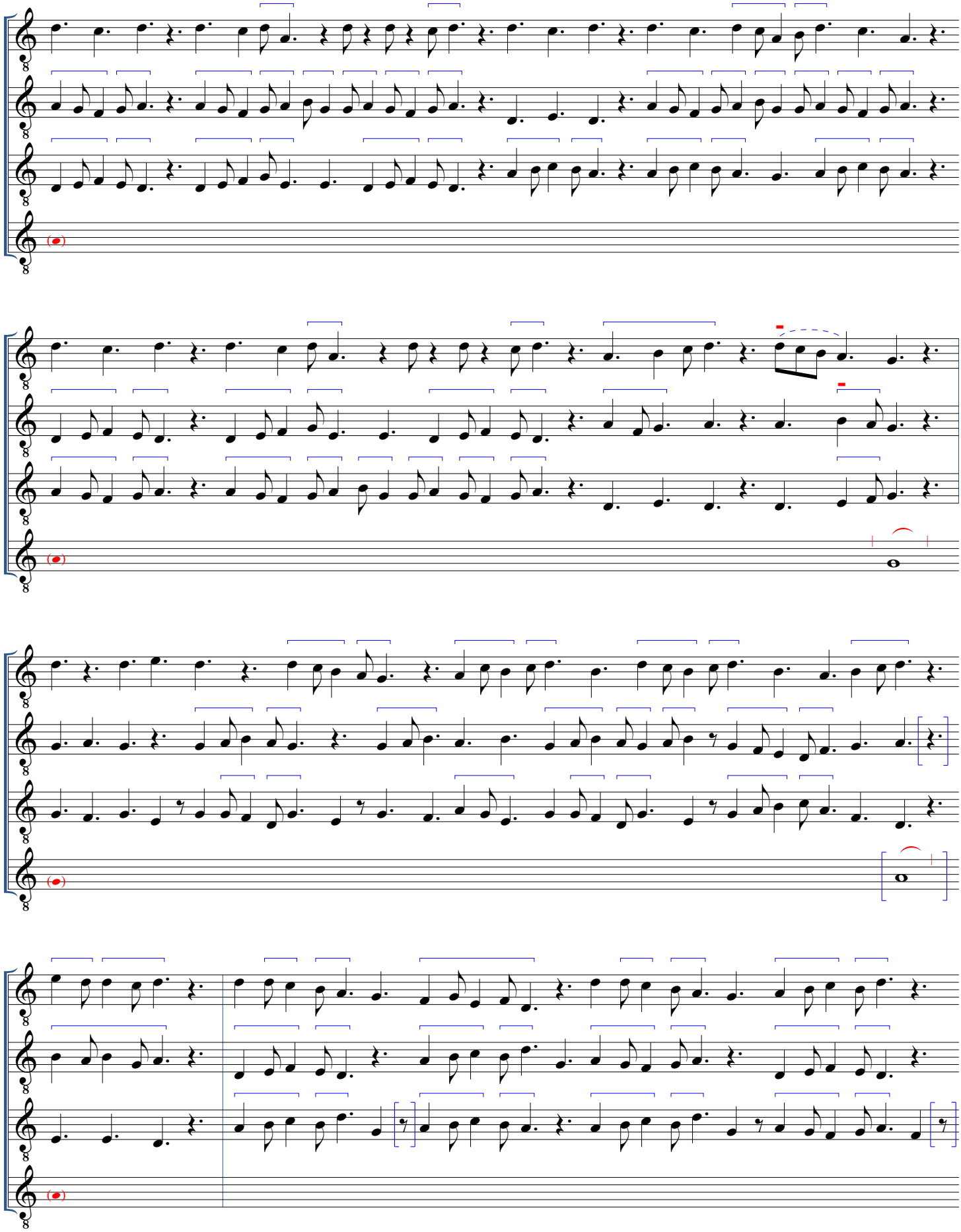
Perotinus

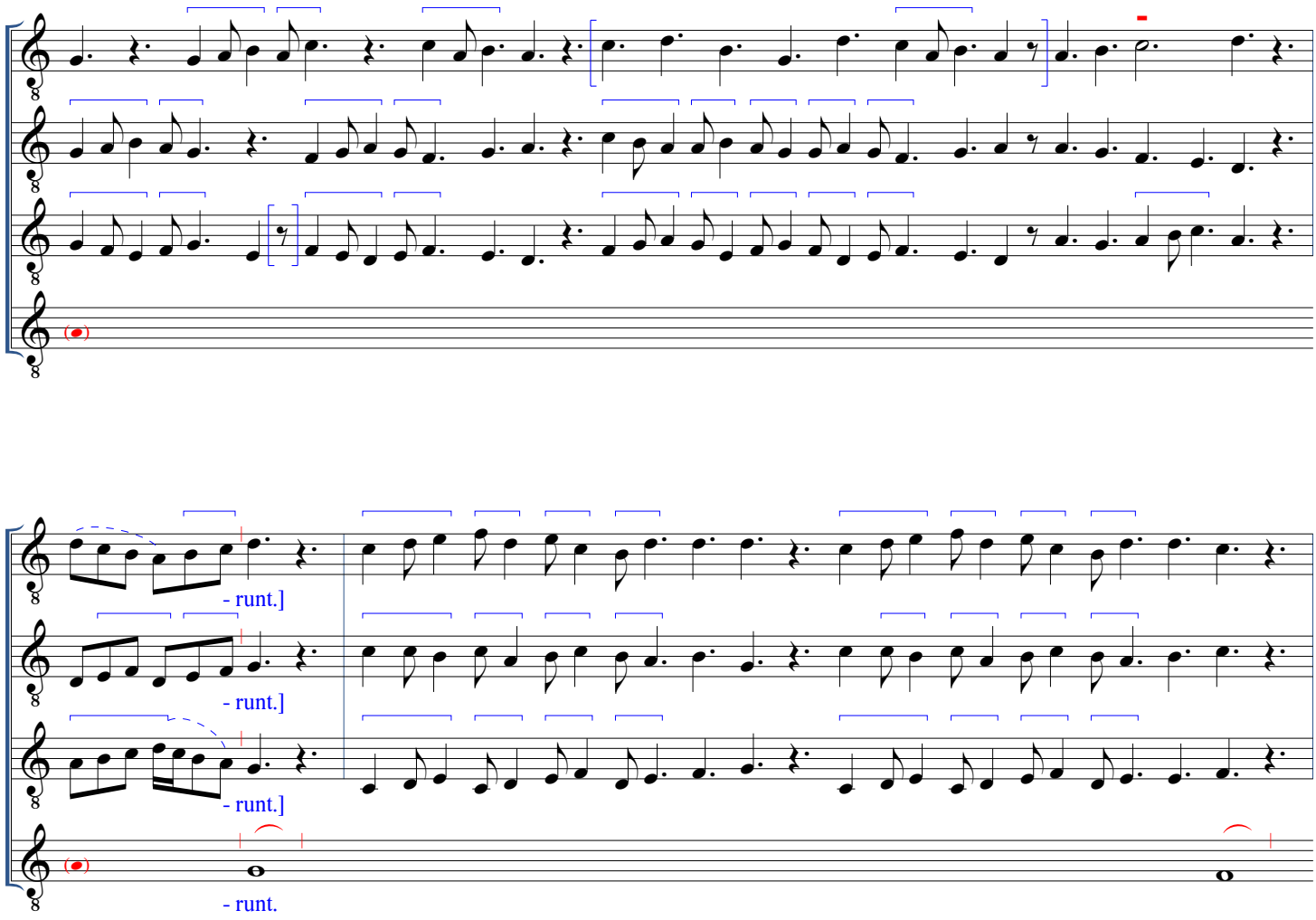
Ma, f. 17r (2,4) =*F,* f. 4r (1,2)*

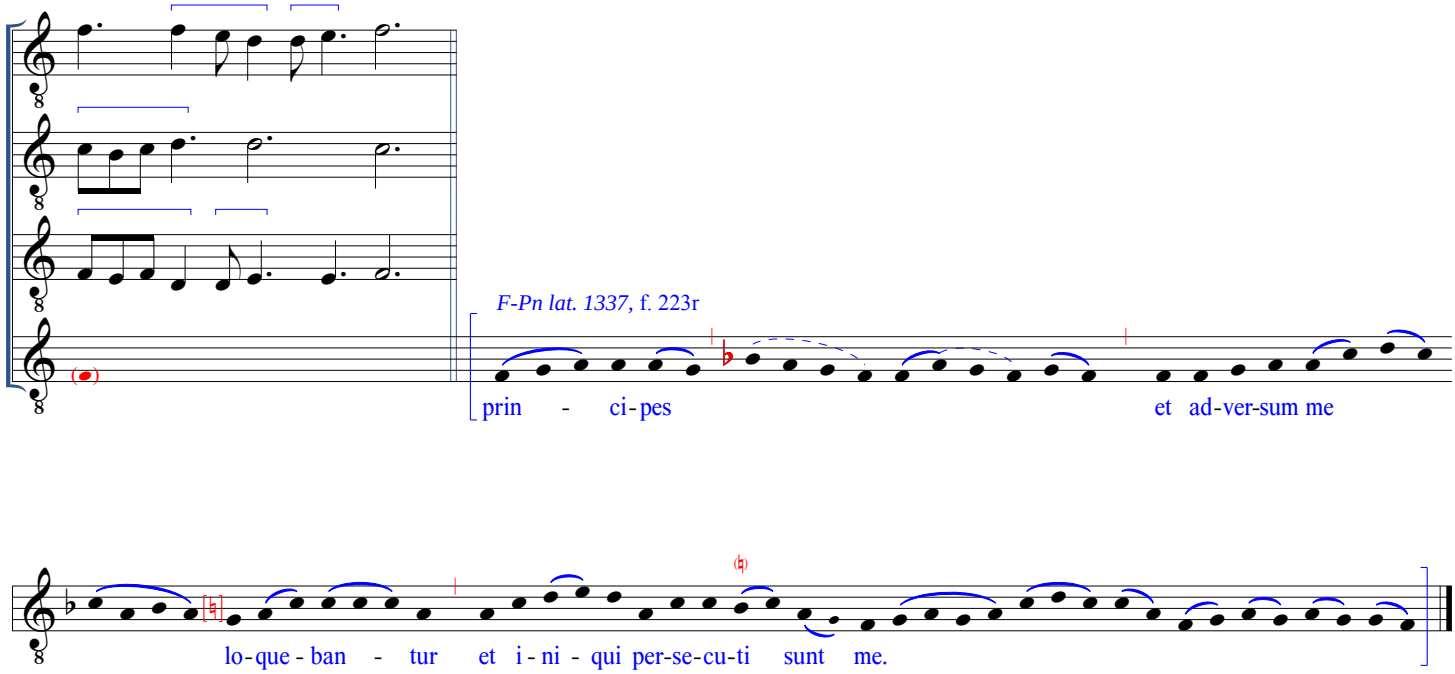


*Music = motets (more rightly, prosulas) 57 (℟) and 58 (℣), extant in both a1 (D voice) and a4 versions. The reading of this organum as transmitted in *Ma* is preferred here to that of *F,* due to its preponderance of trochaic over iambic rhythmic modes and its greater relative correspondence with readings of the prosula versions. Through their textual accentuation, the prosulas suggest they may preserve elements of the initial rhythmic conception of certain passages; *Ma* tends to correspond with these segments more closely than *F.* Alternative readings of the differently configured sections from *F* and some other sources are supplied at the end for comparison. Full-staff barlines in this score indicate that similar long strokes appear in *Ma;* rests or breath marks are usually redundantly included before such barlines in this transcription. The double strokes that *Ma* frequently implements (most often to signal a ternary-long rest) are not graphically distinguished in this transcription, although an exception is made for the segment over the syllable "[ad]iu[va]," noted below. A reading in mode 3 or 6 is also possible for the opening three phrases of the organum.


- de -
- de -
- de -
- de -




- runt.]
- runt.]
- runt.]
- runt.


F-Pn lat. 1337, f. 223r
prin - ci-pes
et ad-ver-sum me
lo-que - ban - tur et i - ni - qui per-se-cu-ti sunt me.

(continued)

Ma, f. 18r

Q [Ad -

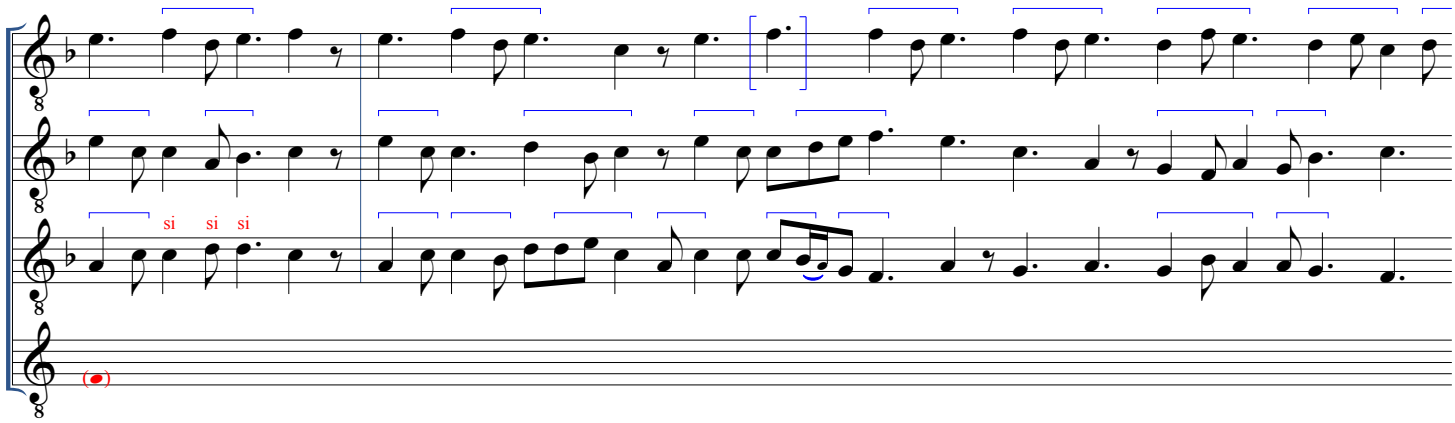
Tr [Ad -

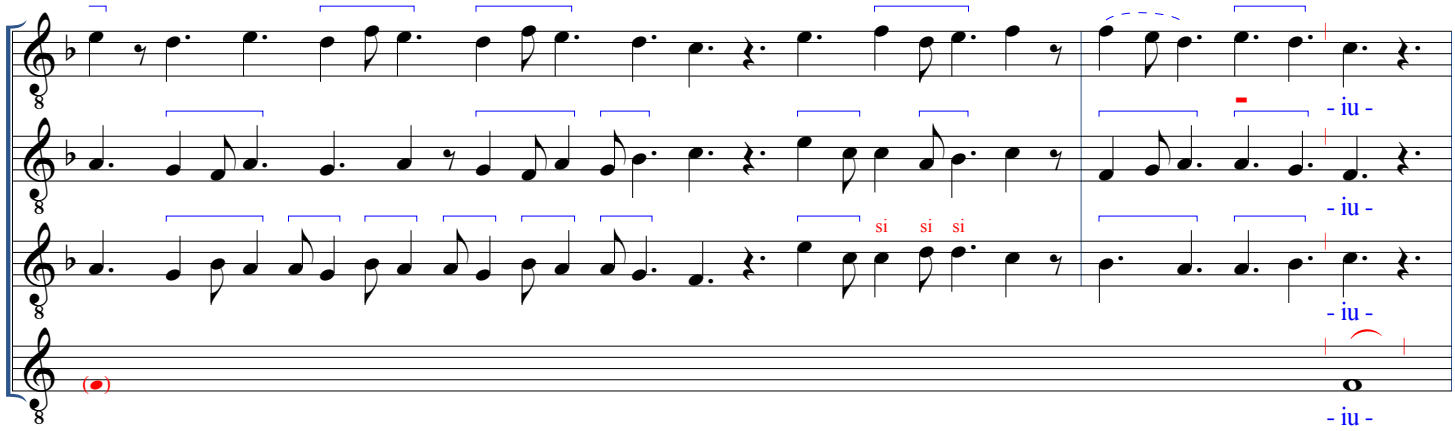
D [Ad -

T Ad -

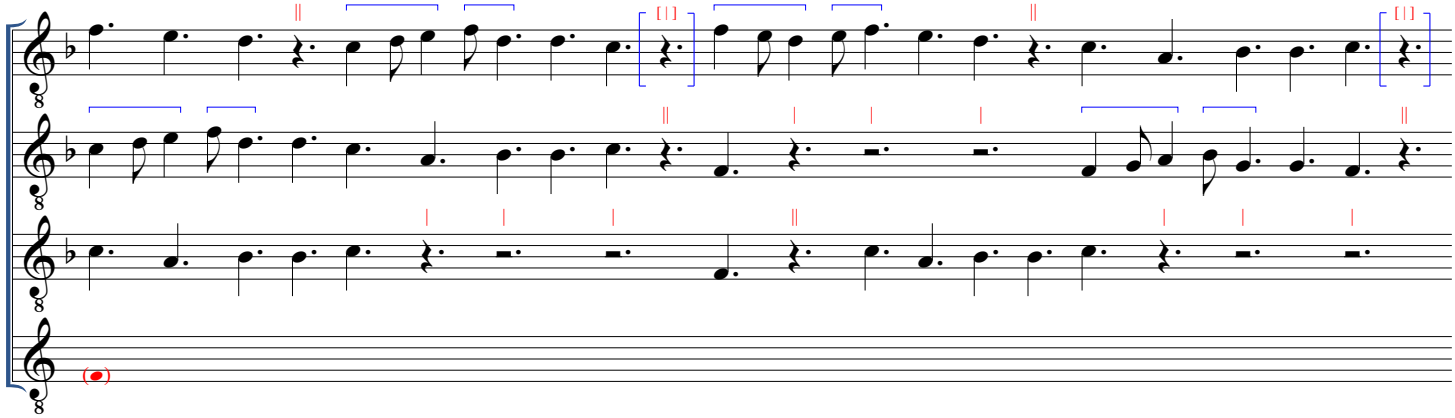
| note large-scale, exact repeat of previous system

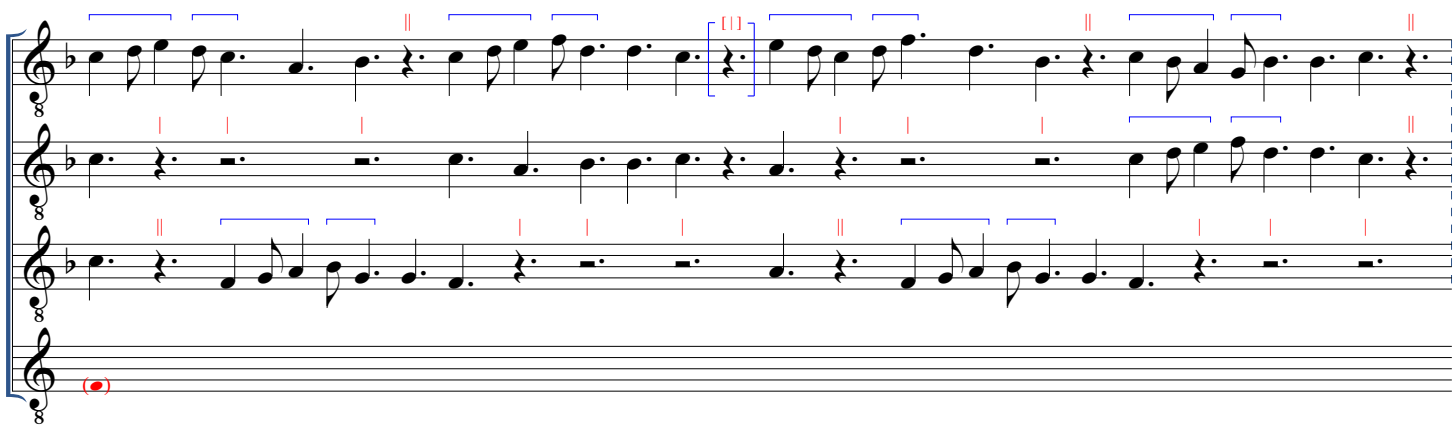
| modes 2 and 3 possible up to next T note, as suggested especially by *F* and *W2; Ma* and *W1* favor mode 1; repeated notes complicate the decision*



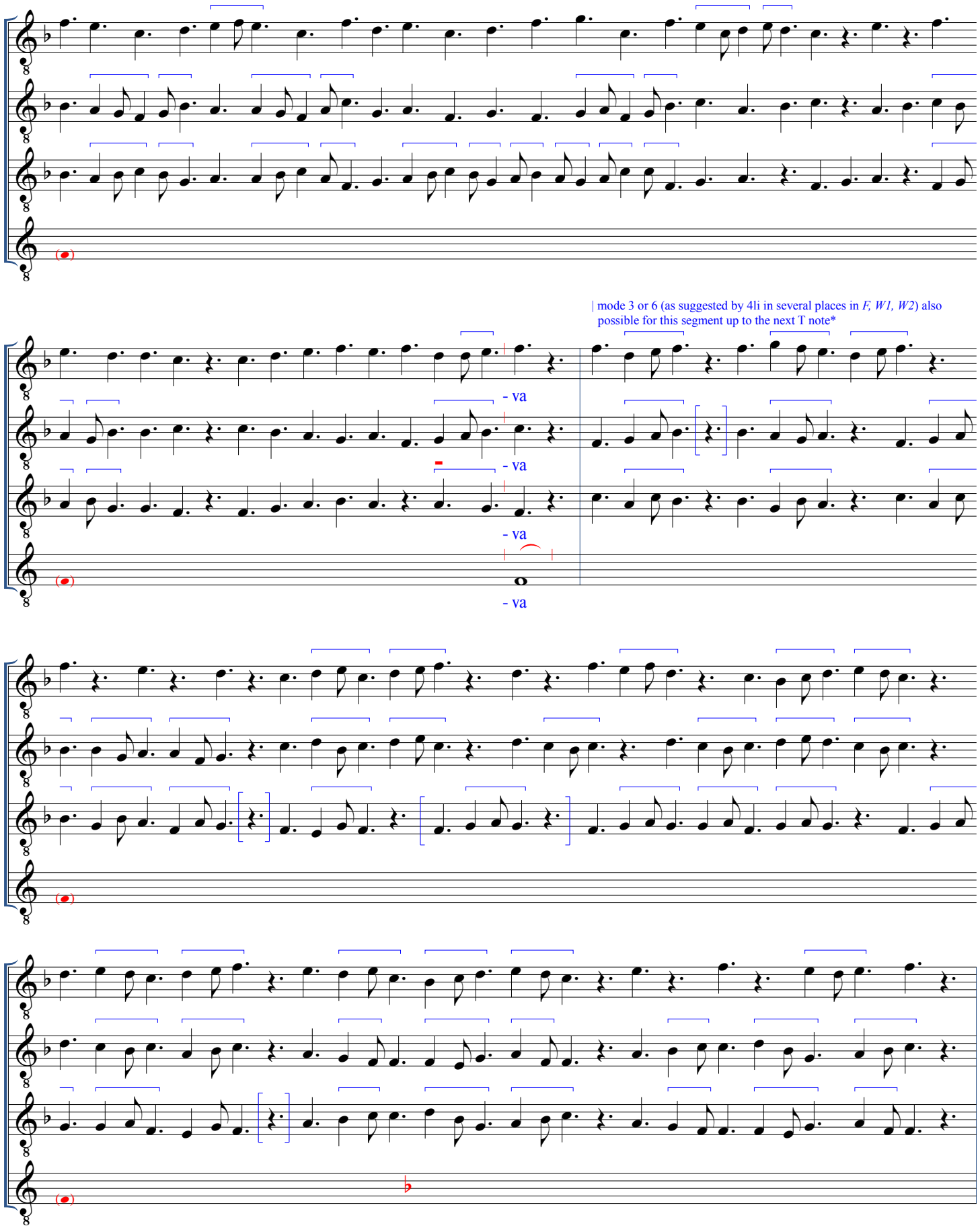


| for this section, the number of strokes for the various rests are given above the staff; bracketed rest strokes in the Q come from the prosula transmission a4 in *Ma,* ff. 7r-v*



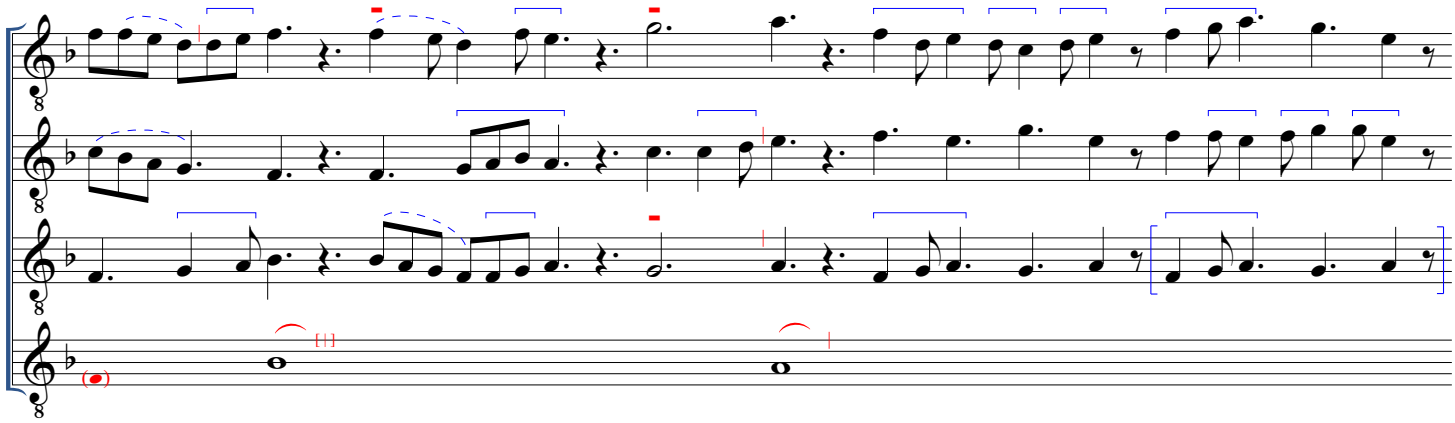


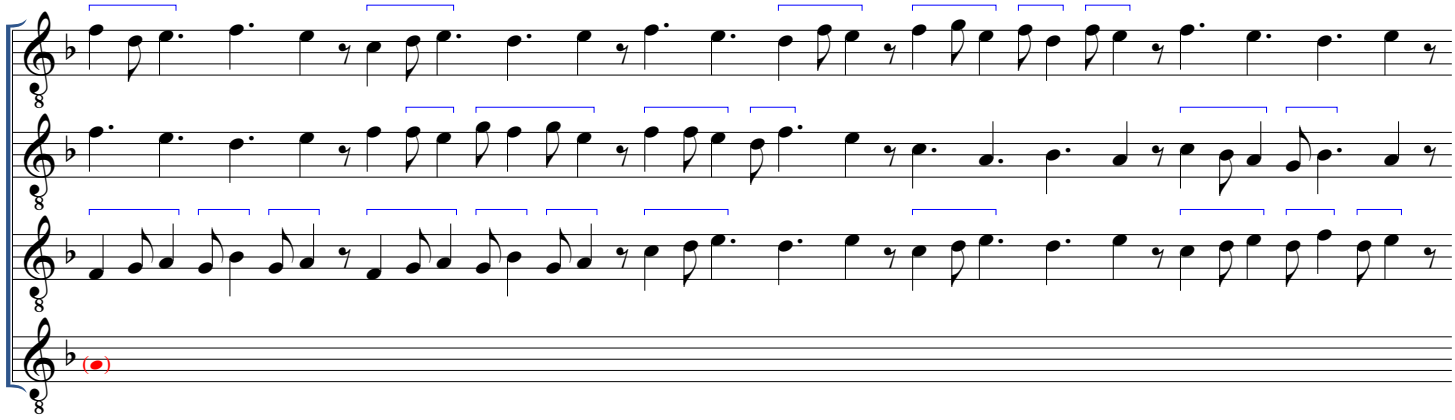
*A contrasting reading is provided at the end of the transcription.

