

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

VIDERUNT OMNES. NOTUM FECIT DOMINUS a4

Gradual [M1]

Perotinus

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

Q
Tr
D
T

Vi-
Vi-
Vi-
Vi-

*The D music of the \mathcal{D} = 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.

System 1 of the musical score, featuring three staves. The top staff contains vocal lines with lyrics "- de -" and "- de -". The middle and bottom staves contain instrumental accompaniment. A red circle is present on the bottom staff.

System 2 of the musical score, featuring three staves. The top staff contains vocal lines with lyrics "- de -". The middle and bottom staves contain instrumental accompaniment. A red circle is present on the bottom staff.

System 3 of the musical score, featuring three staves. The top staff contains vocal lines with lyrics "- runt", "- runt", and "- runt". The middle and bottom staves contain instrumental accompaniment. A red circle is present on the bottom staff.

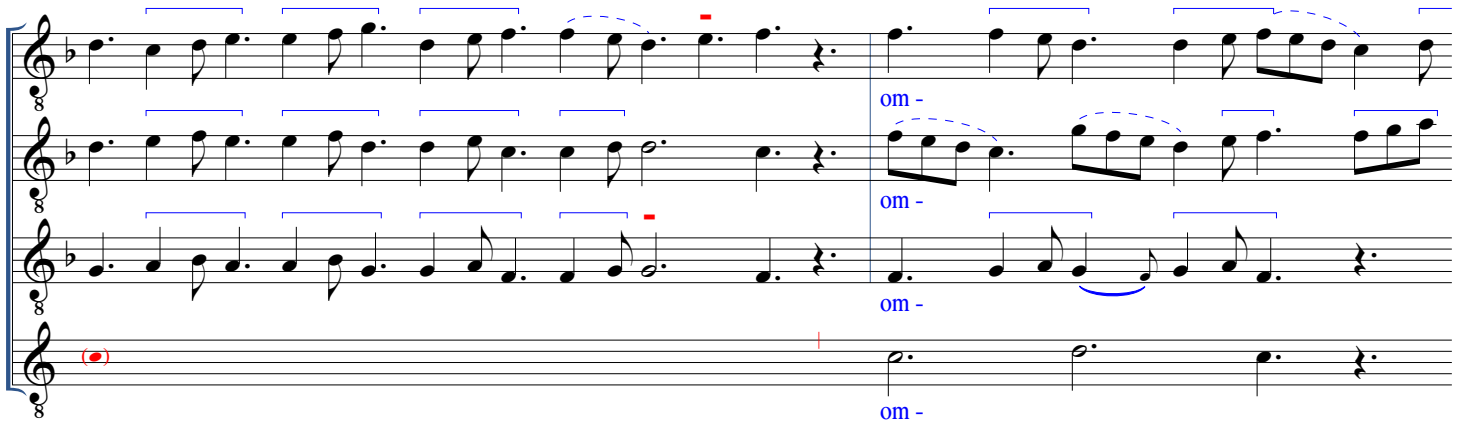
System 4 of the musical score, featuring three staves. The top staff contains vocal lines with lyrics "- runt". The middle and bottom staves contain instrumental accompaniment. A red circle is present on the bottom staff.

System 1: Three staves of music. The top staff is a vocal line with a treble clef and a key signature of one flat. The middle and bottom staves are piano accompaniment with bass clefs. The music consists of eighth and sixteenth notes with various rests. Blue brackets are placed above the notes in the vocal and piano parts. A red dot is located on the bottom staff.

System 2: Three staves of music, continuing from the first system. It features the same vocal and piano parts with blue brackets and a red dot on the bottom staff.

System 3: Three staves of music, continuing the piece. It includes the vocal line and piano accompaniment with blue brackets and a red dot on the bottom staff.

System 4: Three staves of music, the final system on the page. It contains the vocal and piano parts with blue brackets and a red dot on the bottom staff. A dashed blue line is visible above the piano part in the second measure of the system.



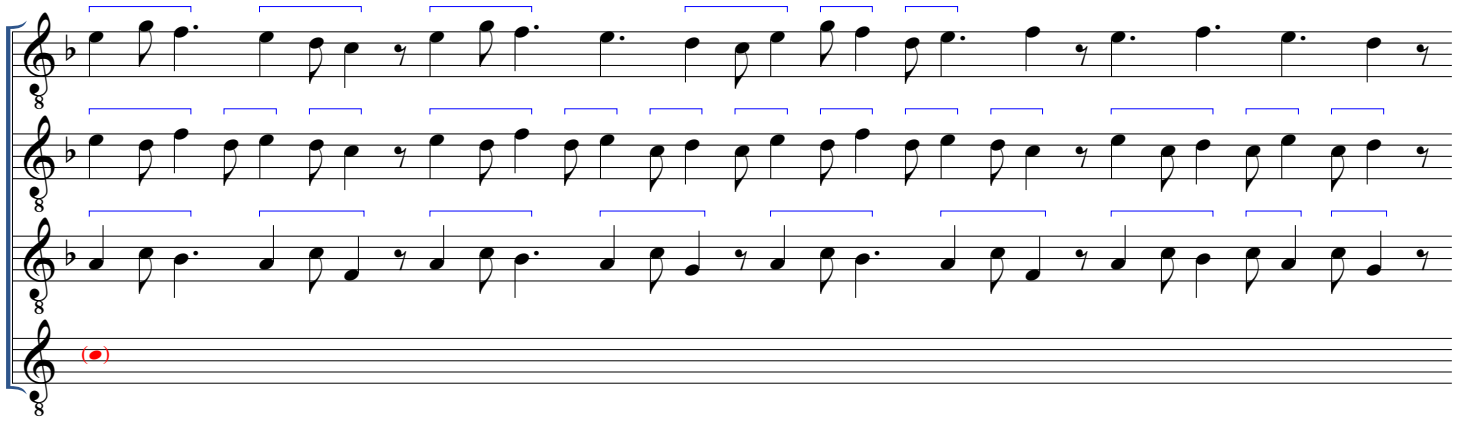
System 1: Four staves of music. The top three staves are vocal parts with lyrics "om -" written below them. The bottom staff is a basso continuo line. The music is in a minor key and features a complex rhythmic pattern with many sixteenth notes. Blue brackets and dashed lines are used for phrasing and articulation.



System 2: Four staves of music. The top three staves are vocal parts. The bottom staff is a basso continuo line. The music continues with similar rhythmic complexity and phrasing as the first system.



System 3: Four staves of music. The top three staves are vocal parts. The bottom staff is a basso continuo line. The music continues with similar rhythmic complexity and phrasing as the first system.



System 4: Four staves of music. The top three staves are vocal parts. The bottom staff is a basso continuo line. The music continues with similar rhythmic complexity and phrasing as the first system.

System 1: Four staves of music. The top three staves contain vocal or instrumental parts with blue bracketed phrasing. The bottom staff is a bass line with a red circle on the first measure.

System 2: Four staves of music. The top three staves contain vocal or instrumental parts with blue bracketed phrasing. The bottom staff is a bass line with a red circle on the first measure.