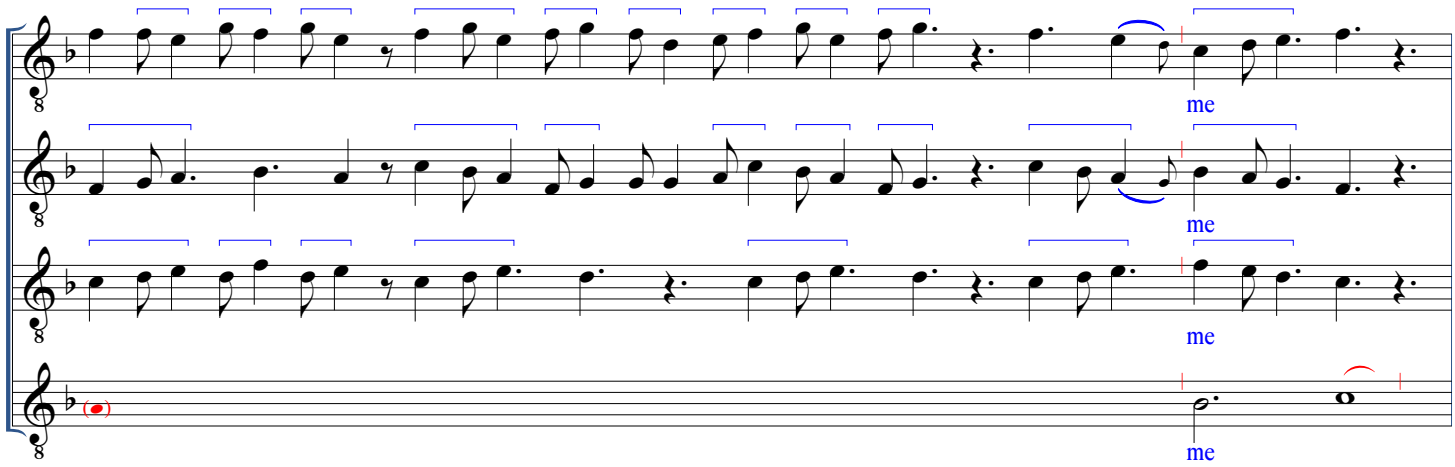


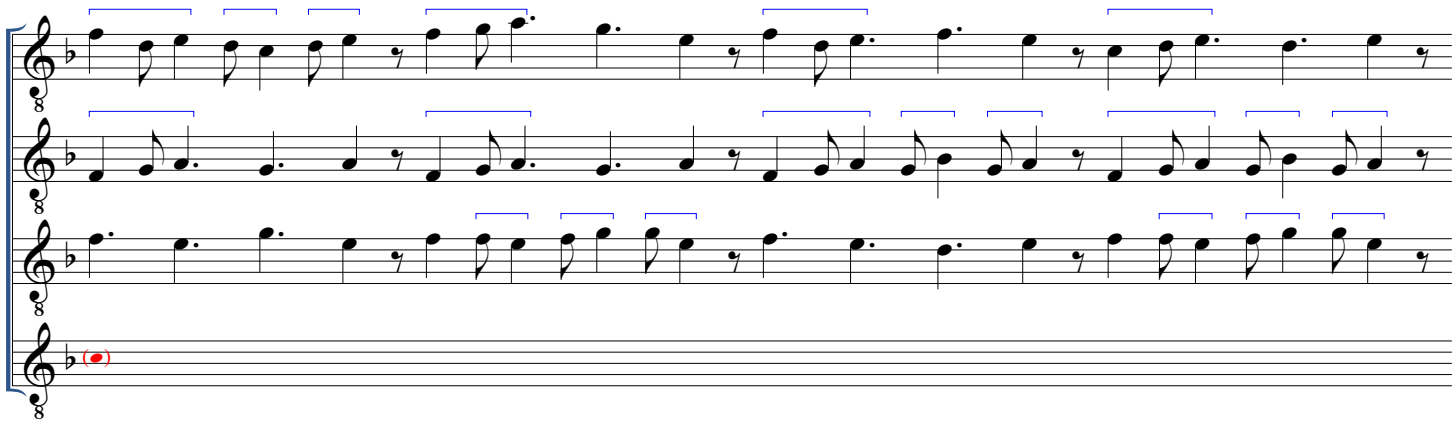
*A contrasting reading is provided at the end of the transcription.

| different ligations in each source for this cadential passage; various readings possible*



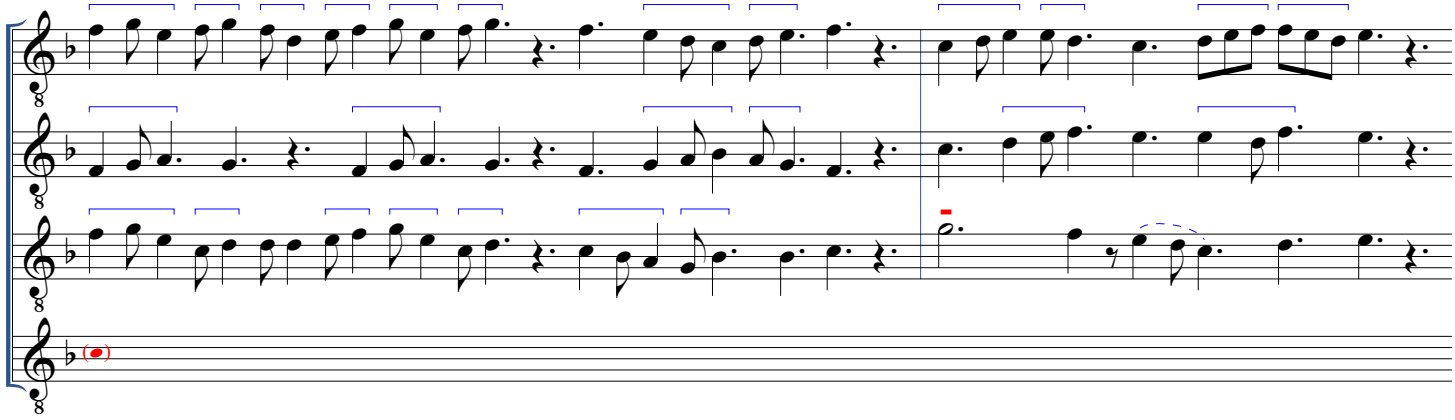


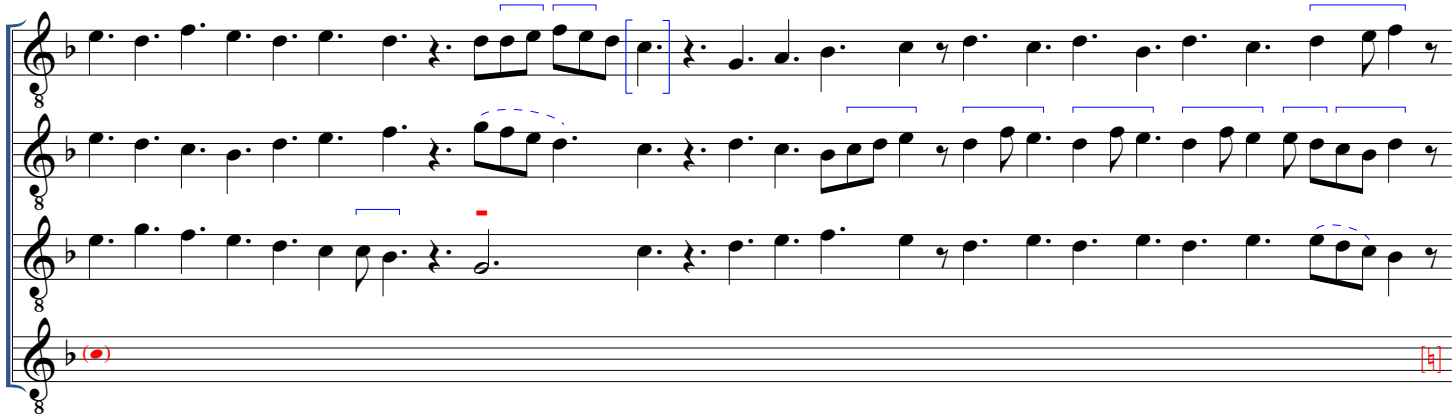




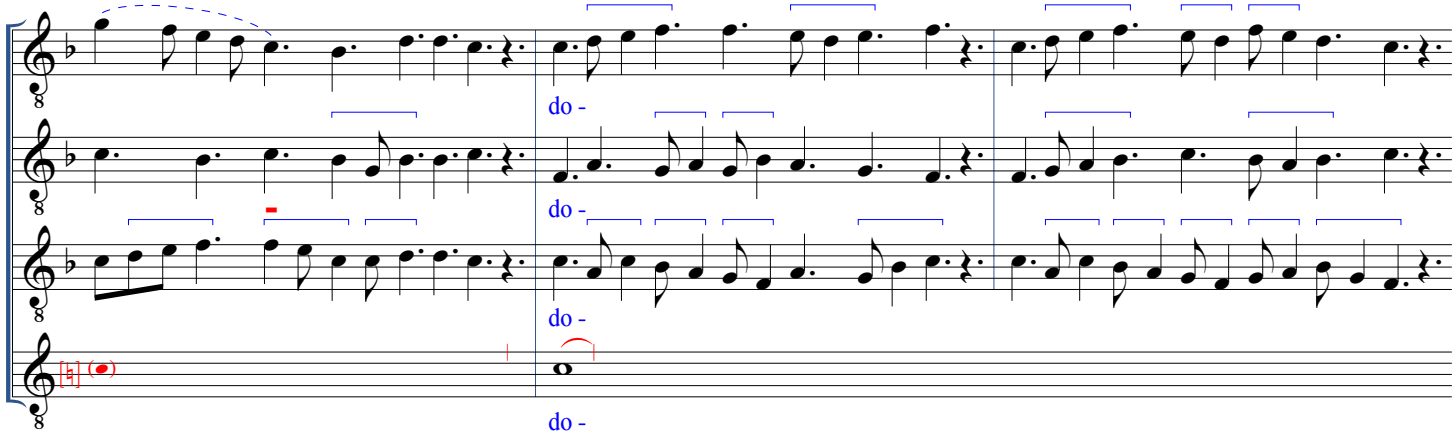
*A contrasting reading is provided at the end of the transcription.

| varying ligations; conflicting readings among MSS for this phrase; this reading takes *Ma* organum at face value, with prosulas' support*

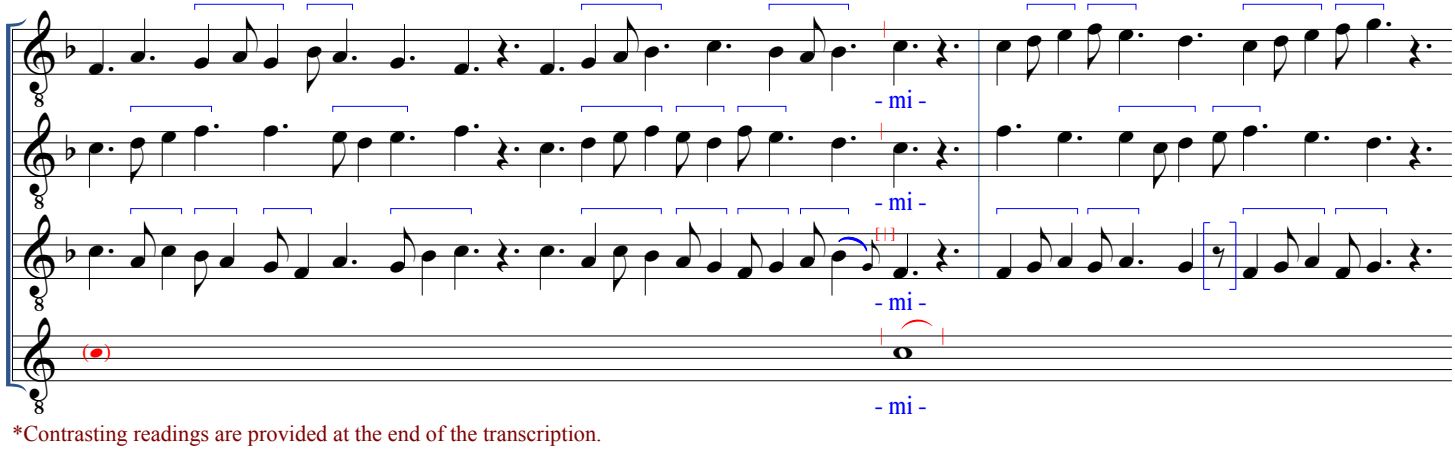




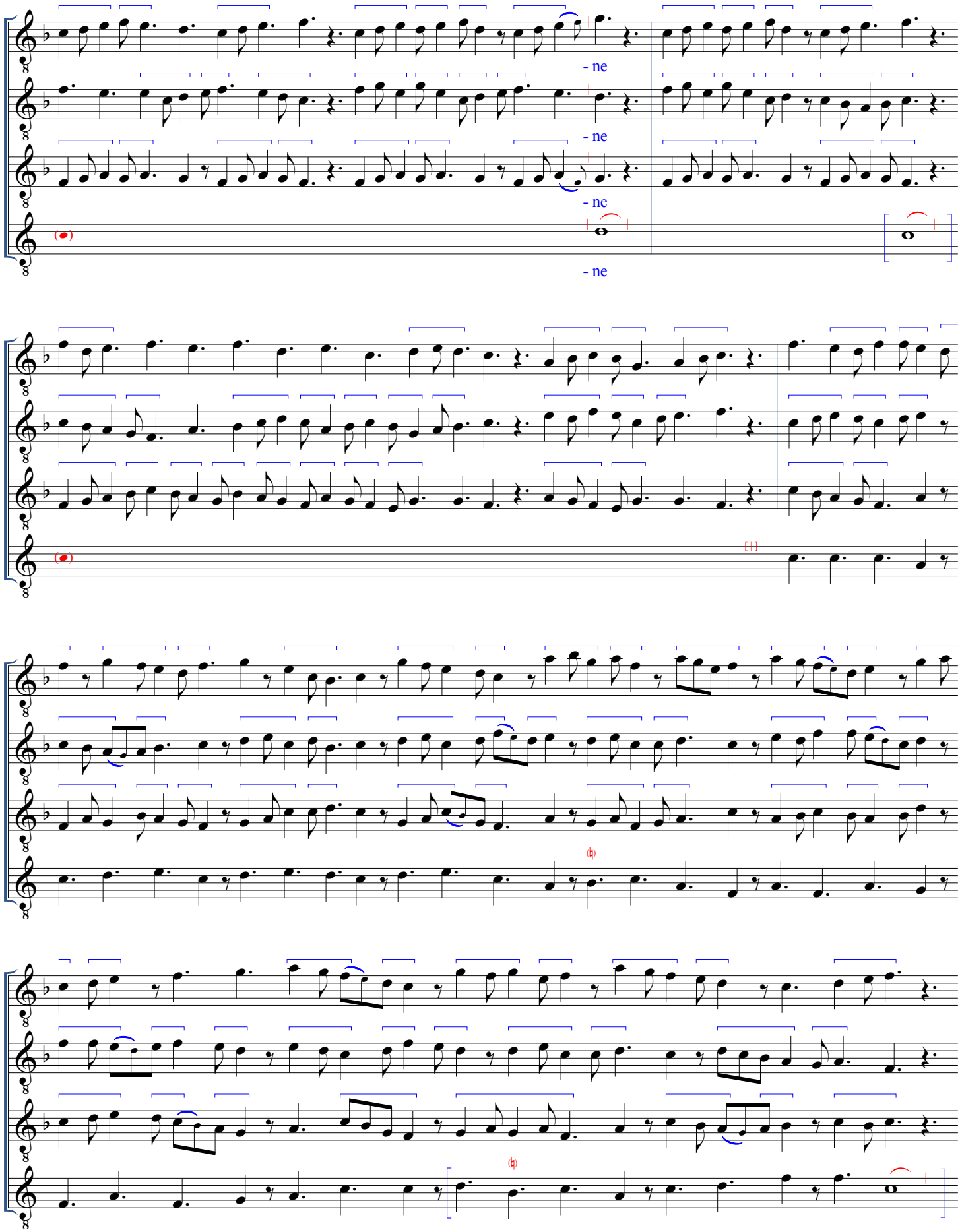
| *W1* has mode 1 for these four phrases, *Ma* has mode 3 for three phrases (with Q in mode 1 in phrase 3); *F, W2* imply mode 3 up to next T note*

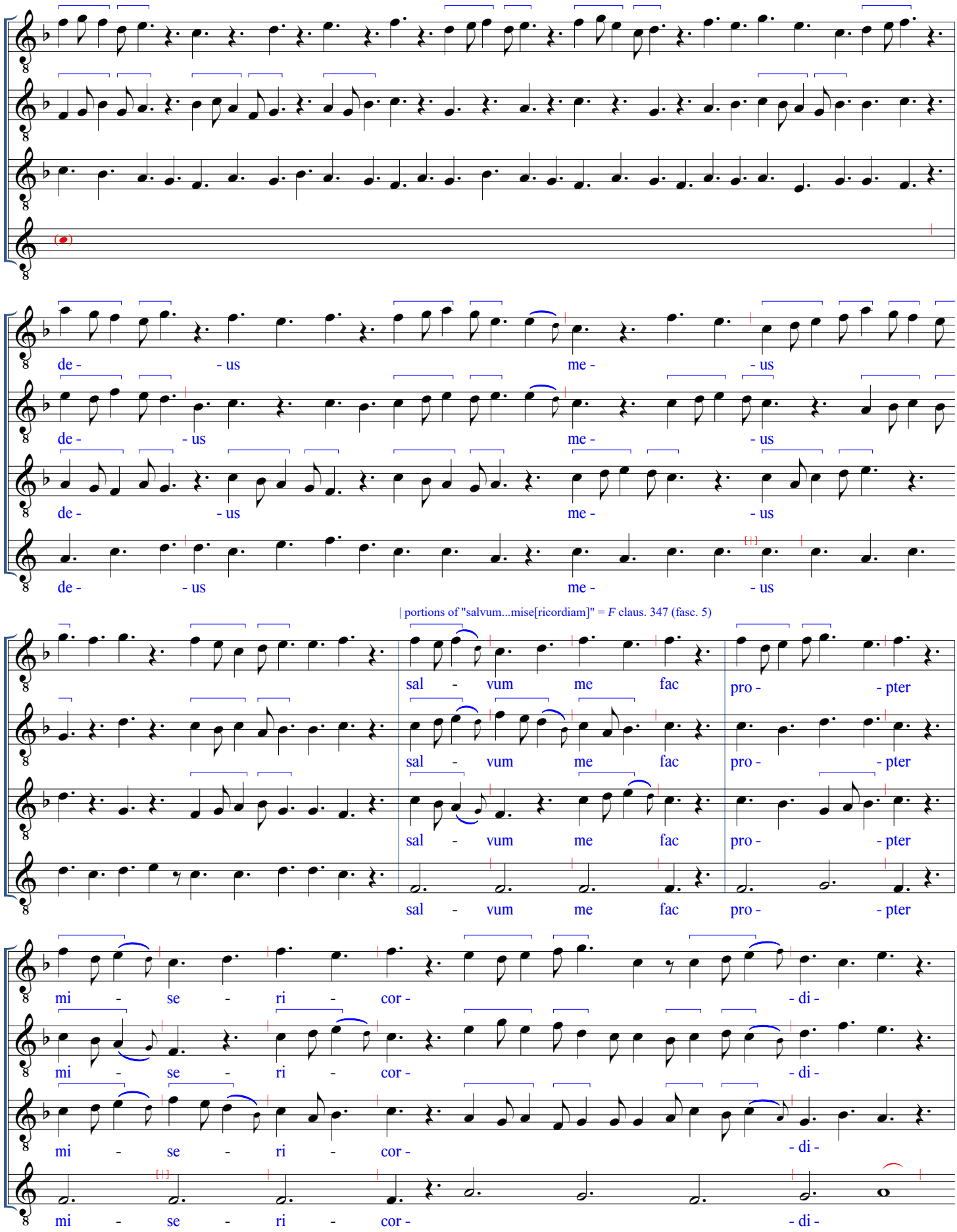


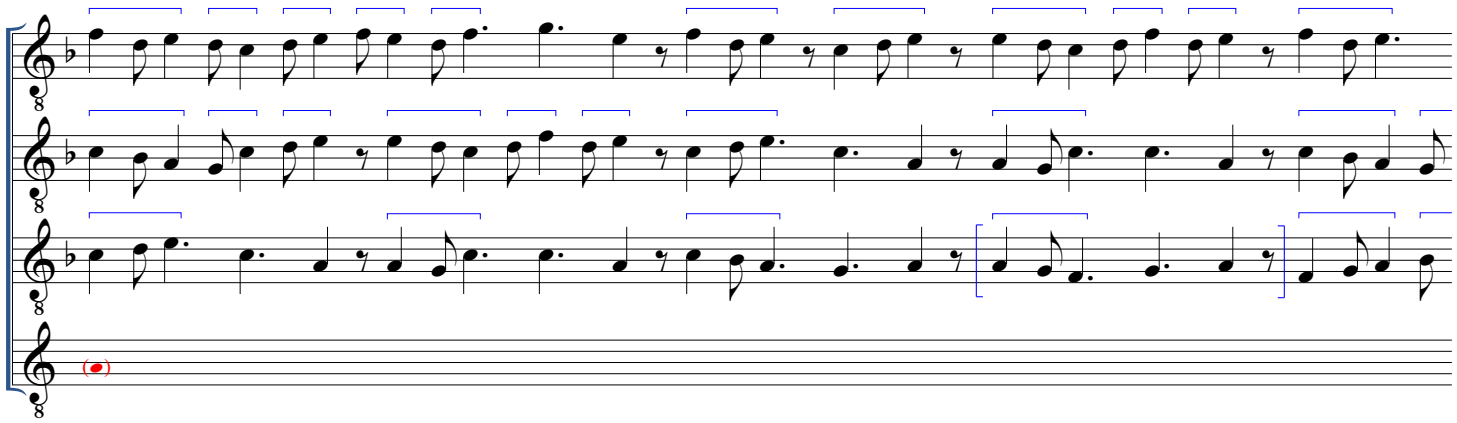
| Q: *Ma:* note use of mode 1 for this phrase | *Ma:* "reverts" to mode 1 here in all parts

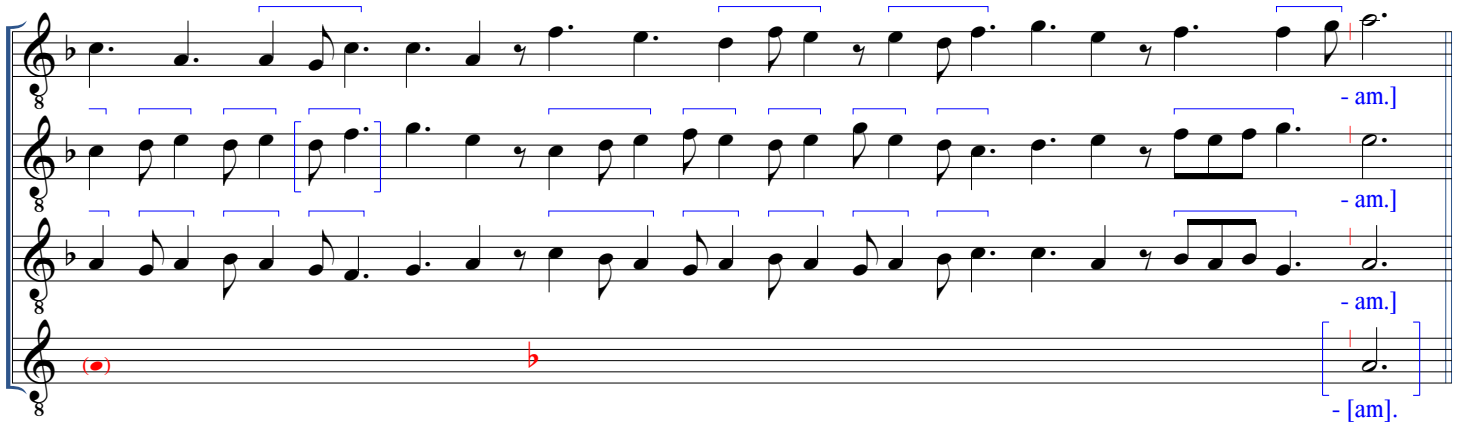


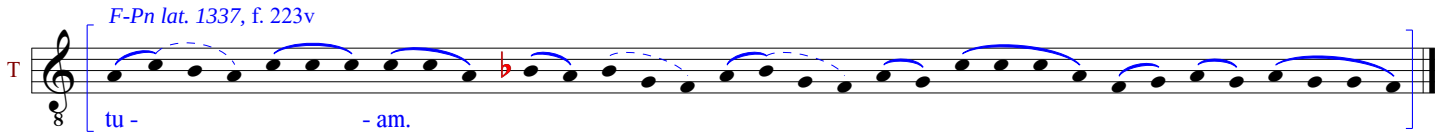
*Contrasting readings are provided at the end of the transcription.


- ne
- ne
- ne
- ne

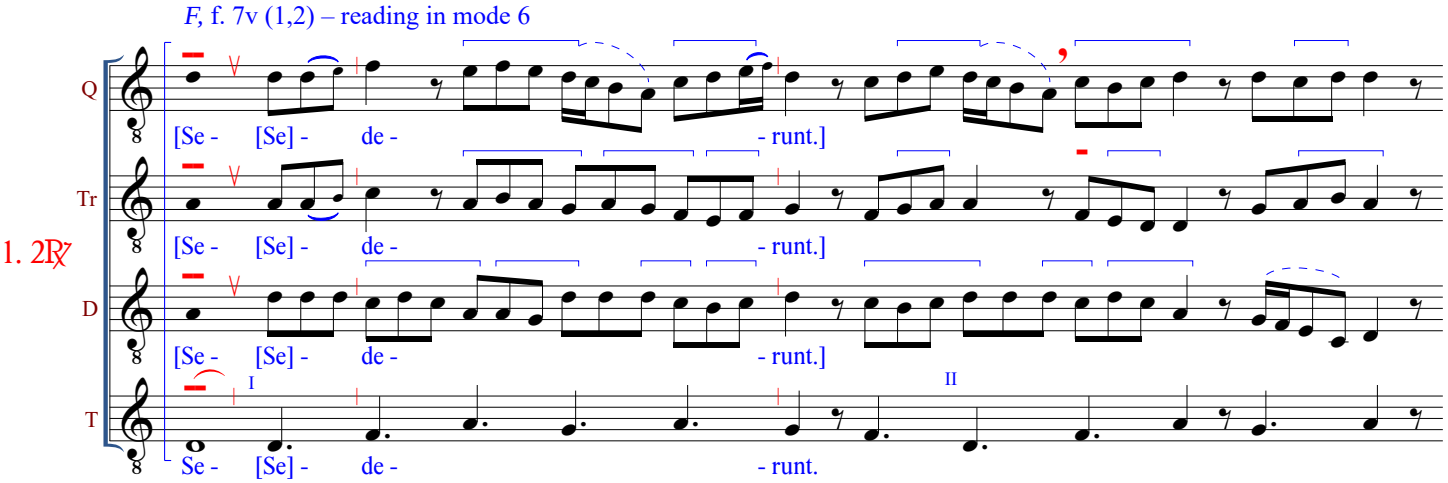

de - us me - us
de - us me - us
de - us me - us
de - us me - us
| portions of "salvum...mise[ricordiam]" = *F* claus. 347 (fasc. 5)
sal - vum me fac pro - pter
sal - vum me fac pro - pter
sal - vum me fac pro - pter
sal - vum me fac pro - pter
mi - se - ri - cor - di -
mi - se - ri - cor - di -
mi - se - ri - cor - di -
mi - se - ri - cor - di -







(the respond may be repeated via the above four-part setting, or with one of the three alternative versions below)*



*The four-part 2℟ setting that follows appears only in *F.* It is given here in two different rhythmic readings: the first in mode 6 (the most likely, given the frequent 4li figures that begin most of the phrases) and the second in mode 1 (more in character with the majority of the initial ℟ setting). A mode-3 reading is also conceivable. Lastly, a chant version is provided as a third alternative for a repeat of the respond section.

III

F-Pn lat. 1337, f. 223r

prin - ci-pes

et ad-ver-sum me lo - que - ban - tur

et i - ni - qui per - se - cu - ti sunt me.

F, f. 7v (1,2) – reading in mode 1 (mode 3 is also possible)

2. 2R7

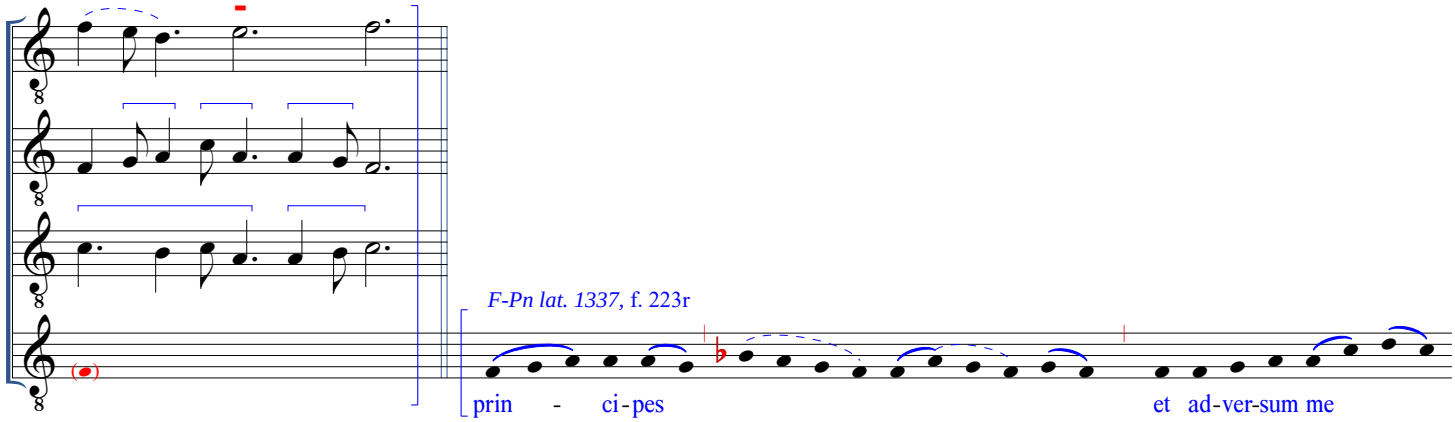
Q: [Se - [Se] - de - - runt.]

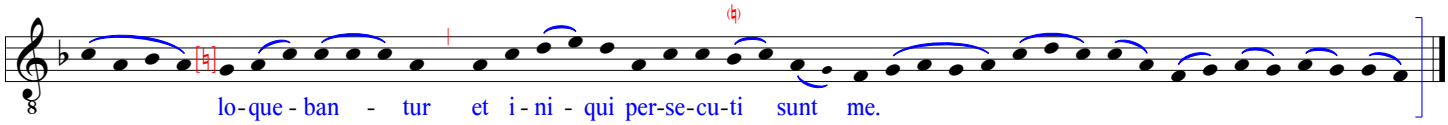
Tr: [Se - [Se] - de - - runt.]

D: [Se - [Se] - de - - runt.]

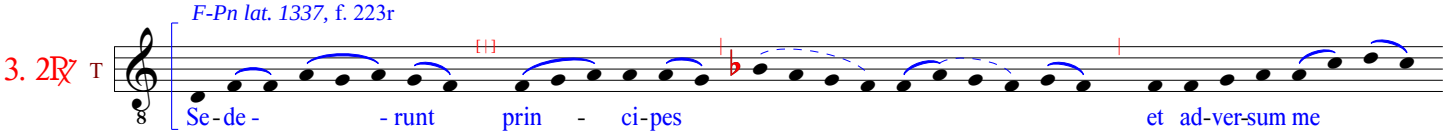
T: Se - [Se] - de - - runt.

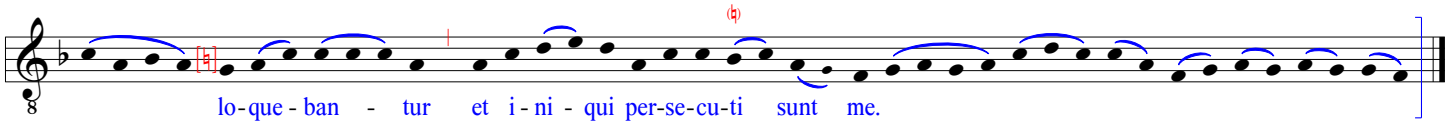
I II III





(chant version of 2℣ given below)

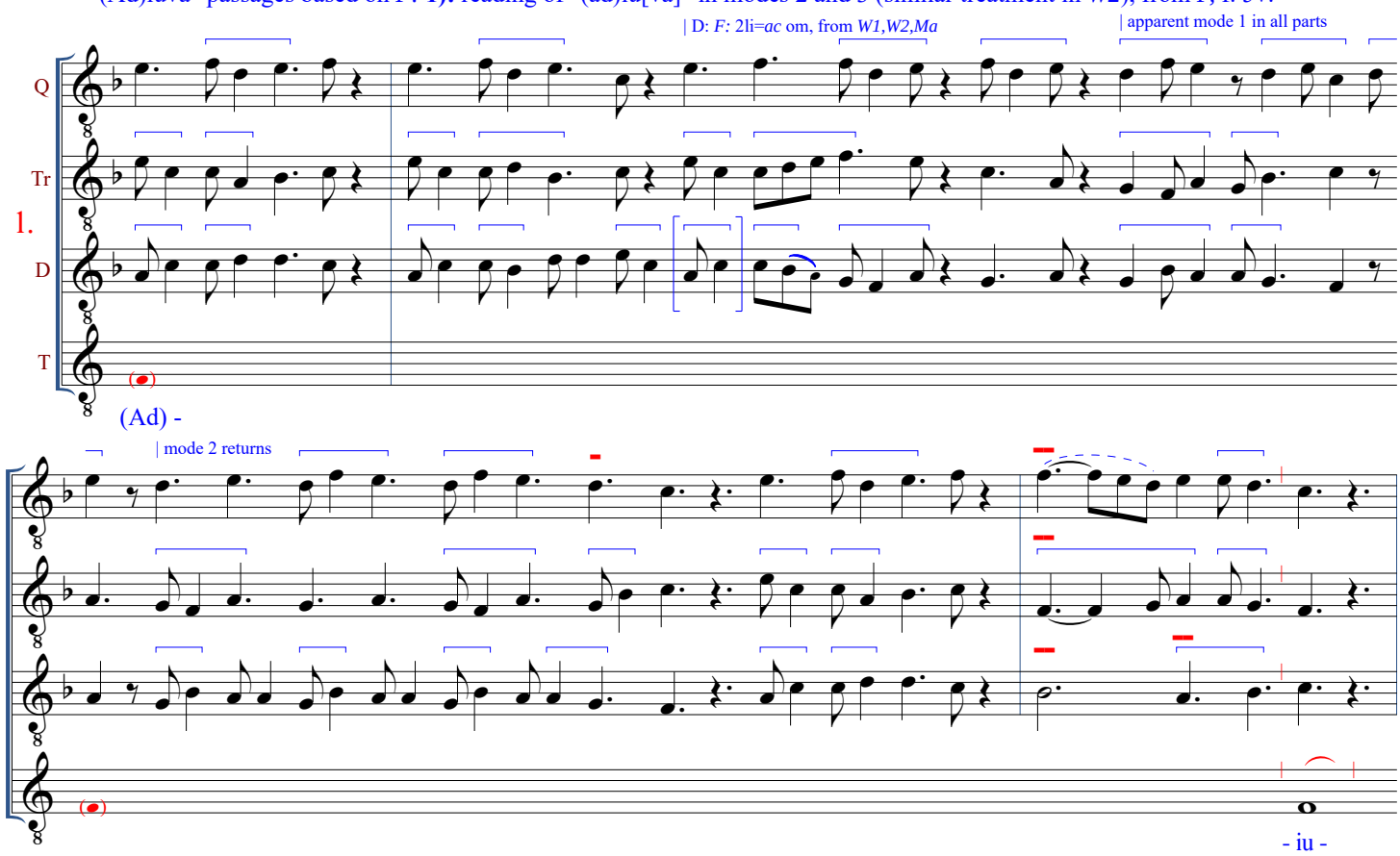




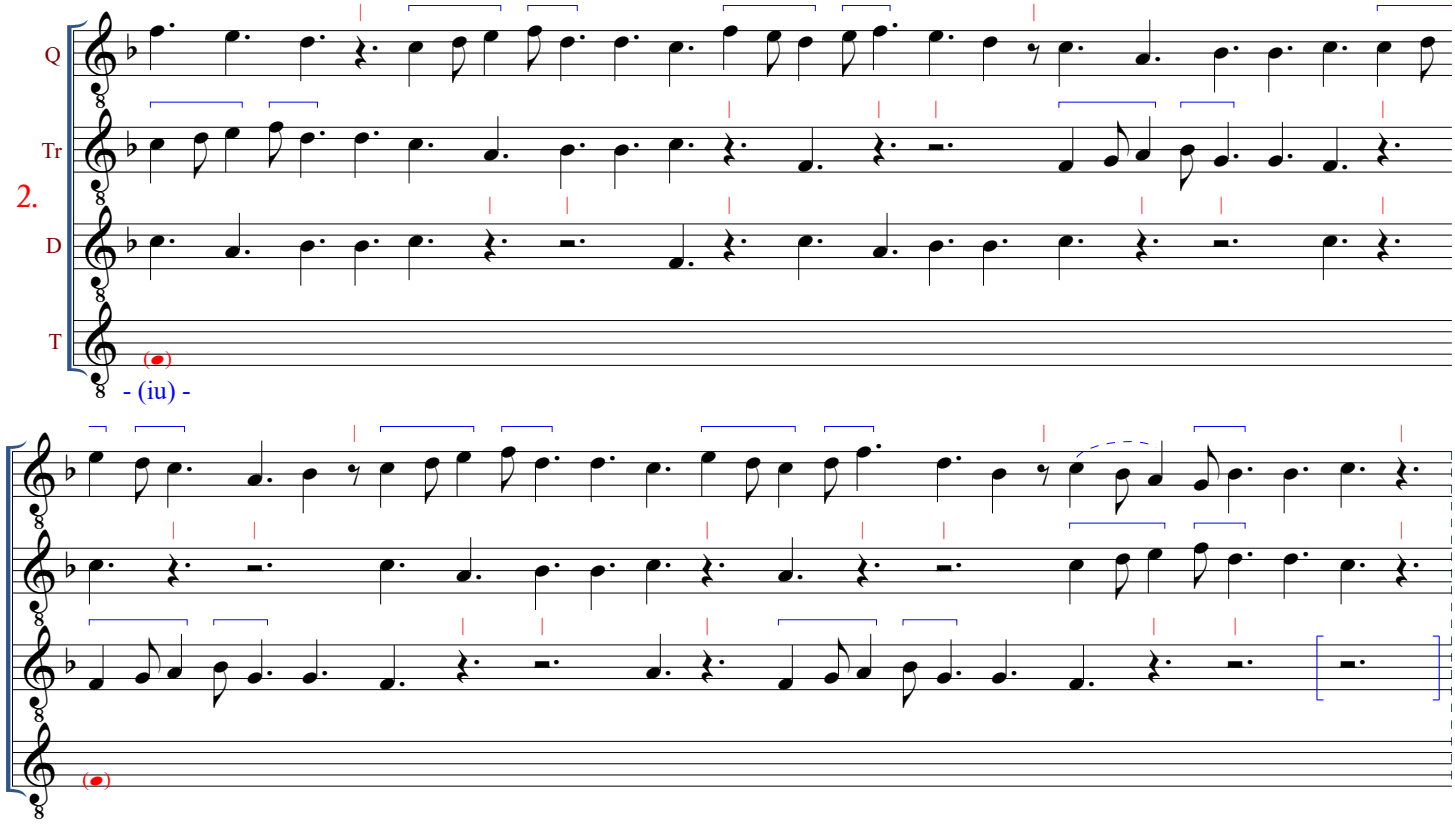
(alternative readings follow)

ALTERNATIVE READINGS:

"(Ad)iuva" passages based on *F:* **1):** reading of "(ad)iu[va]" in modes 2 and 3 (similar treatment in *W2*), from *F,* f. 5v:

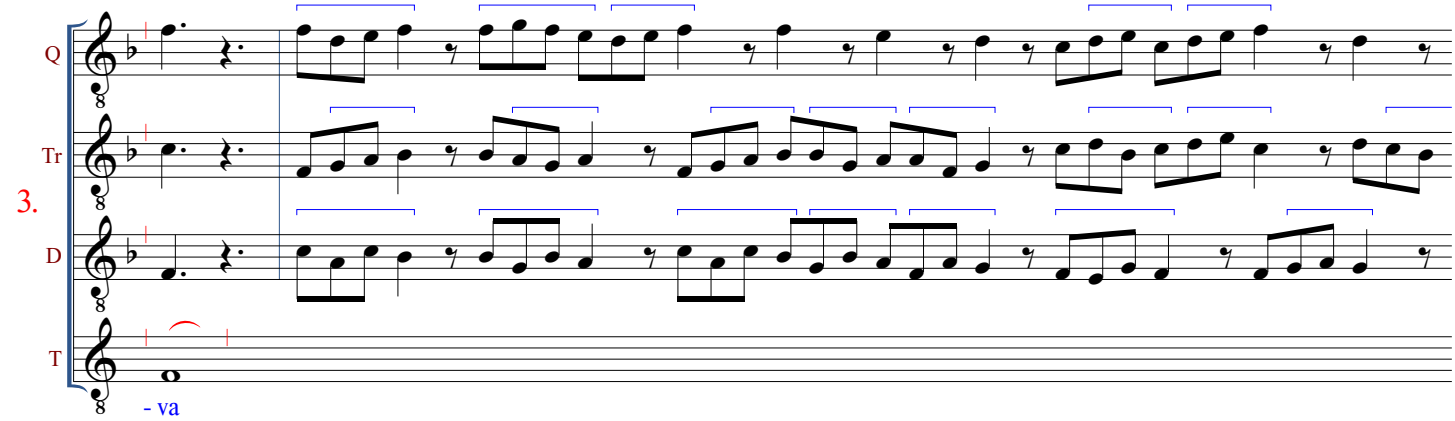


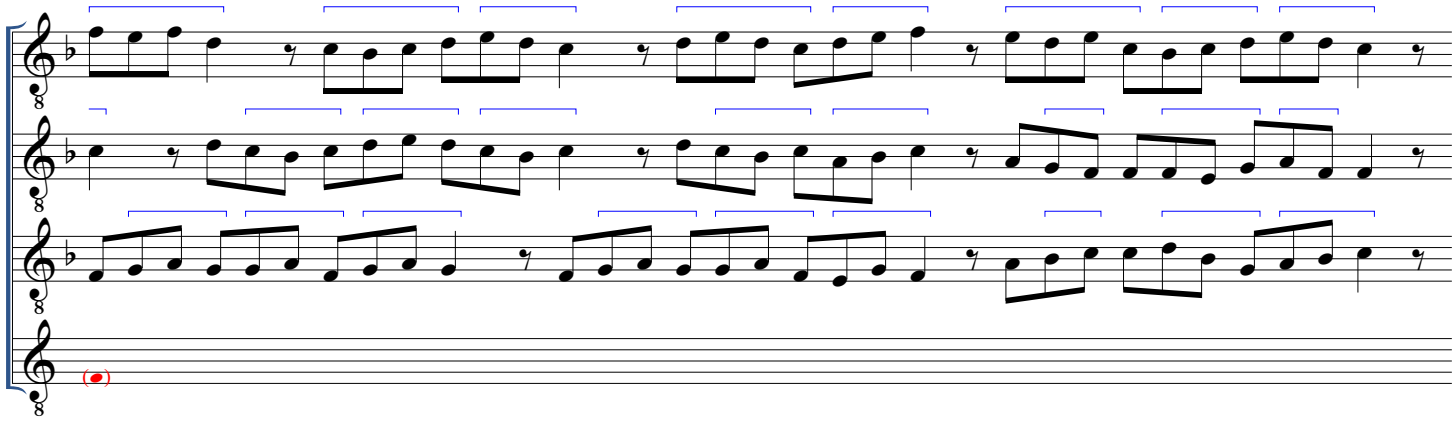
2): Segment on "[ad]iu[va]" (without the additional rests suggested by the *Ma* prosula arrangement a4), from *F,* f. 5v-6r:*



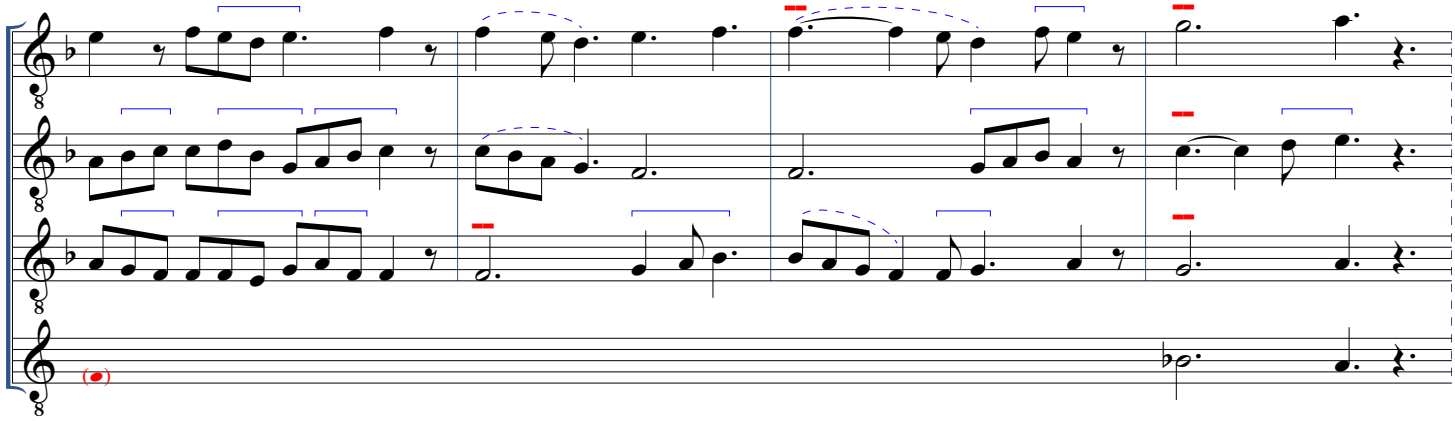
*Although all organum sources agree on the absence of extra rests in the Q in this pasage, note that without the conjectured rests from the *Ma* prosula there are questionable sixths and seconds in the harmony, and that the D would require an extra final rest stroke for its notation to be consistent with earlier phrases.

3): "[adiu]va" in mode 6 (as suggested by *F, W2,* and parts of *W1*), from *F,* f. 6r (phrases may conclude 𝅗𝅥𝄾 or 𝅘𝅥𝅯𝄽):



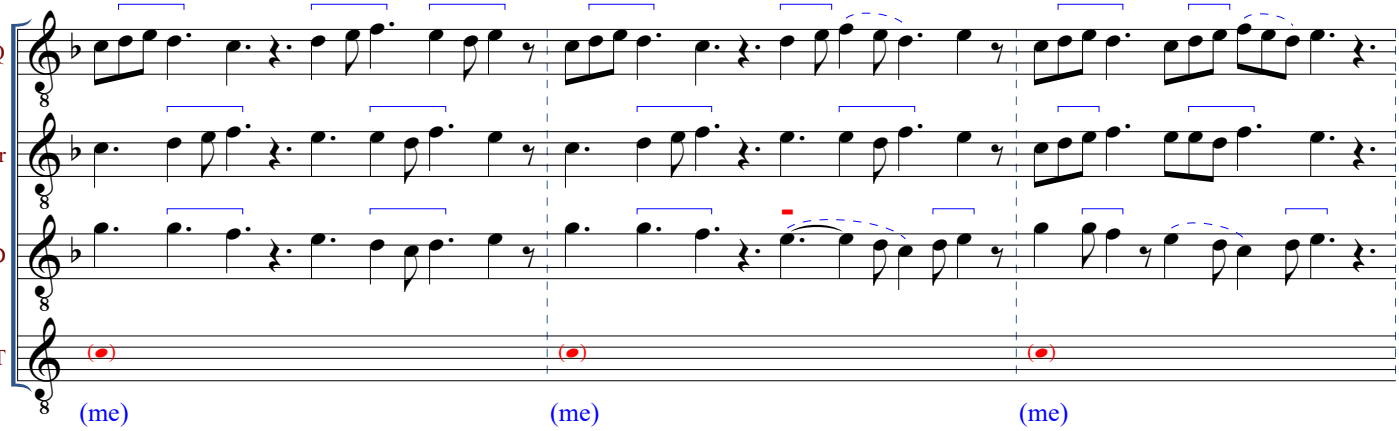


| different ligations in each source for this cadential passage; various readings possible



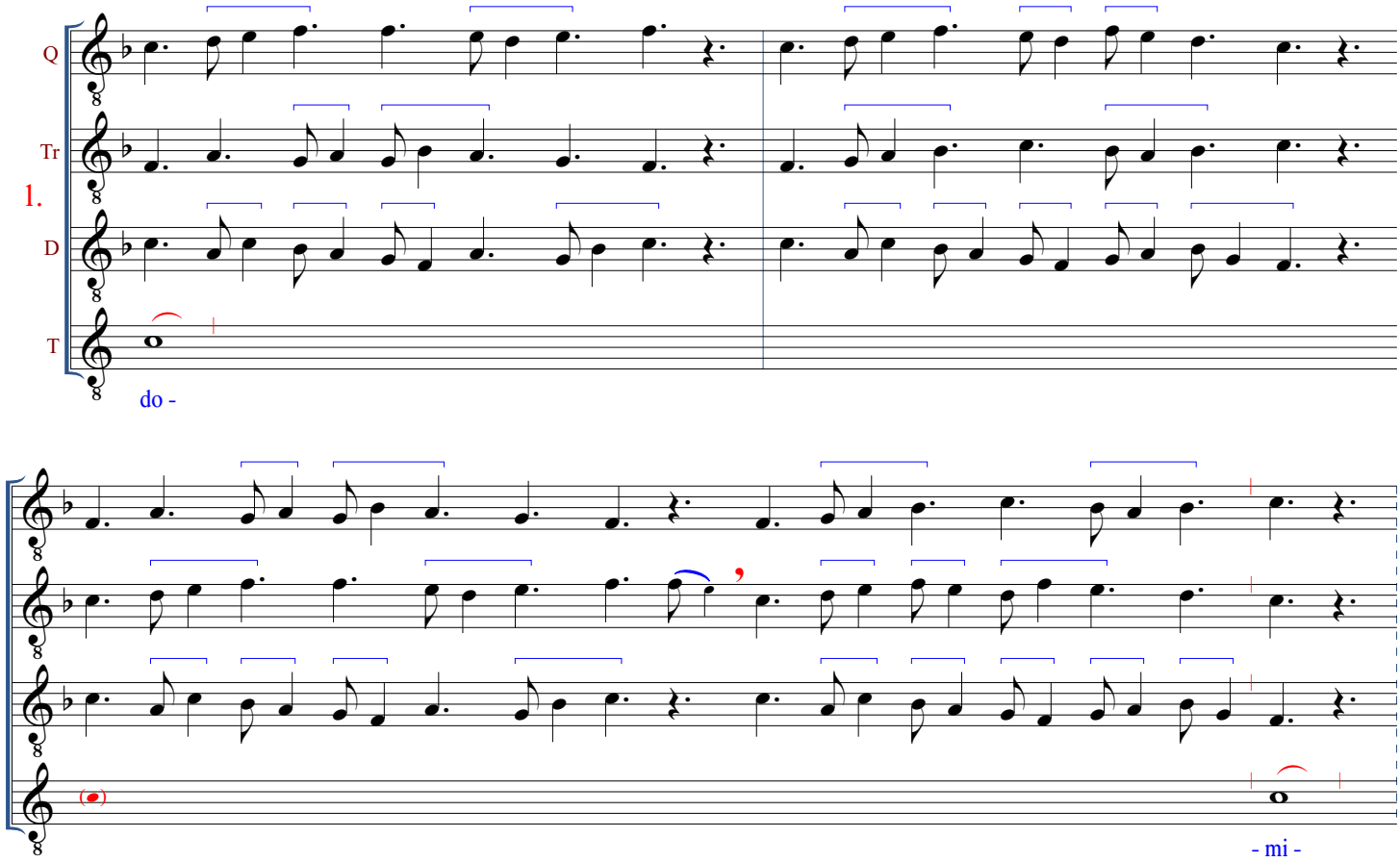
Passage on "[adiuva] (me)" in various redactions in several MSS; some possible rhythmical readings:

1): *W1,* f. Vr (3r) **2):** *F,* f. 6v **3):** W2, f. 3r

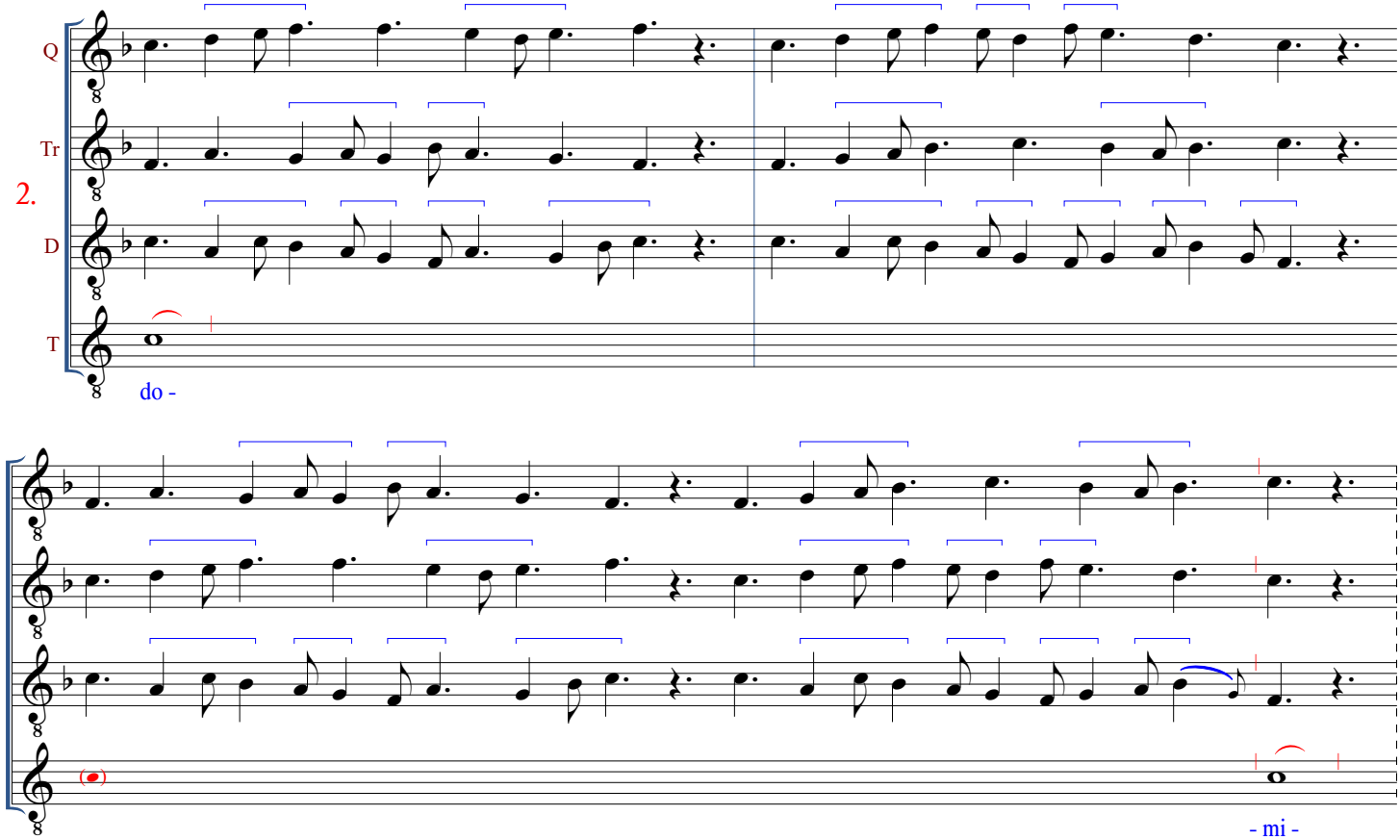


Passage on "domi[ne]" in different rhythmic modes:

1): *F,* f. 6v (similar to *W2,* f. 3r), in mode 3 throughout:



2): *W1,* f. Vr-v (3r-v), in mode 1 throughout:

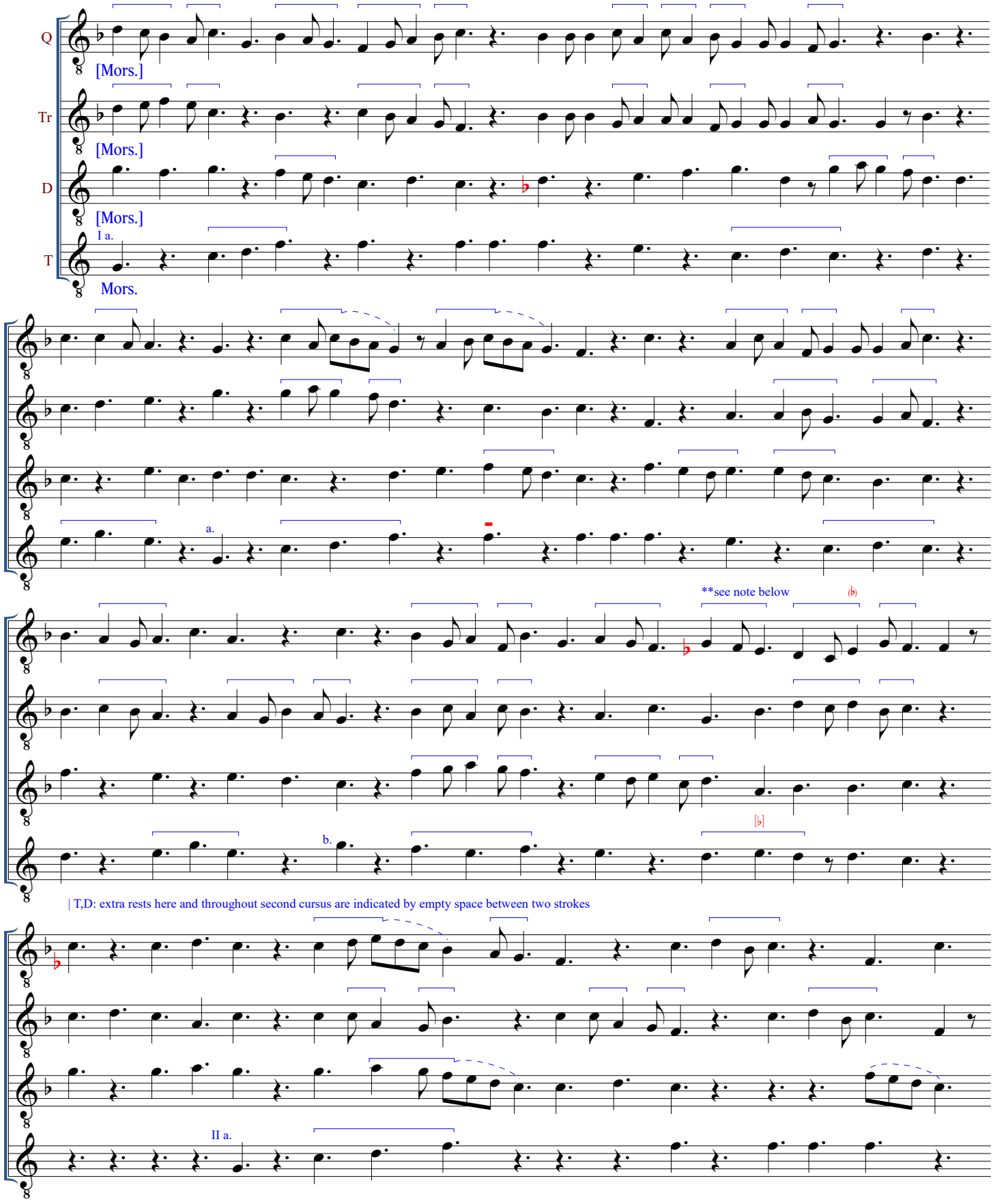


MORS a4

Clausula for Alleluya. Christus resurgens [M18]