System 3: Four staves of music. A blue vertical line is placed at the beginning of the second measure of the top staff. Above this line, the text reads: | D: first 12L of this phrase = opening of D in F claus. 24. The top three staves contain vocal or instrumental parts with blue bracketed phrasing. The bottom staff is a bass line with a red circle on the first measure.

System 4: Four staves of music. The top three staves contain vocal or instrumental parts with blue bracketed phrasing. The bottom staff is a bass line with a red circle on the first measure.

- 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 -
D [No -
T No -

System 1: Four staves of music. The top staff is a vocal line with a treble clef and a key signature of one flat. The second and third staves are piano accompaniment with treble and bass clefs respectively. The bottom staff is a grand staff with a bass clef. The music consists of quarter and eighth notes with various rests. Blue brackets are placed above the notes in the vocal and piano parts. A red circle is located at the beginning of the bottom staff.

System 2: Four staves of music, continuing the piece. It features the same vocal and piano parts as System 1. Blue brackets continue to group notes. A red circle is at the beginning of the bottom staff.

System 3: Four staves of music. This system includes some blue dashed lines above notes in the vocal and piano parts, possibly indicating phrasing or breath marks. A red circle is at the beginning of the bottom staff.

System 4: Four staves of music. The top staff has a red bracket above a note and the text "D,Tr: canon at unison" in blue. The second and third staves have blue text "- tum" below notes. The bottom staff has a red circle at the beginning and blue text "- tum" below a note. The music continues with quarter and eighth notes.

| D, Tr: canon at 5th

| D, Tr: sequential canon at the 5th

fe -

fe -

fe -

fe -

| D: sic-2liP irregular; Ma.LoA: 3liP=acb

System 1 of the musical score, featuring three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The middle and bottom staves are piano accompaniment with bass clefs. The music consists of eighth and sixteenth notes, with various rests and phrasing slurs. A red circle is present on the bottom staff.

System 2 of the musical score, continuing the three-staff format. It features similar notation to the first system, with eighth and sixteenth notes and rests. A red circle is present on the bottom staff.

System 3 of the musical score, featuring three staves. This system includes lyrics: "- cit" written in blue text below the notes. The notation includes eighth and sixteenth notes, rests, and phrasing slurs. A red circle is present on the bottom staff.

System 4 of the musical score, featuring three staves. The notation continues with eighth and sixteenth notes and rests. A red circle is present on the bottom staff.

do -
do -
do -
a.
do -

a.

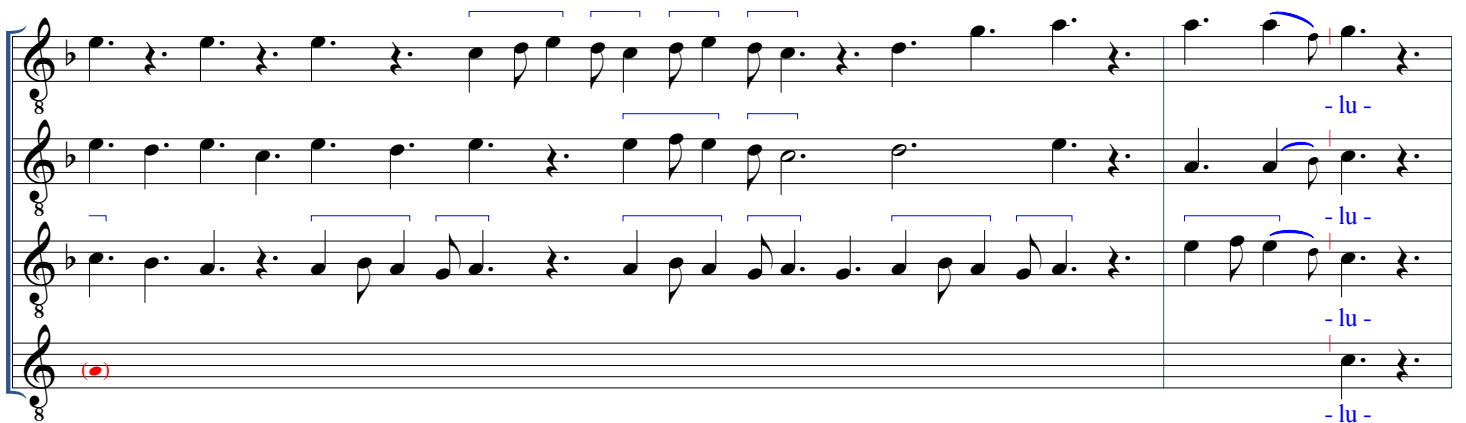
b. (b)

- mi - - nus
- mi - - nus
- mi - - nus
- mi - - nus



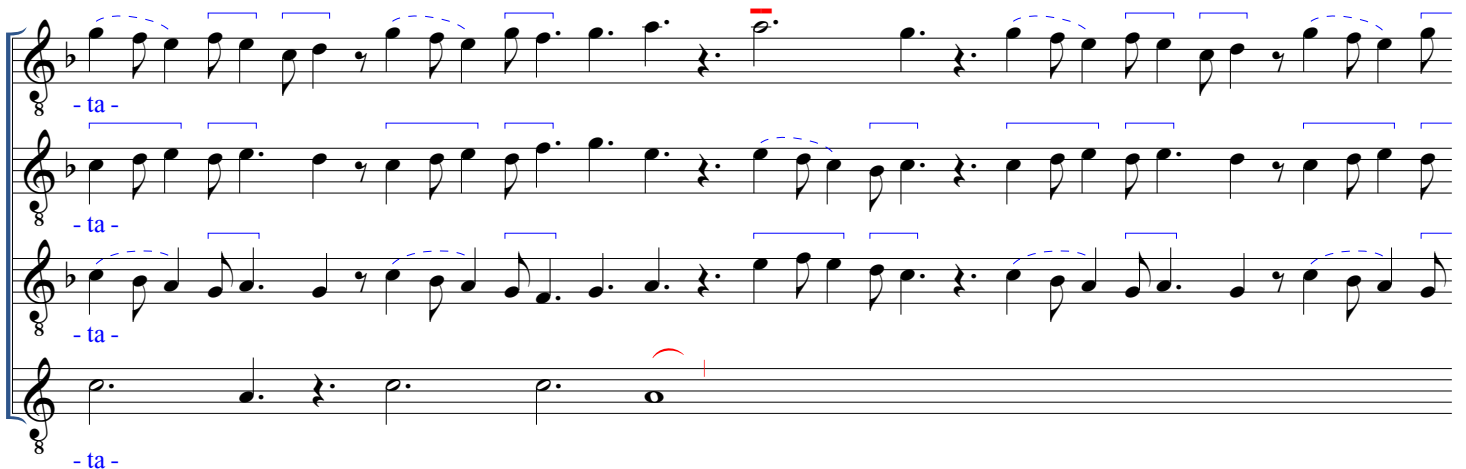
sa -
sa -
sa -
sa -

This system contains the first four staves of the musical score. The top three staves are vocal parts with lyrics 'sa -' written below each staff. The bottom staff is a basso continuo line with a red dot in the first measure. Blue brackets are placed above the vocal staves to indicate phrasing. A red 'V' is placed above the first measure of each vocal staff.