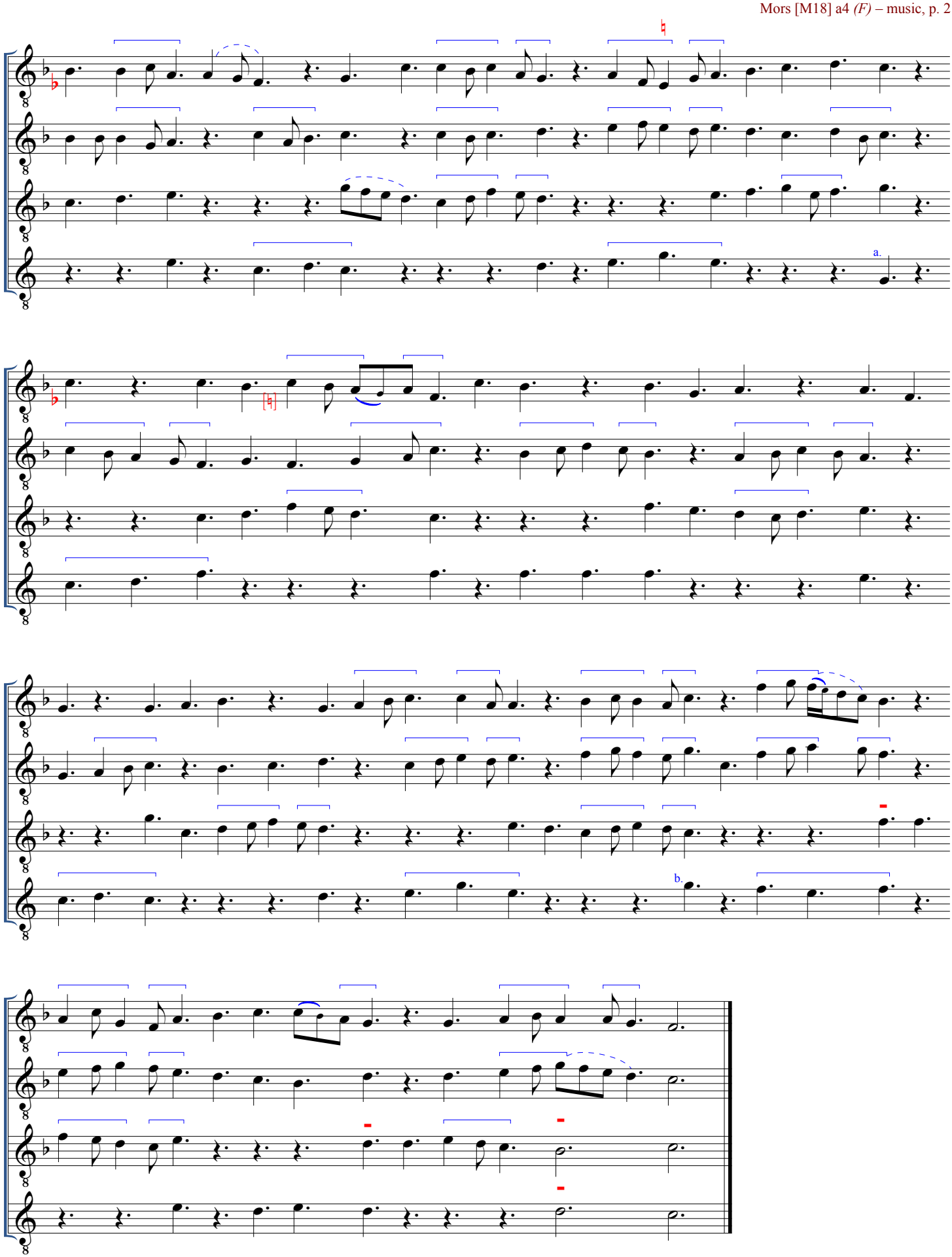
Perotinus?

F, f. 7v (1,3)*



*Music = motets 254 (Tr), 255 and 257 (D), 256 (Q).

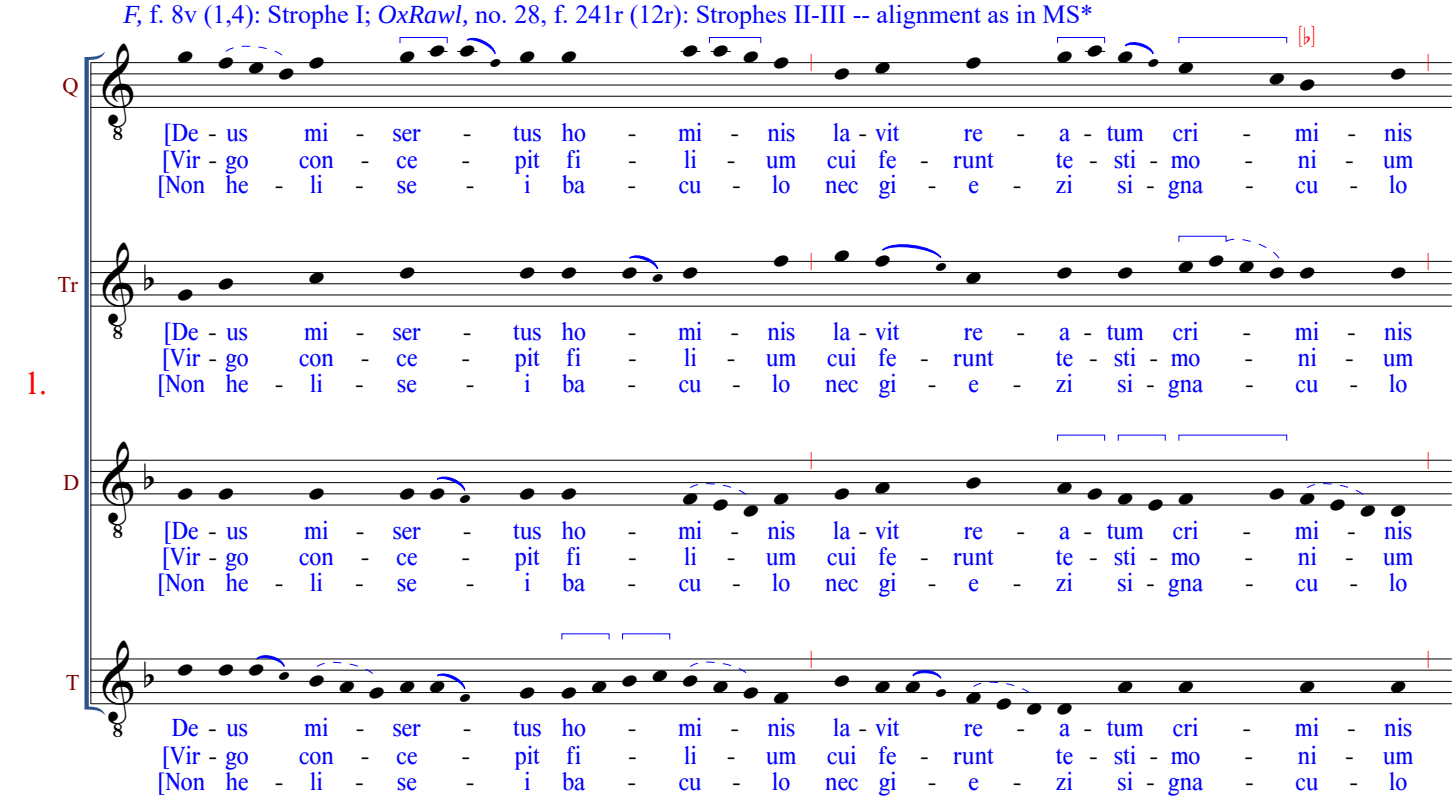
**Q: *e-flat* sig in all clausula sources *(F,Ma,W2)* prompts T ficta; if *e-flats* in Q,T omitted (as in motet 256), ficta *b-naturals* in D,Tr suggested for rest of phrase.

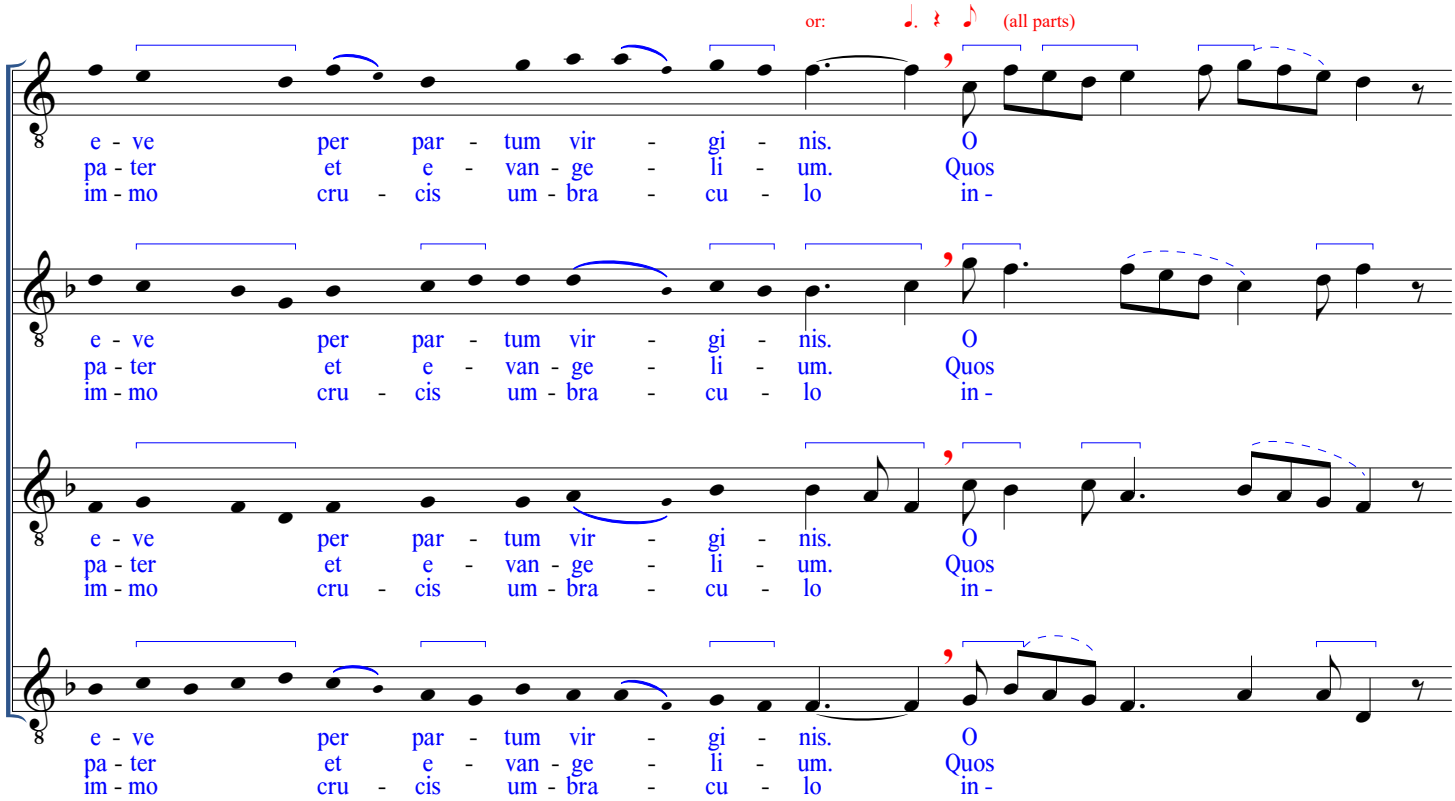

a.
b.

DEUS MISERTUS HOMINIS

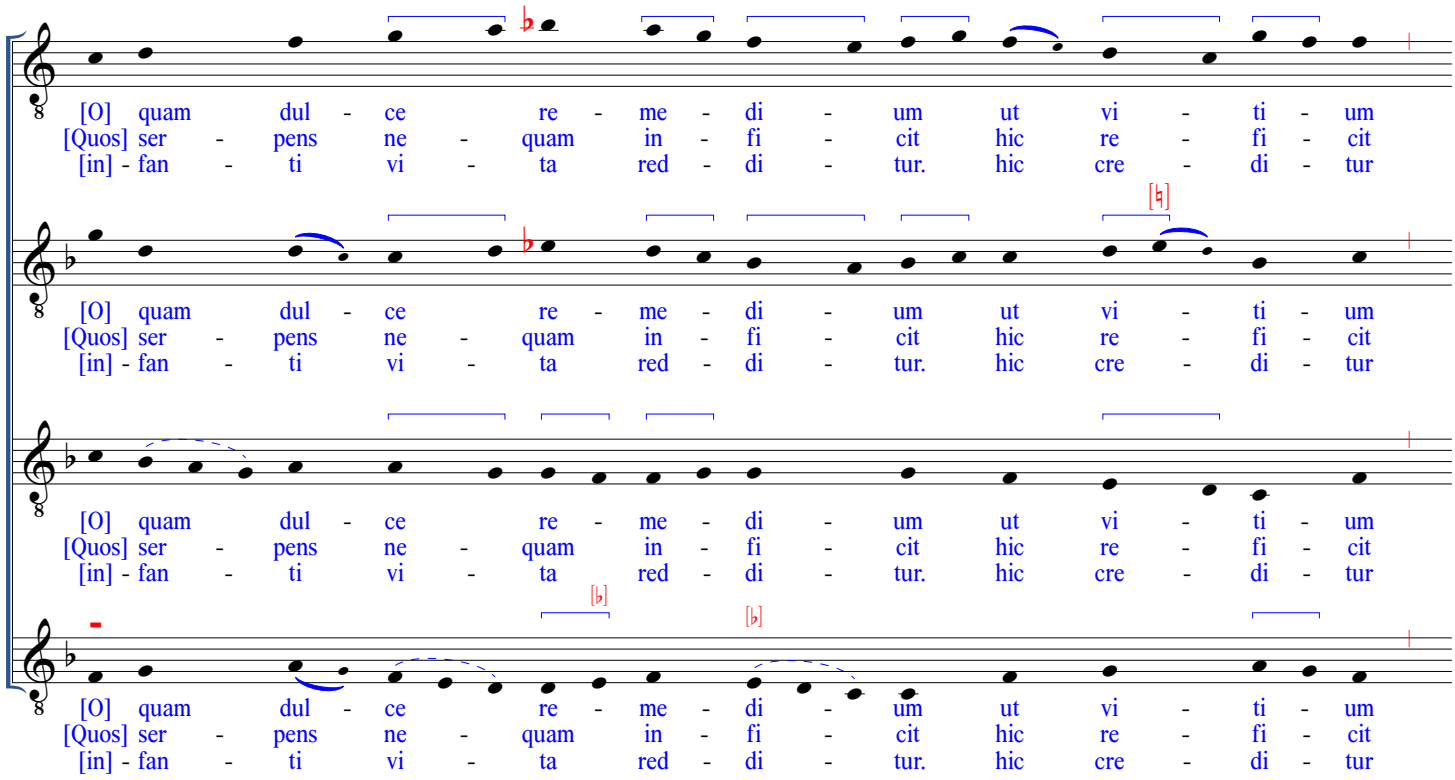
Conductus (B1/92)

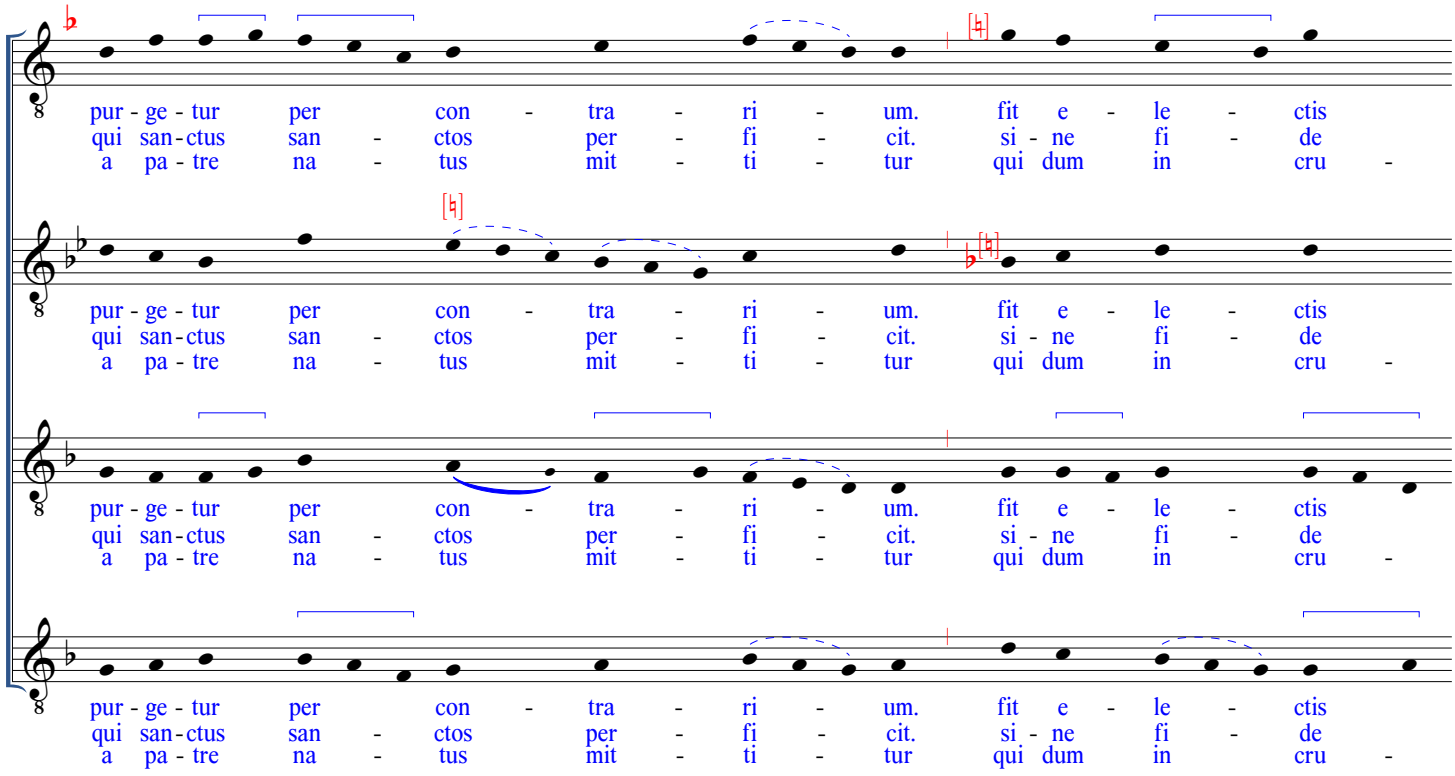
F, f. 8v (1,4): Strophe I; *OxRawl,* no. 28, f. 241r (12r): Strophes II-III -- alignment as in MS*

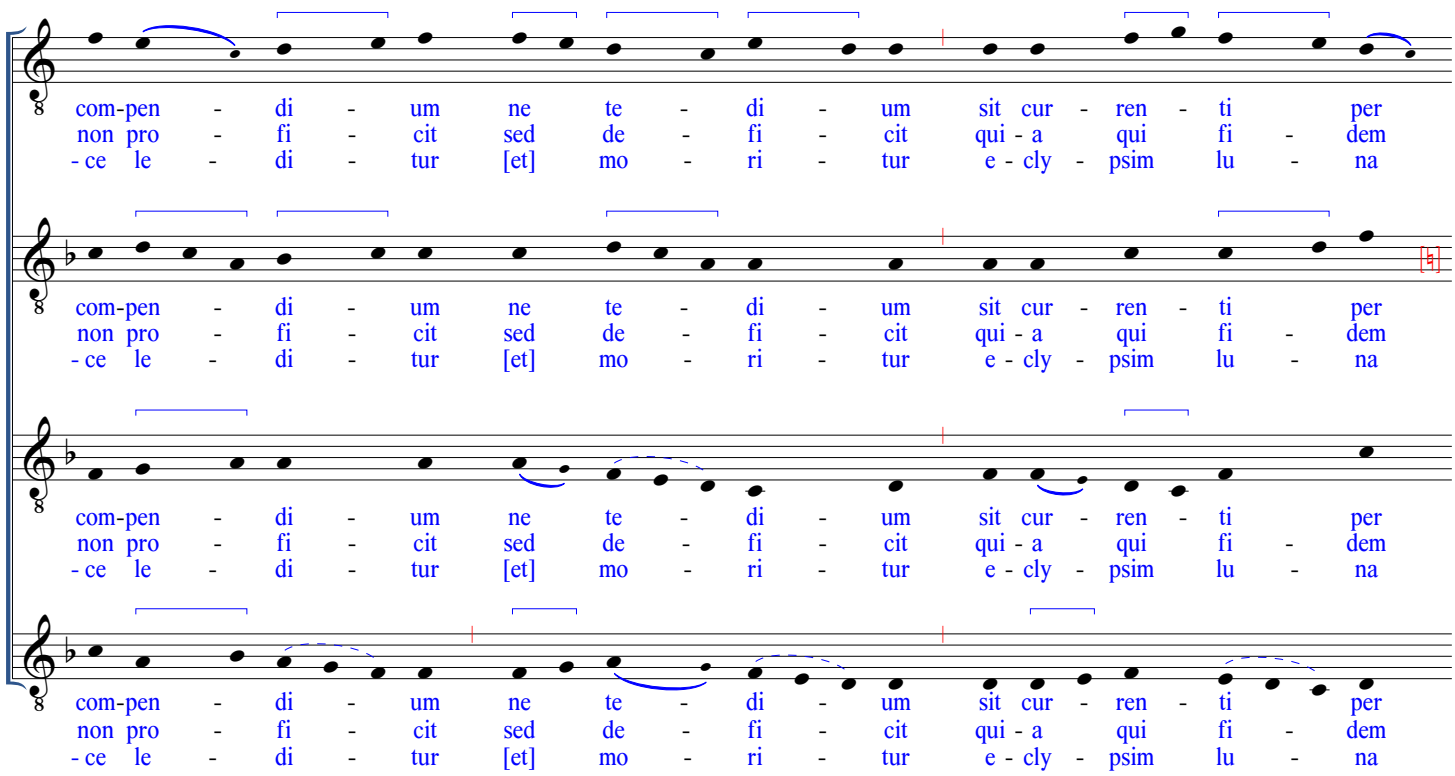


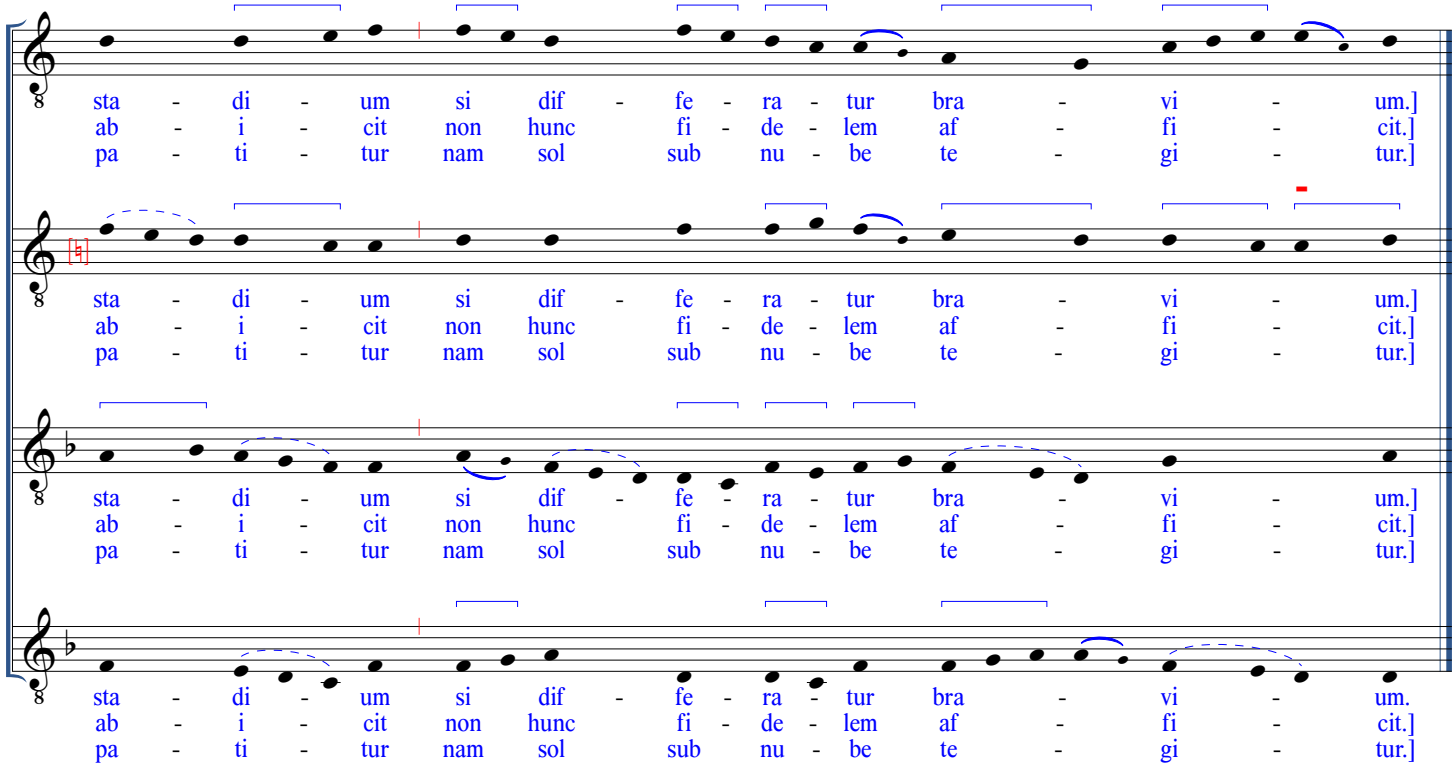


*Despite an expectation of greater dissonance prompted by its four-part texture, this piece exhibits an unusually high level of discord if read strictly according to the promptings of the unique MS. Two versions of the music are therefore presented here: the first (1.) with the alignment of syllables and ligatures followed strictly according to the MS; the next (2.) a conjectural transcription that reconfigures the relative positions of syllables and ligatures in an attempt to generate greater consonance (though striking, unavoidable clashes remain, particularly just prior to line endings); no pitches have been altered in either treatment.


[O] quam dul - ce re - me - di - um ut vi - ti - um
[Quos] ser - pens ne - quam in - fi - cit hic re - fi - cit
[in] - fan - ti vi - ta red - di - tur. hic cre - di - tur

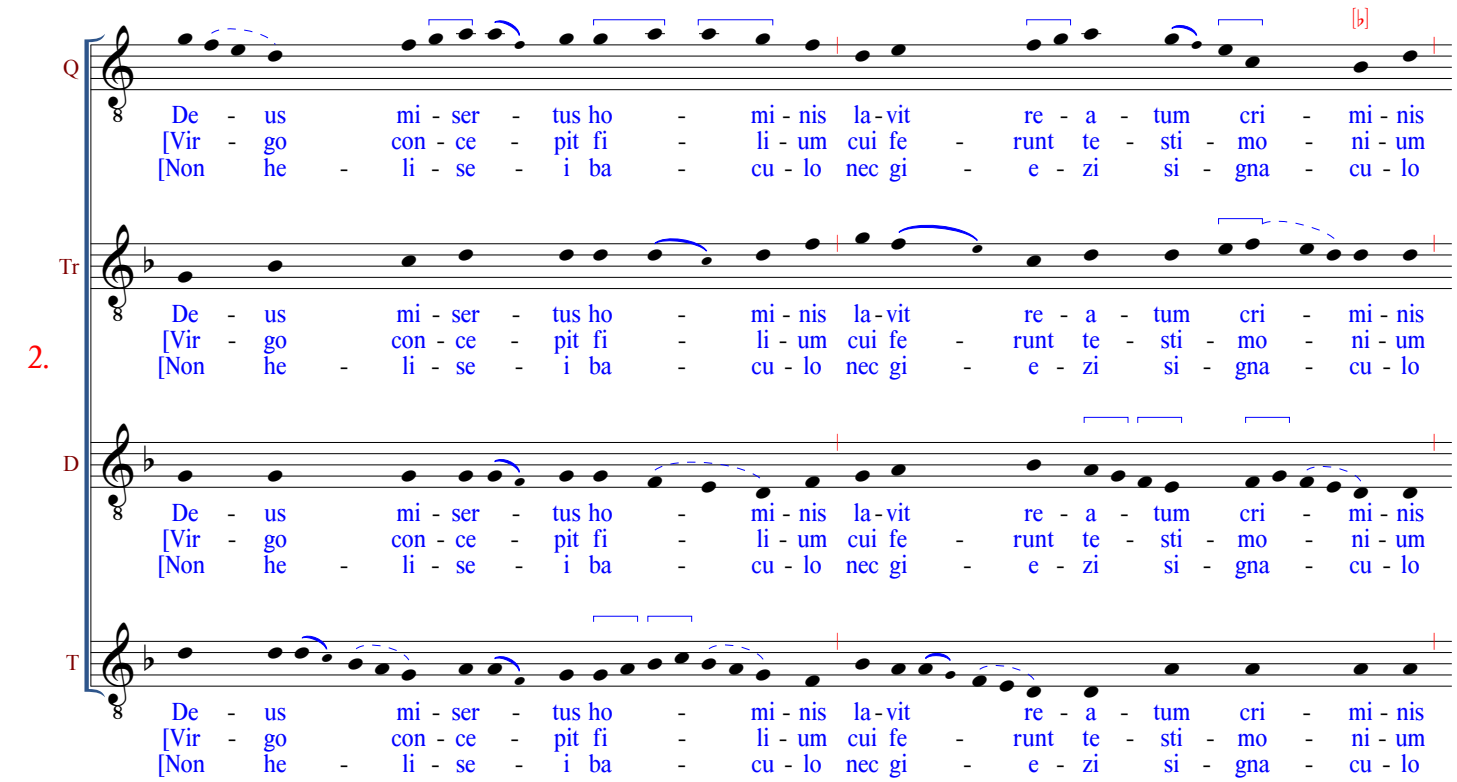

pur - ge - tur per con - tra - ri - um. fit e - le - ctis
qui san - ctus san - ctos per - fi - cit. si - ne fi - de
a pa - tre na - tus mit - ti - tur qui dum in cru -

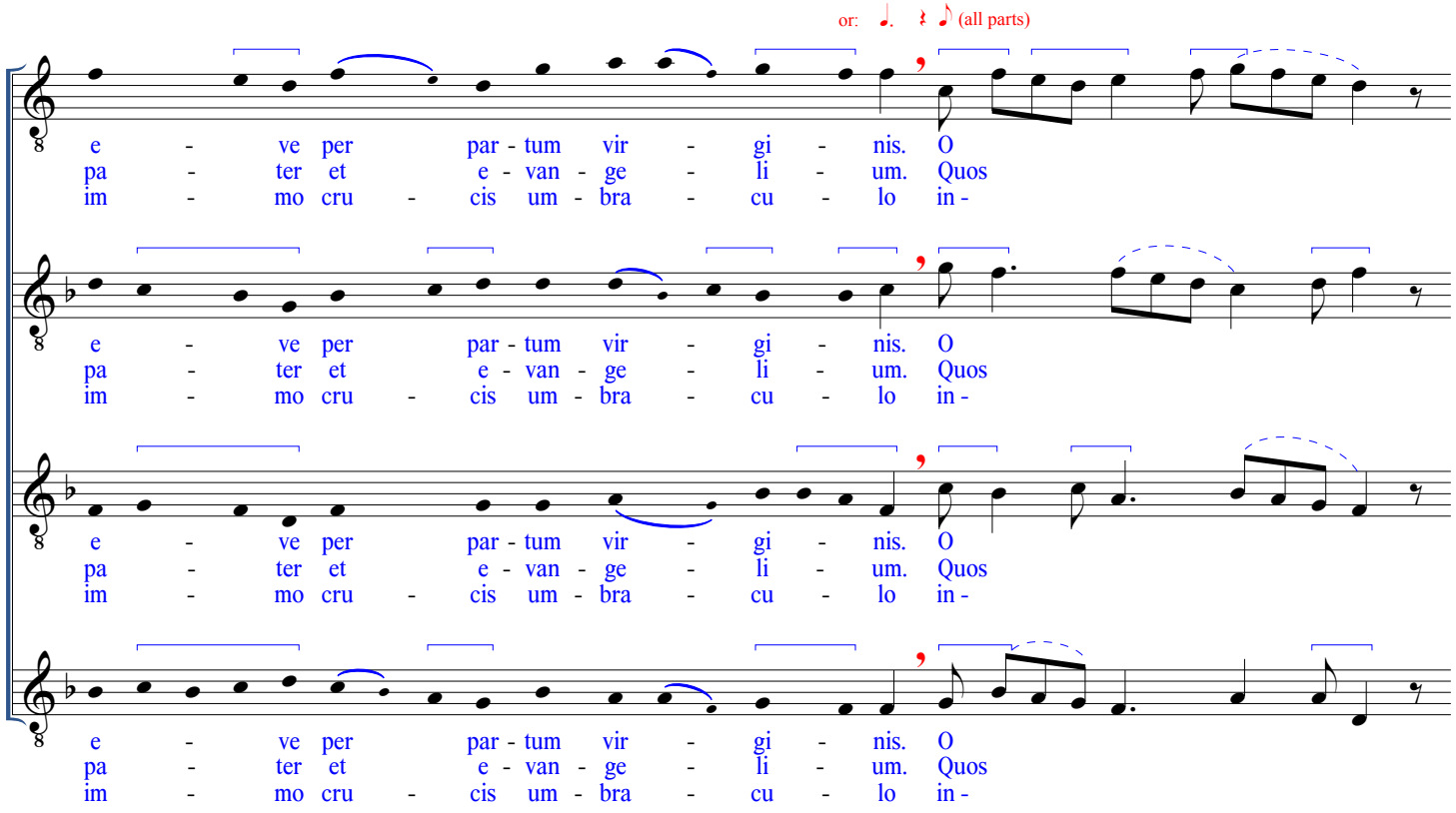


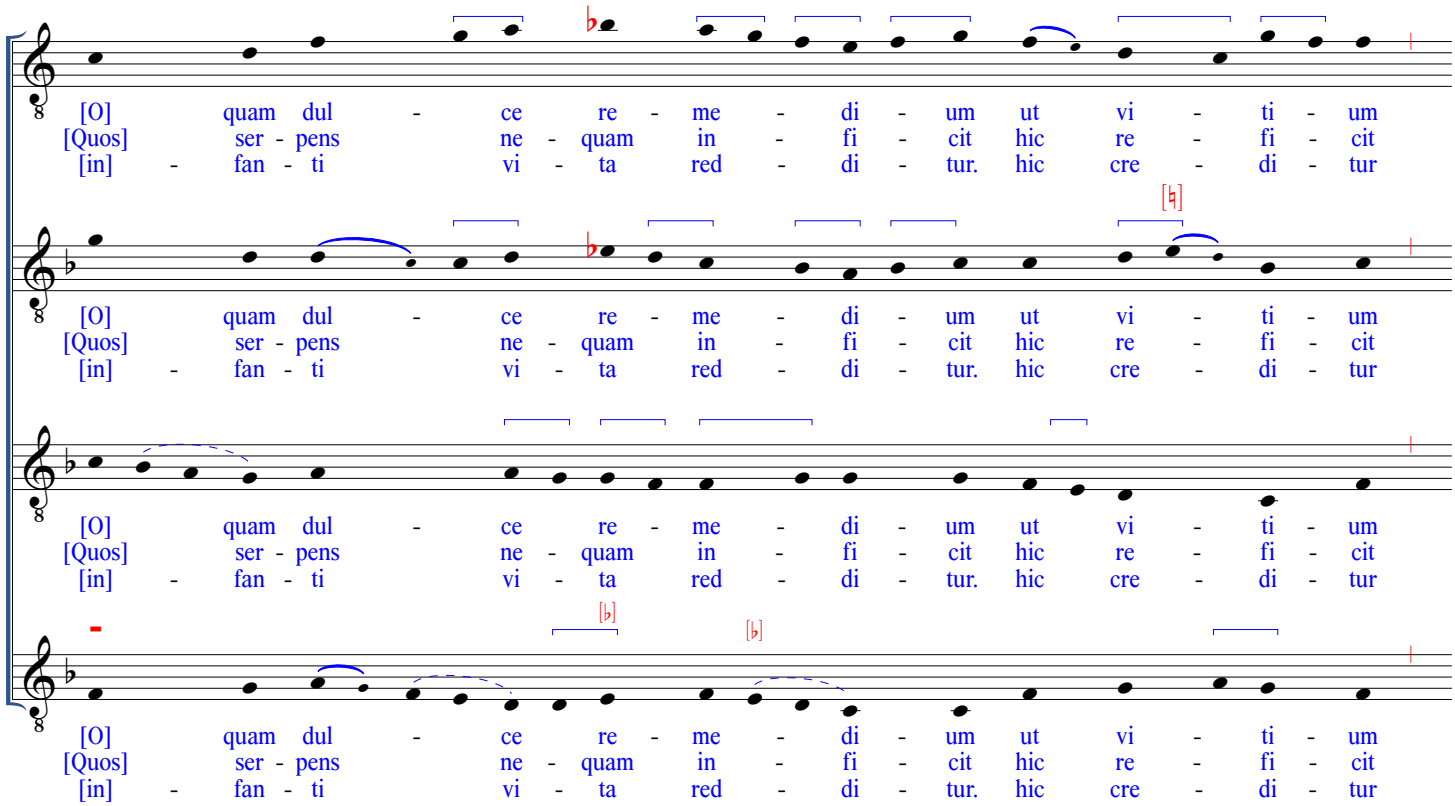


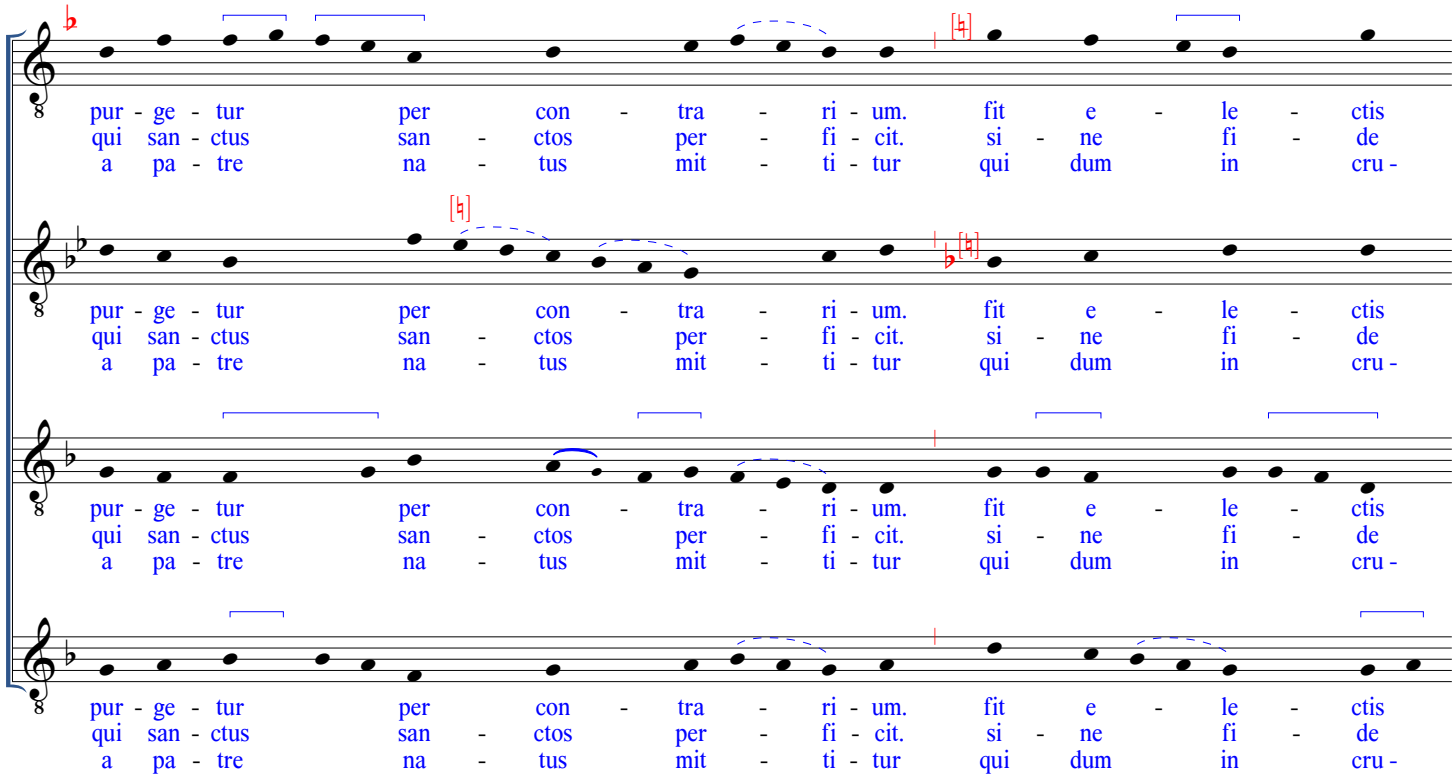
(alternative alignment of syllables to music follows)

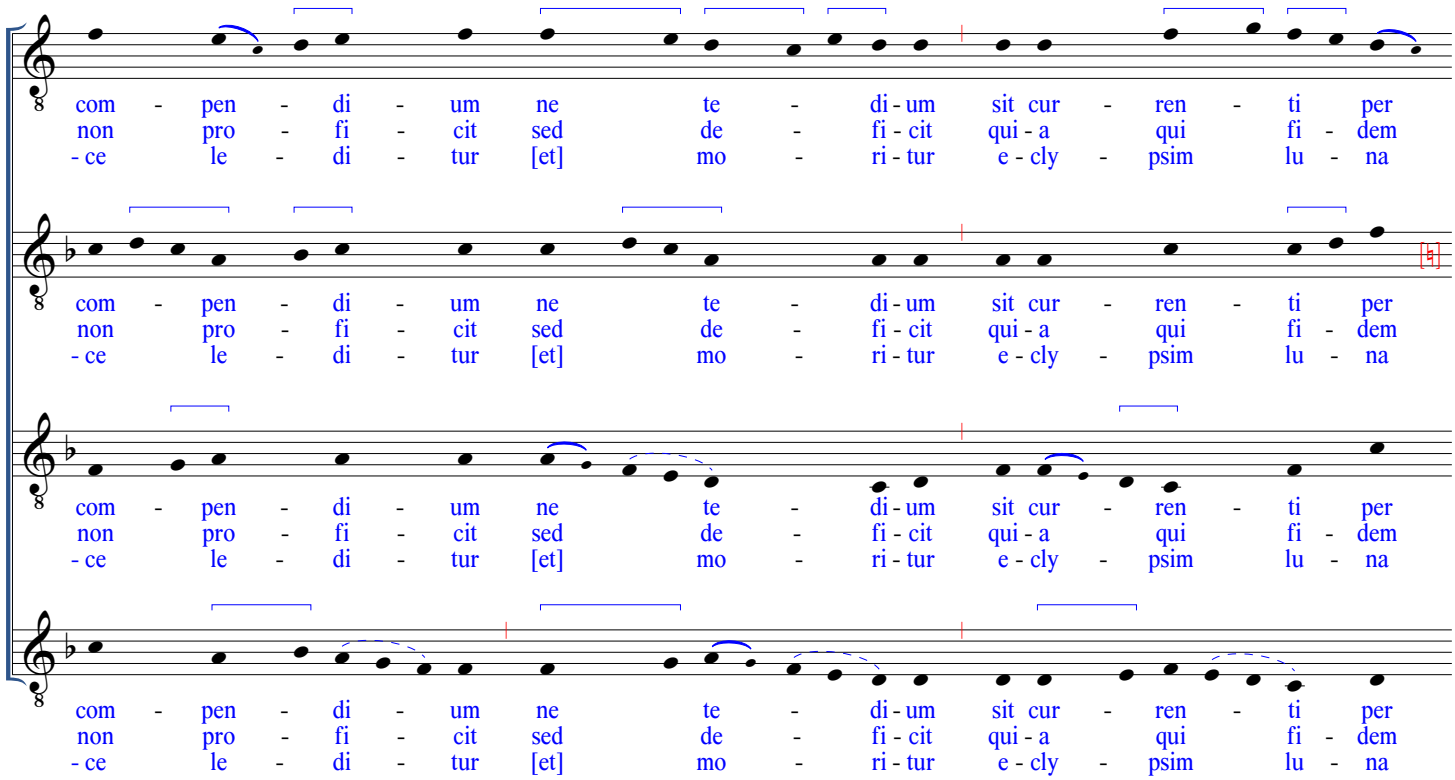
F, f. 8v (1,4): Strophe I; *OxRawl,* no. 28, f. 241r (12r): Strophes II-III -- conjecturally realigned for better consonance

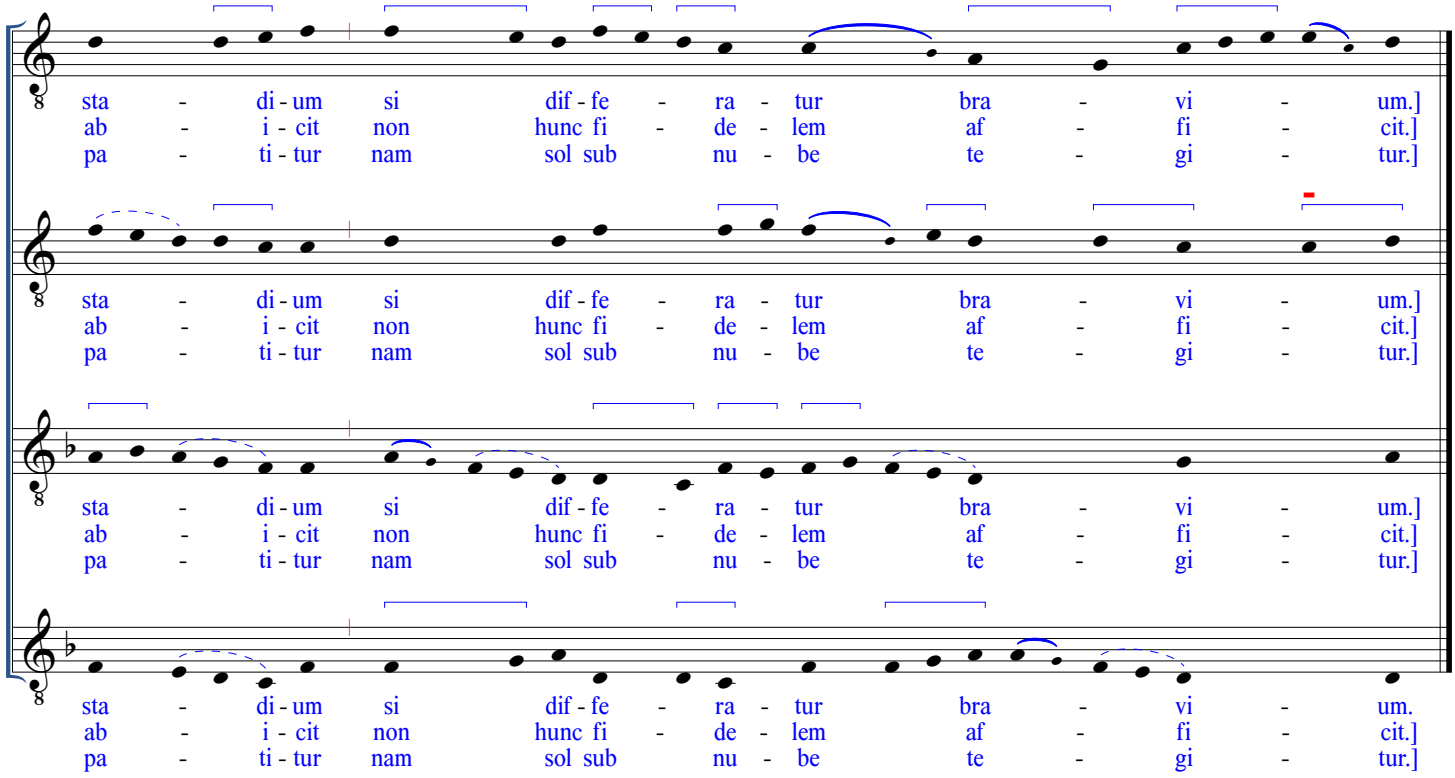





[O] quam dul - ce re - me - di - um ut vi - ti - um
[Quos] ser - pens ne - quam in - fi - cit hic re - fi - cit
[in] - fan - ti vi - ta red - di - tur. hic cre - di - tur


pur - ge - tur per con - tra - ri - um. fit e - le - ctis
qui san - ctus san - ctos per - fi - cit. si - ne fi - de
a pa - tre na - tus mit - ti - tur qui dum in cru -


com - pen - di - um ne te - di - um sit cur - ren - ti per
non pro - fi - cit sed de - fi - cit qui - a qui fi - dem
- ce le - di - tur [et] mo - ri - tur e - cly - psim lu - na


sta - di - um si dif - fe - ra - tur bra - vi - um.]
ab - i - cit non hunc fi - de - lem af - fi - cit.]
pa - ti - tur nam sol sub nu - be te - gi - tur.]

DEUS MISERTUS HOMINIS

Conductus (B1/92)

F, f. 8v (1,4): Strophe I; *OxRawl,* no. 28, f. 241r (12r): Strophes II-III

I	Deus misertus hominis,	God, taking pity on mankind,
	lavit reatum criminis	cleansed the offense of Eve's
	eve per partum virginis.	sin through the Virgin's son.
	O, quam dulce remedium,	O, how sweet a remedy,
	ut vitium	that vice should be purged
	purgetur per contrarium;	through its opposite;
	fit electis compendium,	that a shortcut be made for the chosen,
	ne tedium	so that there be not weariness
	sit currenti per stadium,	for the runner on account of the race,
	si differatur bravium.	should the prize be deferred.
II	[Virgo concepit filium	A virgin has conceived a son
	cui ferunt testimonium	to whom the Father and the Gospel
	pater et evangelium.	bear testimony.
	Quos serpens nequam inficit,	Those whom the worthless serpent infects,
	hic reficit.	He restores.
	Qui sanctus sanctos perficit.	He who is holy completes those who are holy.
	sine fide non proficit,	Without faith one profits not,
	sed deficit;	but fails;
	quia qui fidem abicit	because one who casts faith aside
	non hunc fidelem efficit.	does not affect this faithful one.
III	Non Helisei baculo,	Not through Elisha's staff,
	nec Giezi signaculo,	nor through Gehazi's action,
	immo crucis umbraculo	but rather in the guise of the cross
	infanti vita redditur.	is life restored to the child.
	Hic creditur;	He is believed;
	a patre natus mittitur	a Son is sent from the Father,
	qui, dum in cruce leditur,	who, as he is broken on the cross
	[et] moritur,	[and] dies,
	eclypsim luna patitur,	the moon suffers eclipse,
	nam sol sub nube tegitur.]	because the sun is concealed beneath a cloud.

SOURCES:

F, fasc. 1, no. 4, f. 8v: a4; Strophe I only, with no room for further text. This strophe is divided by a capital initial that begins line 4, signaled in the text above by a space between lines.

Text only:

OxRawl [GB-Ob Rawl.poet.C510], no. 28, f. 241r (12r): text only, Strophes I-III complete; rubric: "De miseratione divina erga genus humanum" ("On divine compassion towards humankind").

Music only: none.

Contrafacts: none.

***Notes on the Text*: 4-6:** *contrarium* ("opposite" – 6,3) can refer here to the sinless state of both Christ and Mary at his birth; the *vitium* ("vice" – 5,2) is the fall from grace of Adam and Eve recounted in Genesis, 3 and previously alluded to in line 2; the character of the serpent that figures in the biblical account also appears in line 14. The apparently strange reading of line 6,3 in *OxRawl* (*convitium* – "noise, altercation, insult") might make sense through its further connotations of "contradiction" or "correction." **7-10:** see 1 Corinthians, 9:24: "nescitis quod hii qui in stadio currunt omnes quidem currunt, sed unus accipit bravium? Sic currite ut conprehendatis" ("Don't you know that, of those who run in a race, all certainly run, but only one gets the prize? Run so as to win it."); also: Phillippians, 3:14: "ad destinatum persequor ad bravium supernae vocationis Dei in Christo Iesu" ("I press towards the goal, to the prize of the supernal calling of God in Christ Jesus"). **11:** Isaiah, 7:14: "Propter hoc dabit Dominus ipse vobis signum: ecce virgo concipiet et pariet filium et vocabitis nomen eius Emmanuhel" ("Therefore the Lord himself shall give you a sign: Behold a virgin shall conceive, and bear a son, and his name shall be called Emmanuel"). **12-13:** see John, 8:18: "ego sum qui testimonium perhibeo de me ipso, et testimonium perhibet de me qui misit me Pater" ("I am one that gives testimony of myself, and the Father that sent me gives testimony of me."); and the similar expression in John, 5:37. **14:** see the remarks to lines 4-6. **16:** cf. 2 Samuel, 22:26: "cum sancto sanctus eris, et cum robusto perfectus" ("with the holy one thou wilt be holy, and with the valiant perfect"). **17:** see Hebrews, 11:6: "sine fide autem inpossibile placere credere enim oportet accedentem ad Deum quia est et inquirentibus se remunerator fit." ("But without faith it is impossible to please God. For he that comes to God, must believe that he is, and is a rewarder to them that seek him."). **21-24:** see 4 Kings (2 Kings), 4:1-37. In verses 32-37, the Old Testament prophet Elisha brings back to life the dead son of a mother who had miraculously conceived him through Elisha's intervention (verses 8-17). An earlier attempt to resurrect the boy (verses 29-31), in which Elisha sent his servant Gehazi to lay his master's staff upon the son, failed, and the child was revived only when Elisha stretched himself over the child: "os suum super os eius et oculos suos super oculos eius et manus suas super manus eius" (verse 34: "his mouth to his mouth, his eyes to his eyes, and his hands to his hands" – thus forming a virtual "cross." In a number of exegetical commentaries, Elisha's staff represents the Old Law, or Mosaic covenant, whereas Elisha himself is portrayed as a figure of the new covenant of Christ, achieved through the Crucifixion. See also the conductus *Flos de spina procreatur* (H29/127), lines 10-11; *Legem dedit olim deus* (I21/192), lines 3-6; and *Rex et pater omnium* (I17/307), lines 12-14. **30:** the sun and cloud are typically figures for Christ and the virgin's womb, respectively, with the conceit being that although the sun was obscured by the cloud it did *not* suffer an eclipse. For expressions of these conceits in the conductus repertory, see, e.g., *Sol sub nube latuit* (I16 /334), by Walter of Châtillon, line 1. Here, however, the reference is apparently to the darkness that covered the earth at the time of the Crucifixion in the gospels of Mark, 15:33; Matthew, 27:45, and Luke, 23:44. For more on the eclipse and the behavior of the moon during the Crucifixion, see the remarks on the conductus *Seminavit Gretia* (I23/322), lines 10-13.

Observations and Variants: **TEXT: 6,3:** OxRawl: rather difficult to make out from the images I possess; according to Dreves (*AH,* 20:69, no.45): convitium; adopted reading from F. **9,2:** F: currentis; supplied from OxRawl. **20,3:** OxRawl: erasure with space follows, line complete. **28,1:** OxRawl: omitted, supplied by conjecture after Dreves (*AH,* 20:69, no.45) and Anderson, *NDRC,* 1: xxi; conceivably, a repetition of "dum" might also make sense here. **MUSIC: General remarks:** Despite an expectation of greater dissonance prompted by its four-part texture, this piece exhibits an unusually high level of discord if read strictly according to the promptings of the unique MS. Two versions of the musical transcription are therefore presented here: the first with the alignment of syllables and ligatures followed strictly; the next a conjectural transcription that reconfigures the relative positions of syllables and ligatures in an attempt to generate greater consonance (though striking, unavoidable clashes remain, particularly just prior to line endings); no pitches have been altered in either treatment. **Cauda at line 4:** in both of the versions of the piece given here, this short cauda has

been interpreted as mode 1 with “upbeat”; other rhythmic solutions (or the avoidance of one) are possible.