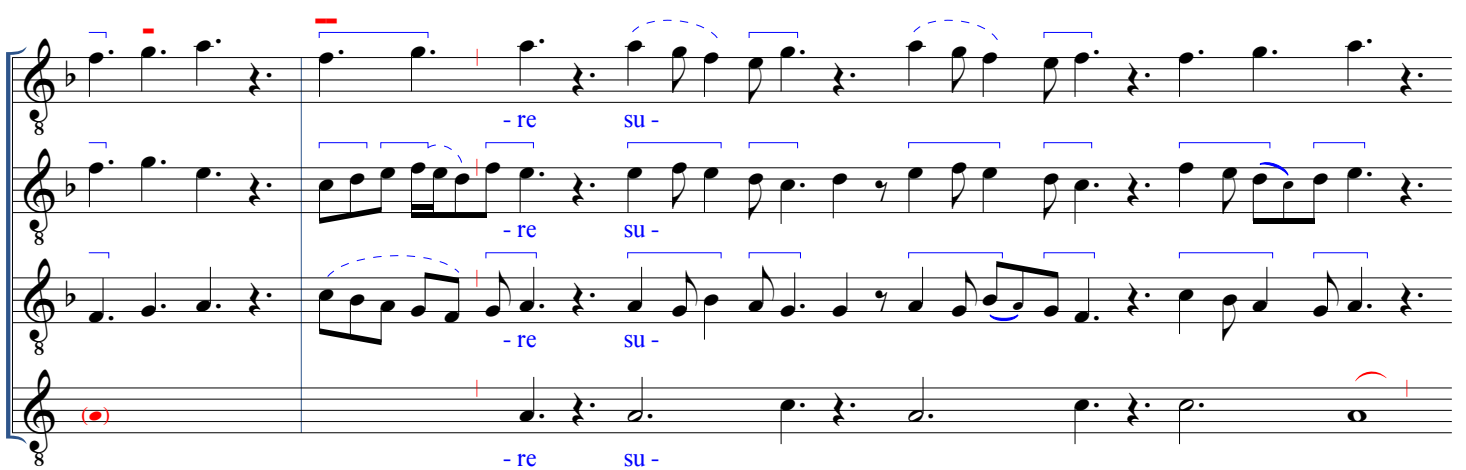
- lu -
- lu -
- lu -
- lu -

This system contains the next four staves. The top three staves are vocal parts with lyrics '- lu -' written below each staff. The bottom staff is a basso continuo line with a red dot in the first measure. Blue brackets and a blue slur are used for phrasing. A red 'V' is placed above the first measure of the top staff.



- ta -
- ta -
- ta -
- ta -

This system contains the next four staves. The top three staves are vocal parts with lyrics '- ta -' written below each staff. The bottom staff is a basso continuo line with a red dot in the first measure. Blue brackets and blue slurs are used for phrasing.



- re su -
- re su -
- re su -
- re su -

This system contains the final four staves. The top three staves are vocal parts with lyrics '- re su -' written below each staff. The bottom staff is a basso continuo line with a red dot in the first measure. Blue brackets and blue slurs are used for phrasing. A red 'V' is placed above the first measure of the top staff.

System 1: Four staves of music. The top staff is a vocal line with lyrics "- um" appearing below it. The second staff is a vocal line with lyrics "- um" appearing below it. The third staff is a vocal line with lyrics "- um" appearing below it. The bottom staff is a basso continuo line with a red circle on the first measure. Blue brackets and dashed lines indicate phrasing and articulation.

| D,Tr: long canonic passage at 5th

System 2: Four staves of music. The top staff is a vocal line with lyrics "an -" appearing below it. The second staff is a vocal line with lyrics "an -" appearing below it. The third staff is a vocal line with lyrics "an -" appearing below it. The bottom staff is a basso continuo line with a red circle on the first measure. Blue brackets and dashed lines indicate phrasing and articulation.

System 3: Four staves of music. The top staff is a vocal line. The second staff is a vocal line. The third staff is a vocal line. The bottom staff is a basso continuo line with a red circle on the first measure. Blue brackets and dashed lines indicate phrasing and articulation.

System 4: Four staves of music. The top staff is a vocal line with lyrics "- te" appearing below it. The second staff is a vocal line with lyrics "- te" appearing below it. The third staff is a vocal line with lyrics "- te" appearing below it. The bottom staff is a basso continuo line with a red circle on the first measure. Blue brackets and dashed lines indicate phrasing and articulation.

System 1 of the musical score, featuring four staves. The top staff is the vocal line with lyrics "- spe -" and "- ctum". The second staff is a piano accompaniment with blue bracketed phrasing. The third staff is another piano accompaniment with blue bracketed phrasing. The bottom staff is a bass line with blue bracketed phrasing. A red circle is present on the bottom staff at the beginning.

System 2 of the musical score, featuring four staves. The top staff is the vocal line. The second and third staves are piano accompaniments with blue bracketed phrasing. The bottom staff is a bass line with blue bracketed phrasing. A red circle is present on the bottom staff at the beginning.

System 3 of the musical score, featuring four staves. The top staff is the vocal line with lyrics "gen - ti - um". The second staff is a piano accompaniment with blue bracketed phrasing. The third staff is another piano accompaniment with blue bracketed phrasing. The bottom staff is a bass line with blue bracketed phrasing. A red circle is present on the bottom staff at the beginning.

System 4 of the musical score, featuring four staves. The top staff is the vocal line. The second and third staves are piano accompaniments with blue bracketed phrasing. The bottom staff is a bass line with blue bracketed phrasing. A red circle is present on the bottom staff at the beginning.

re - ve - la -
re - ve - la -
re - ve - la -
re - ve - la -

- vit.]
- vit.]
- vit.]
- vit.]

F-Pn lat. 1112, f. 20r (XI_r) | T: *F-Pn lat. 1112*: remainder om; supplied from *F-Pn lat. 1337*

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 (XI_r)

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 (R) and 58 (V), 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.

System 1: Three staves of music. The top staff is a vocal line with a treble clef and a key signature of one flat. The middle and bottom staves are piano accompaniment with a bass clef. The music consists of quarter and eighth notes with rests. A red circle is located at the bottom left of the system.

System 2: Three staves of music. Similar to System 1, it features a vocal line and piano accompaniment. The notation includes various rhythmic values and rests. A red circle is located at the bottom left of the system.

System 3: Three staves of music. This system includes vocal lyrics: "- de -" on the second staff. The lyrics are positioned below the vocal line. The music continues with the same instrumental and vocal parts. A red circle is located at the bottom left of the system.

System 4: Three staves of music. This system concludes the page with a final measure in the vocal line, marked with a red dash above the note. A red circle is located at the bottom left of the system.

System 1 of the musical score, consisting of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second and third staves are piano accompaniment with treble and bass clefs respectively. The bottom staff is a grand staff with a bass clef. The music features a complex rhythmic pattern with many rests and blue bracketed annotations above the notes. A red circle is present on the bottom staff.