MUNDUS VERGENS
Conductus (B2/213)

F, f. 9r (1,5)

Q
[Mun - dus ver - gens in de - fe - ctum ca - sum pro - bans per ef - fe - ctum;
[Mun - dus flo - rens di - u pa - ce iam ac - cen - sus bel - li fa - ce

Tr
[Mun - dus ver - gens in de - fe - ctum ca - sum pro - bans per ef - fe - ctum;
[Mun - dus flo - rens di - u pa - ce iam ac - cen - sus bel - li fa - ce

D
[Mun - dus ver - gens in de - fe - ctum ca - sum pro - bans per ef - fe - ctum;
[Mun - dus flo - rens di - u pa - ce iam ac - cen - sus bel - li fa - ce

T
Mun - dus ver - gens in de - fe - ctum ca - sum pro - bans per ef - fe - ctum;
Mun - dus flo - rens di - u pa - ce iam ac - cen - sus bel - li fa - ce

se fal - la - cem ex - u - it. nam re - mo - ta frau - dis ar - te
gal - li - a pre - mo - ri - tur. et iam na - vis ma - ri da - ta

se fal - la - cem ex - u - it. nam re - mo - ta frau - dis ar - te
gal - li - a pre - mo - ri - tur. et iam na - vis ma - ri da - ta

se fal - la - cem ex - u - it. nam re - mo - ta frau - dis ar - te
gal - li - a pre - mo - ri - tur. et iam na - vis ma - ri da - ta

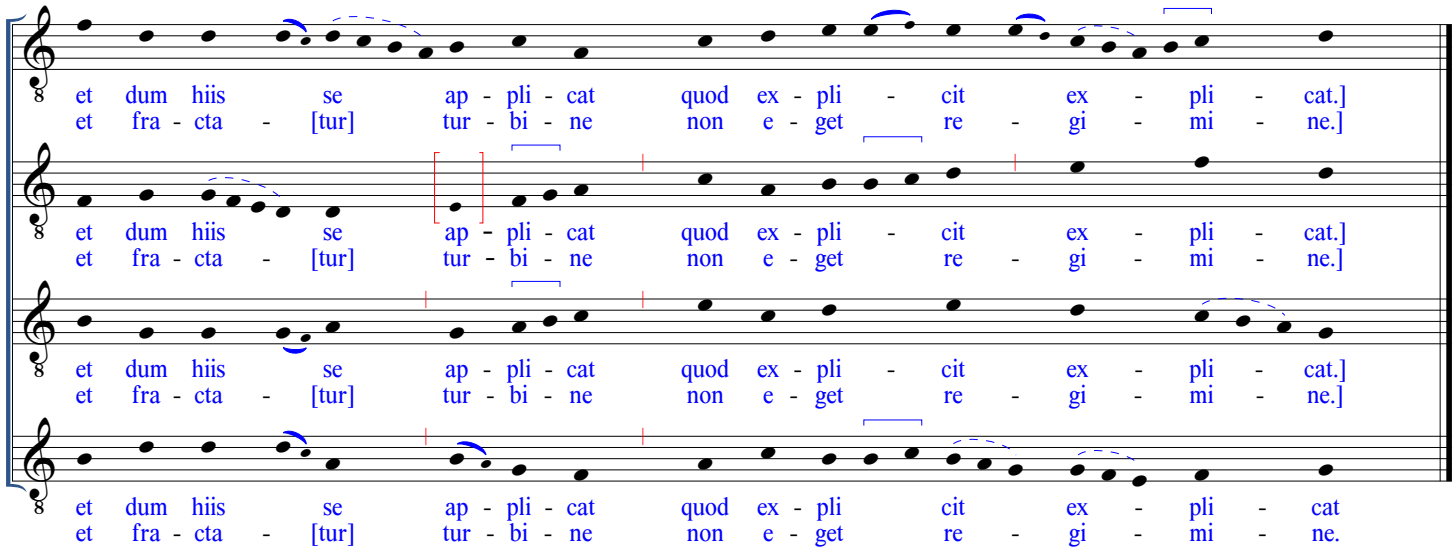
se fal - la - cem ex - u - it. nam re - mo - ta frau - dis ar - te
gal - li - a pre - mo - ri - tur. et iam na - vis ma - ri da - ta

nos de - le - re vi vel ar - ce quod iam pa - tet a - stru - it.
por - tu ca - rens de - spe - ra - ta pro - cel - lis con - cu - ti - tur.

nos de - le - re vi vel ar - ce quod iam pa - tet a - stru - it.
por - tu ca - rens de - spe - ra - ta pro - cel - lis con - cu - ti - tur.

nos de - le - re vi vel ar - ce quod iam pa - tet a - stru - it.
por - tu ca - rens de - spe - ra - ta pro - cel - lis con - cu - ti - tur.

nos de - le - re vi vel ar - ce quod iam pa - tet a - stru - it.
por - tu ca - rens de - spe - ra - ta pro - cel - lis con - cu - ti - tur.


et dum hiis se ap - pli - cat quod ex - pli - cit ex - pli - cat.]
et fra - cta - [tur] tur - bi - ne non e - get re - gi - mi - ne.]
et dum hiis se ap - pli - cat quod ex - pli - cit ex - pli - cat.]
et fra - cta - [tur] tur - bi - ne non e - get re - gi - mi - ne.]
et dum hiis se ap - pli - cat quod ex - pli - cit ex - pli - cat.]
et fra - cta - [tur] tur - bi - ne non e - get re - gi - mi - ne.]
et dum hiis se ap - pli - cat quod ex - pli cit ex - pli - cat
et fra - cta - [tur] tur - bi - ne non e - get re - gi - mi - ne.

MUNDUS VERGENS
Conductus (B2/213)

F, f. 9r (1,5)

I Mundus, vergens in defectum,
casum probans per effectum,
se fallacem exuit;
nam, remota fraudis arte,
nos delere vi vel arce
quod iam patet astruit;
et, dum hiis se applicat,
quod explicit explicat

The world, verging on failure,
proving its case via the result,
reveals itself as deceitful;
for, with the artifice of fraud removed,
what is now exposed sets itself up
to destroy us by force or by tyranny;
and as it applies itself to these matters,
it unravels what has been accomplished.

II Mundus, florens diu pace,
iam accensus belli face,
Gallia premoritur.
et iam navis, mari data,
portu carens, desperata,
procellis concutitur
et fracta[tur] turbine:
non eget regimine.

The world, long flourishing in peace,
now kindled by the torch of war,
dies an early death in France;
and the ship, now out to sea,
lacking a harbor, bereft of hope,
is buffeted by storms
and broken by the whirlwind:
it does not want for a rudder.

SOURCES:

F: fasc. 1, no. 5, f. 9r; a4, Strophes I-II complete; unique source.

Text only: none.

Music only: none.

***Notes on the Text*: 9-16:** it has not been determined convincingly which war might be referred to in the opening lines of this stanza, or what the possible topical references suggested by the images within this strophe may be; such information could help place the piece chronologically. Several possibilities are suggested in Anderson, *NDRC,* 1: xxii.

Observations and Variants: **TEXT: 5,5:** written "arte." **15,2:** F: fracta; an additional syllable is needed. Anderson uses "confracta," supplied from AH, 21:184; Marocco and Sandon (eds. *Medieval Music,* The Oxford Anthology of Music [Oxford: Oxford University Press, 1977]) supply "fractatur," adopted here, which would suppose mistakenly dropping the syllable because of its identity with the one following. **MUSIC: line 4,3-4:** Tr: F: *b,a,gfe,f;* 2nd too high; correction after Marocco and Sandon. **Line 7,5:** Tr: F: note on first syll erased and never re-entered; conjectural replacement.

VETUS ABIT LITTERA

Conductus (B3/379)

F, f. 10r (1,6)

Q

[Ve-tus ab-it lit-te-ra. ri-tus ab-it ve-te-rum. dat vir-go pu-er-pe-ra no-vum no-bis pu-e-rum
[Fe-li-cis pu-er-pe-re fe-lix pu-e[r]-pe-ri-um ba-bi-lo-nis mi-se-re re-vo-cat ex-i-li-um.
[Fu-nis pe-ne rum-pi-tur na-to re-ge glo-ri-e. mor-tis tor-rens bi-bi-tur. da-ta le-ge gra-ti-e.

Tr

[Ve-tus ab-it lit-te-ra. ri-tus ab-it ve-te-rum. dat vir-go pu-er-pe-ra no-vum no-bis pu-e-rum
[Fe-li-cis pu-er-pe-re fe-lix pu-e[r]-pe-ri-um ba-bi-lo-nis mi-se-re re-vo-cat ex-i-li-um.
[Fu-nis pe-ne rum-pi-tur na-to re-ge glo-ri-e. mor-tis tor-rens bi-bi-tur. da-ta le-ge gra-ti-e.

D

[Ve-tus ab-it lit-te-ra. ri-tus ab-it ve-te-rum. dat vir-go pu-er-pe-ra no-vum no-bis pu-e-rum
[Fe-li-cis pu-er-pe-re fe-lix pu-e[r]-pe-ri-um ba-bi-lo-nis mi-se-re re-vo-cat ex-i-li-um.
[Fu-nis pe-ne rum-pi-tur na-to re-ge glo-ri-e. mor-tis tor-rens bi-bi-tur. da-ta le-ge gra-ti-e.

T

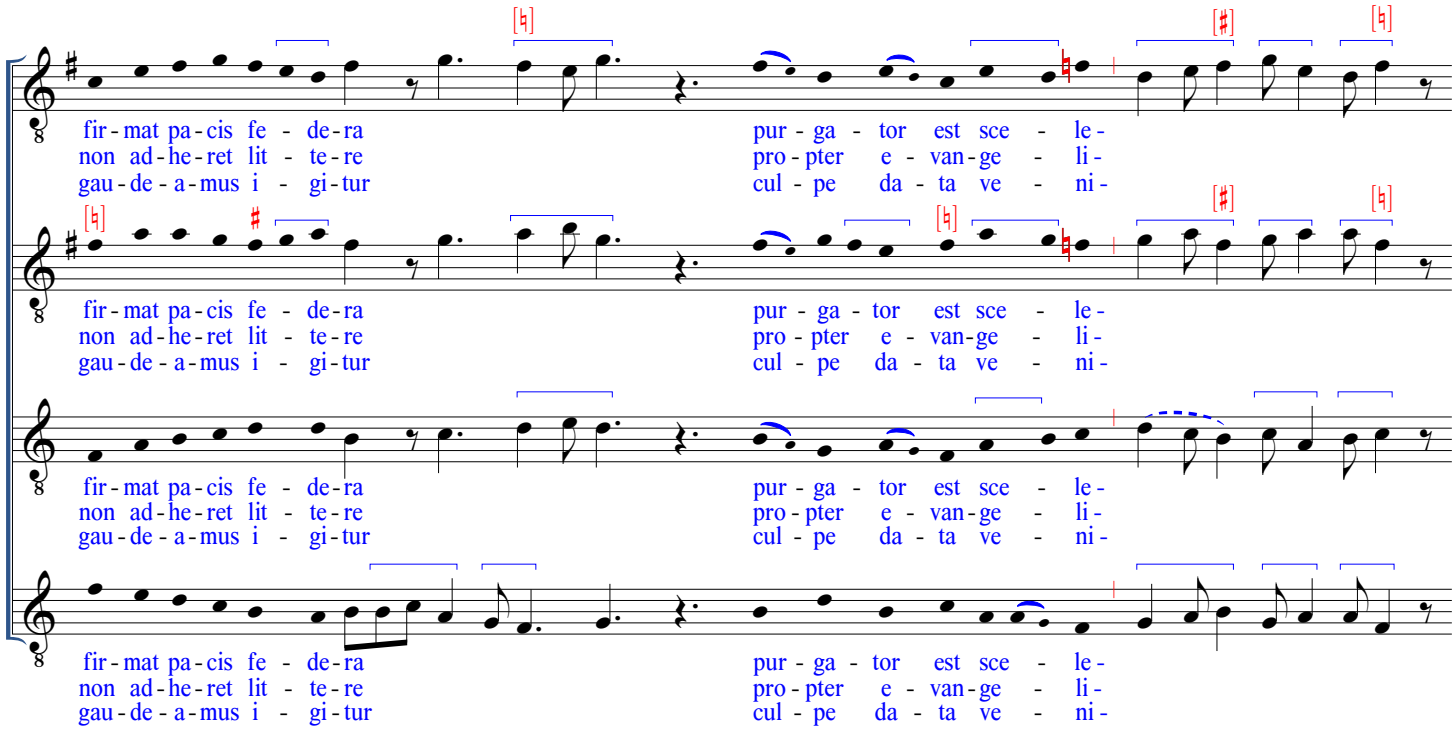
Ve-tus ab-it lit-te-ra. ri-tus ab-it ve-te-rum. dat vir-go pu-er-pe-ra no-vum no-bis pu-e-rum
Fe-li-cis pu-er-pe-re fe-lix pu-e[r]-pe-ri-um ba-bi-lo-nis mi-se-re re-vo-cat ex-i-li-um.
Fu-nis pe-ne rum-pi-tur na-to re-ge glo-ri-e. mor-tis tor-rens bi-bi-tur. da-ta le-ge gra-ti-e.

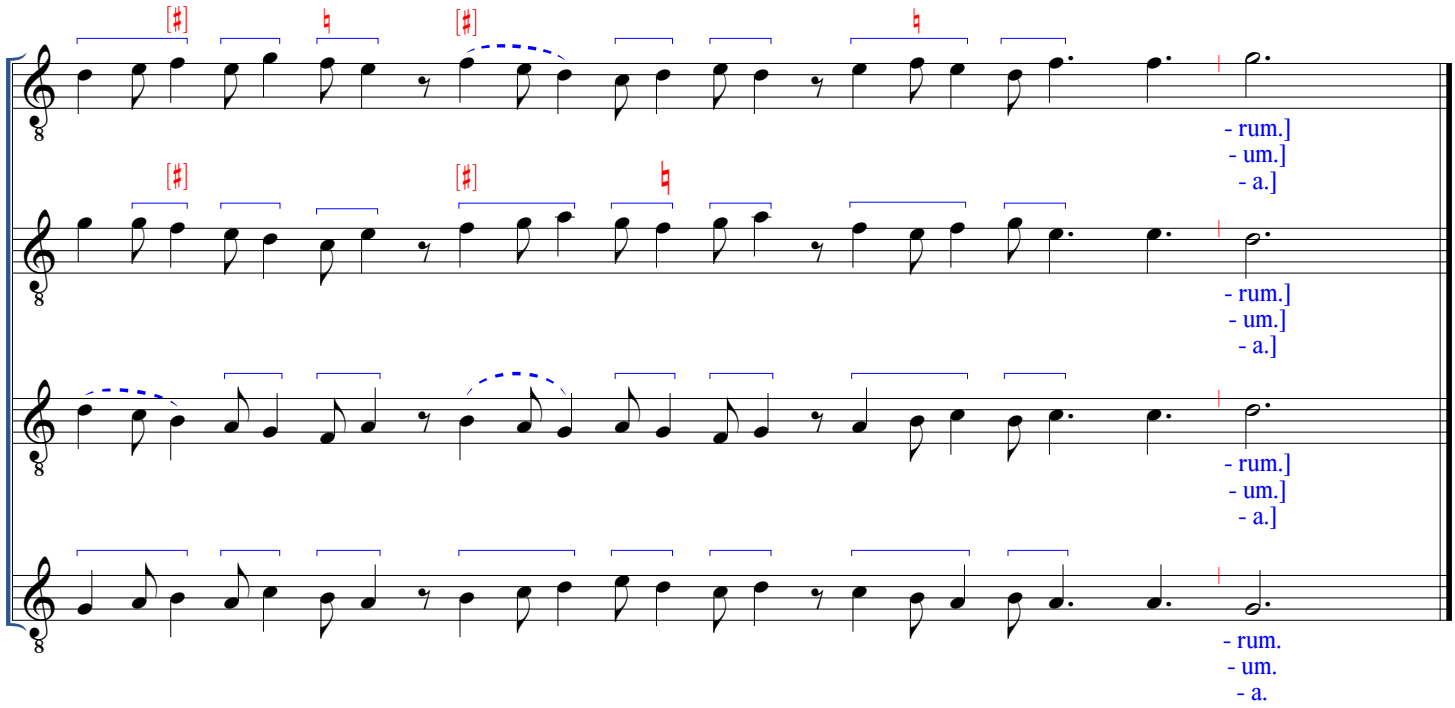
mu-nus sa-lu-ti-fe-rum. re-gem et pres-bi-te-rum. qui com-pla-nans a-spe-ra;
iam plebs ce-ca gen-ti-um vi-dens lu-cis ra-di-um fra-cto mor-tis car-ce-re
di-es est le-ti-ti-e. lux iu-gis psal-len-ti-um. mu-nus fe-sti sol-vi-tur.

mu-nus sa-lu-ti-fe-rum. re-gem et pres-bi-te-rum. qui com-pla-nans a-spe-ra;
iam plebs ce-ca gen-ti-um vi-dens lu-cis ra-di-um fra-cto mor-tis car-ce-re
di-es est le-ti-ti-e. lux iu-gis psal-len-ti-um. mu-nus fe-sti sol-vi-tur.

mu-nus sa-lu-ti-fe-rum. re-gem et pres-bi-te-rum. qui com-pla-nans a-spe-ra;
iam plebs ce-ca gen-ti-um vi-dens lu-cis ra-di-um fra-cto mor-tis car-ce-re
di-es est le-ti-ti-e. lux iu-gis psal-len-ti-um. mu-nus fe-sti sol-vi-tur.

mu-nus sa-lu-ti-fe-rum. re-gem et pres-bi-te-rum. qui com-pla-nans a-spe-ra;
iam plebs ce-ca gen-ti-um vi-dens lu-cis ra-di-um fra-cto mor-tis car-ce-re
di-es est le-ti-ti-e. lux iu-gis psal-len-ti-um. mu-nus fe-sti sol-vi-tur.


fir - mat pa - cis fe - de - ra
non ad - he - ret lit - te - re
gau - de - a - mus i - gi - tur
pur - ga - tor est sce - le -
pro - pter e - van - ge - li -
cul - pe da - ta ve - ni -


- rum.]
- um.]
- a.]
- rum.
- um.
- a.

VETUS ABIT LITTERA

Conductus (B3/379)

F, f. 10r (1,6)

I Vetus abit littera;
ritus abit veterum.
Dat virgo puerpera
novum nobis puerum,
munus salutiferum,
regem et presbiterum,
qui, complanans aspera,
firmat pacis federa:
purgator est scelerum.

The old law passes away;
gone is the rite of old.
A virgin mother gives
a new son unto us,
a gift of salvation,
a king and priest,
who, leveling the uneven,
establishes a treaty of peace:
he is the purger of sins.

II Felicis puerpere
felix pue[r]perium
Babilonis misere
revocat exilium.
Iam plebs ceca gentium,
videns lucis radium,
fracto mortis carcere,
non adheret littere
propter evangelium.

A happy birth
by a happy mother
revokes the exile
of wretched Babylon.
Now the blind masses of the Gentiles,
seeing a ray of light,
with the prison of death demolished,
cling not to the law,
thanks to the Gospel.

III Funis pene rumpitur
nato rege glorie.
Mortis torrens bibitur,
data lege gratie.
Dies est letitie,
lux iugis psallentium;
munus festi solvitur.
Gaudeamus igitur
culpe data venia.

The cord of punishment is snapped
with the birth of the king of glory.
Death's mighty flood is swallowed
by granting the law of grace.
A happy day is this,
a ceaseless daylight of singing;
a holiday gift is delivered.
Therefore, let us rejoice
in the granting of mercy to sin.

SOURCES: *F:* fasc. 1, no. 6, f. 10r; a4, Strophes I-III complete; unique source.

Text only: none.

Music only: none.

***Notes on the Text*:** the primary theme in this Christmas conductus is the change from the Old Testament covenant to that of the New, with the birth of Christ and his bestowal of the gift of grace. The topic, along with images similar to those contained in this poem, is explored in a large number of conductus. **1-2:** The old law of the Mosaic covenant is now replaced by the new one of Christ, see Romans, 7:4-6; and cf. Jeremiah, 31:31-34. **6-8:** cf. the conductus *Rex et sacerdos prefuit* (308/K49) by Philip the Chancellor, lines 1-2. **14-16:** a common symbol for Christ: see, e.g. Isaiah, 42:6 "... et dedi te in foedus populi in lucem gentium" ("... And I have given you as a covenant of the people, a light of the Gentiles"); 49:6, and 50:3; Luke, 2:32; Acts, 13:47 and 26:23. **18-20:** see 2 Samuel, 22:6: "funes inferi circumdederunt me praevenerunt me laquei mortis" ("The cords of hell surrounded me: the snares of death held me back."); and the similar expression of Psalm 118:61: "funes peccatorum circumplexi sunt me et legem tuam non sum oblitus" ("The cords of the wicked have surrounded

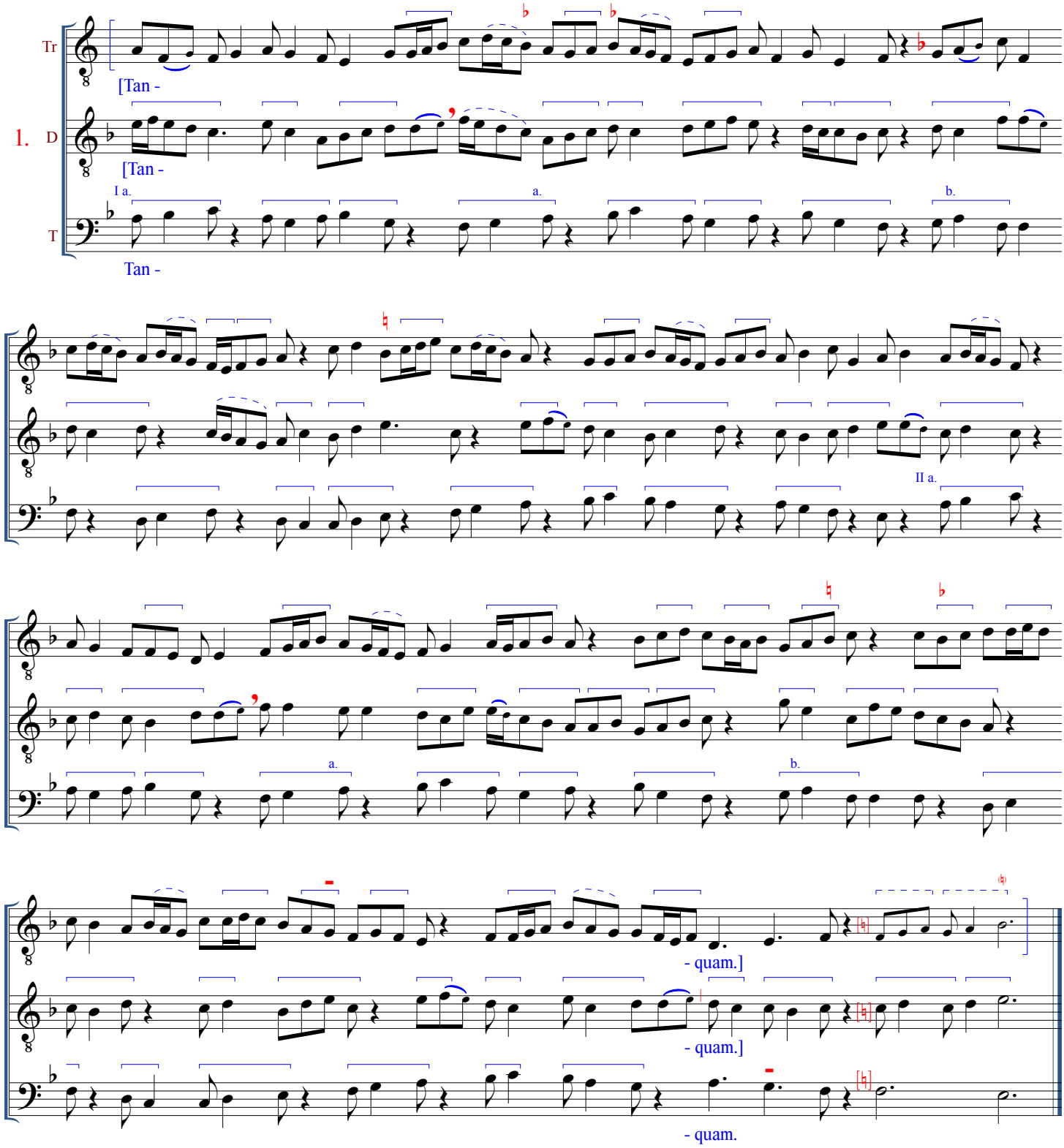
me: but I have not forgotten your law.") . **24,3; 27,3:** Other editions change the endings of these words to coordinate with the rhyme scheme of the other strophes, which feature only two different rhyme sounds. The reading here follows the unique MS source without emendation.

Observations and Variants: **TEXT:** no text variants. **MUSIC: Line 1,1, syll 1:** Q: F: *b,* likely 3 too high, since this voice part otherwise never ascends beyond the *g* below. **Line 2,3:** the doubled unison note in all parts on the last syllable (signaled in the transcription by a dashed tie) is sometimes seen in syllabic pieces at phrase ends (see, e.g., *Nicolai presulis* [F27/217]); I suspect this feature might possibly suggest a rhythmically modal delivery of the text. **Line 5:** Tr,Q: F: sig quads on *f* immediately precede, canceled just prior to final cauda. **Final cauda:** Tr,Q: F: prior to penultimate syll, sig rot on *f* to end; the numerous simultaneous occurrences of b and f suggest that f-sharps are occasionally needed within portions of the cauda's phrases.

TANQUAM 12 [a3]

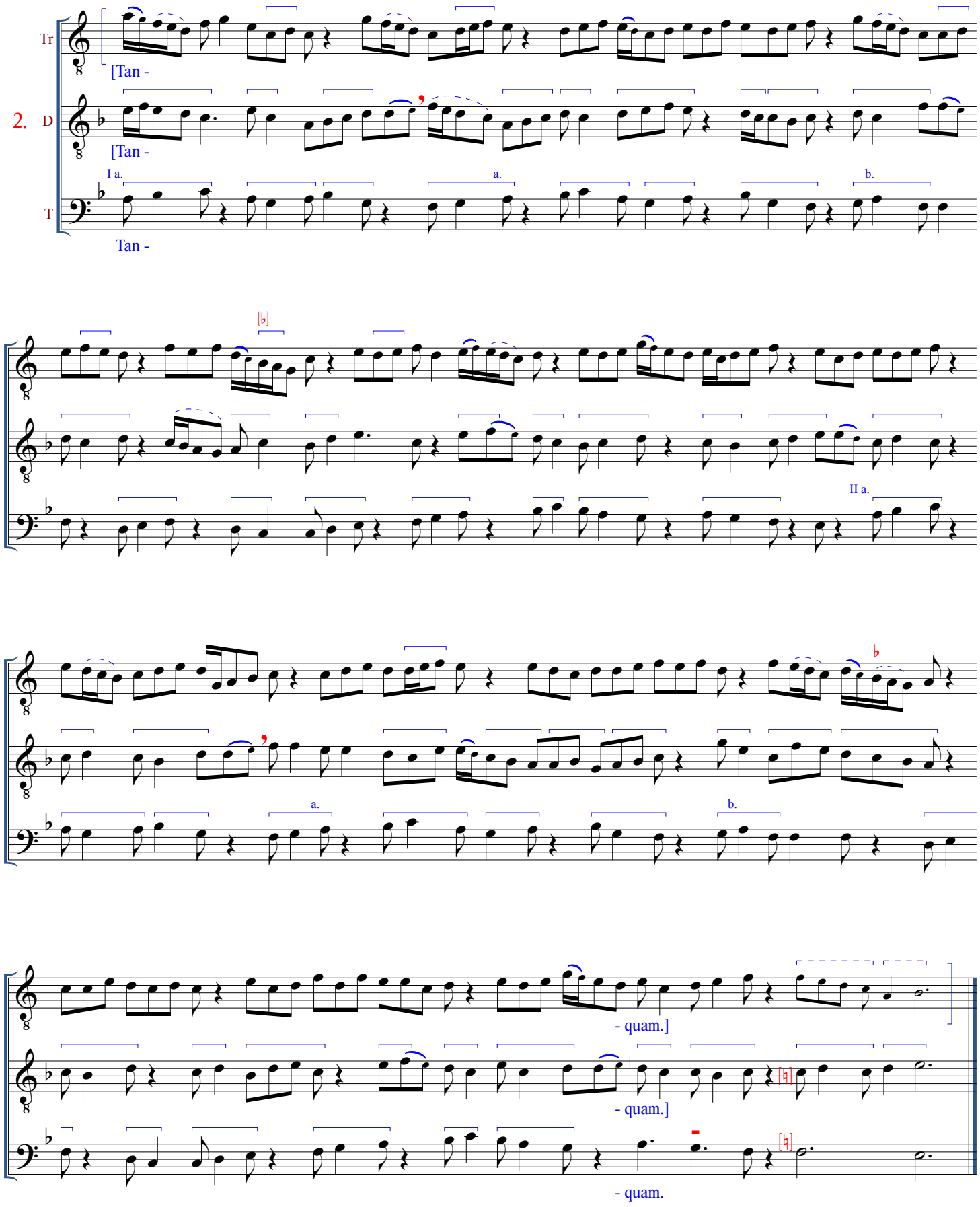
Clausula for Descendit de celis. Tanquam sponsus (Responsory [O2])

F, f. 10v (1,7) – in mode 2, Tr from motets 637/640 (cf. *W2,* f. 206r)*



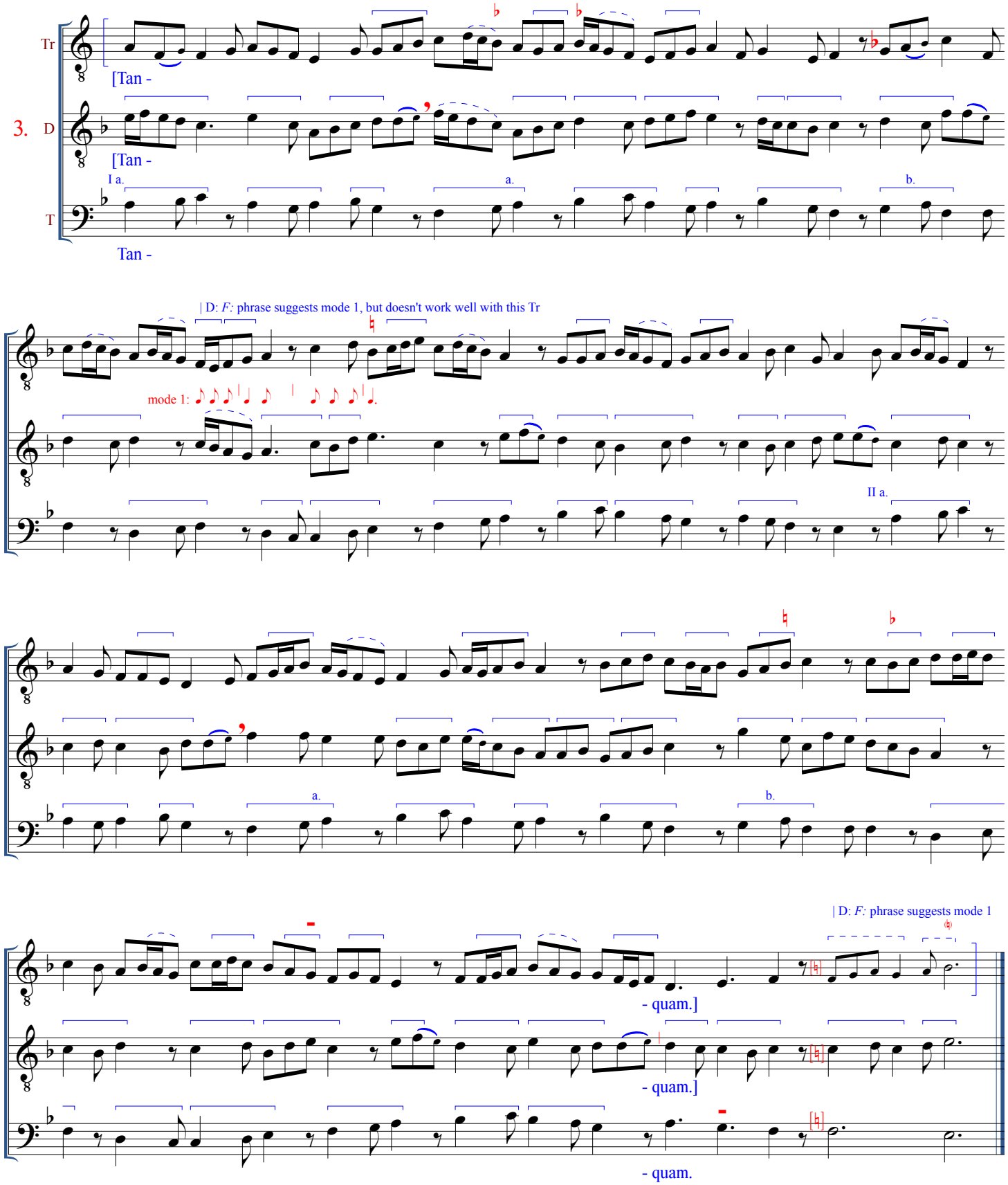
*TD = motets 636 and 638, from which the clausula may have derived. Since the Tr staff is left blank in *F,* there is uncertainty as to which of the various other voices associated with this motet complex may be intended. No motet version of this piece survives in *F,* but the music shared by motets 637 *(Quant naist la flour en la pree)* and 640 *(Tanquam agnus ductus)* is a very likely candidate for the Tr, since it occurs (with the French text) along with motet 636 *(Tanquam suscipit)* in *W2* (f. 205v), the earliest source to contain a three-voice version of this piece -- although the order of Tr and M voices is reversed here (as they are also in *Mo*). Even so, it is not impossible that the music of motet 639 *(Qui voudroit feme esprouver),* a Quadruplum from the four-voiced renditions of this music preserved in the later mensural sources *Mo* (f. 46v) and *Cl* (371v), might also fill the gap. Furthermore, there are incongruities among the different redactions of this musical family (chiefly in the notation of the T, see the remarks on the third page) that suggest either rhythmic mode 1 or 2 (if not combinations of both) may have been suitable for the a3 clausula version in *F.* As a result of these vagaries, a number of alternative versions of the piece are presented here in an attempt to demonstrate the range of different vocal combinations and rhythmic readings that this piece implies.