System 2 of the musical score, consisting of four staves. The notation continues from the previous system, with blue bracketed annotations and a red circle on the bottom staff. A red dashed line and a red accent mark are visible above the notes in the top staff.

System 3 of the musical score, consisting of four staves. The notation continues, with blue bracketed annotations and a red circle on the bottom staff. A red accent mark is visible above the notes in the top staff.

System 4 of the musical score, consisting of four staves. The notation continues, with blue bracketed annotations and a red circle on the bottom staff. A red accent mark is visible above the notes in the top staff.

First system of musical notation, featuring four staves. The top three staves contain vocal or instrumental lines with various note values and rests. The bottom staff is a grand staff with a red dot on the left side.

Second system of musical notation, featuring four staves. The top three staves contain vocal or instrumental lines with various note values and rests. The bottom staff is a grand staff with a red dot on the left side. Blue annotations include "- runt.]" and "- runt." with arrows pointing to specific notes. A red bracket is also present on the bottom staff.

Third system of musical notation, featuring four staves. The top three staves contain vocal or instrumental lines with various note values and rests. The bottom staff is a grand staff with a red dot on the left side. A blue annotation "F-Pn lat. 1337, f. 223r" is present. The lyrics "prin - ci-pes et ad-ver-sum me" are written below the bottom staff.

Fourth system of musical notation, featuring a single staff with a grand staff. The lyrics "lo-que - ban - tur et i - ni - qui per-se-cu-ti sunt me." are written below the staff. A red bracket is present above the staff.

Ma, f. 18r

Q
Tr
D
T

[Ad-
Ad-
Ad-
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*

System 1: Three staves of music. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a bass clef. The music consists of quarter and eighth notes with various rests. Blue brackets are placed above the notes in the top staff. Red dots are placed below the first staff.

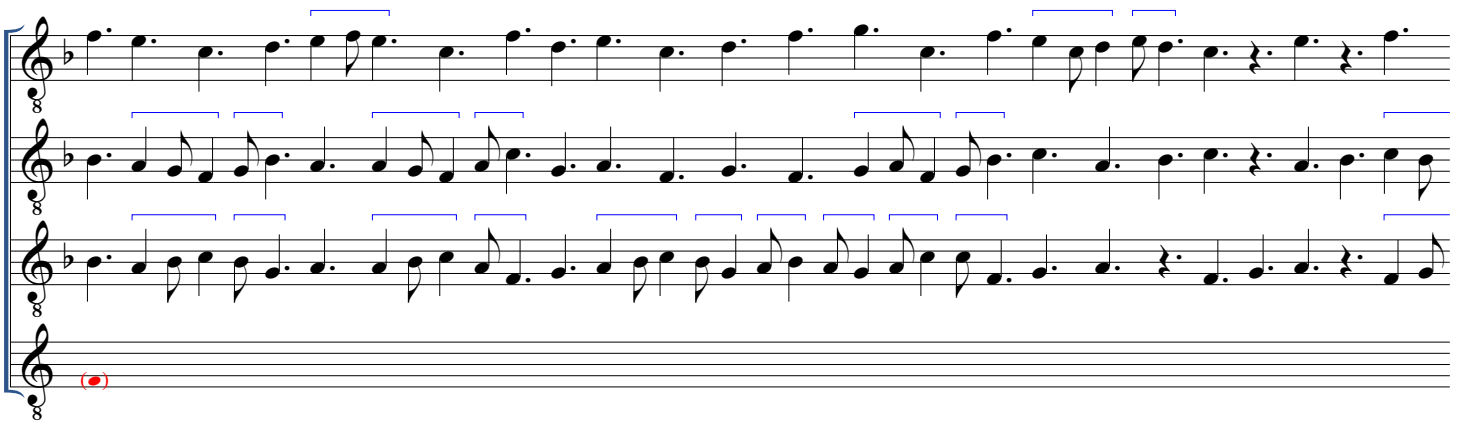
System 2: Three staves of music. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a bass clef. The music consists of quarter and eighth notes with various rests. Blue brackets are placed above the notes in the top staff. Red dots are placed below the first staff. The text "-iu-" appears in blue below the second and third staves.

| 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*

System 3: Three staves of music. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a bass clef. The music consists of quarter and eighth notes with various rests. Blue brackets are placed above the notes in the top staff. Red dots are placed below the first staff. Brackets containing the number '1' are placed above some rests in the top staff.

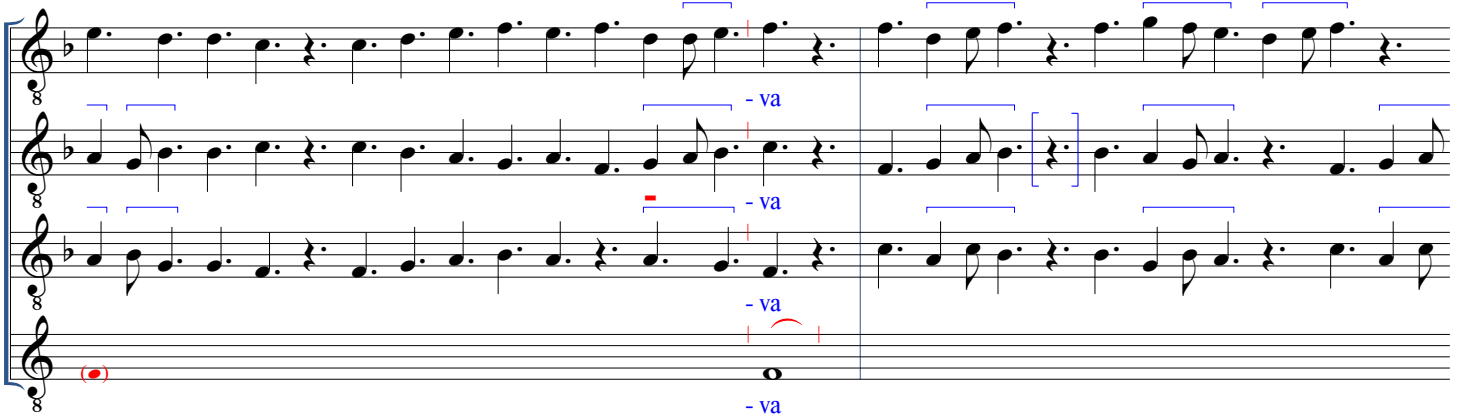
System 4: Three staves of music. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a bass clef. The music consists of quarter and eighth notes with various rests. Blue brackets are placed above the notes in the top staff. Red dots are placed below the first staff. Brackets containing the number '1' are placed above some rests in the top staff.

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

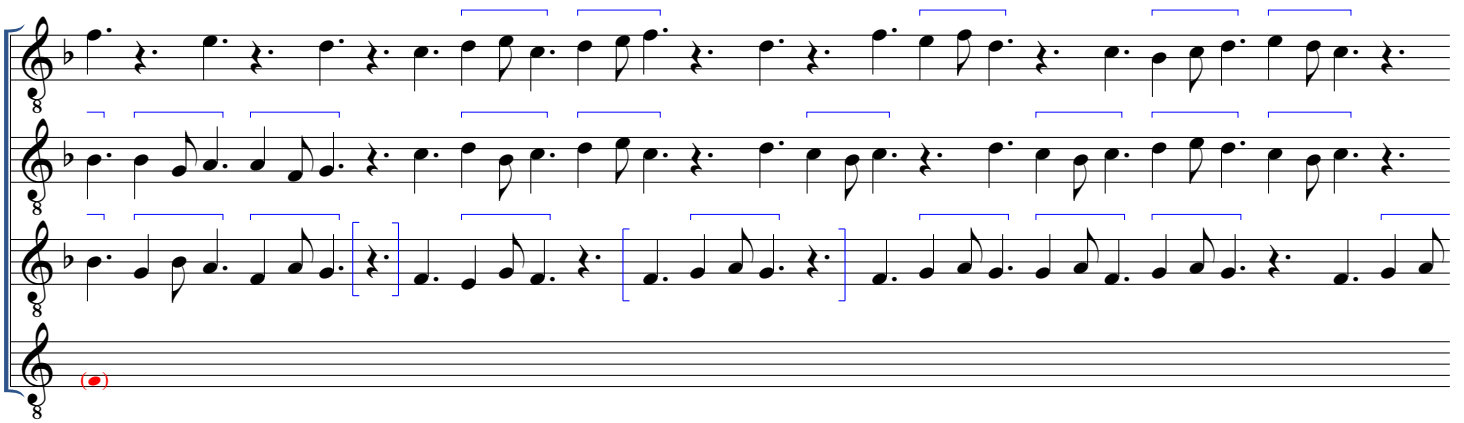


System 1: Four staves of music in G major (one flat). The first three staves contain vocal lines with various note values and rests. The fourth staff is empty. A red circle is located at the bottom left of the system.

| mode 3 or 6 (as suggested by 4li in several places in *F*, *W1*, *W2*) also possible for this segment up to the next T note*



System 2: Four staves of music. The first three staves contain vocal lines. The fourth staff contains a single note with a red circle below it. Blue annotations include the text "- va" above and below notes in the second and third staves, and a blue bracket above a note in the second staff. A vertical line is present between the second and third staves. A red circle is at the bottom left.



System 3: Four staves of music. The first three staves contain vocal lines. The fourth staff contains a single note with a red circle below it. Blue brackets are placed above several notes in the first three staves. A red circle is at the bottom left.



System 4: Four staves of music. The first three staves contain vocal lines. The fourth staff contains a single note with a red circle below it. A blue flat symbol is placed below the note in the fourth staff. A red circle is at the bottom left.

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

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

System 1 of the musical score, featuring four staves. The top three staves are vocal parts with various ligatures and blue annotations. The bottom staff is a basso continuo line with a red circle and a double bar line.

System 2 of the musical score, featuring four staves with vocal parts and a basso continuo line.

System 3 of the musical score, featuring four staves. The vocal parts include the word "me" written in blue ink. The basso continuo line also has a red circle and a double bar line.

System 4 of the musical score, featuring four staves with vocal parts and a basso continuo line.

*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*

System 1: Three staves of music. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a bass clef and a key signature of one flat. Blue brackets are placed above various groups of notes in all staves. A red circle with a dot is on the bottom staff.

System 2: Three staves of music. Similar notation to System 1. Blue brackets and a dashed blue line are present. A red circle with a dot is on the bottom staff. A small red box with a bracket is at the end of the system.

| *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*

System 3: Three staves of music. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a bass clef and a key signature of one flat. Blue brackets and a dashed blue line are present. The word "do -" is written below the notes in the middle and bottom staves. A red circle with a dot is on the bottom staff.

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

System 4: Three staves of music. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a bass clef and a key signature of one flat. Blue brackets and a dashed blue line are present. The word "- mi -" is written below the notes in the middle and bottom staves. A red circle with a dot is on the bottom staff.

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

First system of musical notation, featuring four staves. The top staff is a vocal line with lyrics "- ne" appearing below it. The second and third staves are piano accompaniment. The bottom staff is a basso continuo line with a red circle marking a specific note. Blue brackets are used to group notes across the staves.

Second system of musical notation, featuring four staves. The top staff is a vocal line. The second and third staves are piano accompaniment. The bottom staff is a basso continuo line with a red circle marking a specific note. Blue brackets are used to group notes across the staves.

Third system of musical notation, featuring four staves. The top staff is a vocal line. The second and third staves are piano accompaniment. The bottom staff is a basso continuo line with a red circle marking a specific note. Blue brackets are used to group notes across the staves.

Fourth system of musical notation, featuring four staves. The top staff is a vocal line. The second and third staves are piano accompaniment. The bottom staff is a basso continuo line with a red circle marking a specific note. Blue brackets are used to group notes across the staves.

The first system of the musical score consists of four staves. The top three staves are vocal parts, and the bottom staff is the basso continuo. The music is in a minor key and features a complex rhythmic pattern with many rests.

The second system of the musical score includes lyrics. The lyrics are: *de - us me - us*. The lyrics are written in blue text below the vocal staves. The music continues with the same complex rhythmic pattern.

The third system of the musical score includes lyrics. The lyrics are: *sal - vum me fac pro - pter*. A blue annotation above the lyrics reads: *[portions of "salvum...mise[ricordiam]" = F claus. 347 (fasc. 5)]*. The lyrics are written in blue text below the vocal staves. The music continues with the same complex rhythmic pattern.

The fourth system of the musical score includes lyrics. The lyrics are: *mi - se - ri - cor - di*. The lyrics are written in blue text below the vocal staves. The music continues with the same complex rhythmic pattern.

F-Pn lat. 1337, f. 223v

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

F, f. 7v (1,2) – reading in mode 6

*The four-part 2R 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 R 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)

Q

Tr

D

T

2. 2R

[Se- [Se] - de- - runt.]

[Se- [Se] - de- - runt.]

[Se- [Se] - de- - runt.]

Se- [Se] - de- - runt.

II

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.

(chant version of 2R₇ given below)

3. 2R₇ T

F-Pn lat. 1337, f. 223r

Se-de - runt prin - ci-pes et ad-ver-sum me

lo-que - ban - tur et i - ni - qui per-se-cu-ti sunt me.

(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:

| D: *F*: 2li=*ac* om, from *W1, W2, Ma* | | apparent mode 1 in all parts

(Ad) -

mode 2 returns

- iu -

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

- (iu) -

*Although all organum sources agree on the absence of extra rests in the Q in this passage, 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 ♪♩):

Q
Tr
D
T
- va

| 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

Q
Tr
D
T
(me) (me) (me)

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

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

1. **Q** **Tr** **D** **T**

do -

- mi -

Detailed description: This block contains the first musical example. It consists of four staves labeled Q, Tr, D, and T. The vocal line (T) begins with a red dot on a whole note 'do' followed by a dash. The piano accompaniment (Q, Tr, D) features a complex rhythmic pattern of eighth and sixteenth notes with blue brackets above the notes. The key signature has one flat (B-flat). The piece concludes with a red dot on a whole note 'mi' followed by a dash.