F, f. 10v (1,7) -- in mode 2, Tr from motet 639 (cf. *Mo,* f. 46v)*



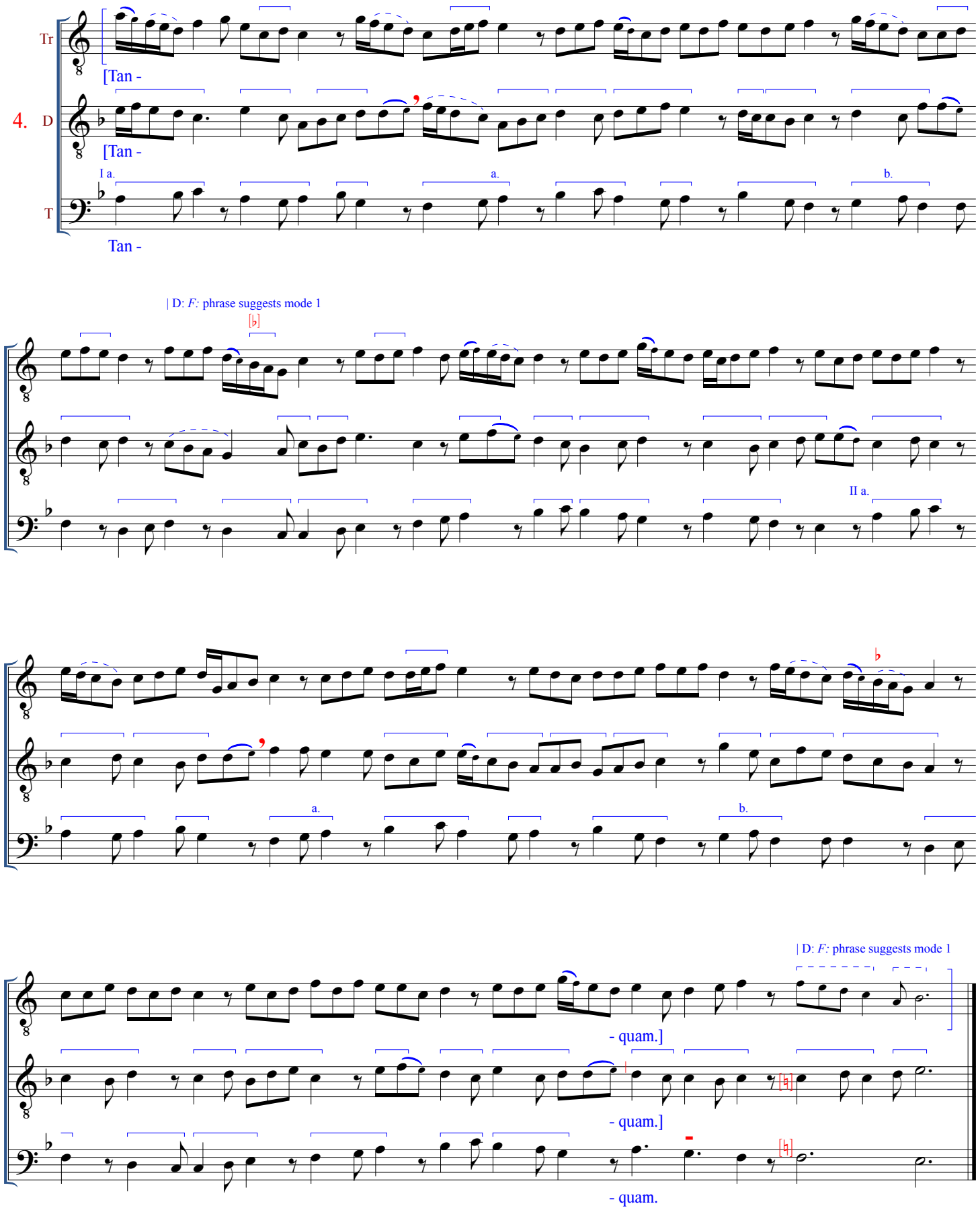
*See the remarks at the bottom of the previous page

F, f. 10v (1,7) -- in mode 1, Tr arranged from motets 637/640 (cf. *W2,* f. 206r)*



*A possible reading in mode 1 is implied for this piece primarily by the ligation of the T, which, except for the antepenultimate phrase in each cursus in *F,* is ligated 3li2li (mode 1) where possible. Two places in the D in *F,* indicated above the system in the transcription, may also indicate first mode readings. Similar ambiguous ligations also occur at times in the T of both the *W2* versions of this piece (f. 206v, f. 154v), with the result that three different and sometimes contradictory T renderings appear in these MSS. The mensural motet sources are more consistent in indicating mode 2 in all their parts.

F, f. 10v (1,7) -- in mode 1, Tr arranged from motet 639 (cf. *Mo,* f. 46v)*

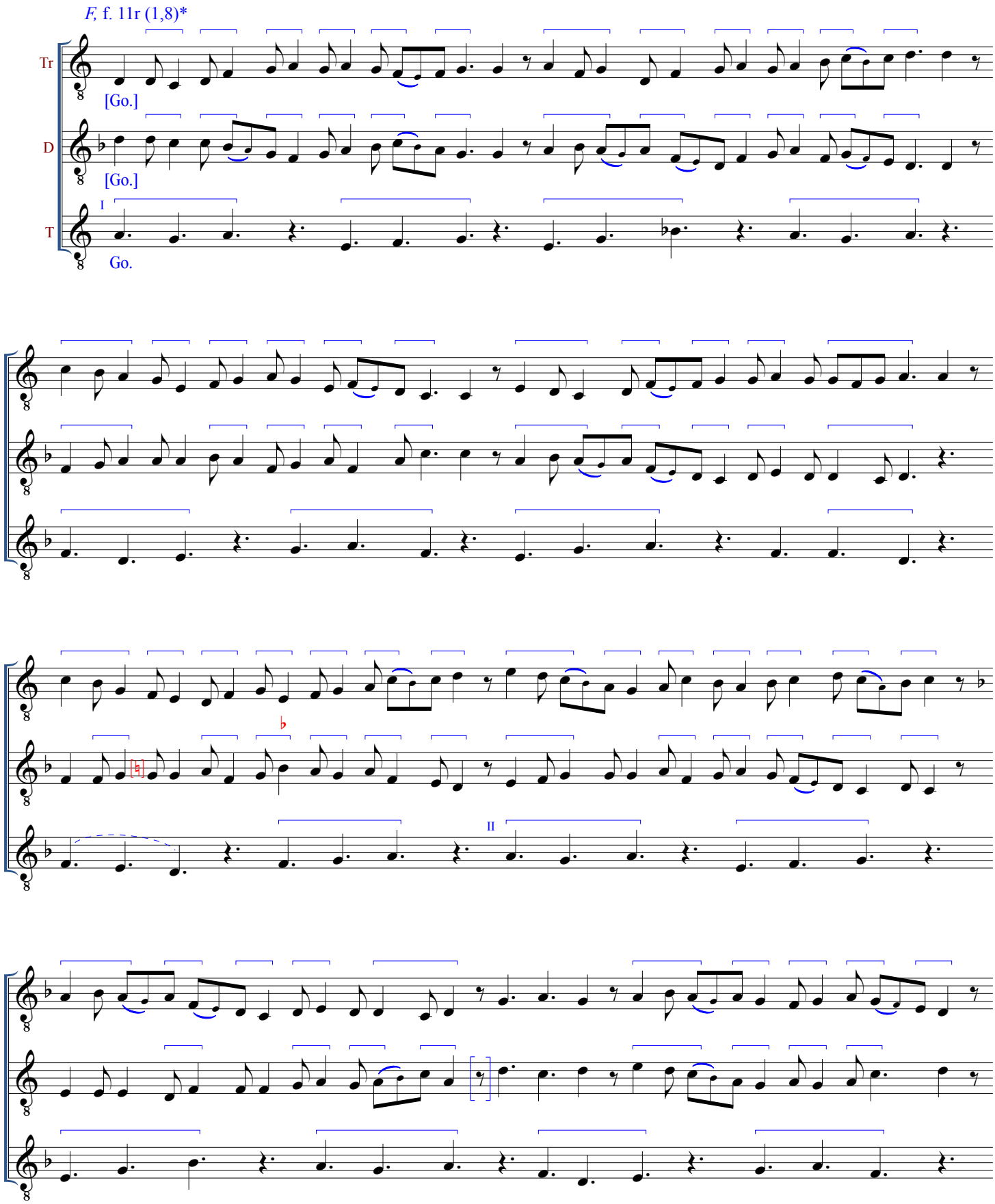


*See the remarks at the bottom of the previous page

[VIR]GO a3.2

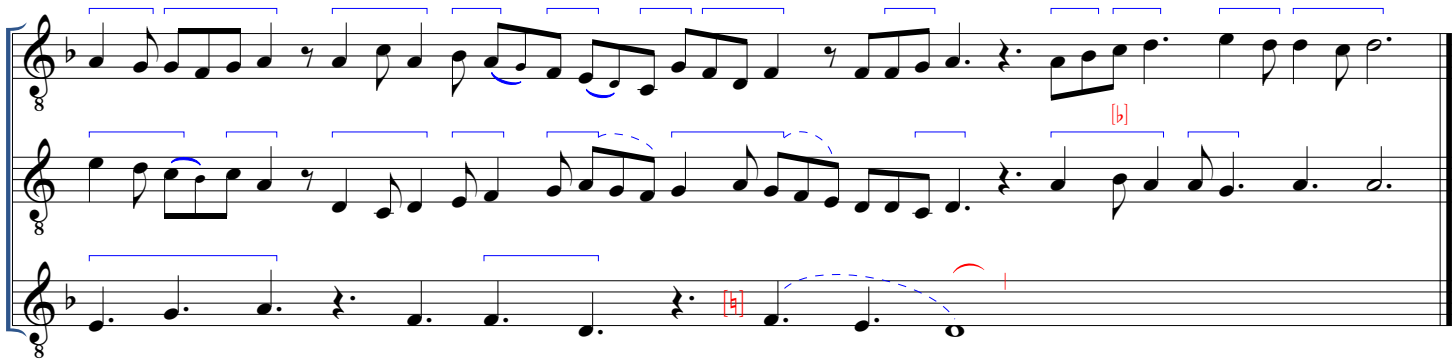
Clausula for Benedicta. Virgo dei genitrix (Gradual [M32])

F, f. 11r (1,8)*



*TD = motets 414 and 415, the latter of which (*Pour conforter mon corage* [Linker 59-3, Raynaud-Spanke 19]) is also transmitted as a monophonic chanson of three strophes and attributed to Ernous li Vielle (Ernoul le Vielle de Gastinois) in *F-Pn fr. 844* ("Chansonnier du Roi"), f. 102v (175v).

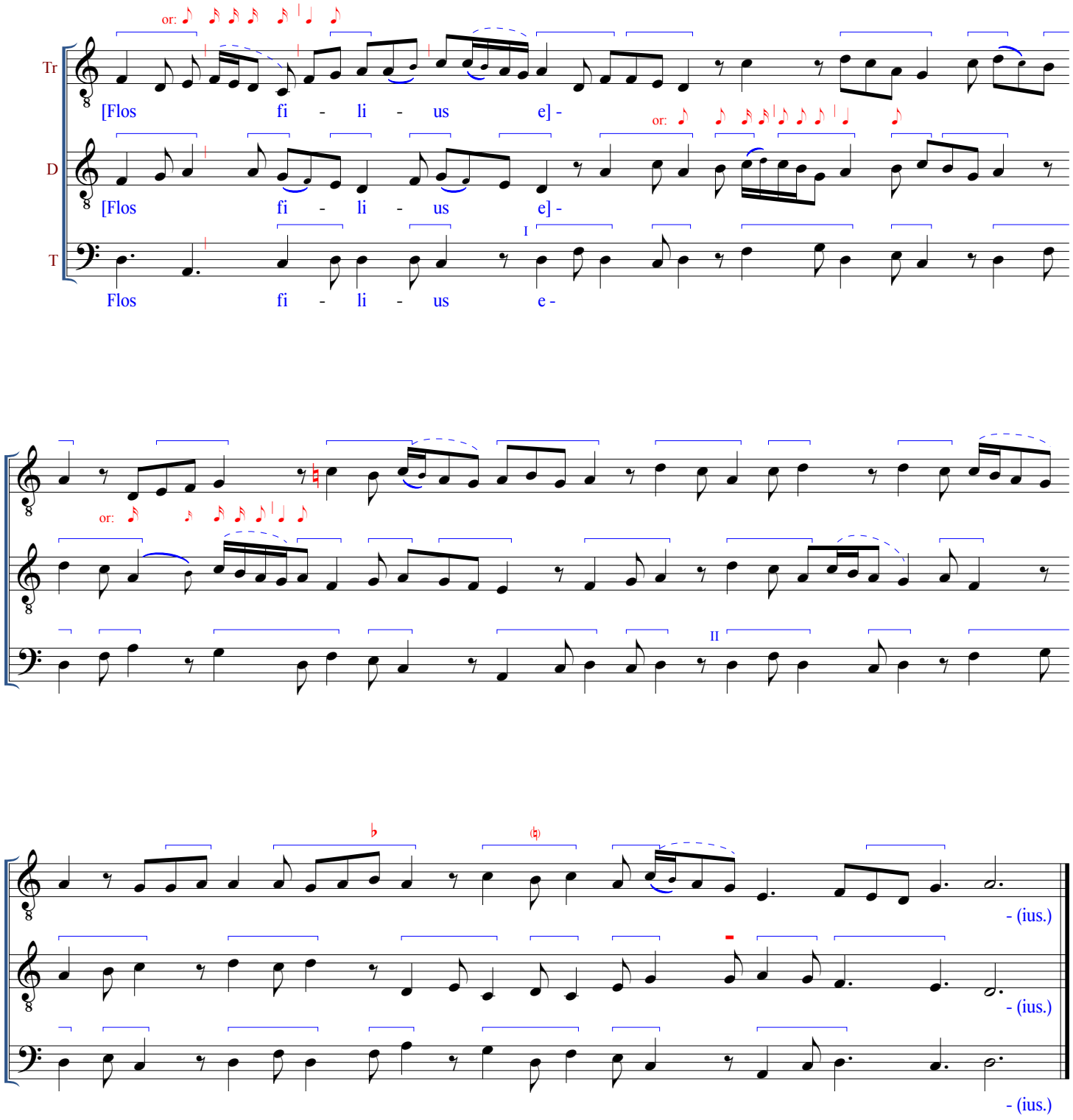
| DTr: various ways to read these phrases, see Bradley, "Contrafacta," 59-61



FLOS FILIUS E[IUS] a3.3

Clausula for Stirps Yesse. Virgo dei (Responsory [O16])

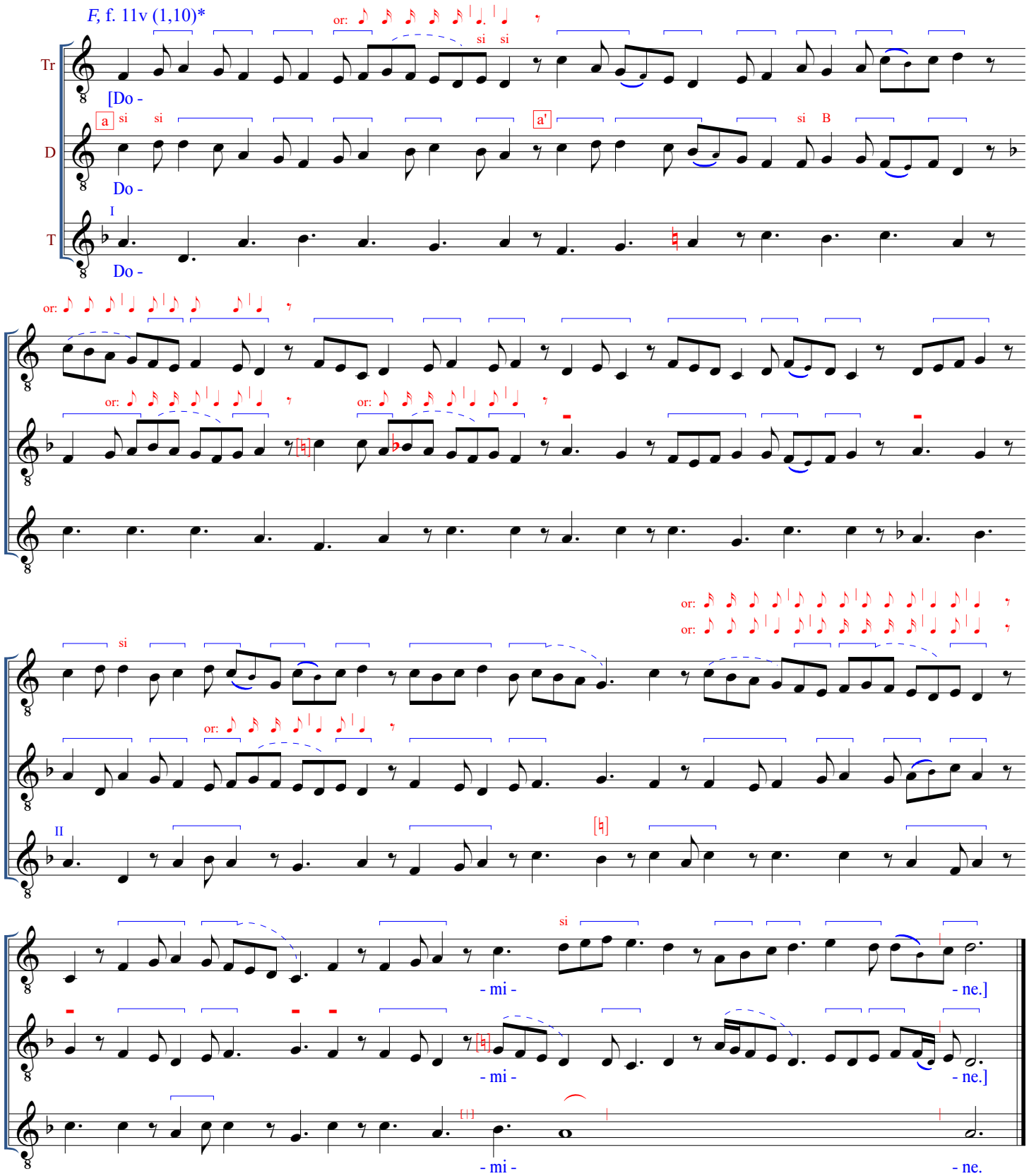
F, f. 11r (1,9)*



*The music of the TD = motets 648, 649, 651, 654; the Tr = motets 647, 650, 653. Due to its frequent use of *fractio modi,* as well as the possibility that this uniquely transmitted clausula may originally have derived from one of the numerous motet redactions of its music, there are ambiguities and alternatives to the interpretation of certain rhythmic details; the transcription of the close of the final phrase in all the parts, for example, is especially problematic. For recent and differing considerations of the questions posed by this piece, see Planchart, "The Flower's Children," 313-348; and Bradley, "Contrafacta," 40-56. Note also that the clausula begins with a third against the T in both D and Tr.

DOMINE a3

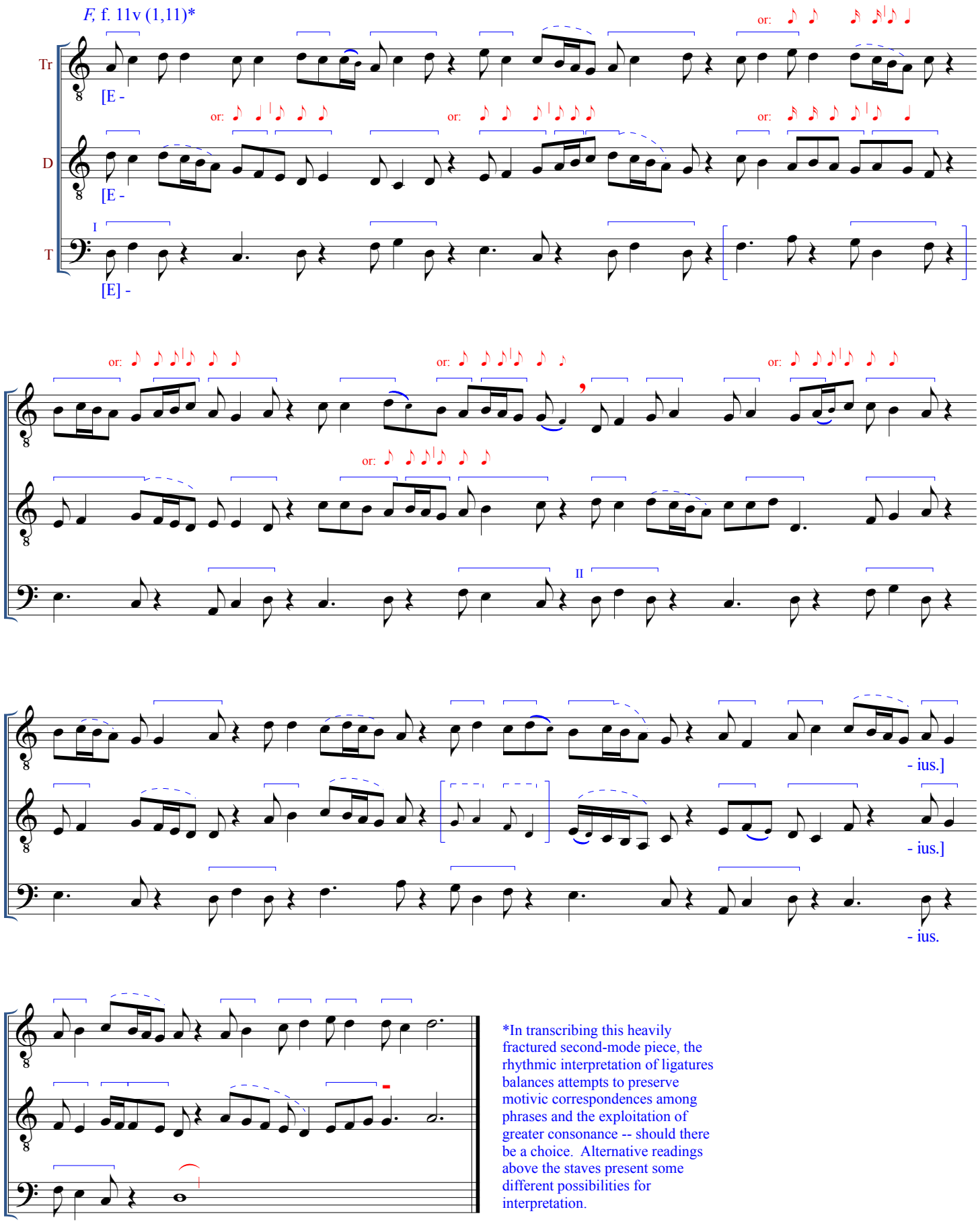
Clausula for Gloriosus. Dextera tua (Gradual [M41])



*The rhythm of several ligatures has been rendered somewhat irregularly here in an attempt to keep consistent the patterns of certain melodic motives, as this seems to be a prominent feature of this piece. Compare, e.g., the endings of the first phrase of the Tr with those of the two D phrases that begin system 2. Similar patterns conclude the first D and third Tr phrases in system 3. Likewise, the opening of the Tr phrase that begins system 2 also starts the final Tr phrase of system 3. A number of other, less rhythmically ambiguous motives also recur throughout. Alternative readings, showing more typical ways of interpreting the ligatures' rhythms, appear above the staves. The level of dissonance (relatively high in certain places) is not significantly affected by either style of reading. Also noteworthy is the fact that this piece begins with a triad, a feature shared in *F* by the organa a3 *Quindenis* (2,12) and *Benedicta* (2,13).