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

2. **Q** **Tr** **D** **T**

do -

- mi -

Detailed description: This block contains the second musical example. It consists of four staves labeled Q, Tr, D, and T. The vocal line (T) begins with a red dot on a whole note 'do' followed by a dash. The piano accompaniment (Q, Tr, D) features a rhythmic pattern of eighth and sixteenth notes with blue brackets above the notes. The key signature has one flat (B-flat). The piece concludes with a red dot on a whole note 'mi' followed by a dash.

MORS a4
Clausula for Alleluia. Christus resurgens [M18]

Perotinus?

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

[Mors.]

[Mors.]

[Mors.]

I a.

Mors.

a.

**see note below

(b)

(b)

| T,D: extra rests here and throughout second cursus are indicated by empty space between two strokes

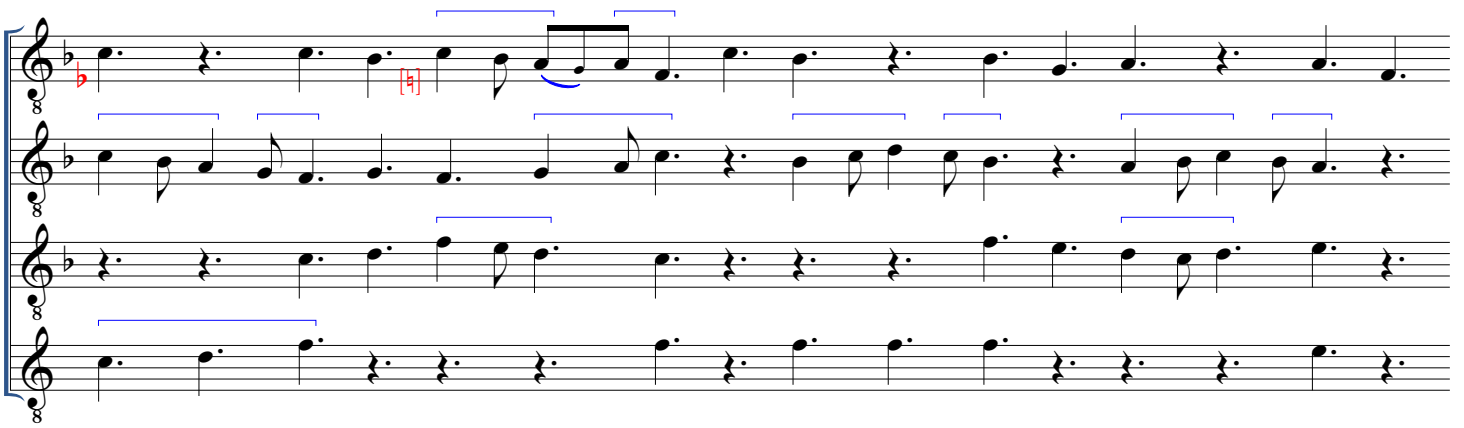
II a.

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

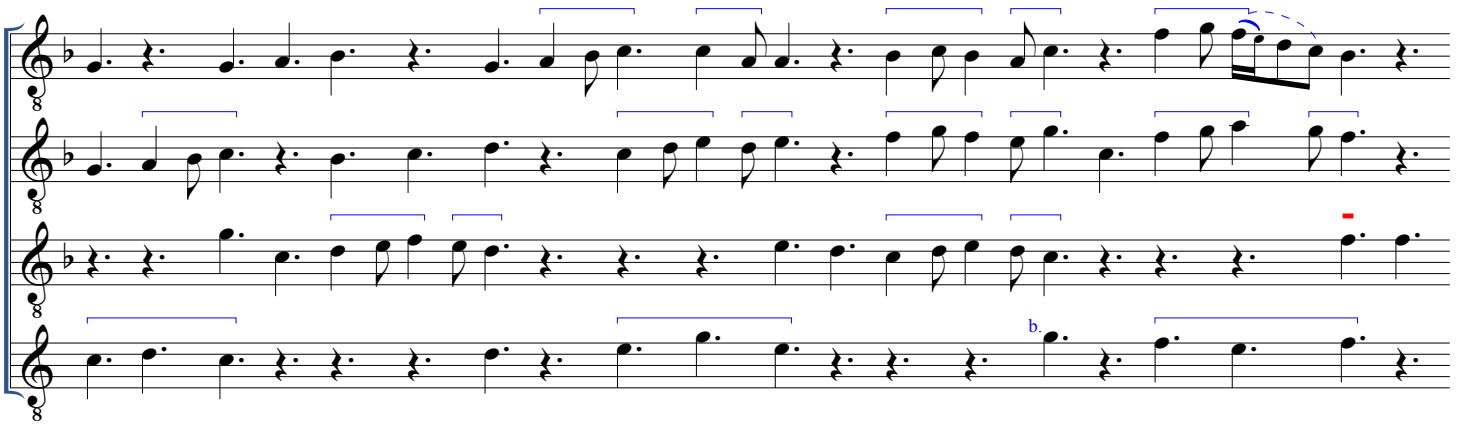
**Q: *e-flat* sig in all clausula sources (*F, Ma, W2*) prompts T ficta; if *e-flats* in Q, T omitted (as in motet 256), ficta *b-naturals* in D, Tr suggested for rest of phrase.



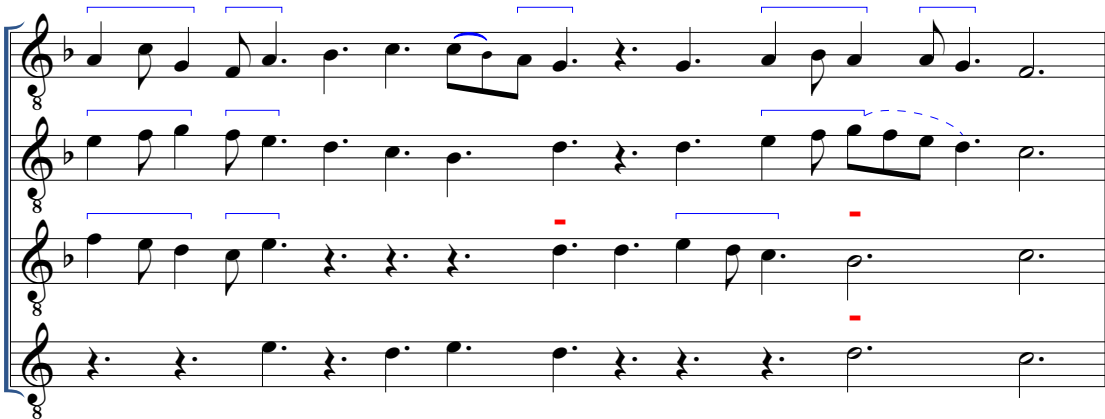
System 1: Four staves of music. The first staff has a red 'b' above the first measure. The second staff has a red 'b' above the first measure. The third staff has a red 'b' above the first measure. The fourth staff has a red 'a.' above the last measure. Blue brackets are present above the first three staves. A dashed blue line connects notes in the first staff.



System 2: Four staves of music. The first staff has a red 'b' above the first measure. The second staff has a red 'b' above the first measure. The third staff has a red 'b' above the first measure. The fourth staff has a red 'b' above the first measure. Blue brackets are present above the first three staves. A dashed blue line connects notes in the first staff.



System 3: Four staves of music. The first staff has a red 'b' above the first measure. The second staff has a red 'b' above the first measure. The third staff has a red 'b' above the first measure. The fourth staff has a red 'b' above the first measure. Blue brackets are present above the first three staves. A dashed blue line connects notes in the first staff.



System 4: Four staves of music. The first staff has a red 'b' above the first measure. The second staff has a red 'b' above the first measure. The third staff has a red 'b' above the first measure. The fourth staff has a red 'b' above the first measure. Blue brackets are present above the first three staves. A dashed blue line connects notes in the first staff.

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*

1.

[De - us mi - ser - tus ho - mi - nis la - vit re - a - tum cri - mi - nis
[Vir - go con - ce - pit fi - li - um cui fe - runt te - sti - mo - ni - um
[Non he - li - se - i ba - cu - lo nec gi - e - zi si - gna - cu - lo

[De - us mi - ser - tus ho - mi - nis la - vit re - a - tum cri - mi - nis
[Vir - go con - ce - pit fi - li - um cui fe - runt te - sti - mo - ni - um
[Non he - li - se - i ba - cu - lo nec gi - e - zi si - gna - cu - lo

De - us mi - ser - tus ho - mi - nis la - vit re - a - tum cri - mi - nis
[Vir - go con - ce - pit fi - li - um cui fe - runt te - sti - mo - ni - um
[Non he - li - se - i ba - cu - lo nec gi - e - zi si - gna - cu - lo

or: (all parts)

e - ve per par - tum vir - gi - nis. O
pa - ter et e - van - ge - li - um. Quos
im - mo cru - cis um - bra - cu - lo in -

e - ve per par - tum vir - gi - nis. O
pa - ter et e - van - ge - li - um. Quos
im - mo cru - cis um - bra - cu - lo in -

e - ve per par - tum vir - gi - nis. O
pa - ter et e - van - ge - li - um. Quos
im - mo cru - cis um - bra - cu - lo in -

e - ve per par - tum vir - gi - nis. O
pa - ter et e - van - ge - li - um. Quos
im - mo cru - cis um - bra - cu - lo in -

*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

[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

[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

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

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

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

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

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

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

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.]

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.]

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.]

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.]

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

2.

Q
 8 De - us mi - ser - tus ho - mi - nis la - vit re - a - tum cri - mi - nis
 [Vir - go con - ce - pit fi - li - um cui fe - runt te - sti - mo - ni - um
 [Non he - li - se - i ba - cu - lo nec gi - e - zi si - gna - cu - lo

Tr
 8 De - us mi - ser - tus ho - mi - nis la - vit re - a - tum cri - mi - nis
 [Vir - go con - ce - pit fi - li - um cui fe - runt te - sti - mo - ni - um
 [Non he - li - se - i ba - cu - lo nec gi - e - zi si - gna - cu - lo

D
 8 De - us mi - ser - tus ho - mi - nis la - vit re - a - tum cri - mi - nis
 [Vir - go con - ce - pit fi - li - um cui fe - runt te - sti - mo - ni - um
 [Non he - li - se - i ba - cu - lo nec gi - e - zi si - gna - cu - lo

T
 8 De - us mi - ser - tus ho - mi - nis la - vit re - a - tum cri - mi - nis
 [Vir - go con - ce - pit fi - li - um cui fe - runt te - sti - mo - ni - um
 [Non he - li - se - i ba - cu - lo nec gi - e - zi si - gna - cu - lo

or: ♩ ♪ (all parts)

Q
 8 e - ve per par - tum vir - gi - nis. O
 pa - ter et e - van - ge - li - um. Quos
 im - mo cru - cis um - bra - cu - lo in -

Tr
 8 e - ve per par - tum vir - gi - nis. O
 pa - ter et e - van - ge - li - um. Quos
 im - mo cru - cis um - bra - cu - lo in -

D
 8 e - ve per par - tum vir - gi - nis. O
 pa - ter et e - van - ge - li - um. Quos
 im - mo cru - cis um - bra - cu - lo in -

T
 8 e - ve per par - tum vir - gi - nis. O
 pa - ter et e - van - ge - li - um. Quos
 im - mo cru - cis um - bra - cu - lo in -

[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

[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

[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

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

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

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

pur - ge - tur per san - con - tra ri - um. fit e - le - ctis
qui san - ctus san - ctos tra - ri - um. si - ne fi - ctis
a pa - tre na - ctus 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

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

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

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.]

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.]

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.]

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

<p>I Deus misertus hominis, lavit reatum criminis eve per partum virginis.</p> <p>O, quam dulce remedium, ut vitium purgetur per contrarium; fit electis compendium, ne tedium sit currenti per stadium, si differatur bravium.</p> <p>II [Virgo concepit filium cui ferunt testimonium pater et evangelium. Quos serpens nequam inficit, hic reficit. Qui sanctus sanctos perficit. sine fide non proficit, sed deficit; quia qui fidem abicit non hunc fidelem efficit.</p> <p>III Non Helisei baculo, nec Giezi signaculo, immo crucis umbraculo infanti vita redditur. Hic creditur; a patre natus mittitur qui, dum in cruce leditur, [et] moritur, eclipsim luna patitur, nam sol sub nube tegitur.]</p>	<p>God, taking pity on mankind, cleansed the offense of Eve's sin through the Virgin's son.</p> <p>O, how sweet a remedy, 5 that vice should be purged through its opposite; that a shortcut be made for the chosen, so that there be not weariness for the runner on account of the race, 10 should the prize be deferred.</p> <p>A virgin has conceived a son to whom the Father and the Gospel bear testimony. Those whom the worthless serpent infects, 15 He restores. He who is holy completes those who are holy. Without faith one profits not, but fails; because one who casts faith aside 20 does not affect this faithful one.</p> <p>Not through Elisha's staff, nor through Gehazi's action, but rather in the guise of the cross is life restored to the child. 25 He is believed; a Son is sent from the Father, who, as he is broken on the cross [and] dies, the moon suffers eclipse, 30 because the sun is concealed beneath a cloud.</p>
--	---

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 comprehendatis” (“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: Phillipians, 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 impossibile 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 re - gi - 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 re - gi - 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 re - gi - pli - cat.]
et fra - cta - [tur] tur - bi - ne non e - get re - gi - mi - ne.]

The image shows a musical score for four voices, likely a choir or quartet. Each voice part is on a separate staff, all in treble clef with a key signature of one flat (F major/D minor). The lyrics are Latin and are printed below the notes. The lyrics are: "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.].". The lyrics are repeated for each voice part. There are various musical markings, including blue slurs and red brackets, indicating phrasing and articulation. The score is presented in a clean, professional layout.