[E]IUS a3.4

Clausula for Stirps Yesse. Virgo dei (Responsory [O16])



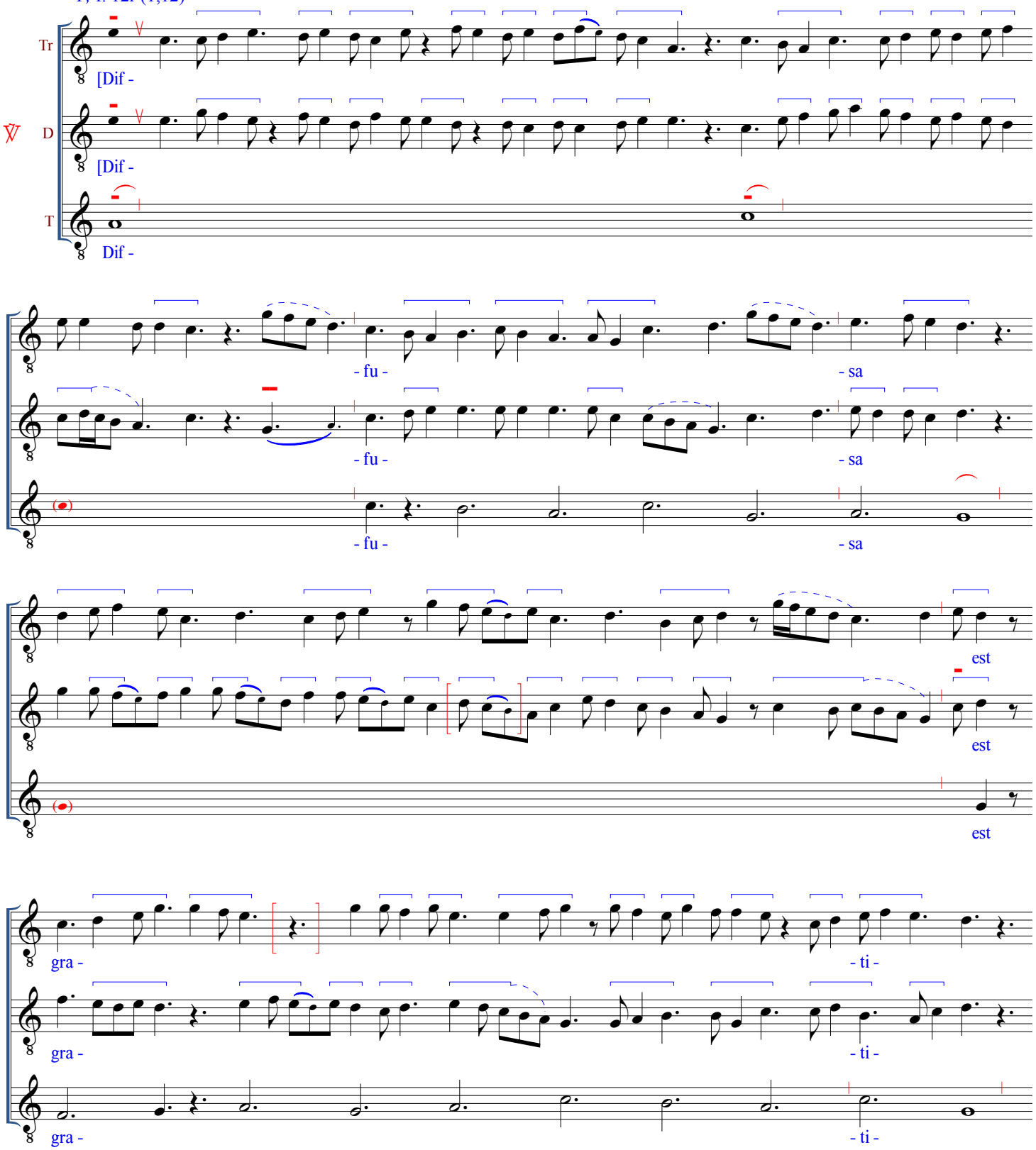
*In transcribing this heavily fractured second-mode piece, the rhythmic interpretation of ligatures balances attempts to preserve motivic correspondences among phrases and the exploitation of greater consonance -- should there be a choice. Alternative readings above the staves present some different possibilities for interpretation.

[ALLELUYA]. DIFFUSA EST GRATIA

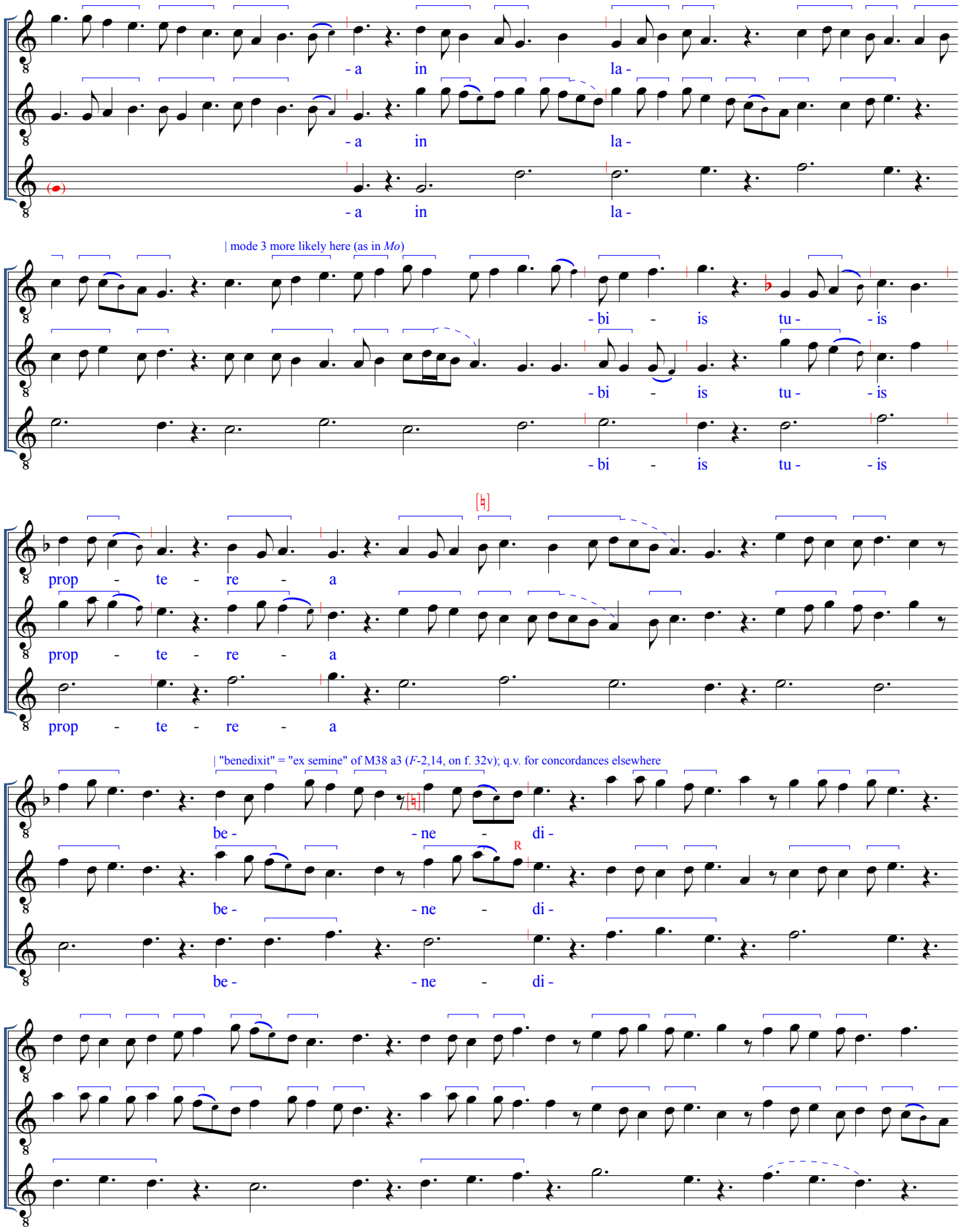
Alleluya Verse [M55]*

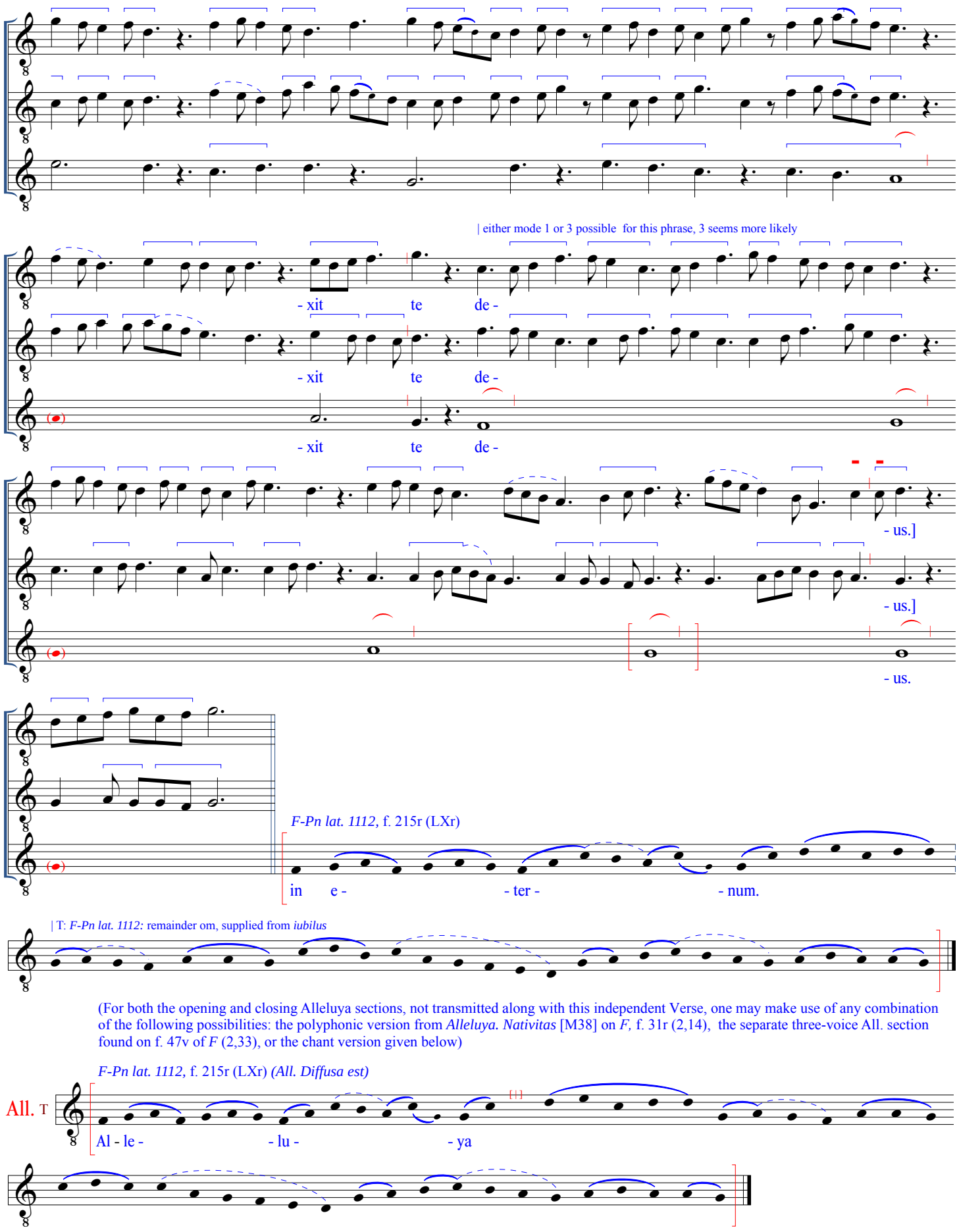
Perotinus

F, f. 12r (1,12)



*This piece, an abridged contrafact of a portion from Perotin's *All. Nativitas* (M38) a3, is uniquely transmitted here in *F* as an independent All. verse with the *Diffusa est gratia* (M55) text. It consists of music from the verse of the M38 organum triplum, from its start up through "Abrahe," and omits the closing portion "orta de tribu Iuda." The *Diffusa* transmission then concludes with a short cadential formula not otherwise found in the M38 version. For the various options available for performing this work as a complete Alleluya, see the remarks given above the All. section supplied from *F-Pn lat. 1112* at the end of the transcription. The complete Perotinian organum appears in *F* on f. 31v (2,14), as well as in *W1, W2,* and *Mo.* In the two Wolfenbüttel sources, the unabridged music of the M38 organum appears with three further contrafacted texts (in *W1: All. [Opti]mam partem* [M -], f. Xr [6r], entered as an alternative text beneath that of M38; and in *W2: All. Sanctissime Iacobe* [M60], f. 17v, and *All. Iudicabunt sancti* [M42], f. 19v, where each redaction is copied out in full).


- a in la -
- a in la -
- a in la -
| mode 3 more likely here (as in *Mo*)
- bi - is tu - - is
- bi - is tu - - is
- bi - is tu - - is
prop - te - re - a
prop - te - re - a
prop - te - re - a
| "benedixit" = "ex semine" of M38 a3 (*F*-2,14, on f. 32v); q.v. for concordances elsewhere
be - - ne - di -
be - - ne - di -
be - - ne - di -



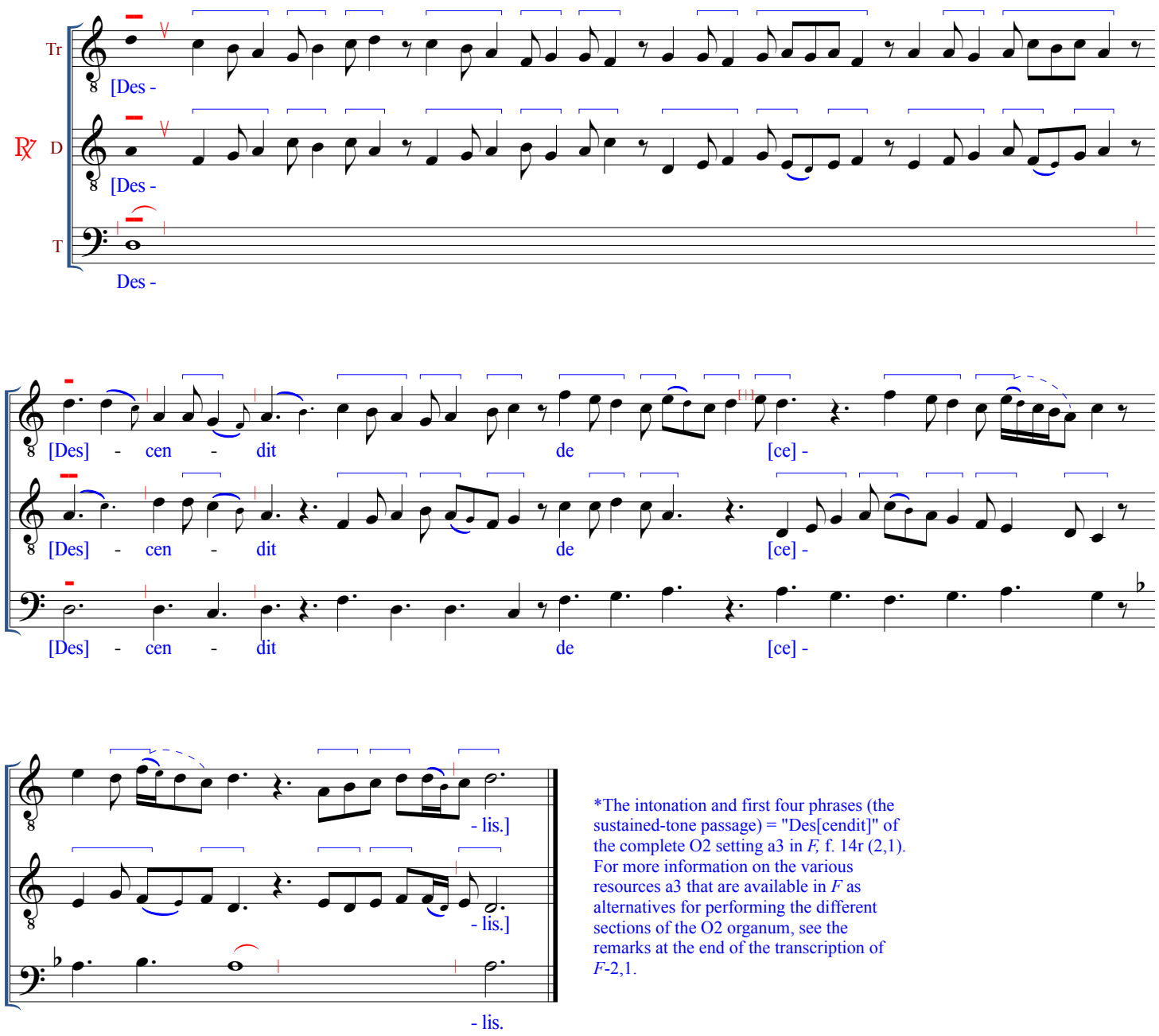
(For both the opening and closing Alleluya sections, not transmitted along with this independent Verse, one may make use of any combination of the following possibilities: the polyphonic version from *Alleluya. Nativitas* [M38] on *F,* f. 31r (2,14), the separate three-voice All. section found on f. 47v of *F* (2,33), or the chant version given below)

F-Pn lat. 1112, f. 215r (LXr) *(All. Diffusa est)*

DESCENDIT DE CELIS a3.3

Respond section from Responsory [O2]

F, f. 12v (1,13)*

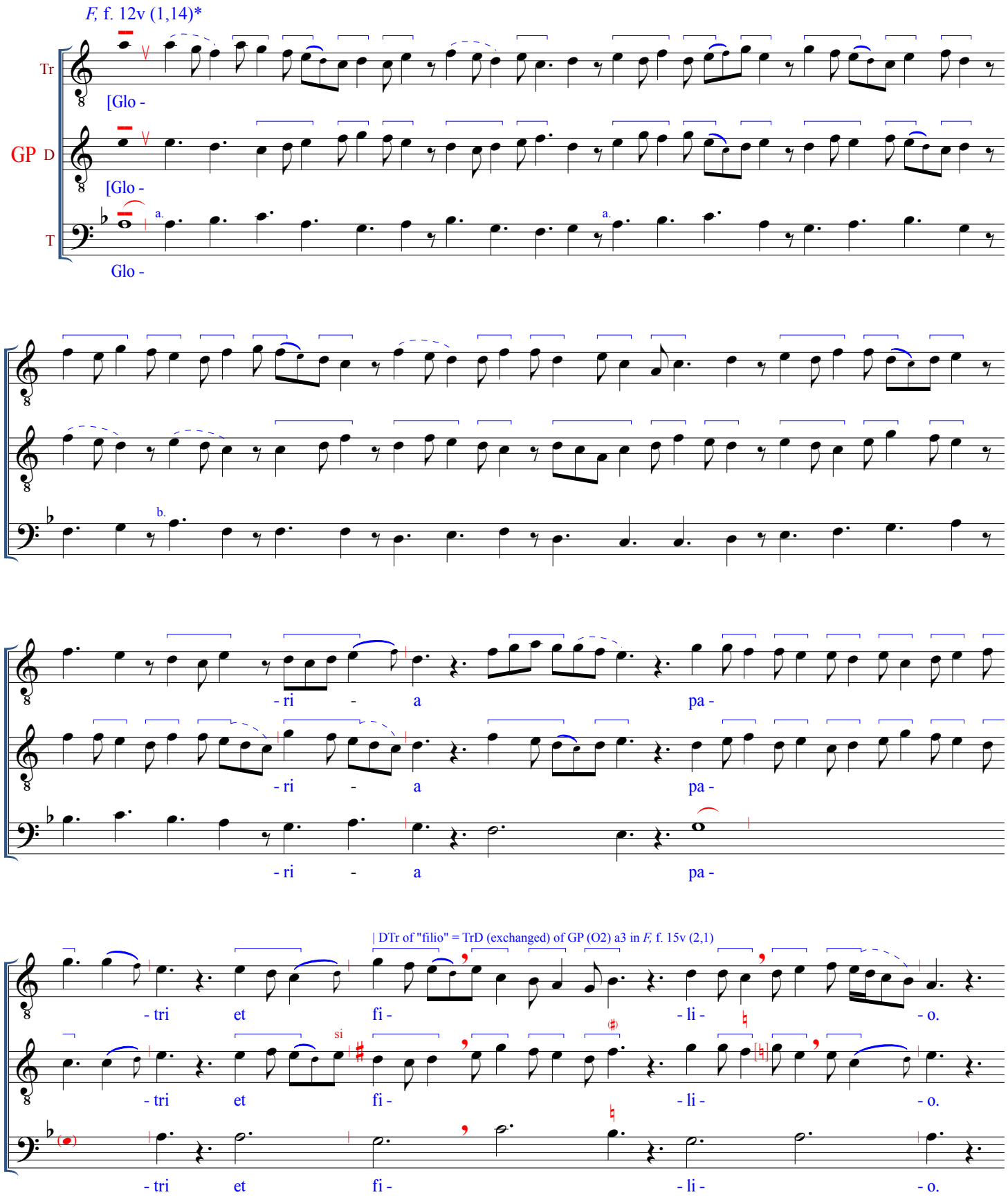


*The intonation and first four phrases (the sustained-tone passage) = "Des[cendit]" of the complete O2 setting a3 in *F,* f. 14r (2,1). For more information on the various resources a3 that are available in *F* as alternatives for performing the different sections of the O2 organum, see the remarks at the end of the transcription of *F*-2,1.

GLORIA PATRI ET FILIO ET SPIRITUI SANCTO a3

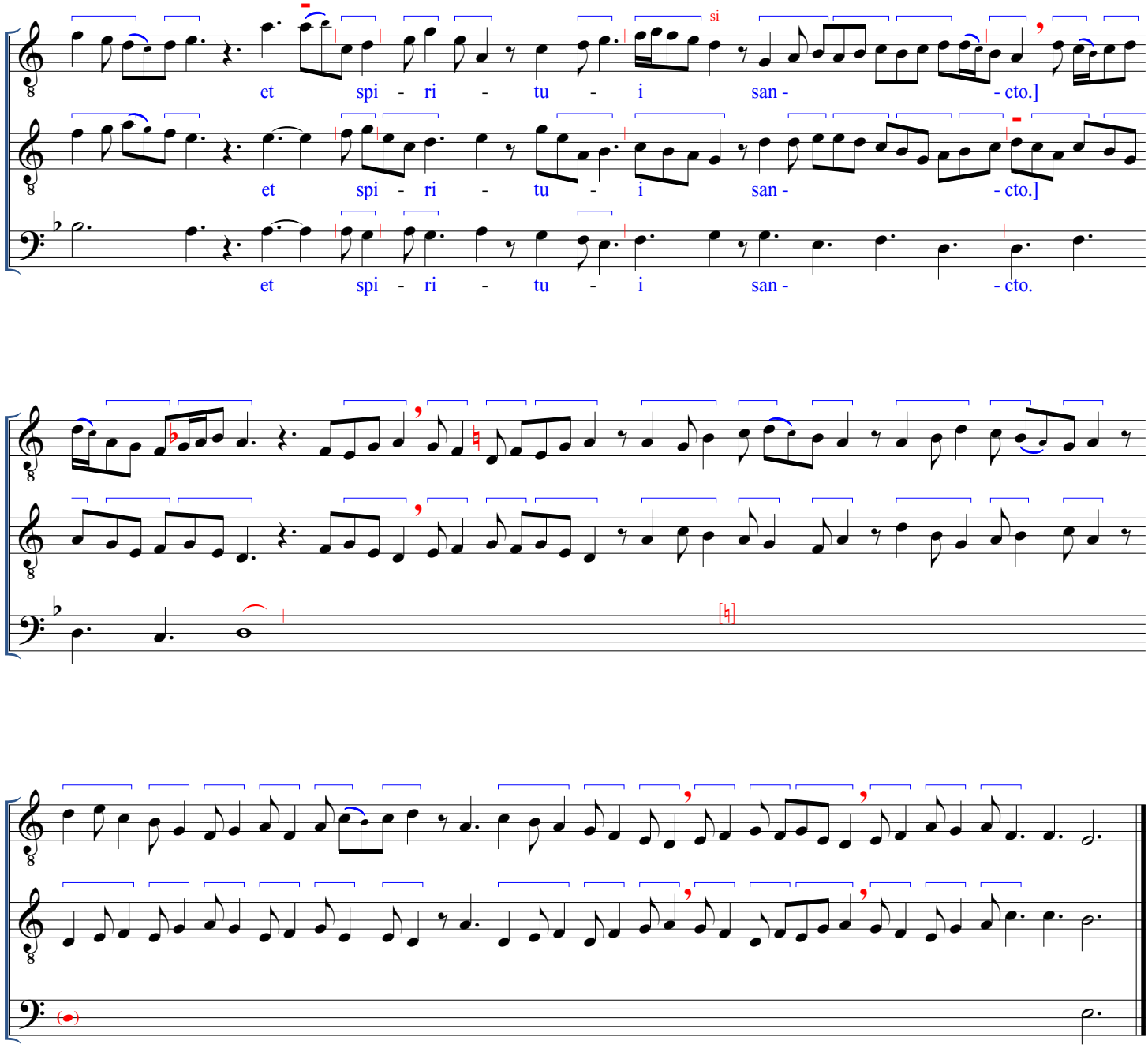
Gloria Patri section from Responsory [O2 and/or O7]

F, f. 12v (1,14)*



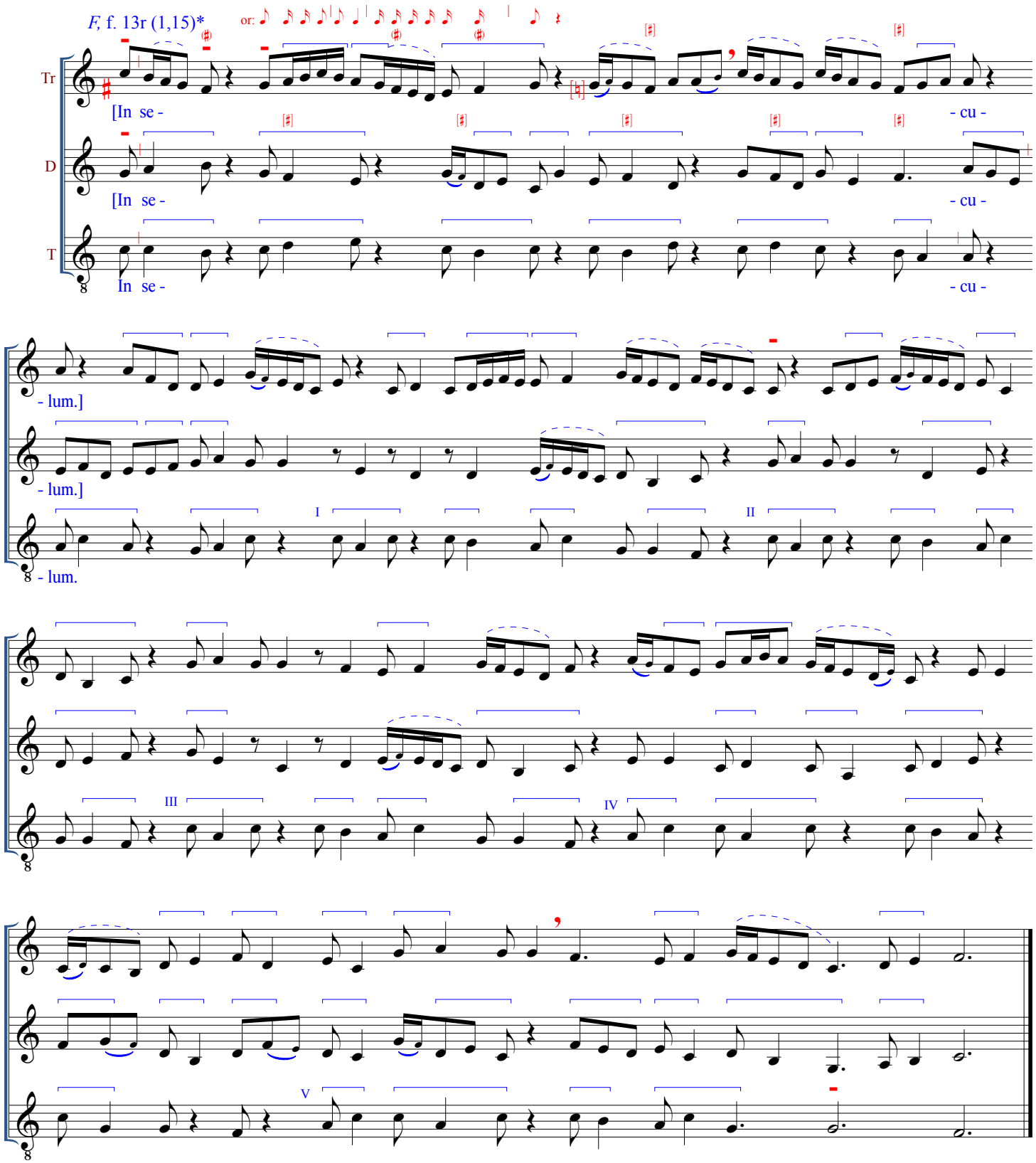
*Outside of two brief transitional passages, each discant section in this piece also appears in other works. Following the intonation, the TD of the opening "Gloria" clausula = GP (O2) a3 in *F,* f. 15v (within *F*-2,1); and the first T cursus of "Tan[quam]" (O2) in *F* MLO a2, *W1* claus. 1 a2, and *W1* claus. 37 a2. The other concordances are marked above the score at the places where they occur. For more information on the various resources a3 that are available in *F* as alternatives for performing the different sections of the O2 organum a3, see the concluding remarks of the transcription of *F*-2,1 (f. 14r).

| "et spiritui sancto" = "de thalamo suo" of GP (O2) a3 in *F,* f. 15r (2,1)



IN SECULUM a3.2

Clausula for Hec dies. Confitemini (Gradual [M13])



*Note the non-transposing treble clefs used for the D and Tr, as well as the low placement of the *f-sharp* in the opening Tr signature in order to mirror its octave placement in the MS. Due to the frequent fracturing of the longer rhythmic values, some aspects of note length in this piece are ambiguous and will admit various interpretations and alignments. For example, a ligature of four or five notes that occupies a ternary long is most usually divided here with its faster values placed at the start of the unit. This seems to be suggested by certain *fractio modi* patterns in the notation throughout much of this example (in particular the frequent use of *conjuncturae* with an opening plica). Different divisions, when used, are typically prompted by consonance with notes in another voice.

THE FINAL PAGE OF FASCICLE 1, FOLIO 13v, CONTAINS NO MUSIC