MUNDUS VERGENS

Conductus (B2/213)

F, f. 9r (1,5)

- | | |
|--|--|
| <p>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</p> | <p>The world, verging on failure,
proving its case via the result,
reveals itself as deceitful;
for, with the artifice of fraud removed,
5 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.</p> |
| <p>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.</p> | <p>The world, long flourishing in peace,
10 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
15 and broken by the whirlwind:
it does not want for a rudder.</p> |

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

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

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

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

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

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

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

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

VETUS ABIT LITTERA

Conductus (B3/379)

F, f. 10r (1,6)

- | | |
|--|---|
| <p>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.</p> | <p>The old law passes away;
gone is the rite of old.
A virgin mother gives
a new son unto us,
5 a gift of salvation,
a king and priest,
who, leveling the uneven,
establishes a treaty of peace:
he is the purger of sins.</p> |
| <p>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.</p> | <p>10 A happy birth
by a happy mother
revokes the exile
of wretched Babylon.
Now the blind masses of the Gentiles,
15 seeing a ray of light,
with the prison of death demolished,
cling not to the law,
thanks to the Gospel.</p> |
| <p>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.</p> | <p>20 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;
25 a holiday gift is delivered.
Therefore, let us rejoice
in the granting of mercy to sin.</p> |

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 profuit* (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 praevenierunt 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)*

The musical score is presented in four systems, each with three staves. The top staff is labeled 'Tr', the middle '1. D', and the bottom 'T'. The music is in a key with one flat (B-flat) and a common time signature. The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and phrasing slurs. The text '- quam.' is written below the notes in the final system.

*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)*

Tr
8
[Tan -
2. D
8
[Tan -
T
8
I a. a. b.
Tan -

[b]
[b]
II a.

b.
a. b.

- quam.]
- quam.]
- quam.]

*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)*

Tr
8
[Tan -
4. D
8
[Tan -
T
8
I a. a. b.
Tan -

| D: F: phrase suggests mode 1

[b]
II a.

a. b.

| D: F: phrase suggests mode 1

- quam.]
- quam.]
- quam.]

*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)*

Tr
 [Go.]

D
 [Go.]

T
 I
 Go.

II

II

*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* ("Chansonier du Roi"), f. 102v (175v).

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

The image shows a musical score for three staves, likely representing different parts of a piece. The notation is in treble clef with a key signature of one flat (B-flat). The score includes various rhythmic values and melodic lines. Annotations include blue brackets above the notes, a blue dashed line connecting notes across staves, and red brackets and a red [b] symbol. The bottom staff has a red [4] symbol and a red curved line. The score ends with a double bar line.

FLOS FILIUS E[IUS] a3.3
 Clausula for Stirps Yesse. Virgo dei (Responsory [O16])

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

The musical score is presented in three systems, each with three staves (Tr, D, T) and lyrics. The first system shows the beginning of the piece with the lyrics "[Flos] fi - li - us e] -". The second system continues the melody. The third system concludes with the lyrics "- (ius.)" for each part. Red musical notation indicates alternative versions of the melody, and blue brackets and lines highlight specific rhythmic and melodic features. A 'b' and a '(q)' are marked above the second system's Tenor staff, and a 'II' is marked above the second system's Discantus staff.

*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])

*F, f. 11v (1,10)**

The score consists of three systems of three staves each. The top staff is labeled 'Tr' (Tenor), the middle 'D' (Discantus), and the bottom 'T' (Tenor). The key signature has one flat (B-flat). The first system includes the instruction 'F, f. 11v (1,10)*'. The lyrics 'si si' are written under the first two notes of the Tr staff. The second system includes the instruction 'or:' above the staff, with a red alternative reading of a ligature. The third system includes the instruction 'or:' above the staff, with two red alternative readings of ligatures. The lyrics '- mi - - ne.' are written under the final notes of the Tr staff. The score is annotated with blue brackets, red boxes around notes, and red alternative readings of ligatures.

*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])

*F. f. 11v (1,11)**

The musical score is presented in three systems. The first system includes the title and a reference to folio 11v. The second system contains the main body of the piece with several 'or:' markings above the staves. The third system ends with the text '- ius.]' on the top two staves and '- ius.' on the bottom staff. The fourth system is a shorter concluding phrase. Blue brackets and dashed lines indicate phrasing and alternative interpretations. Red 'or:' markings show alternative rhythmic readings for certain ligatures.

*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
Alleluia Verse [M55]*

Perotinus

F, f. 12r (1,12)

Tr
D
T

[Dif -
[Dif -
Dif -

- fu - - sa
- fu - - sa
- fu - - sa

est
est
est

gra - - ti -
gra - - ti -
gra - - ti -

*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 Alleluia, 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).

System 1: Three staves of music. The top staff is the vocal line with lyrics: - a in la - . The middle staff is the alto line with lyrics: - a in la - . The bottom staff is the bass line with lyrics: - a in la - . A red dot is present in the bass line at the beginning.

System 2: Three staves of music. The top staff has a blue annotation: | mode 3 more likely here (as in Mo). The lyrics are: - bi - is tu - - is. The middle and bottom staves also have the lyrics: - bi - is tu - - is.

System 3: Three staves of music. The top staff has a blue annotation: [h]. The lyrics are: prop - te - re - a. The middle and bottom staves also have the lyrics: prop - te - re - a.

System 4: Three staves of music. The top staff has a blue annotation: | "benedixit" = "ex semine" of M38 a3 (F-2,14, on f. 32v); q.v. for concordances elsewhere. The lyrics are: be - - ne - di -. The middle and bottom staves also have the lyrics: be - - ne - di -.

System 5: Three staves of music. This system contains musical notation but no lyrics are present.

| either mode 1 or 3 possible for this phrase, 3 seems more likely

- xit te de -

- xit te de -

- xit te de -

- us.]

- us.]

- us.]

F-Pn lat. 1112, f. 215r (LXr)

in e - - ter - - num.

| T: *F-Pn lat. 1112*: remainder om, supplied from *iubilus*

(For both the opening and closing Alleluia sections, not transmitted along with this independent Verse, one may make use of any combination of the following possibilities: the polyphonic version from *Alleluia. 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)

All. T

Al - le - - lu - - ya

DESCENDIT DE CELIS a3.3
 Respond section from Responsory [O2]

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

Tr [Des -]
 R [Des -]
 T Des -

[Des] - cen - dit de [ce] -
 [Des] - cen - dit de [ce] -
 [Des] - cen - dit de [ce] -

- lis.].
 - lis.].
 - lis.

*The intonation and first four phrases (the sustained-tone passage) = "Des[centit]" 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)*

Tr
8
[Glo -

GP D
8
[Glo -

T
8
Glo -

- ri - a pa -

- ri - a pa -

- ri - a pa -

[DTr of "filio" = TrD (exchanged) of GP (O2) a3 in *F*, f. 15v (2,1)]

- tri et fi - li - o.

- tri et fi - li - o.

- tri et fi - li - o.

*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, *WI* claus. 1 a2, and *WI* 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)

et spi - ri - tu - i san - cto.]
et spi - ri - tu - i san - cto.]
et spi - ri - tu - i san - cto.

[4]

(4)

IN SECULUM a3.2
 Clausula for Hec dies. Confitemini (Gradual [M13])

*F. f. 13r (1,15)** or: 



Tr
 D
 T

[In se - - cu -
 [In se - - cu -
 In se - - cu -

- lum.]
 - lum.]
 - lum.]

III IV
 V

*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.